

SARAH LAWRENCE COLLEGE

Undergraduate Course Offerings

2019-2020

CALENDAR

FALL 2019

Saturday, August 31	Opening Day New students arrive
Monday, September 2	Returning students arrive
Monday, October 21 and Tuesday, October 22	October Study Days
Wednesday, November 27–Sunday, December 1	Thanksgiving break (begins after last academic appointment on Tuesday)
Friday, December 20	Last day of classes
Saturday, December 21	Residence halls close 10 a.m.

SPRING 2020

Sunday, January 19	Students return
Saturday, March 14–Sunday, March 22	Spring break
Friday, May 8	Last day of classes
Saturday, May 9	Residence halls close for first-years, sophomores, and juniors at 5 p.m.
Friday, May 15	Commencement Residence halls close for seniors at 8 p.m.

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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 2019-2020 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.

Life, Death, and Violence in (Post)Colonial France and Algeria (p. 6), Robert R. Desjarlais
Anthropology

On Whiteness: An Anthropological Exploration (p. 6), Mary A. Porter
Anthropology

Telling Lives: Life History Through Anthropology (p. 7), Mary A. Porter
Anthropology

The Anthropology of Images (p. 5), Robert R. Desjarlais
Anthropology

First-Year Studies: Histories and Theories of Photography (p. 10), Sarah Hamill
Art History
Histories of Modern and Contemporary Art (p. 11), Sarah Hamill
Art History

History of Economic Thought and Economic History: Economic and Legal Foundations (p. 36), Jamee K. Moudud
Economics

Introduction to Economic Theory and Policy (p. 36), Jamee K. Moudud
Economics

Legal Foundations to Business History: Corporate Governance, Democracy, and Economic Transformation (p. 38), Jamee K. Moudud
Economics

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

Introduction to Development Studies: The Political Ecology of Development (p. 63), Joshua Muldavin
Geography

Public Stories, Private Lives: Theories and Methods of Oral History (p. 78), Mary Dillard
History

Standing on My Sisters' Shoulders: Rethinking the Black Freedom Struggle (p. 73), Komozi Woodard
History

Who Owns History? Reclaiming the Master Narrative From White Supremacy (p. 69), Komozi Woodard
History

Women, Culture, and Politics in US History (p. 78), Lyde Cullen Sizer
History

First-Year Studies: Literature, Culture, and Politics in US History, 1770s–1970s (p. 68), Lyde Cullen Sizer
History

Global Queer Literature: Dystopias and Hope (p. 86), Shoumik Bhattacharya
Lesbian, Gay, Bisexual, and Transgender Studies

Conscience of the Nations: Classics of African Literature (p. 95), William Shullenberger
Literature

Doing It for the Culture: Journeys Through Revelation, Aspiration, and Soul (p. 93), Marcus Anthony Brock
Literature

Slavery: A Literary History (p. 97), William Shullenberger
Literature

African Politics (p. 125), Elke Zuern
Politics
Intervention and Justice (p. 126), Elke Zuern
Politics
Global Child Development (p. 136), Kim Ferguson
(Kim Johnson) Psychology

Intersectionality Research Seminar (p. 138), Linwood J. Lewis
Psychology

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"Sex Is Not a Natural Act": Social Science

Explorations of Human Sexuality (p. 130),

Linwood J. Lewis *Psychology*

Advanced Research Seminar (p. 139), Meghan

Jablonski, Elizabeth Johnston, Linwood J. Lewis
Psychology

The Ideas of Photography (p. 176), Joel Sternfeld

Visual and Studio Arts

The New Narrative Photography (p. 176), Joel

Sternfeld *Visual and Studio Arts*

Experiments With Truth: Nonfiction Writing From the

Edges (p. 186), Vijay Seshadri *Writing*

First-Year Studies: Writing and the Racial

Imaginary (p. 178), Rattawut Lapcharoensap
Writing

Nonfiction Workshop: To Tell the Truth (p. 183),

Suzanne Gardinier *Writing*

Poetry: What Holds the Unsayable (p. 186), Marie

Howe *Writing*

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 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: Global Kinships: An Anthropological Exploration of Connectedness

Mary A. Porter

Open, FYS—Year

A common feature of human societies is the enforcement of rules that determine social relations, particularly regarding kinship: With whom may one be sexual? Whom can a person marry? Which children are "legitimate"? 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. 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. And configurations of gender are always key to family arrangements. Kinship has always been plastic, but the range and speed of transformations in gender and kinship are accelerating due to both globalization and new medical and digital technologies. New medical technologies create multiple routes to conceiving a child both within and without the "mother's" womb. New understandings of the varieties of gender and new techniques in surgery permit sex/gender confirmations and changes. Self-administered DNA tests permit individuals to learn about their geographical roots and, sometimes, to discover close blood kin whom they did not even know they had. Digital media permit searches for babies to adopt, surrogates to carry an embryo, blood kin separated through adoption, and siblings sharing the same sperm donor father. Globalization permits the movement of new spouses, infants, genetic material, embryos, and family members. Kin who are separated by great distances easily chat with each other in virtual family conversations on Skype. In this First-Year Studies seminar, we will look at many sites of gender and kinship through a variety of conceptual approaches, including theories of race, gender, queerness, the postcolonial, and anthropological kinship studies. Our topics will include transnational adoption between Sweden and Chile, the return of adoptees from China and Korea to their countries of birth, commercial surrogacy in India, polygamy in East and West Africa, cross-class marriage in Victorian England, incest regulation cross-culturally, African migrations to Europe, and same-sex marriage. Questions to explore will include:

Who are “real” kin? Why do we hear so little about birth mothers? Why were intelligence tests administered to young babies in 1930s adoption proceedings? 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”? How is kinship negotiated in interracial families? Our materials for this class include ethnographies, scholarly articles, films, memoirs, and digital media. In the fall semester, students will alternate biweekly individual conferences with biweekly small-group research and writing activities. In the spring semester, students will have biweekly conferences.

How Things Talk

Aurora Donzelli

Open, Lecture—Spring

A long-standing tradition within Western thought has conceptualized language as a system of signs clearly separate from material reality and 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 lecture course questions this deeply entrenched divide and suggests that, in order to understand our contemporary moment, we need to bring into the same analytical field both the linguistic and the material. The course readings provide 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. Throughout the semester, 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, alienable and inalienable possessions. On the one hand, the course will challenge the classic language-world divide that has dominated both academic scholarship and popular common sense. Contrary to the view that language is exclusively a system of symbols that stand for and allow speaking about the world, a series of theoretical readings, practical exercises, and ethnographic case studies will reveal the materiality and performativity of language. Through this journey, language will appear as a material entity and as a form of action endowed with the power to shape the world. On the other hand, the

course will dialogue with the emerging cross-disciplinary interest in materiality to invert the longstanding exploration of how people make things and generate a new reflection on how things make people. Contrary to the deeply entrenched opposition between subjects and objects, a selection of essays drawn from recent material culture studies will show how things mediate social relations and how inanimate objects may, in fact, be endowed with a form of agency.

The Anthropology of Images

Robert R. Desjarlais

Open, Seminar—Fall

Images wavered in the sunlit trim of appliances, something always moving, a brightness flying, so much to know in the world. —Don Delillo, Libra

A few cartoons lead to cataclysmic events in Europe; a photograph printed in a newspaper moves a solitary reader; a snapshot posted on the Internet leads to dreams of fanciful places; memories of a past year haunt us like ghosts. What each of these occurrences has in common is that they all entail the force of images in our lives, be these images visual or acoustic in nature, made by hand or machine, or circulated by word of mouth or simply imagined. In this seminar, we will consider the role that images play in the lives of people in various settings throughout the world. In delving into terrains at once actual and virtual, we will develop an understanding of how people throughout the world create, use, circulate, and perceive images and how such efforts tie into ideas and practices of sensory perception, time, memory, affect, imagination, sociality, history, politics, and personal and collective imaginings. Through these engagements, we will reflect on the fundamental human need for images, the complicated politics and ethics of images, aesthetic and cultural sensibilities, dynamics of time and memory, the intricate play between the actual and the imagined, and the circulation of digital images in an age of globalization. Readings will include a number of writings in anthropology, art history, philosophy, psychology, cultural studies, and critical theory. Images will be drawn from photographs, paintings, sculptures, drawings, films, videos, graffiti, religion, rituals, tattoos, inscriptions, novels, poems, road signs, advertisements, dreams, fantasies, phantasms, and any number of fabulations in the worlds in which we live and imagine.

Immigration and Identity

Deanna Barenboim

Open, Seminar—Spring

This course asks how contemporary immigration shapes individual and collective identity across the life course. Adopting an interdisciplinary approach that bridges cross-cultural psychology, human development, and psychological anthropology, we will ask how people's movement across borders and boundaries transforms their senses of self, as well as their interpersonal relations and connections to community. We will analyze how the experience of immigration is affected by the particular intersections of racial, ethnic, class, gender, generational, and other boundaries that immigrants cross. For example, how do undocumented youth navigate the constraints imposed by "illegalized" identities, and how do they come to construct new self-perceptions? How might immigrants acculturate or adapt to new environments, and how does the process of moving from home or living "in-between" two or more places impact mental health? Through our close readings and seminar discussions on this topic, we seek to understand how different forms of power—implemented across realms that include state-sponsored surveillance and immigration enforcement, language and educational policy, health and social services—shape and constrain immigrants' understanding of their place in the world and their experience of exclusion and belonging. In our exploration of identity, we will attend to the ways in which immigrants are left out of national narratives, as well as the ways in which people who move across borders draw on cultural resources to create spaces and practices of connection, protection, and continuity despite the disruptive effects of immigration.

Life, Death, and Violence in (Post)Colonial France and Algeria

Robert R. Desjarlais

Sophomore and above, Seminar—Fall

But we must try to look more closely at the reality of Algeria. We must not simply fly over it. We must, on the contrary, walk step by step along the great wound inflicted on the Algerian soil and on the Algerian people. —Frantz Fanon, A Dying Colonialism, 1959

This course attends to the multiple and complicated effects that French colonialism has had on the lives, bodies, institutions, and social, cultural, and political circumstances of Algerians and others living in Algeria and France. In attending to a number of important key historical events, colonial practices,

and forms of domination, violence, and resistance—from centuries of French colonial rule in North Africa to the Algerian war of independence—we will consider a number of key conceptual themes, including colonialism and postcolonialism, state violence and terror, symbolic violence, personal and cultural trauma, personal and intergenerational memory, and the politics of traces, effacement, recognition, death, burial, and martyrdom. We will also give serious thought to literary, photographic, and filmic representations of violence, recovery, and creative renewal. Along the way, we will engage with a number of highly significant thinkers and writers—including Aimé Césaire, Frantz Fanon, Mouloud Feraoun, Kateb Yacine, Pierre Bourdieu, Michel Foucault, Assia Djebar, Leïla Sebbar, Tahar Djaout, Albert Memmi, and Achille Mbembe—and watch and discuss a series of important films, including *The Battle of Algiers* (Gillo Pontocorvo, 1967), *Chronicle of the Years of Ember* (Mohammed Lakhdar Hamina, 1975), and *Caché* (Michael Haneke, 2006). Students will be asked in their conference work to undertake a concerted research and writing project related to the themes of the course.

On Whiteness: An Anthropological Exploration

Mary A. Porter

Sophomore and above, Seminar—Fall

Putih, Blanken, Blankes, Wazungu, Caucasian, Blanc, White, Oyibo, Onye ocha, Brancos, Blancos...all these words, in different parts of the world, have denoted particular populations as white. Who counts as white people varies, however, and has as much to do with behaviors and perceptions as with pigmentation. Settlers in overseas colonies, for example, ensured their ongoing privileged whiteness through particular behaviors, including racial segregation and the creation of leisurely pursuits and manners that mimicked the metropole. Whiteness is a complicated and messy category of particular relevance at this historical moment, and we will approach it in several ways. First, we will consider the discipline of anthropology as the source of an analytical toolkit. Having mastered that, we can conduct a more critical exploration of the discipline of anthropology and its practitioners' work on questions of white and nonwhite. We will then turn to the examination of particular sites where whiteness has been generated and contested. These include the Dutch colonies of South Africa and Indonesia and British-occupied Kenya, followed by contemporary and more local expressions of whiteness—including white nationalism and

popular culture in postwar Great Britain and shifting notions of whiteness in the United States. In all of our explorations, we will examine the constructions of whiteness as it articulates with gender, class, sexuality, and popular culture and with broader political contexts. Our resources will include anthropological texts, film, memoir, and fiction. The structure of the seminar is discussion based on readings. All students will participate in the discussions, both by speaking and by listening to each other.

Telling Lives: Life History Through Anthropology

Mary A. Porter

Sophomore and above, Seminar—Spring

Through studying life-history narratives (one person's life as narrated to another), autobiographical memoir, and more experimental forms in print and on screen, we will explore the diverse ways that life courses are experienced and represented. Throughout our readings, we will carefully examine the narratives themselves, paying attention to the techniques of life-history construction and familiarizing ourselves with ethical, methodological, and theoretical challenges. We will consider a number of questions about telling lives: What is the relationship between the narrator and his or her interlocutor(s)? How does a life-history approach inform debates about representation? What can the account of one person's life tell us about the wider culture of which he or she is a part? How can individual life narratives shed light on issues such as poverty, sexuality, colonialism, disability, racism, and aging? The selected texts attend to lives in various parts of the world, including Australia, Great Britain, the Caribbean, East Africa, and the United States. Students will also analyze primary sources and create a life history as part of their work for the course.

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 decolonizing scholarship on space and place and to the meanings of an engaged anthropology that leans toward social justice.

Language and Capitalism

Aurora Donzelli

Intermediate/Advanced, Seminar—Spring

One of the effects of advanced capitalism is to complicate the distinction between words and objects and between humans and things. Given the radicalization of market ideologies of our contemporary moment, what counts as inalienable spiritual values opposed to alienable material entities? 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? Is kindness a virtuous demeanor or a form of immaterial affective labor that requires the performance of specific acts of speech? This advanced seminar 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. They also will

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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/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 Western capitalism? Is our moral and affective experience completely shaped by the extension of economic rationality to all areas of life? The aim is to show how, within a regime of advanced capitalism, life and labor unfold through complex interplays of semiotic codes, affective registers, and material objects.

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

First-Year Studies: Histories and Theories of Photography (p. 10), Sarah Hamill *Art History*
Masterworks of Art and Architecture of Western Traditions (p. 12), Jerrilynn Dodds *Art History*
Paris: A History Through Art, Architecture, and Urban Planning (p. 13), Jerrilynn Dodds *Art History*
Romanesque and Gothic: Art and Architecture at the Birth of Europe (p. 13), Jerrilynn Dodds *Art History*
Images of India: Text/Photo/Film (p. 17), Sandra Robinson *Asian Studies*
Sacrifice (p. 17), Sandra Robinson *Asian Studies*
Writing India: Transnational Narratives (p. 16), Sandra Robinson *Asian Studies*
Hindu Iconography and Ritual (p. 18), Sandra Robinson *Asian Studies*
First-Year Studies: Introduction to Environmental Studies: Cultures of Nature (p. 39), Charles Zerner *Environmental Studies*
Introduction to Property: Cultural and Environmental Dimensions (p. 40), Charles Zerner *Environmental Studies*
Food, Agriculture, Environment, and Development (p. 61), Joshua Muldavin *Geography*
Introduction to Development Studies: The Political Ecology of Development (p. 63), Joshua Muldavin *Geography*

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 62), Joshua Muldavin *Geography*

Diversity and Equity in Education: Issues of Gender, Race, and Class (p. 78), Nadeen M. Thomas *History*

Public Stories, Private Lives: Theories and Methods of Oral History (p. 78), Mary Dillard *History*

The Middle East and the Politics of Collective Memory: Between Trauma and Nostalgia (p. 77), Matthew Ellis *History*

Engendering the Body: Sex, Science, and Trans Embodiment (p. 87), Emily Lim Rogers *Lesbian, Gay, Bisexual, and Transgender Studies*

Conscience of the Nations: Classics of African Literature (p. 95), William Shullenberger *Literature*

First-Year Studies: The Perils of Passion: Ancient Greek History for Today's Troubled Times (p. 89), Emily Katz Anhalt *Literature*

Odyssey/Hamlet/Ulysses (p. 96), William Shullenberger *Literature*

Slavery: A Literary History (p. 97), William Shullenberger *Literature*

The Poetry of Earth: Imagination and Environment in English Renaissance Poetry (p. 94), William Shullenberger *Literature*

An Introduction to Statistical Methods and Analysis (p. 100), Daniel King *Mathematics*

Cross-Cultural Listening (p. 106), Niko Higgins *Music*
Ecomusicology: Music, Activism, and Climate Change (p. 106), Niko Higgins *Music*

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 117), David Peritz *Philosophy*

Democracy, Diversity, and (In)equality (p. 126), David Peritz *Politics*

Challenges to Development: Child and Adolescent Psychopathology (p. 140), Jan Drucker *Psychology*

Cultural Psychology of Development (p. 139), Barbara Schecter *Psychology*

First-Year Studies: Culture in Mind (p. 129), Deanna Barenboim *Psychology*

Global Child Development (p. 136), Kim Ferguson (Kim Johnson) *Psychology*

Intersectionality Research Seminar (p. 138), Linwood J. Lewis *Psychology*

"Sex Is Not a Natural Act": Social Science Explorations of Human Sexuality (p. 130), Linwood J. Lewis *Psychology*

International Perspectives of Psychology (p. 129), Christopher Hoffman *Psychology*

The Politics of “Illegality,” Surveillance, and Protest (p. 142), Luisa Laura Heredia *Public Policy*

The Emergence of Christianity (p. 145), Cameron C. Afzal *Religion*

Changing Places: Sociospatial Dimensions of Urbanization (p. 151), Shahnaz Rouse *Sociology*

Detention, Deportation, Dispossession: From Incarceration to Displacement (p. 151), Parthiban Muniandy *Sociology*

Lexicon of Migration: Temporariness and Displacement (p. 152), Parthiban Muniandy *Sociology*

Sociology of Global Inequalities (p. 150), Parthiban Muniandy *Sociology*

Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 153), Shahnaz Rouse *Sociology*

Lost and Found: Collage and the Recycled Image (p. 177), Gary Burnley *Visual and Studio Arts*

Media Burn: Moving Image Installation in Practice (p. 175), Jenny Perlin *Visual and Studio Arts*

The Body, Inside Out: Drawing and Painting Studio (p. 171), John O’Connor *Visual and Studio Arts*

Experiments With Truth: Nonfiction Writing From the Edges (p. 186), Vijay Seshadri *Writing*

First-Year Studies: Ecopoetry: Poetry in Relation to the Living World (p. 179), Marie Howe *Writing*

First-Year Studies: Necessary Hero (p. 178), Mary LaChapelle *Writing*

Our World, Other Worlds (p. 180), Myra Goldberg *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.

How Things Talk (p. 5), Aurora Donzelli *Anthropology*

Language and Capitalism (p. 7), Aurora Donzelli *Anthropology*

Architectures of the Future: 1850 to the Present (p. 12), Joseph C. Forte *Art History*

Lift Up Your Hearts: Art and Architecture of the Baroque—Europe and Its Colonies, 1550–1700 (p. 10), Joseph C. Forte *Art History*

Masterworks of Art and Architecture of Western Traditions (p. 12), Jerrilynn Dodds *Art History*

Paris: A History Through Art, Architecture, and Urban Planning (p. 13), Jerrilynn Dodds *Art History*

Romanesque and Gothic: Art and Architecture at the Birth of Europe (p. 13), Jerrilynn Dodds *Art History*

First-Year Studies: Introduction to Environmental Studies: Cultures of Nature (p. 39), Charles Zerner *Environmental Studies*

Introduction to Property: Cultural and Environmental Dimensions (p. 40), Charles Zerner *Environmental Studies*

Who Tells Your Story? Cultural Memory and the Mediation of History (p. 79), Rachelle Sussman Rumph *History*

Calculus I: The Study of Motion and Change (p. 101), Philip Ording *Mathematics*

Calculus II: Further Study of Motion and Change (p. 102), Philip Ording *Mathematics*

Theories of the Creative Process (p. 137), Charlotte L. Doyle *Psychology*

Changing Places: Sociospatial Dimensions of Urbanization (p. 151), Shahnaz Rouse *Sociology*

3D Modeling (p. 174), Shamus Clisset *Visual and Studio Arts*

Color (p. 177), Gary Burnley *Visual and Studio Arts*

Introduction to Digital Imaging (p. 173), Shamus

Clisset *Visual and Studio Arts*

Media Burn: Moving Image Installation in

Practice (p. 175), Jenny Perlin *Visual and Studio Arts*

The Ideas of Photography (p. 176), Joel Sternfeld

Visual and Studio Arts

The New Narrative Photography (p. 176), Joel

Sternfeld *Visual and Studio Arts*

First-Year Studies: Ecopoetry: Poetry in Relation to

the Living World (p. 179), Marie Howe *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: Histories and Theories of Photography

Sarah Hamill

Open, FYS—Year

What is a photograph? This course looks at that question from many different vantage points, including photography theory, social history, art history, media theory, and material culture studies.

How is a photograph both a transcription of the world—an index, decal, or one-to-one transfer of a thing—and a representation, a culturally-encoded image that tells us about how we see ourselves and others in the world? We each hold thousands of photographs on our phones, but they are digital, disembodied, and dematerialized images that are simultaneously everywhere and nowhere. What can the history of photography (from 1839 to the present) teach us about the medium's materiality—or how photographs were to be found in albums, lavish frames, photobooks, archives, the wall in a museum, or as slides projected on a screen? What do these material histories tell us about what photography was—and now is? This course will look closely at specific themes within the history and theory of photography, including: documentary aesthetics and discourses of colonization; photography's archival practices and forms of social control; identity politics and the photographic representation of visibility; digitization and contemporary photography; globalization, labor, and photojournalism; and the ethics and politics of the photography of war and violence. Not a comprehensive survey, this course instead looks at focused case studies structured chronologically. We will do close readings of theoretical and primary source texts and consider scholarly, literary, and aesthetic texts. The course also places strong emphasis on what it means to write about and describe photographs. Whenever possible, we will look at photographs in person. Individual conference meetings will alternate biweekly with group activities that may include field trips to New York City collections, writing workshops, and research sessions in the library.

Lift Up Your Hearts: Art and Architecture of the Baroque—Europe and Its Colonies, 1550–1700

Joseph C. Forte

Open, Lecture—Year

In Annibale Carracci's painting of St. Margaret (1609), an Early Christian martyr, an altar is inscribed: *Sursum Corda* (Lift Up Your Hearts). This course explores what that meant in the 17th century—for the arts to be a vehicle of uplift and salvation, a challenge to the supremacy of nature, an analysis of history, and a site of contention, paradox, and pride for artists and architects. Using PowerPoint presentations, class discussion, and papers focusing on works in the Metropolitan Museum of Art, the course will cover the art of 16th-century Italy—as that art frames the questions that

painters, sculptors, and architects pursued throughout Europe in the 17th century, commonly called the Age of the Baroque. Included will be studies of major movements in religion, politics, and society (Catholic reform and the founding of the Jesuits Order, the evolution of academic art, the creation of papal Rome, the importance of private patronage); issues in aesthetics and art theory (the transformation of classical models, theories of the reception of nature, the links to poetry, and the dynamics of style); the emergence of the varying national traditions (the sweet style and *Bel Composto* in Italy, Calvinist naturalism and the power of light in The Netherlands, and high classicism and *Bon Gout* in France). Focus will also be on careers of artists like Titian and the erotics of the brush; Michelangelo and transcendent form; Caravaggio and naturalism as the death of painting; Artemisia Gentileschi, biography and exemplum; Bernini and the beautiful whole; Rubens and the multiple ways of transforming; Rembrandt and the rough style; Vermeer and the discipline and technique of light; and Poussin and the modes of expression, among others. Group conferences in the first semester will focus on the art of Michelangelo as practice and problem and theories of the Baroque; in second semester, theories and problems in 17th-century architecture.

Histories of Modern and Contemporary Art

Sarah Hamill

Open, Lecture—Year

This course is an introduction to modern and contemporary art from 1880 to the present. In the fall semester, we will explore modernist histories of art, investigating how artists responded to a world that was ravaged by fascism, colonialism, 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 those upheavals? How is the history of Western avant-gardist art also one of colonization and cultural appropriation? The course serves as an introduction to the historical avant-gardes in the United States, Mexico, and Europe—including Impressionism, Fauvism, Expressionism, Cubism, Constructivism, Vorticism, Dada, Surrealism, Muralism, the Harlem Renaissance, and Abstract Expressionism—and to alternative modernisms that fall outside the canon, including so-called “outsider” art, queer modernisms, and modernisms in India, Japan, and Latin America. In the spring, we will explore a sea change that began in the

1960s—against a changing social, economic, and political sphere—as artists tested modernist categories of painting and sculpture; 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 audience participation. We will look closely at how artists embraced radicality by protesting for civil rights, women’s rights, and LGBTQ+ rights and by claiming an antiwar politics. 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. Although we will look at art since the 2000s, the main focus is art from 1960 to 2000, including Gutai, happenings, neoconcretism, pop art, Fluxus, minimalism, global conceptual art, site-specificity, earthworks, the Chicano Art Movement, AfriCOBRA, feminism, video art, institutional critique, installation, activist art, participatory art, relational aesthetics, craft, and new media. Throughout, we will focus on specific artworks and gain a vocabulary for close looking while also attending to primary sources (manifestos, letters, statements, poems) and secondary art historical and theoretical accounts. Group conferences will closely investigate works by a single artist. Assignments will include visual analysis papers based on works in New York City collections, exams, and reading responses. *This is a yearlong course but will be open to new enrollments in the spring.*

Ancient Albion: Art and Culture in the British Isles From Stonehenge to the Viking Invasions

David Castriota

Open, Seminar—Year

Given their geographical setting at the northwestern extreme of Europe, the arts and cultures of “Albion,” or Britain and Ireland, have often been described by the term “insular” in the sense of isolated, discrete, or peripheral—yet nothing could be further from the truth. No less than six Roman emperors spent time in Britain, and four came to power there. To a great extent, Irish clerics were responsible for the survival of classical learning during the Dark Ages. Indeed, throughout history, cultural developments in the British Isles were intimately related to ideas and events on the European Continent and the Mediterranean. Following this basic premise, in the fall semester the course will examine civilization in Britain and Ireland from the late Stone Age or Megalithic period, through the Bronze and Early Iron Ages, to the coming of the Celts and the Roman conquest. In the spring, we will focus on later Roman

Britain, Irish monasticism, and the emergence of Anglo-Saxon culture down to the arrival of the Vikings. At every turn, we will consider interactions with the urban civilizations to the south and west—the early Aegean, Greece, Rome, and the early medieval Continent—to discover that Albion was an integral part of the political, religious, and economic forces that shaped the art and history of Europe up to the present time.

Masterworks of Art and Architecture of Western Traditions

Jerrilynn Dodds

Open, Seminar—Year

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 groups from the Fertile Crescent, the Mediterranean, and extending to Europe and the Americas. The course will include works from Ancient Mesopotamia through the present.

Architectures of the Future: 1850 to the Present

Joseph C. Forte

Open, Seminar—Year

Visionaries and builders; users and functions; thoughts, practices, and theories of architecture from the beginnings of the Industrial Revolution to today...all claim in one way or another to rethink the past, realize the present, and, most importantly, create the future. Through PowerPoint presentations, readings, and discussion, this course gives a challenging, inclusive, and nuanced understanding of buildings and monuments. We will learn to read architecture in depth with architects, critics, historians, and philosophers; to analyze the concept of form and its urban, sociopolitical, and epistemological implications; and to see how architecture gives shape and meaning to its context, sense to our spatial and historical experience, and image to philosophies of human collective action. We will analyze major movements (arts and crafts, technological sublime and Brooklyn Bridge, art

nouveau, Bauhaus, modernism and machine villas, archigram and walking cities, postmodernism and DisneyWorld, deconstruction, new pragmatism, figural, digital, sustainable) and figures (William Ruskin, Frank Lloyd Wright, Le Corbusier, Mies van der Rohe, Peter Eisenman, Rem Koolhaas, Sam Mockbee, Zaha Hadid, Jean Gang, and BIG—Bjarke Ingels, not “the Notorious”). Readings will be drawn from history, philosophy, literature (realist, sci-fi, and visionary), Edmund Burke, William Blake, William Morris, Buckminster Fuller, Heidegger, Foucault, Benjamin, and others. Monuments include the Eiffel Tower, the Houses of Parliament, the Einstein Tower, the World’s Fairs of 1925 and 1939, the Bauhaus building, Fallingwater, the Seagram’s building, New York monuments at Ground Zero and in Lower Manhattan, the Irish Hunger monument, among many other structures. Projects, papers, an architectural notebook dedicated to class notes, readings, drawings, musings, etc. will be required, along with a conference project 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.

The City in Antiquity

David Castriota

Open, Seminar—Fall

The course will examine the origins and development of urban architecture and city planning in the ancient Near East, Egypt, and the Greek and Roman world. We will consider the built environment as a practical response to the requirements of social, economic, and political organization, as well as to religious belief. We will begin by examining the factors behind the earliest urban developments among the settled communities of the Near East and Egypt, culminating in the great cities of Mesopotamia and the Nile Valley. We will then shift to urban development in the Greek world, starting with the Bronze Age Aegean and then the subsequent emergence of the polis in response to the urban cultures of Egypt and the Near East. We will conclude by examining the urban elaborations of Classical and Hellenistic Greece and the Greek impact on the cultures of ancient Italy.

Romanesque and Gothic: Art and Architecture at the Birth of Europe

Jerrilynn Dodds

Open, Seminar—Fall

This course explores the powerful architecture, sculpture, and painting traditions that lie at the heart of the creation of Europe and the idea of the West. We will use a number of strategies to explore how monumental architecture and expressive narrative painting and sculpture were engaged in the formation of a common European identity and uncover, as well, the architectural vestiges of diverse groups and cultures that challenge that uniform vision. These are arts that chronicle deep social struggles between classes, intense devotion through pilgrimage, and the rise of cities and universities that could both advocate genocide and nurture enormous creativity, in styles both flamboyant and austere, growing from places as diverse as rural monasteries to Gothic cathedrals. The course will explore those aspects of expressive visual language that link the buildings to social history, the history of ideas, and political ideology.

Archaeology and the Bible

David Castriota

Open, Seminar—Spring

With the advent of early archaeological excavation in the Near East, biblical studies entered upon a new modern phase in which the criticism of scriptural revelation was no longer simply a matter of faith or theology. With the new discoveries at Nimrud just before the middle of the 19th century, the Assyrians and the other great powers of ancient Mesopotamia mentioned in Old Testament narratives suddenly became a visible reality, demonstrating that biblical narratives could now be evaluated or corroborated empirically against hard, material evidence. In due course, pioneering archaeologists also turned their attention to the Holy Land to pursue this new agenda. Since then, the convergence of archaeology and modern professional criticism of the Old Testament has increasingly enabled us to reconstruct the reality behind the biblical narratives. The course will explore this process, focusing primarily on the material culture of the ancient Levant—beginning in the Bronze Age with the Canaanites, the emergence and subsequent development of the Iron Age Israelite kingdom, its destruction, the Babylonian Captivity, the eventual return of the Jews under Persian rule, and the re-emergence from Hellenistic Greek domination of a Judean kingdom under the Hasmoneans. Although focused largely on archaeological or material

remains, the course will also make ample use of biblical and historical texts or sources to investigate the intersection of archaeology, culture, and religion.

Paris: A History Through Art, Architecture, and Urban Planning

Jerrilynn Dodds

Sophomore and above, Seminar—Spring

In this course, we will trace the history of Paris—from its founding through World War I—using the arts that both defined and emanated from this remarkable city. We will use works of art, architecture, and urban design as documents of history, of social and cultural values, and as the history of ideas. Student projects will chart these relationships graphically and construct a cultural history of Paris from Roman Lutetia to the City of Lights.

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

How Things Talk (p. 5), Aurora Donzelli *Anthropology Language and Capitalism* (p. 7), Aurora Donzelli *Anthropology*

Images of India: Text/Photo/Film (p. 17), Sandra Robinson *Asian Studies*

Writing India: Transnational Narratives (p. 16), Sandra Robinson *Asian Studies*

Hindu Iconography and Ritual (p. 18), Sandra Robinson *Asian Studies*

First-Year Studies: Introduction to Environmental Studies: Cultures of Nature (p. 39), Charles Zerner *Environmental Studies*

Intermediate French I (Section I): French Identities (p. 58), Eric Leveau *French*

Ancient Albion: Art and Culture in the British Isles from Stonehenge to the Viking Invasions (p. 71), David Castriota *History*

Intermediate Italian: Modern Italian Culture and Literature (p. 83), Tristana Rorandelli *Italian*

Odyssey/Hamlet/Ulysses (p. 96), William Shullenberger *Literature*

The Poetry of Earth: Imagination and Environment in English Renaissance Poetry (p. 94), William Shullenberger *Literature*

The Philosophy of Music (p. 105), Martin Goldray *Music*

Theories of the Creative Process (p. 137), Charlotte L. Doyle *Psychology*

The Psychological Impact of Art (p. 135), Alison Jane Martingano *Psychology*

Cuban Literature and Film Since 1959—*Vivir y pensar en Cuba* (p. 155), Isabel de Sena *Spanish*

14 Asian Studies

- 3D Modeling** (p. 174), Shamus Clisset *Visual and Studio Arts*
- Advanced Interdisciplinary Studio II** (p. 171), John O'Connor *Visual and Studio Arts*
- Basic Analog Black-and-White Photography** (p. 176), Michael Spano *Visual and Studio Arts*
- Drawing From Nature** (p. 176), Gary Burnley *Visual and Studio Arts*
- Drawing into Painting: A Sense of Place** (p. 171), Vera Iliatova *Visual and Studio Arts*
- First-Year Studies: The Way Things Go** (p. 169), John O'Connor *Visual and Studio Arts*
- Introduction to Digital Imaging** (p. 173), Shamus Clisset *Visual and Studio Arts*
- Look at You: The Portrait** (p. 177), Gary Burnley *Visual and Studio Arts*
- Lost and Found: Collage and the Recycled Image** (p. 177), Gary Burnley *Visual and Studio Arts*
- Media Burn: Moving Image Installation in Practice** (p. 175), Jenny Perlin *Visual and Studio Arts*
- Problems in Photography** (p. 175), Lucas Blalock *Visual and Studio Arts*
- The Body, Inside Out: Drawing and Painting Studio** (p. 171), John O'Connor *Visual and Studio Arts*
- The Ideas of Photography** (p. 176), Joel Sternfeld *Visual and Studio Arts*
- The New Narrative Photography** (p. 176), Joel Sternfeld *Visual and Studio Arts*
- Experiments With Truth: Nonfiction Writing From the Edges** (p. 186), Vijay Seshadri *Writing*
- Our World, Other Worlds** (p. 180), Myra Goldberg *Writing*
- Poetry: What Holds the Unsayable** (p. 186), Marie Howe *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: Chinese Literature, Folktales, and Popular Culture

Ellen Neskar

Open, FYS—Year

Throughout Chinese history, high literature and popular folklore shared a fascination with certain subjects, including ghosts and spirits, heroes and bandits, lovers and friends. Elite authors used these subjects as metaphors to contemplate and criticize their cultural, economic, and political traditions. In folklore, these subjects gave voice to non-elite concerns and preoccupations and merged with a variety of practices in popular culture (secular festivals, ancestor worship, and religious practices). Although technically and stylistically different, high literature and popular folklore enjoyed a continual interplay, in which each redirected and influenced the other. This course aims to build different, and sometimes competing, conceptions of “tradition and culture,” “elite and folklore,” as well as to understand their continuing relevance today. To that end, we will focus on the close reading of short-story fiction, folktales, stage plays, opera, and religious practices from three pivotal periods in Chinese history: the Tang-Song period (8th-12th centuries), the Ming-Qing period (15th-18th centuries) and the 20th century. Our approach will involve both literary and historical analysis, and our goals will be to discover continuities and transformations in both content and form and the interchange between elite and popular practices. Topics for class discussion will include: the nature and definitions of the individual; the relationships among the self, family, and society; changing notions of honor, virtue, and individualism; attitudes toward gender and sexuality; and the role of fiction and folklore in promoting or overturning cultural norms. Students will have biweekly individual conferences to discuss their independent research projects. On alternate weeks, we will have group activities that will include research and writing workshops and field trips.

Making Modern East Asia: Empires and Nations, 1700-2000

Kevin Landdeck

Open, Seminar—Year

This yearlong seminar is a sustained look at the recent history of China and Japan, the major countries within East Asia. Placed alongside each other, the often wrenching history of Japan and China over the past three centuries raises important historical themes of Asian modernity, questioning both its sources and how we define it. Often portrayed as a direct import from the West in the 19th century, we will ask whether modernity might instead be traced to legacies of Japan's isolationist feudalism under the Tokugawa Shogunate (1603-1867) and China's multiethnic Manchu dynasty (1644-1911) even as we acknowledge the far-reaching impact of Euro-American imperialism. For example, did the evolving samurai culture of the Tokugawa era lay a socioeconomic foundation for Japan's political and economic modernity in the late 19th century? And did deep changes in Qing China society destabilize the dynastic balance of power as early as the 18th century? Both China and Japan have entrenched master narratives that portray themselves as victims of the West, but we will also investigate the contours of Asian imperialism. How and why were their empires built, and how did they end? How were the nation-states we now call China and Japan formed, and how was nationalism constructed (and reconstructed) in them? What role did socioeconomic, cultural, and international crises play in fueling nationalist sentiments? How and where was radicalism (of various forms, including Maoism) incubated? The impact of war, preparing for it, waging it, and rebuilding in its wake will be a repeated theme, too. And finally, we will look at Asia's economic dynamism, covering both Japan's post-World War II capitalism (and its roots in the wartime imperialist project) and China's transition to a market economy. Course readings consist of historical scholarship regularly punctuated by primary sources, documents, fiction, and some film.

Asian Imperialisms, 1600-1953

Kevin Landdeck

Open, Seminar—Fall

East Asia, like much of the globe, has been powerfully shaped by the arrival, presence, and activity of imperialist power in the region. In fact, in both China and Japan, nationalism is founded on resistance to the encroachments of Western imperialism. Both nations cast themselves as victims to the rapacious West. And yet, often unnoticed by patriots and pundits, both China and

Japan are deeply indebted to their own domestic imperialisms, albeit in very different ways. Relying on a wide range of course materials (historical scholarship, paintings, lithographs, photographs, literature, and relevant primary sources), this course is an intensive investigation of the contours of Asian imperialism, covering the colonialism of the Qing dynasty (1644-1911), the aggressive Western expansion in the 19th century, and the Japanese Empire (1895-1945). We will ask what features (if any) these very different empires shared and what set them apart from each other? How and why were Asian empires built, how did they end, and what legacies did they leave? We will excavate the multi-ethnic Qing imperium for how it complicates China's patriotic master narrative. Does Qing ethnic policy toward native Miao tribes differ from Western powers' Civilizing Discourse? What are the legacies of Qing colonialism for China's modern nation-state? The Qing campaigns to subjugate the Mongols in the northwest and the colonization of the untamed southwest both predated the arrival of Westerners and the Opium War (1839-42). How does that impact our understanding of the clash between China and the rapidly expanding West? We will trace earlier academic views on the classic confrontation between these two presumed entities before examining more recent revisionist formulations on the Western penetration of China. What were the processes of Western intrusion, and how did Western imperialism come to structure knowledge of China? And finally, we will turn to the Japanese Empire. What were its motivations, its main phases, and its contradictions? Should we understand it as similar to Western imperialism or, as an alternative, something unique? What are the implications of both those positions? To understand the Japanese empire in both its experiential and theoretical dimensions, we will range widely across Japan's possessions in Taiwan, Korea, and Manchuria. The questions and topics in this seminar will complicate the master narratives that prevail in both East Asia and the West, not to delegitimize or subvert Asian sovereignties but, rather, to understand the deeply embedded narratives of imperialism within those sovereign claims and to see how those narratives (and their blind spots) continue to frame and support policies and attitudes today.

Law and Popular Culture in Pre-Modern China

Ellen Neskak

Open, Seminar—Fall

This course will offer a three-part approach to the study of law in pre-modern China, focusing on legal

theory, courts and the implementation of law, and the relationship between law and popular culture. The first part of the course will provide an overview of the philosophical basis of law, the state's development of civil and penal law codes, and its creation of courts and judicial institutions. The second part will look more closely at the application of the law code to criminal cases in the medieval period. Here, we will study case books and judicial judgments, precedent texts, magistrates' manuals, forensic guidelines, and journal accounts. Topics that we will examine include: the role and function of local judges, the processes by which penal cases were judged and punishments determined, and the rights and obligations of the various parties in a legal suit. The third part of the course will examine the ways in which the judicial system both influenced and was influenced by popular culture. Our readings will include religious tracts, folktales, and popular fiction. Topics will include the ways in which the court system shaped popular notions of justice, karma, and revenge; the contribution of the legal system to increasingly complicated notions of heaven and hell; and the rise of popular "detective" fiction centered on the courtroom and judges.

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 at the end of British colonial rule. Their writings narrate legacies and utopian imaginings of the past in light of current images that range from dystopian visions to optimistic aspirations. The seminar addresses themes of identity, fragmentation, hybridity, memory, and alienation. These themes link South Asian literary production to postcolonial writing from varied cultures of Asia, Africa, and Latin America. Accounts of South Asian communal violence (Hindu and Muslim fundamentalisms, caste and class conflicts) reflect intersectional issues and 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 ancient 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 narratives 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.

Mainland Chinese Cinema, Culture, and Identity From 1949 to the Present

Michael Cramer, Kevin Landdeck

Open, Joint seminar—Spring

This seminar course will examine both the historical and cultural context of mainland Chinese cinema from 1949 to the present. The course will be focused on full-length feature films from the People's Republic of China, providing an eclectic mix of movies covering socialist propaganda of the high Maoist period (1949-76), the critical stances of the "Fifth Generation" (of graduates from the Beijing Film Academy) in the 1980s and early 1990s, the more entertainment-focused films of post-Deng (2000s) China, as well as contemporary art films that are largely seen outside of the commercial exhibition circuit. This wide variety of films will open up questions of cinematic representations of Chinese identity and culture in at least four major modes: socialist revolutionary (1949-76), critical reflections on China's past and the revolution (1982-1989), what one might call neoliberal entertainment (1990-present), and the more underground art cinema that has emerged as mainstream Chinese cinema has become increasingly commercial. Along with the close analysis of films (their narrative structure, audiovisual language, relationship to other films from both China and beyond), the course will deal with Confucian legacies in Chinese society, communist revolutionary spasms and the censorship system, and the more open market and ideology of the post-Mao reform era. Assigned readings will be varied, as well. Several key movies will be paired with their textual antecedents (e.g., LU Xun's *New Year's Sacrifice* will be read alongside HU Sang's by the same title, while LI Zhun's *The Biography of LI Shuangshuang* will accompany the 1962 movie that followed). Appropriate readings will cover important historical background in some detail; for example, the Great Leap Forward (1959-62) and the Cultural Revolution (1966-76) are both crucial events for understanding the revolutionary experience, while the latter is particularly relevant for its impact on reform-era filmmakers. Other readings will focus specifically on cinema, ranging from broad historical overviews on the material/financial conditions of

production, distribution, and exhibition; close analyses of individual films; the transition from socialist to postsocialist cinema and the construction of “Chineseness” as a object for the Western gaze to the avant-garde/independent responses to the current global/commercial Chinese cinema. This course is an open superseminar (capped at 30 students), meeting once a week for two and half hours in order to facilitate in-depth discussions of paired material; for example, two movies or a movie and significant historical texts (either primary or secondary). In addition to this weekly class time, there will be required screenings of film (one or two per week). *Students will be divided evenly between the two professors for conferences, using the regular model of biweekly meetings.*

Virtue and the Good Life: Ethics in Classical Chinese Philosophy

Ellen Neskar

Open, Seminar—Spring

This course centers on the close, detailed reading of a small number of foundational texts in classical Confucianism and Taoism. Our focus will be to explore how these texts might fit “virtue ethics,” which emphasizes moral character and the pursuit of a worthwhile life. Some attention will be paid to other forms of ethics, including those that stress either the adherence to duties and obligations or the social consequences of ethical action. Our primary goal, however, will be to examine the ways in which classical Chinese philosophers regarded personal virtues and “good character” as both a prerequisite to and an explanation of appropriate action and its consequences. Among the more specific topics that we will explore are: ideal traits of virtue, the links between moral values and different understandings of human nature, the psychological structures of virtue, practices leading to the cultivation of virtue, the roles of family and friendship in developing moral values, and what constitutes a good life.

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 counternarration to

images previously established during the British 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 now 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.

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 and case studies of the targeting of ethnic scapegoats, sati (widow murder/suicide), court and prison rituals, gender bullying, and charity—including service tourism. Primary texts include Hindu myths and rites, selected Greek tragedies, Akedah paintings, the Roman Catholic Eucharist liturgy, and selected

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contemporary short stories and films. Readings are drawn from anthropology, literature, comparative religions, and cultural studies.

Hindu Iconography and Ritual

Sandra Robinson

Sophomore and above, Seminar—Spring

This seminar explores symbols, signs, images, and icons associated with Hindu rituals and mythology. After an introduction to semiotics, we study diverse Hindu festivals, including: 1) observances based on lunar and solar calendars, 2) life-cycle sacraments, and 3) occasional ceremonies that occur due to special circumstances. Occasional ceremonies range from personal healing rites to communal rituals performed for relief from droughts, floods, famines, and epidemics. By examining popular festivals, feasts, and fasts, we analyze the multisensory modes of expression used in Hindu observances. Music, chants, and recitations coincide with mandala designs, scroll paintings, dance, and dramas to signify the message of each ceremony. Because Hindu myths and rites are so numerous and elaborate, students gain an understanding that is helpful in analyzing festivals and ceremonial practices cross-culturally. Readings and viewings are drawn from anthropology, comparative religions, and cultural studies.

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

How Things Talk (p. 5), Aurora Donzelli *Anthropology*
Language and Capitalism (p. 7), Aurora Donzelli *Anthropology*

On Whiteness: An Anthropological Exploration (p. 6), Mary A. Porter *Anthropology*

Beginning Chinese (p. 25), Fang-yi Chao *Chinese*
Intermediate Chinese (p. 25), Fang-yi Chao *Chinese*
Indian Cinemas (p. 44), Priyadarshini Shanker *Film History*

Introduction to Animation Studies (p. 43), Jason Douglass *Film History*

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

Introduction to Development Studies: The Political Ecology of Development (p. 63), Joshua Muldavin *Geography*

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 62), Joshua Muldavin *Geography*

Asian Imperialisms, 1600-1953 (p. 74), Kevin Landdeck *History*

Making Modern East Asia: Empires and Nations, 1700-2000 (p. 73), Kevin Landdeck *History*

Japanese I (p. 84), Sayuri I. Oyama *Japanese*

Japanese II (p. 84), Chieko Naka *Japanese*

Japanese III/IV (p. 84), Izumi Funayama *Japanese*

Global Queer Literature: Dystopias and Hope (p. 86), Shoumik Bhattacharya *Lesbian, Gay, Bisexual, and Transgender Studies*

Japanese Diary Literature, Essays, and the "I"

Novel (p. 94), Sayuri I. Oyama *Literature*

Reading Ōe Kenzaburō and Murakami Haruki (p. 96), Sayuri I. Oyama *Literature*

Cross-Cultural Listening (p. 106), Niko Higgins *Music*

Virtue and the Good Life: Ethics in Classical Chinese

Philosophy (p. 118), Ellen Neskar *Philosophy*

First-Year Studies: The Buddhist Philosophy of

Emptiness (p. 143), T. Griffith Foulk *Religion*

The Buddhist Tradition in East Asia (p. 144), T. Griffith Foulk *Religion*

The Buddhist Tradition in India, Tibet, and Southeast

Asia (p. 144), T. Griffith Foulk *Religion*

Changing Places: Sociospatial Dimensions of

Urbanization (p. 151), Shahnaz Rouse *Sociology*

Travel and Tourism: Economies of Pleasure, Profit,

and Power (p. 153), Shahnaz Rouse *Sociology*

Nonfiction Writing Seminar: Mind as Form: The

Essay, Personal and Impersonal (p. 184), Vijay Seshadri *Writing*

Nonfiction Workshop: To Tell the Truth (p. 183), Suzanne Gardinier *Writing*

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.

First-Year Studies: The Brain According to Oliver Sacks

Cecilia Phillips Toro

Open, FYS—Year

Dr. Oliver Sacks was a prominent neurologist and prolific writer who considered the workings of the brain through the lens of observing and diagnosing patients, including himself. Sacks communicated the marvels of the brain to the public through his engaging and remarkable stories of neurological dysfunction and his musings on intriguing and poorly-understood topics in neuroscience. We will study the awesome brain in health and disease through Sacks' writings, accompanied by readings and various media—including a number of films—that complement and expand upon Sacks' descriptions of brain function. Topics will likely include: vision, blindness, and prosopagnosia (aka face-blindness, from which Sacks himself suffered); speech, audition, music, and deafness; religion, spirituality, out-of-body experiences, and hallucinations; autism and Asperger's syndrome; Tourette's syndrome; neurodegenerative diseases like Parkinson's and Alzheimer's; memory, amnesia, and the perception of time. Individual conference meetings will alternate biweekly with small-group conference meetings.

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 those 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.

Drugs and the Brain

Cecilia Phillips Toro

Open, Lecture—Fall

The nervous system is the ultimate target of many drugs: those taken to alleviate pain, to increase pleasure, or to transform perceptions. We will focus on the neuronal targets and mechanisms of psychoactive drugs, including which neurotransmitter systems they modulate. We will consider stimulants, depressants, narcotics, analgesics, hallucinogens, and psychotherapeutics. Drug use cannot be fully explained, however, by simply identifying the neuronal proteins with which drugs interact. In order to gain a more comprehensive understanding of drug use and abuse, we will explore the social, political, economic, and genetic factors that influence drug consumption—both legal and illegal—and drug epidemics, including the current opioid epidemic in the United States. We will learn about drug sources, forms, and methods of use while exploring what is known about the biological basis of tolerance, cravings, withdrawal, and the disease of addiction. Finally, we will explore the neurobiological mechanisms of currently available treatments for drug overdose and addiction.

Introduction to Genetics

Faculty TBA

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 processes are crucial to maintain the optimal function of all of 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 introduce not only 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: Ecology

Michelle Hersh

Open, Seminar—Fall

Ecology is a scientific discipline that studies interactions between living organisms and their environments, as well as processes governing how species are distributed, how they interact, and how nutrients and energy cycle through ecosystems. Ecologists might ask questions about how plant growth responds to climate change, how squirrel population size or behavior changes in response to acorn availability, or how nutrients like nitrogen and phosphorous cycle in rivers and streams. In this course, students will develop a strong foundational understanding of the science of ecology at the individual, population, community, and ecosystem scales. Throughout the course, emphasis will be placed on how carefully designed experiments and data analysis can help us find predictable patterns despite the complexity of nature. Students will be expected to design and carry out a field experiment in small groups. The course will include a weekly lab section, with most labs held outdoors at local parks and field stations.

Forensic Biology

Drew E. Cressman

Open, Seminar—Spring

From hit television shows such as *CSI*, *Bones*, and *Forensic Files* to newspaper headlines that breathlessly relate the discovery of a murder victim's remains...and to Casey Anthony, JonBenet Ramsey, and other real-life cases, it is clear that the world of forensic science has captured the public imagination. Forensic science describes the application of scientific knowledge to legal problems and encompasses an impressively wide variety of subdisciplines and areas of expertise, ranging from forensic anthropology to wildlife forensics. In this course, we will specifically focus on the realm of forensic biology—the generation and use of legally relevant information gleaned from the field of biology. In an effort to move beyond sensationalism and the way forensic biology is portrayed in the public media, we will explore the actual science and techniques that form the basis of forensic biology

and seek to understand the use and limitations of such information in the legal sphere. Beginning with the historical development of forensic biology, selected topics will likely include death and stages of decomposition; determination of postmortem intervals; the role of microorganisms in decomposition; vertebrate and invertebrate scavenging; wound patterning; urban mummification; biological material collection and storage; victim and ancestral identification by genetic analysis; the use of DNA databases such as CODIS; and the biological basis of other criminalistics procedures, including fingerprinting and blood type analysis. Finally, we will consider DNA privacy and US Supreme Court rulings, including the 2013 decision *Maryland v. King*, which established the right of law enforcement to take DNA samples from individuals arrested for a crime. In all of these areas, the techniques and concepts employed are derived from some of the most fundamental principles and structure/function relationships that underlie the entire field of biology. No background in biology is required; indeed, a primary objective of this course is to use our exploration within the framework of forensic biology as a means to develop a broader and more thorough understanding of the science of biology.

General Biology Series: Anatomy and Physiology

Beth Ann Dtkoff

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 those organisms. In this course, we will explore the human body in both health and disease. Focus will be placed on the major body units, such as 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 will be chosen by each student to emphasize the relevance of anatomy/physiology to our understanding of the human body.

Evolutionary Biology

Michelle Hersh

Open, Seminar—Spring

What biological processes led to the development of the incredible diversity of life that we see on Earth today? The process of evolution, or a change in the inherited traits in a population over time, is fundamental to our understanding of biology and the history of life on Earth. This course will introduce students to the field of evolutionary biology. We will interpret evidence from the fossil record, molecular genetics, systematics, and empirical studies to deepen our understanding of evolutionary mechanisms. Topics covered include the genetic basis of evolution, phylogenetics, natural selection, adaptation, speciation, coevolution, and the evolution of behavior and life-history traits.

Cell Biology

Drew E. Cressman

Intermediate, Seminar—Fall

Cells are the most basic unit of life on the planet. All life forms are simply conglomerations of cells, ranging from the individual bacterial cells to the higher order plants and animals. Humans, themselves, are made up of trillions of cells. So what exactly is a cell? What is it made of? How does it function? In a complex organism, how do cells communicate with one another and coordinate their activities? How do they regulate their growth? What role do genes play in controlling cellular function? This course will address these questions and introduce the basic biology of cells while keeping in mind their larger role in tissues and organs. If we can understand the structures and functions of the individual cells that serve as the subunits of larger organisms, we can begin to understand the biological nature of humans and other complex life forms.

Microbiology

Michelle Hersh

Intermediate, Seminar—Spring

Humans are bathing in a sea of microbes. Microbes coat our environments, live within our bodies, and perform functions both beneficial and detrimental to human well-being. This course will explore the biology of microorganisms, broadly defined as bacteria, archaea, viruses, single-celled eukaryotes, and fungi. We will study microbes at multiple scales, including the individual cell, the growing population, and populations interacting with one another or their environments. Microbial physiology, genetics, diversity, and ecology will be covered in depth.

Particular emphasis will be given to the role of microbes that cause infectious disease in humans and microbes that play critical roles in ecological processes. Seminars will be supplemented by a weekly lab section to learn key microbiological techniques and methods, most notably culturing and identifying bacteria. *Prerequisite: successful completion of General Biology Series: Genes, Cells, and Evolution or permission of the instructor.*

Neurobiology

Cecilia Phillips Toro

Intermediate, Seminar—Spring

The brain is our most complex organ. The human brain contains a hundred 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 neurobiology, 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, 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.

Virology

Drew E. Cressman

Advanced, Seminar—Spring

Viruses are some of the smallest biological entities found in nature—yet, at the same time, perhaps the most notorious. Having no independent metabolic activity of their own, they function as intracellular parasites, depending entirely upon infecting and interacting with the cells of a host organism to produce new copies of themselves. The effects on the host organism can be catastrophic, leading to disease and death. HIV has killed more than 39 million people since its identification and infected twice that number. Ebola, West Nile virus, herpes and pox viruses...are all well-known viruses yet shrouded in fear and mystery. During the course of this semester, we will examine the biology of viruses, discussing their physical and genetic properties, their interaction with host cells, their ability to

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commandeer the cellular machinery for their own reproductive needs, the effects of viral infection on host cells, and finally how viruses and other subviral entities may have originated and evolved. In addition, we will examine how viruses have been portrayed in literature, with readings that include Laurie Garrett's *The Coming Plague* and Richard Preston's *The Hot Zone*.

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

General Chemistry I: An Introduction to Chemistry and Biochemistry (p. 22), Colin D. Abernethy
Chemistry

General Chemistry II: An Introduction to Chemistry and Biochemistry (p. 23), Colin D. Abernethy
Chemistry

Nutrition (p. 23), Mali Yin *Chemistry*

Organic Chemistry I (p. 24), Mali Yin *Chemistry*

Organic Chemistry II (p. 24), Mali Yin *Chemistry*

The Chemistry of Everyday Life (p. 23), Mali Yin
Chemistry

Transition Metal Chemistry (p. 24), Colin D.
Abernethy *Chemistry*

An Introduction to Statistical Methods and Analysis (p. 100), Daniel King *Mathematics*

Calculus I: The Study of Motion and Change (p. 101),
Philip Ording *Mathematics*

Calculus II: Further Study of Motion and Change (p. 102), Philip Ording *Mathematics*

Introduction to Mechanics (General Physics Without Calculus) (p. 121), Alejandro Satz *Physics*

Memory Research Seminar (p. 139), Elizabeth
Johnston *Psychology*

Mindfulness: Neuroscientific and Psychological Perspectives (p. 133), Elizabeth Johnston
Psychology

Principles of Psychology (p. 135), Elizabeth Johnston
Psychology

"Sex Is Not a Natural Act": Social Science Explorations of Human Sexuality (p. 130),
Linwood J. Lewis *Psychology*

The Social Brain (p. 133), Alison Jane Martingano
Psychology

Drawing From Nature (p. 176), Gary Burnley *Visual and Studio Arts*

Look at You: The Portrait (p. 177), Gary Burnley *Visual and Studio Arts*

The Body, Inside Out: Drawing and Painting Studio (p. 171), John O'Connor *Visual and Studio Arts*

First-Year Studies: Ecopoetry: Poetry in Relation to the Living World (p. 179), 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: An Introduction to Chemistry and Biochemistry

*Colin D. Abernethy
Open, Lecture—Fall*

This course is the first part of a two-semester sequence that provides a broad foundation for the scientific discipline of chemistry, introducing its fundamental principles and techniques and demonstrating the central role of chemistry in biology and medicine. We first look at basic descriptions of elemental properties, the periodic table, solid and molecular structures, and chemical bonding. We then relate these topics to the electronic structure of atoms. The mole as a unit is introduced so that a quantitative treatment of stoichiometry can be considered. After this introduction, we go on to consider physical chemistry, which provides the basis for a quantitative understanding of (i) the kinetic theory of gases (which is developed to consider the nature of liquids and solids); (ii) equilibria and the concepts of the equilibrium constant and of pH; (iii) energy changes in chemical reactions and the fundamental principles of thermodynamics; (iv) the rates of

chemical reactions and the concepts of the rate-determining step and activation energy. Practical work in the laboratory periods of this course introduces the use and handling of basic chemical equipment and illustrates the behavior of simple chemical substances. In addition to the two regular class meetings and laboratory session each week, there will be an hour-long weekly group conference. This lecture course will be of interest to students interested in the study of chemistry or biology and to those planning on a career in medicine and related health.

General Chemistry II: An Introduction to Chemistry and Biochemistry

Colin D. Abernethy

Intermediate, Lecture—Spring

This course is the second part of a two-semester sequence that provides a broad foundation for the scientific discipline of chemistry, introducing its fundamental principles and techniques and demonstrating the central role of chemistry in biology and medicine. The course begins with a review of the important concepts discussed in General Chemistry I. The main types of organic compounds are then introduced by reference to simple systems and to specific compounds of industrial, biological, and medical importance. The more important reactions of each of these types are described and explained in terms of the structure of the functional groups involved. We go on to explore the chemical basis of life, the essential molecular components of biological cells, and the essential chemical processes that occur within them. The biological roles of amino acids, proteins, carbohydrates, and lipids are introduced. Practical work in the laboratory periods of this course introduces important chemical reactions and common methods of chemical detection and identification. In addition to the two regular class meetings and laboratory session each week, there will be an hour-long weekly group conference. This lecture course will be of interest to students interested in the study of chemistry or biology and to those planning on a career in medicine and related health. *Prerequisite: General Chemistry I or permission of the instructor.*

The Chemistry of Everyday Life

Mali Yin

Open, Seminar—Fall

This course examines the chemistry of our everyday life—the way things work. The emphasis of this

course is on understanding the everyday use of chemistry. We will introduce chemistry concepts using everyday examples, such as household chemicals and gasoline, that illustrate how we already use chemistry and reveal why chemistry is important to us. We will concentrate on topics of current interest, such as environmental pollution and the substances that we use in our daily lives that affect our environment and ourselves.

Nutrition

Mali Yin

Open, Seminar—Spring

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 and bulimia? These and other questions will be discussed. We will discuss the effects of development, pregnancy, emotional state, and disease on nutritional requirements. We will also consider the effects of food production and processing on nutritional value and food safety.

Spectroscopy and Chemical Structure Determination

Colin D. Abernethy

Intermediate, Seminar—Fall

Every time a chemist conducts a reaction or isolates a compound, his or her first task is to identify the molecular structure of what has been made or isolated. To help do this, chemists have a powerful array of modern instrumental techniques that are used to quickly and accurately determine the structures of compounds. One of the most challenging (and entertaining!) parts of chemistry is to use the information obtained from these techniques to assign structures to unknown compounds (a bit like Sherlock Holmes using clues to solve a murder mystery). In this course, we focus on the three most widely used techniques: mass spectrometry, infrared spectroscopy, and nuclear magnetic resonance spectroscopy. All of these techniques provide valuable information about the structures of molecules, and all are used on a day-to-day basis by most chemists. In the laboratory, we will gain hands-on experience in a variety of one- and

two-dimensional NMR techniques and infrared spectroscopy. Once we have a sound understanding of each of those techniques, we will become chemical detectives and use the information that the techniques provide to solve chemical puzzles in order to elucidate the identities and structures of unknown molecules. *Prerequisite: one semester of General Chemistry or General Physics.*

Organic Chemistry I

Mali Yin

Intermediate, Seminar—Fall

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 known organic compounds 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 reagents 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. *Prerequisite: General Chemistry or its equivalent.*

Transition Metal Chemistry

Colin D. Abernethy

Intermediate, Seminar—Spring

The transition metals include some of the most familiar and important of all of the chemical elements. In fact, the properties of the transition metals shape much of the world around us. For instance, iron and copper have been known since prehistoric times, and their use has influenced much of human history. Nine of the transition metals are essential for life, as their atoms form the active sites of many key enzymes. Furthermore, compounds of transition metals—such as titanium, chromium, ruthenium, and iridium—are used as catalysts, pigments, and advanced materials, while platinum and technetium form the basis of powerful drugs and medical imaging technologies. Due to their many uses and economic importance, the preparation of new transition metal compounds remains one of the most active and exciting areas of modern chemical research. This course will be devoted to an exploration of the unique chemical, physical, and biological properties of the transition metals. Transition metal chemistry is one of the most colorful fields of chemistry. In the laboratory section of the course, we will prepare many scientifically important transition metal compounds and then observe and measure their properties. *Prior study of chemistry or permission of the instructor is required.*

Organic Chemistry II

Mali Yin

Intermediate, Seminar—Spring

In this course, 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 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, ^1H and ^{13}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*

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

- Abstract Algebra: Theory and Applications** (p. 103), Philip Ording *Mathematics*
- An Introduction to Statistical Methods and Analysis** (p. 100), Daniel King *Mathematics*
- Calculus I: The Study of Motion and Change** (p. 101), Philip Ording *Mathematics*
- Calculus II: Further Study of Motion and Change** (p. 102), Philip Ording *Mathematics*
- Electromagnetism and Light (Calculus-Based General Physics)** (p. 121), Merideth Frey *Physics*
- Exploring the Universe: Astronomy and Cosmology** (p. 120), Alejandro Satz *Physics*
- Introduction to Mechanics (General Physics Without Calculus)** (p. 121), Alejandro Satz *Physics*
- Resonance and Its Applications** (p. 121), Merideth Frey *Physics*
- First-Year Studies: Ecopoetry: Poetry in Relation to the Living World** (p. 179), 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

Fang-yi Chao

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

Fang-yi Chao

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.

Advanced Chinese

Fang-yi Chao

Advanced, Seminar—Year

This course is designed to develop students' language proficiency to the level of intermediate-high/advanced-low, as described by the American Council of Teaching Foreign Languages (ACTFL), in all four skills: listening, speaking, reading, and writing. Students will be exposed to a variety of issues in contemporary Chinese society through authentic material. Classroom activities include discussions, debates, and oral presentations. By the end of the year, students are expected to be able to express and support personal opinions—using discourse strategies in both writing and speaking—on topics covered in the course.

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

Law and Popular Culture in Pre-Modern China (p. 15), Ellen Neskari *Asian Studies*

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 62), Joshua Muldavin *Geography*

Comparative Literary Studies and Its Others (p. 94),
Bella Brodzki *Literature*
The Buddhist Tradition in East Asia (p. 144),
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.

Beginning Latin (p. 85), Laura Santander *Latin*
First-Year Studies: The Perils of Passion: Ancient Greek History for Today's Troubled Times (p. 89), Emily Katz Anhalt *Literature*
Odyssey/Hamlet/Ulysses (p. 96), William Shullenberger *Literature*
Ancient Philosophy (Aristotle) (p. 119), Michael Davis *Philosophy*
First-Year Studies: The Origins of Philosophy (p. 116), Roy Ben-Shai *Philosophy*

Greek Tragedy: Electras (p. 118), Michael Davis *Philosophy*
Introduction to Ancient Greek Religion and Society (p. 146), Cameron C. Afzal *Religion*
The Emergence of Christianity (p. 145), Cameron C. Afzal *Religion*
First-Year Studies: Ecopoetry: Poetry in Relation to the Living World (p. 179), Marie Howe *Writing*
Our World, Other Worlds (p. 180), Myra Goldberg *Writing*
Poetry: What Holds the Unsayable (p. 186), Marie Howe *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.

Cell Biology (p. 21), Drew E. Cressman *Biology*
Drugs and the Brain (p. 19), Cecilia Phillips Toro *Biology*
First-Year Studies: The Brain According to Oliver Sacks (p. 19), Cecilia Phillips Toro *Biology*
General Biology Series: Genes, Cells, and Evolution (p. 19), Drew E. Cressman *Biology*
Neurobiology (p. 21), Cecilia Phillips Toro *Biology*
Introduction to Genetics (p. 19) *Biology*
Compilers (p. 29), Michael Siff *Computer Science*
Computer Organization (p. 28), Michael Siff *Computer Science*
Introduction to Computer Science: The Way of the Program (p. 27), James Marshall *Computer Science*
The Middle East and the Politics of Collective Memory: Between Trauma and Nostalgia (p. 77), Matthew Ellis *History*
An Introduction to Statistical Methods and Analysis (p. 100), Daniel King *Mathematics*
Cultural Psychology of Development (p. 139), Barbara Schecter *Psychology*
Memory Research Seminar (p. 139), Elizabeth Johnston *Psychology*
Mindfulness: Neuroscientific and Psychological Perspectives (p. 133), Elizabeth Johnston *Psychology*
Principles of Psychology (p. 135), Elizabeth Johnston *Psychology*

Speaking the Unspeakable: Trauma, Emotion, Cognition, and Language (p. 138), Emma Forrester *Psychology*

Theories of Development (p. 139), Barbara Schecter *Psychology*

Theories of the Creative Process (p. 137), Charlotte L. Doyle *Psychology*

Remedies to Epidemics: Understanding Substances That Can Heal or Harm (p. 134), David Sivesind *Psychology*

Who am I? Clinical Perspectives on Psychology of the Self (p. 131), David Sivesind *Psychology*

Sleep and Health (p. 130), Meghan Jablonski *Psychology*

Advanced Research Seminar (p. 139), Meghan Jablonski, Elizabeth Johnston, Linwood J. Lewis *Psychology*

The Psychological Impact of Art (p. 135), Alison Jane Martingano *Psychology*

The Social Brain (p. 133), Alison Jane Martingano *Psychology*

Color (p. 177), Gary Burnley *Visual and Studio Arts*

The Ideas of Photography (p. 176), Joel Sternfeld *Visual and Studio Arts*

The New Narrative Photography (p. 176), Joel Sternfeld *Visual and Studio Arts*

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 cryptography, 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.

Introduction to Computer Science: The Way of the Program

James Marshall
Open, Lecture—Fall

This lecture course is 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 and the benefits of clearly written, well-structured programs, beginning with imperative programming and working our way up to object-oriented concepts such as classes, methods, and inheritance. Along the way, we will explore the fundamental idea of an algorithm; how computers represent and manipulate numbers, text, and other data (such as images and sound) in binary; Boolean logic; conditional, iterative, and recursive programming; functional abstraction; file processing; and basic data structures such as lists and dictionaries. We will also learn introductory computer graphics, how to process simple user interactions via mouse and keyboard, and some principles of game design and implementation. All students will complete a final programming project of their own design. Weekly hands-on laboratory sessions will reinforce the concepts covered in class through extensive practice at the computer.

The Computational Beauty of Nature

James Marshall
Open, Lecture—Spring

This course will explore the concepts of emergence and complexity within natural and artificial systems. Simple computational rules interacting in complex, nonlinear ways can produce rich and unexpected patterns of behavior and may account for much of what we think of as beautiful or interesting in the world. Taking this as our theme, we will investigate a multitude of topics, including: fractals and the Mandelbrot set, chaos theory and strange attractors, cellular automata such as Wolfram's elementary automata and Conway's Game of Life, self-organizing and emergent systems, formal models of computation such as Turing machines, artificial neural networks, genetic algorithms, and artificial life. The central questions motivating our study will

be: How does complexity arise in Nature? Can complexity be quantified and objectively measured? Can we capture the patterns of Nature as computational rules in a computer program? What is the essence of computation, and what are its limits? Throughout the course, we will emphasize mathematical concepts and computer experimentation rather than programming, using the computer as a laboratory in which to design and run simulations of complex systems and observe their behaviors.

Computational Number Theory

Nick Rauh

Open, Seminar—Spring

Number theory is one of the oldest and most beautiful fields of mathematics, and many of the ideas it has generated over the millennia are just now becoming crucially important in the information age. This course will serve as an introduction to number theory, computer programming, and the interplay between the two. Topics will include divisibility, prime factorization, modular arithmetic, cryptography, and algorithms, with other topics selected based on class interest. We will spend some time formulating conjectures, generating evidence to support or disprove them, and attempting to prove the ones that seem true. We will also address algorithmic questions such as run-time efficiency and compare and contrast different mathematical algorithms that theoretically achieve the same goal but differ practically in consequential ways.

Quantum Computing

James Marshall

Intermediate, Seminar—Fall

Physicists and philosophers have been trying to understand the strangeness of the subatomic world as revealed by quantum theory since its inception back in the 1920s; but it wasn't until the 1980s—more than a half-century after the development of the theory—that computer scientists first began to suspect that quantum physics might hold profound implications for computing, as well, and that its inherent weirdness might possibly be transformed into a source of immense computational power. This dawning realization was followed soon afterward by key theoretical and practical advances, including the discovery of several important algorithms for quantum computers that could potentially revolutionize (and disrupt) the cryptographic systems protecting practically all of our society's electronic banking, commerce, telecommunications, and national security systems. Around the same

time, researchers succeeded in building the first working quantum computers, albeit on a very small scale. Today the multidisciplinary field of quantum computing lies at the intersection of computer science, mathematics, physics, and engineering; it is one of the most active and fascinating areas in science, with potentially far-reaching consequences for the future. This course will introduce students to the theory and applications of quantum computing from the perspective of computer science. Topics to be covered will include bits and qubits, quantum logic gates and reversible computing, Deutsch's algorithm, Grover's search algorithm, Shor's factoring algorithm, quantum teleportation, and applications to cryptography. No advanced background in physics, mathematics, or computer programming is necessary beyond a basic familiarity with linear algebra. We will study the quantitative, mathematical theory of quantum computing in detail but will also consider broader philosophical questions about the nature of physical reality, as well as the future of computing technologies. *Prerequisite: Familiarity with linear algebra or equivalent mathematical preparation.*

Computer Organization

Michael Siff

Intermediate, Seminar—Fall

This course investigates how computers are designed “underneath the hood” and how basic building blocks can be combined to make powerful machines that execute intricate algorithms. There are two essential categories of components in modern computers: the hardware (the physical medium of computation) and the software (the instructions executed by the computer). As technology becomes more complex, the distinction between hardware and software blurs. We will study why this happens, as well as why hardware designers need to be concerned with the way software designers write programs and vice versa. Along the way, we will learn how computers work: from higher-level programming languages such as Python and JavaScript, to system-level languages C and Java, down to the basic zeroes and ones of machine code. Topics include Boolean logic, digital-circuit design, computer arithmetic, assembly and machine languages, memory hierarchies, and parallel processing. Special attention will be given to the RISC architectures—now the world's most common general-purpose microprocessors. Time permitting, we will investigate the relationship between energy consumption and the rise of

multicore and mobile architectures. *Permission of the instructor is required. Students should have at least one semester of programming experience.*

Data Structures and Algorithms

James Marshall

Intermediate, Seminar—Spring

In this course, we will study a variety of data structures and algorithms that are important for the design of sophisticated computer programs, along with techniques for managing program complexity. Throughout the course, we will use Java, a strongly typed, object-oriented programming language. Topics covered will include types and polymorphism, arrays, linked lists, stacks, queues, priority queues, heaps, dictionaries, balanced trees, and graphs, as well as several important algorithms for sorting, searching, and manipulating structured data. We will also study some mathematical techniques for analyzing the efficiency of algorithms. The central theme tying all of these topics together is the idea of abstraction and the related notions of information hiding and encapsulation, which we will emphasize throughout the course. Weekly lab sessions will reinforce the concepts covered in class through extensive hands-on practice at the computer. *Students should have at least one semester of programming experience in an object-oriented language such as Python, Java, or C++.*

Compilers

Michael Siff

Intermediate, Seminar—Spring

Compilers are often known as translators—and for good reason: Their job is to take programs written in one language and translate them to another language (usually assembly or machine language) that a computer can execute. It is perhaps the ideal meeting between the theoretical and practical sides of computer science. Modern compiler implementation offers a synthesis of: (1) language theory, how languages (both natural languages and programming languages) can be represented on and recognized by a computer; (2) software design and development, how practical software can be developed in a modular way—e.g., how components of one compiler can be connected to components of another compiler to form a new compiler; and (3) computer architecture, understanding how modern computers work. During the semester, we will write a program implementing a nontrivial compiler for a novel programming language (partly of our own design). Topics we will cover along the way include the difference between interpreters and compilers, regular expressions and finite automata, context-

free grammars and the Chomsky hierarchy, type checking and type inference, contrasts between syntax and semantics, and graph coloring as applied to register allocation. Conference work will allow students to pursue different aspects of compilers, such as compilation of object-oriented languages, automatic garbage collection, compiler optimizations, just-in-time compilation, WebAssembly, and applications of compiler technology to natural-language translation. *Permission of the instructor is required. Students should have at least one semester of programming experience and, preferably, some familiarity with computer organization.*

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

Abstract Algebra: Theory and Applications (p. 103), Philip Ording *Mathematics*
Calculus I: The Study of Motion and Change (p. 101), Philip Ording *Mathematics*
Calculus II: Further Study of Motion and Change (p. 102), Philip Ording *Mathematics*
Discrete Mathematics: Gateway to Higher Mathematics (p. 102), Daniel King *Mathematics*
Classical Mechanics (Calculus-Based General Physics) (p. 120), Merideth Frey *Physics*
Resonance and Its Applications (p. 121), Merideth Frey *Physics*
3D Modeling (p. 174), Shamus Clisset *Visual and Studio Arts*
Advanced Interdisciplinary Studio II (p. 171), John O'Connor *Visual and Studio Arts*
Introduction to Digital Imaging (p. 173), Shamus Clisset *Visual and Studio Arts*
Media Burn: Moving Image Installation in Practice (p. 175), Jenny Perlin *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.

Dance Movement Fundamentals

Peggy Gould, Merceditas Mañago-Alexander
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.*

Contemporary Dance Practices

Stuart Shugg, Paul Singh, Jennifer Nugent, Angie Pittman, Janet Charleston, 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

Peggy Gould
Component—Year

Students taking a Dance Third 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

Faculty TBA
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 with permission of the instructor.*

Ballet

Barbara Forbes, Megan Williams

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 with permission of the instructor.*

Rotating Guest Artist Lab

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 three-to-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.

Hip-Hop

Matthew Lopez

Component—Fall

This class is an open-level class in hip-hop dance. Depending on the instructor, it may include elements of breaking, popping, 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.

Gaga

LeeSaar The Company

Component—Spring

Gaga is a new way of gaining knowledge and self-awareness through your body. Gaga provides a framework for discovering and strengthening your body and adding flexibility, stamina, and agility while lightening the senses and imagination. Gaga raises awareness of physical weaknesses, awakens numb areas, exposes physical fixations, and offers ways for their elimination. The work improves instinctive movement and connects conscious and unconscious movement; it also allows for an experience of freedom and pleasure in a simple way, in a pleasant space, in comfortable clothes, accompanied by music, each person with himself/herself and others.

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.

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.*

Beginning Improvisation

Peggy Gould

Component—Year

Improvisation is a potentially limitless resource. Whether arising from movement itself or from conceptual/imaginative sources, improvisation can yield raw materials for making dances and other performance works. It can form the basis for community-building activities. It can also support the advancement of our technical skills in all dance forms, from conceptual and choreographic to performative, by giving us greater access to our personal connections to movement. In this course, we will engage in a variety of approaches to improvisation. We will investigate the properties of movement in the context of experience and performance, using activities that range from highly structured to virtually unstructured. The aim of our work is to delve deeply into the creative process in a variety of environmental settings, from the dance studio to outdoor sites around the campus. Throughout the year, goals will include building capabilities for sustained exploration of movement instincts and appetites, honing perceptive and communicative skills, and learning to use improvisation to advance movement technique. All of these goals will support the development of a durable foundation from which to work creatively.

Somatics, Improvisations, and the Athletics of Intimacy

K. J. Holmes

Component—Fall

This course will combine skills and applications of somatic research that include release techniques and body-mind practices, such as Body-Mind Centering® systems and patterns of development and evolution; embodiments of contact improvisation; and tunings of somatic approaches within solo, duet (strong emphasis on partnering), and ensemble dancing. The interest and focus is in the very physical, sensorial, and imaginative and in discovering new challenges and risks within our movement—of both body and mind—toward improvisational and compositional processes.

Composition

Juliana F. May, 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. *Taught by Juliana May in the fall, Beth Gill in the spring.*

Dance Making

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

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

Kyle Bukhari, Charmain 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 and Theory

Charmain Wells, Kyle Bukhari
Component—Year

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

Peggy Gould
Component—Year

How is it possible for us to move in the countless 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. We will learn Irene Dowd's *SpiralsTM*, a

comprehensive warm-up/cool-down for dancing that coordinates all joints and muscles through their fullest range of motion, facilitating study of the entire musculoskeletal system. In addition to movement practice, drawings are made as part of each week's lecture (drawing materials provided), and three short assignments are submitted each semester. 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 with permission of the instructor.*

Anatomy Research Seminar

Peggy Gould
Component—Year

This is an opportunity for students who have completed a full year of anatomy study in the SLC dance program to pursue functional anatomy studies in greater depth. In open consultation with the instructor during class meetings, each student engages in independent research, developing one or more lines of inquiry that utilize functional anatomy perspectives and texts as an organizing framework. Research topics in recent years have included investigation of motor and experiential learning, inquiry into kinetic experience and its linguistic expression, detailed study of knee-joint anatomy, and study of the kinematics and rehabilitation in knee injury. The class meets biweekly to discuss progress, questions, and methods for reporting, writing, and presenting research.

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.*

Teaching Conference

Jennifer Nugent, Juliana F. May
Component—Year

In this practice-based course, students will develop skills to bring their artistry into a teaching setting. We will work systematically and imaginatively to develop teaching practices in the dance/movement forms that move us most deeply. To begin, we will

read and discuss selected excerpts of foundational texts in dance/movement education. For the remainder of the fall semester, students will develop pedagogical approaches centered on individual interests. Each student will identify and deepen the knowledge of dancing that they wish to teach. In the studio, we will employ movement, observation, discussion, and class exercises. Additionally, each student will engage in independent research—surveying literature in the field of dance pedagogy, as well as potential sources beyond the field according to individual interests, and writing and presenting work to the class in the form of a practicum. Emphasis is placed on process, with the dual objectives of building metaskills (conceptualizing) and practical ones (actualizing) in constructing durable curricular structures. For the spring, focus of the class shifts to teaching generative forms, including improvisation and composition, with each student developing a formalized teaching plan. Each member of the class will serve as both teacher and student, with a weekly discussion of class activities and selected class readings drawn from a range of sources and perspectives. Supplemental independent research will support, inform, and enrich creation of the teaching plan. In both semesters, individual pedagogical research and development will be summarized and submitted in a final report, with an annotated bibliography serving as documentation of the development process as well as the basis for future promotional material. *Students may enter this yearlong course in the second semester with permission of the instructor.*

Dance and Media

Faculty TBA

Component—Spring

This is a course about “why and when” to convey a choreographic idea into a video. In our experience, the important questions are simple: When does one’s concept ask for the language of video-making, and what are the tools available in video that would not only facilitate the work but also demand that the work be made specifically for the screen? To answer these questions, one needs to understand that neither the media nor dance is subjugated to the other. The same understanding of dance has to be extended to video and experimental film. During the course, we will screen and analyze works—from early experimental films made in the 1920s to early video art works for the 60s and, finally, to videos and installations of our contemporaries—in order to illustrate different approaches and to guide the students’ own works. Throughout the semester,

students will be given a series of hands-on assignments, both individually and in groups. The exercises are designed not only to develop a familiarity with the camera—exploring concepts of framing, camera moves, planes, and deconstruction of space/time—but also, and more importantly, to contemplate and witness the possibilities of creating informal pieces and investigate how video can transfigure and uniquely represent what is being observed. These exercises build toward the completion of a larger video project, incorporating approaches introduced throughout the term that include the presentation or installation of each piece. The class welcomes dancers, performers, video-makers, photographers, and anyone else interested in this process.

Performance Project

Lacina Coulibaly

Component—Fall

West African and European contemporary dance-trained Lacina Coulibaly will introduce students to, and develop tools to create, an intimate or sacred space within themselves and with others. In keeping with his own philosophical approach, the process will originate from walking, the natural gait. Taking this as the basis for the creation of rhythm, the students will work without judgment, either internal or external. They will also study the fundamental principles of West African dance and its sensibilities that form the base of Lacina’s own practice, each student taking those principles into their own bodies and allowing them to give rise to new vocabulary. In Lacina’s home culture, dance is community. In his interpretation, dance is about relationship—within our own bodies, with the Earth, with others, and with the world around us, both visible and invisible. That relationship is where rhythm takes place. Our role as dancers is to serve the spirit of the dance and all of the relationships that go with it. At the end of the semester, students will showcase their work as a performance.

Big Dance Theatre

Component—Spring

The Big Dance Theatre is known for its inspired use of dance, music, text, and visual design. In the spring semester, students will restage *The Snow Falls in the Winter*, which is based loosely on the language and tone of the absurdist play, *The Lesson*, by Ionesco. The play was created for the OtherShore Dance Company and later danced by the Martha Graham Dance Company. Making use of Ionesco’s flat tonality, his simple sentences, and his stage directions, the piece is dark, ironic, and funny. The

piece involves weaving text and movement together. Students will showcase their work with an end-of-semester performance.

Dance Meeting

Component—Year

This is a 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 2018-19, guest artists included Jacalyn Carley/German Dance lecture; Mina Nishimura/Introduction to Butoh; Rocky Bornstein/Dancer's Health; Shamel Pitts/Introduction to Gaga; John Jasperse and Una Chung in conversation/*Influence, Inspiration, Homage, Appropriation, and Theft in Art Making and Dance*, and Eleanor Bauer/Choreographic Process.

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

The Creative Process: Influence and Resonance (p. 105), Chester Biscardi *Music*
Theories of the Creative Process (p. 137), Charlotte L. Doyle *Psychology*
The Psychological Impact of Art (p. 135), Alison Jane Martingano *Psychology*
Advanced Interdisciplinary Studio II (p. 171), John O'Connor *Visual and Studio Arts*
Media Burn: Moving Image Installation in Practice (p. 175), Jenny Perlin *Visual and Studio Arts*

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.

Economics of Environmental Justice: People, Place, and Power (p. 37), An Li *Economics*
Economics of the Environment and Natural Resources: Market Failures, Capitalism, and Solutions (p. 36), An Li *Economics*
History of Economic Thought and Economic History: Economic and Legal Foundations (p. 36), Jamee K. Moudud *Economics*
Intermediate Macroeconomics: Main Street, Wall Street, and Policies (p. 38), An Li *Economics*
Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 37), An Li *Economics*
Introduction to Economic Theory and Policy (p. 36), Jamee K. Moudud *Economics*
Legal Foundations to Business History: Corporate Governance, Democracy, and Economic Transformation (p. 38), Jamee K. Moudud *Economics*
First-Year Studies: Introduction to Environmental Studies: Cultures of Nature (p. 39), Charles Zerner *Environmental Studies*
Introduction to Property: Cultural and Environmental Dimensions (p. 40), Charles Zerner *Environmental Studies*
Food, Agriculture, Environment, and Development (p. 61), Joshua Muldavin *Geography*
Introduction to Development Studies: The Political Ecology of Development (p. 63), Joshua Muldavin *Geography*
The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 62), Joshua Muldavin *Geography*
An Introduction to Statistical Methods and Analysis (p. 100), Daniel King *Mathematics*
Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 117), David Peritz *Philosophy*
African Politics (p. 125), Elke Zuern *Politics*
Rising Autocrats and Democracy in Decline? (p. 127), Elke Zuern *Politics*
Intervention and Justice (p. 126), Elke Zuern *Politics*
Global Child Development (p. 136), Kim Ferguson (Kim Johnson) *Psychology*
Changing Places: Sociospatial Dimensions of Urbanization (p. 151), Shahnaz Rouse *Sociology*
Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 153), Shahnaz Rouse *Sociology*
Color (p. 177), Gary Burnley *Visual and Studio Arts*

The Ideas of Photography (p. 176), Joel Sternfeld
Visual and Studio Arts

The New Narrative Photography (p. 176), 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.

Introduction to Economic Theory and Policy

Jamee K. Moudud

Open, Lecture—Year

This yearlong lecture will, broadly speaking, cover introductory microeconomics and macroeconomics from a wide range of theoretical perspectives, including neoclassical, post-Keynesian, Marxian, feminist, and institutional political economy perspectives. The objective of the course is to enable students to understand the more “technical aspects” of economics (e.g., usage of supply/demand analysis within and outside neoclassical economics), as well as some economic history and the history of economic thought. The theoretical issues will be applied to contemporary policy debates, such as the Green New Deal, inequality, health care, and international trade.

Economics of the Environment and Natural Resources: Market Failures, Capitalism, and Solutions

An Li

Open, Seminar—Fall

Since the 19th century, generations of economists have understood the importance of the environment and natural resources. John Stuart Mill, a classical economist, argued: “Is there not the Earth itself, its forests and waters, and all other natural riches,

above and below the surface? These are the inheritance of the human race, and there must be regulations for the common enjoyment of it....No function of government is less optional than the regulation of these things, or more completely involved in the idea of civilized society.” What property-right regimes are proper for solving the “problem of the social cost”? Is privatization the only solution, as the market fundamentalist economists have argued? Why do developing countries have higher pollution levels? Are pollution activities migrating to developing countries? In Donora, Pennsylvania, “smoke ran like water” in the 1940s and led to deaths and impaired health. But in most places in the developed world, environmental quality has improved significantly in the past decades. How can we explain such changes? What are the most efficient ways to deal with pollution? Environmental degradation is far from being over in developed countries. Who is being impacted more by pollution? Why do certain population groups tend to suffer more from environmental harms? Scientists provide ample evidence that the current economic path is unsustainable, and serious policies are needed to deal with the challenge. But the policies are seriously inadequate. Why? What political economy factors are determining the environmental policies? In this course, we will apply economics principles to understand how societies use and misuse the environment and natural resources.

History of Economic Thought and Economic History: Economic and Legal Foundations

Jamee K. Moudud

Open, Seminar—Fall

The dominant approach in contemporary economics is the neoclassical school. This course will introduce students to the origins, foundational tools and questions, and analytical constructs at the heart of both neoclassical and other schools of thought in economics. The first part of the course will deal with what is called classical political economy (primarily Adam Smith, David Ricardo, and Karl Marx). Next, given that property, contracts, and torts are at the core of markets, the course will integrate the path-breaking insights from the Legal Realist and Critical Legal Studies traditions (in particular, Robert Lee Hale and Morton Horwitz) to understand the legal foundations of markets. The study of this law and political economy tradition will also include the contributions of Karl Polanyi to provide an understanding of the deeply political nature of markets. The final part of the course will deal with the perspectives of some of the major founders of

the neoclassical school (Léon Walras, William Stanley Jevons, and John Bates Clark) and their debates with institutional economists during the interwar period. The theoretical debates will be related to certain topics in particular, such as the nature of business competition and the distribution of income.

Feminist Economics

Kim Christensen

Open, Seminar—Spring

Feminist economics arose as a critique of many of the fundamental assumptions underlying mainstream economics. For instance, feminist economics interrogates the androcentric and Eurocentric assumptions behind economics' "homo economicus," the supposedly autonomous individual who collects (freely available) unbiased information and makes rational decisions, self-interested in the market and altruistic in the home. Over the past 30 years, feminist economics has developed into coherent perspective in its own right. This approach acknowledges and investigates the existence of power differentials by race/ethnicity, gender, class, sexual orientation, nation, and other variables in both the home and the market; it studies human behavior in relationship rather than as autonomous individuals; and it proposes policies to measure and to maximize the well-being of families and communities. This course will examine the underlying theoretical assumptions of this emerging paradigm and its application to questions of economic policy. Topics to be covered include: what we mean by "the economy," which activities and transactions "count" (and "should count") as economic, and the implications of these definitions; the role of unpaid caring labor and of publicly provided services to both individual economic success and national economic development; the persistence of both occupational segregation and wage differentials—explanations for and policies to mitigate these inequalities; the impact of domestic violence and other forms of nonmarket coercion on economic success; the conceptualization and measurement of economic development and success; and the capabilities approach and new measures of economic growth. In addition to class participation, requirements for the course will include frequent short essays on the readings and working in small groups to present those readings. In lieu of writing a conference paper, it may be possible for some students to engage in service-learning at My Sister's Place (a local domestic violence shelter) or another local feminist organization. *This course has two sections; students should sign up for either*

the Monday/Wednesday section or the Tuesday/Thursday section. Some prior experience in economics is recommended.

Intermediate Microeconomics: Conflicts, Coordination, and Institutions

An Li

Intermediate/Advanced, Seminar—Fall

Economics was born in the 18th century, around the same time as capitalism emerged in Europe. Since then, economists have sought to understand the ways in which people allocate, produce, exchange, and distribute things in capitalist societies and how such activities impact people's well-being. For the most part of the 20th century, microeconomics centered on the "efficiency" of the free market. Since the late 20th century, contending paradigms in microeconomics have successfully challenged the narrow definition of "efficiency" and broadened the scope of analysis from free market to a variety of institutions in which the market is either unfree or absent. In this course, we will examine fundamental questions, such as: What are the incentives of individual decision-making under different circumstances? How do individuals make decisions? What are the social consequences of individual decision-making? We will not only learn about traditional issues such as how individual consumers and firms make decisions and the welfare properties of the market but also will examine how individuals interact with each other, the power relationship between individuals, the power relationship of the labor market and the credit market and inside the firms, the situations where individuals care about other than their self-interests, the successful and unsuccessful coordination of individuals, and the institutional solutions for improving social welfare. *Prior knowledge of microeconomics is required.*

Economics of Environmental Justice: People, Place, and Power

An Li

Intermediate/Advanced, Seminar—Spring

We frequently observe that the burden of environmental harms and/or the benefit of environmental protection are unequally distributed in a society. Within a nation, the underrepresented households, such as minorities in the United States, bear a disproportionate burden. Globally, under the neoliberal regime, trade and financial lateralization have made it easier to transfer highly polluting economic activities to the Third World. Moreover, the capitalist development in the Third World has

increasingly deprived the rural communities and the urban poor of their environmental rights. This course examines ways in which environmental injustices may arise and affect different people with different power in different places. We will draw knowledge from multiple fields, such as economics, political science, sociology, environmental studies, geography, etc. We will examine the issue using multiple methodologies and assess different policy options.

Intermediate Macroeconomics: Main Street, Wall Street, and Policies

An Li

Intermediate/Advanced, Seminar—Spring

Keynes not only revolutionized economic theory in 1937 but also led generations of economists to believe that the government should play an active role in managing a country's aggregate demand. Yet, since the 1980s, the theoretical and policy world of mainstream economics took a great U-turn and, once again, embraced the fundamental role of the free market. In macroeconomics, this is reflected by the pursuit of goals such as fiscal austerity, balanced budget, financial deregulation, and liberalization of international finance. In this course, we will examine the fundamental debates in macroeconomic theory and policy making. The standard analytical framework of aggregate demand, aggregate supply, labor market, inflation, exchange rate, and economic growth will be used as our entry point of analysis. On top of that, we will examine multiple theoretical and empirical perspectives on money, credit and financial markets, consumption, investment, governmental spending, unemployment, international finance, growth and distribution, economic crisis, technological change, and long waves of capitalist societies. More recent progressive theories and policies will be discussed, such as universal basic income and job guarantee, modern monetary theory, etc. *Prior knowledge of macroeconomics is required.*

Legal Foundations to Business History: Corporate Governance, Democracy, and Economic Transformation

Jamee K. Moudud

Intermediate/Advanced, 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 regard to the nature and distribution of property relations, is illustrated in this course via the study of the legal foundations of corporations. From the scandal regarding Cambridge Analytica and Facebook 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, which 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 course is 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.

How Things Talk (p. 5), Aurora Donzelli *Anthropology*
Language and Capitalism (p. 7), Aurora Donzelli
Anthropology

Introduction to Property: Cultural and Environmental Dimensions (p. 40), Charles Zerner
Environmental Studies

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

Introduction to Development Studies: The Political Ecology of Development (p. 63), Joshua Muldavin
Geography

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 62), Joshua Muldavin
Geography

Postwar: Europe on the Move (p. 70), Philipp Nielsen
History

An Introduction to Statistical Methods and Analysis (p. 100), Daniel King *Mathematics*
Calculus I: The Study of Motion and Change (p. 101), Philip Ording
Mathematics

Calculus II: Further Study of Motion and Change (p. 102), Philip Ording
Mathematics

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 117), David Peritz
Philosophy

Democracy, Diversity, and (In)equality (p. 126), David Peritz
Politics

Rising Autocrats and Democracy in Decline? (p. 127), Elke Zuern
Politics

Changing Places: Sociospatial Dimensions of Urbanization (p. 151), Shahnaz Rouse *Sociology*
Sociology of Global Inequalities (p. 150), Parthiban Muniandy
Sociology

Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 153), Shahnaz Rouse
Sociology

First-Year Studies: Ecopoetry: Poetry in Relation to the Living World (p. 179), Marie Howe
Writing
Our World, Other Worlds (p. 180), Myra Goldberg
Writing

Writing Our Moment (p. 184), 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), and 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.

First-Year Studies: Introduction to Environmental Studies: Cultures of Nature

Charles Zerner
Open, FYS—Year

In a time of extreme environmental events that include climate change, rising sea levels, flooding, toxics, and radiation, environmental imagery is part of the fabric of daily life and communication: on the Web, on television, in newspapers, and in advertisements. Images of sea rise, genetically modified salmon, or landscapes of environmental devastation in Africa are found in the subway and in

Benetton ads, as well as on the front pages of *The New York Times* and in social media. Representations of nature are not restricted, however, to popular media and texts. They also form the terrain for scientific contestation, debate about environmental ethics, and “high” policy formulation. This FYS seminar introduces students to the insights and methods of environmental humanities, environmental history, science studies, and political ecology. How do stories, images, and maps of nature shape perceptions and practices of environmental management? How is the same patch of “nature” imagined and described by differently positioned observers? How are environmental representations, historical contexts, facts, and rhetoric linked? How are particular forms of environmental representation used? By whom? Where? To what ends? In a time of extreme environmental events, sometimes called the Anthropocene, how are ideas of nature, ecology, and environmental futures changing? How are ideas of resilience now shaping the visions and material interventions of architects, engineers, landscape architects, and urban planners? How do works of fiction, nonfiction, film, and other arts encourage imaginative interventions in an era of increasing environmental risk? In the fall, students will alternate biweekly conferences with biweekly small-group activities. In the spring, students will attend conferences on alternate weeks.

Introduction to Property: Cultural and Environmental Dimensions

Charles Zerner

Sophomore and above, Seminar—Spring

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? How are property rights performed, publicized, and enforced? Debates over the “commons” implicate ideas of citizenship, community, the public good, justice, and governance. Controversies over public space, community gardens, genetic recombinant research and rights to the genome, blood supplies and public health, and North-South disputes over rights to biodiversity, as well as debates over landscapes in the Middle East, are part of this contested terrain. This course introduces ideas, practices, and cultures of property (private, public, and collective); debates, claims, arguments over the commons; and the environmental and social consequences of different property regimes. What will be the fate of urban coastal cities and property rights in the Anthropocene? At the end of this course, students should possess clear

understandings of the cases covered in class, including key ideas about property, its arguments, tensions, and pivotal keywords. These conceptions and understandings will be obtained through writing, critical thinking, and seminar discussions and should be useful both inside and outside the classroom. *Course background in the social sciences, arts or humanities will be useful.*

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

Architectures of the Future: 1850 to the

Present (p. 12), Joseph C. Forte *Art History*

General Biology Series: Ecology (p. 20), Michelle Hersh *Biology*

Microbiology (p. 21), Michelle Hersh *Biology*

Nutrition (p. 23), Mali Yin *Chemistry*

The Chemistry of Everyday Life (p. 23), Mali Yin *Chemistry*

Economics of Environmental Justice: People, Place, and Power (p. 37), An Li *Economics*

Economics of the Environment and Natural Resources: Market Failures, Capitalism, and Solutions (p. 36), An Li *Economics*

History of Economic Thought and Economic History: Economic and Legal Foundations (p. 36), Jamee K. Moudud *Economics*

Introduction to Economic Theory and Policy (p. 36), Jamee K. Moudud *Economics*

Legal Foundations to Business History: Corporate Governance, Democracy, and Economic Transformation (p. 38), Jamee K. Moudud *Economics*

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

Introduction to Development Studies: The Political Ecology of Development (p. 63), Joshua Muldavin *Geography*

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 62), Joshua Muldavin *Geography*

Green Romanticisms: The Garden and the Wild (p. 97), Fiona Wilson *Literature*

The Poetry of Earth: Imagination and Environment in English Renaissance Poetry (p. 94), William Shullenberger *Literature*

An Introduction to Statistical Methods and Analysis (p. 100), Daniel King *Mathematics*

Ecomusicology: Music, Activism, and Climate Change (p. 106), Niko Higgins *Music*

Global Child Development (p. 136), Kim Ferguson (Kim Johnson) *Psychology*

Food Environments, Health, and Social

Justice (p. 136), Magdalena Ornstein-Sloan
Psychology

Advanced Research Seminar (p. 139), Meghan

Jablonski, Elizabeth Johnston, Linwood J. Lewis
Psychology

Changing Places: Sociospatial Dimensions of

Urbanization (p. 151), Shahnaz Rouse *Sociology*

Detention, Deportation, Dispossession: From

Incarceration to Displacement (p. 151),
Parthiban Muniandy *Sociology*

The Ideas of Photography (p. 176), Joel Sternfeld

Visual and Studio Arts

The New Narrative Photography (p. 176), Joel

Sternfeld *Visual and Studio Arts*

First-Year Studies: Ecopoetry: Poetry in Relation to

the Living World (p. 179), Marie Howe *Writing*

Our World, Other Worlds (p. 180), Myra Goldberg

Writing

Poetry: What Holds the Unsayable (p. 186), Marie

Howe *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.

How Things Talk (p. 5), Aurora Donzelli *Anthropology*
Life, Death, and Violence in (Post)Colonial France and Algeria (p. 6), Robert R. Desjarlais
Anthropology

On Whiteness: An Anthropological Exploration (p. 6),
Mary A. Porter *Anthropology*

Telling Lives: Life History Through
Anthropology (p. 7), Mary A. Porter
Anthropology

The Anthropology of Images (p. 5), Robert R.
Desjarlais *Anthropology*

Spaces of Exclusion, Places of Belonging (p. 7),
Deanna Barenboim *Anthropology*

First-Year Studies: Histories and Theories of
Photography (p. 10), Sarah Hamill *Art History*

Feminist Economics (p. 37), Kim Christensen
Economics

Introduction to Development Studies: The Political
Ecology of Development (p. 63), Joshua
Muldavin *Geography*

The Geography of Contemporary China: A Political
Ecology of Reform, Global Integration, and Rise
to Superpower (p. 62), Joshua Muldavin
Geography

Diversity and Equity in Education: Issues of Gender,
Race, and Class (p. 78), Nadeen M. Thomas
History

Public Stories, Private Lives: Theories and Methods
of Oral History (p. 78), Mary Dillard *History*
Standing on My Sisters' Shoulders: Rethinking the
Black Freedom Struggle (p. 73), Komozi
Woodard *History*

The Sixties (p. 73), Priscilla Murolo *History*
Women, Culture, and Politics in US History (p. 78),
Lyde Cullen Sizer *History*

First-Year Studies: Literature, Culture, and Politics in
US History, 1770s–1970s (p. 68), Lyde Cullen
Sizer *History*

Gender, Race, and Media: Historicizing Visual
Culture (p. 79), Rachelle Sussman Rumph
History

Who Tells Your Story? Cultural Memory and the
Mediation of History (p. 79), Rachelle Sussman
Rumph *History*

Global Queer Literature: Dystopias and Hope (p. 86),
Shoumik Bhattacharya *Lesbian, Gay, Bisexual,*
and Transgender Studies

Comparative Literary Studies and Its Others (p. 94),
Bella Brodzki *Literature*

Conscience of the Nations: Classics of African
Literature (p. 95), William Shullenberger
Literature

- Doing It for the Culture: Journeys Through Revelation, Aspiration, and Soul** (p. 93), Marcus Anthony Brock *Literature*
- First-Year Studies: European Literature: Past and Present** (p. 90), Eduardo Lago *Literature*
- First-Year Studies: The Perils of Passion: Ancient Greek History for Today's Troubled Times** (p. 89), Emily Katz Anhalt *Literature*
- Slavery: A Literary History** (p. 97), William Shullenberger *Literature*
- Introduction to Social Theory: Philosophical Tools for Critical Social Analysis** (p. 117), David Peritz *Philosophy*
- Democracy, Diversity, and (In)equality** (p. 126), David Peritz *Politics*
- Cultural Psychology of Development** (p. 139), Barbara Schecter *Psychology*
- First-Year Studies: Culture in Mind** (p. 129), Deanna Barenboim *Psychology*
- Global Child Development** (p. 136), Kim Ferguson (Kim Johnson) *Psychology*
- Immigration and Identity** (p. 134), Deanna Barenboim *Psychology*
- Intersectionality Research Seminar** (p. 138), Linwood J. Lewis *Psychology*
- First-Year Studies: From Schools to Prisons: Inequality and Social Policy in the United States** (p. 141), Luisa Laura Heredia *Public Policy*
- The Politics of "Illegality," Surveillance, and Protest** (p. 142), Luisa Laura Heredia *Public Policy*
- Jewish Autobiography** (p. 146), Glenn Dynner *Religion*
- The Holocaust** (p. 147), Glenn Dynner *Religion*
- The Ideas of Photography** (p. 176), Joel Sternfeld *Visual and Studio Arts*
- The New Narrative Photography** (p. 176), Joel Sternfeld *Visual and Studio Arts*
- Experiments With Truth: Nonfiction Writing From the Edges** (p. 186), Vijay Seshadri *Writing*
- First-Year Studies: Ecopoetry: Poetry in Relation to the Living World** (p. 179), Marie Howe *Writing*
- First-Year Studies: Writing and the Racial Imaginary** (p. 178), Rattawut Lapcharoensap *Writing*
- Nonfiction Writing Seminar: Mind as Form: The Essay, Personal and Impersonal** (p. 184), Vijay Seshadri *Writing*
- Our World, Other Worlds** (p. 180), Myra Goldberg *Writing*
- The Kids Are All Right: Fiction Workshop** (p. 181), Leah Johnson *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.

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 will 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.

Introduction to Animation Studies

Jason Douglass

Open, Lecture—Fall

To animate is to bring to life, to instill movement into that which would otherwise be still. Animated films grant their viewers access to imaginary worlds that are frequently populated by anthropomorphic animals, fantastical environments, and utopian societies. But animation takes many forms. This course offers a broad survey of the global history of animation by embracing the diversity of those forms and by encouraging students to draw connections between the techniques and materials employed by animators and the political, social, and cultural functions of animated texts. Students will be introduced to a wide variety of ways in which animation has historically been created, including works made with sand, paper, puppets, pixels, clay, cels, pinscreens, garbage, and other unconventional materials. Along the way, students will familiarize themselves with key films, filmmakers, filmic technologies, and filmmaking traditions by studying animation from various eras, genres, industries, and countries. In addition to featuring numerous works from Japan and the United States, weekly screenings will incorporate animated shorts and feature films from many different regions, including Brazil, Canada, China, Czech Republic, France, Germany, Iran, Korea, Mexico, Poland, Russia, and Swaziland. In-class discussions and course assignments will urge students to grapple with complex questions and issues in the field of animation studies. *Students who are interested in pursuing a film-making project for their final project have the option of registering for this class under Filmmaking and Moving Image Arts.*

Ut pictura cinema: How Visual Artists Are Portrayed in Film

Sally Shafto

Open, Lecture—Spring

Inspired by the Horatian epigram *Ut pictura poesis* (“as is painting so is poetry”) that compares painting and poetry, this lecture class will offer students an opportunity to consider the representation of creativity through the lives of visual artists in film. It’s worth noting that several major filmmakers began their careers as painters (for example, Maurice Pialat, Robert Bresson, Jean-Luc Godard, Michael Mann, and Derek Jarman); and, for many, it’s clear that the model of the painter remains a metonym for creativity *tout court*. Already in the 1930s, international film companies began engaging in prestige productions focused on artistic biopics, as in Alexander Korda’s *Rembrandt* (1936). Interestingly, that film’s photography by French cinematographer Georges Périnal approximates the effects of the Dutch master. A decade later, Europe saw a proliferation of films on artists, with a series of short films by the young Alain Resnais (*Van Gogh*, *Gauguin*, *Guernica*, etc.). That trend is generally interpreted as a search for eternal values after the devastation of World War II. In the 1996, “bad boy” painter Julian Schnabel moved beyond painting on canvas to work on the larger medium of film, starting with his *Basquiat*. To date, the artist most frequently portrayed on film has unquestionably been the Dutch painter Vincent van Gogh. A screening of at least one Van Gogh biopic will enable us to reflect on the everlasting appeal of that *artiste maudit*. We will also consider several women artists in film, notably the 17th-century Italian artist, Artemisia Gentileschi, who was one of the first women to emerge as a painter in her own right; the Mexican painter Frida Kahlo in Julie Taymor’s *Frida*; and the talented sculptress Camille Claudel, who had worked as Auguste Rodin’s assistant. We’ll also look at Andrei Tarkovski’s *Andrei Rublev*, about a 15th-century Russian icon painter; Derek Jarman’s *Caravaggio* and *Blue*; as well as Peter Watkins’s *Edvard Munch*, an absolute paragon in the genre. In addition, while we will concentrate primarily on fiction films, we will also view several documentaries, including Emile de Antonio’s 1973 documentary on American painters of the postwar period, *Painters Painting*, and Victor Erice’s *The Quince Tree Sun*. Our class will end with a screening of Florian Henckel von Donnersmarck’s *Never Look Away*, the 2019 Oscar-nominated dramatization of the life of Gerhard Richter, one of the most important painters working today.

The Birth of Third World Cinemas and Contemporary Latin American Film

Sally Shafto

Open, Seminar—Fall

This seminar seeks to examine the development of the vibrant national cinemas across Latin America and, in particular, the genesis of the Marxist-inspired Third World Cinema movement in the 1960s and 1970s that was founded as an alternative to both Hollywood (First Cinema) and European arthouse film (Second Cinema). Beginning with Sergei Eisenstein's unfinished *Que Viva México!* (1931) and continuing with Mexico's Golden Age of cinema (1933–64), we will concentrate on the film production of five principal countries: Mexico, Brazil, Argentina, Cuba, and Chile. In Cuba, the heady influence of the revolution there spawned a revitalized political language across Latin America, and our course readings will include the rousing manifestos of filmmakers Glauber Rocha, Fernando Solanas, and Octavio Getino. We will follow Latin American cinema until recent international blockbusters like Alfonso Arau's *Like Water for Chocolate* (1992), which was the highest-grossing Spanish-language film until that time; Walter Salles' *The Motorcycle Diaries* (2004); and Guillermo del Toro's *Pan's Labyrinth* (2006). The seminar will highlight key *auteurs* in Latin American cinema, like Tomás Gutiérrez Alea (Cuba), Walter Salles (Brazil), and Patricio Guzmán (*The Battle of Chile*); several important Latin American women directors, like Argentina's María Luisa Bemberg, Cuba's Sara Gómez, and Argentina's Lucrecia Martel; and some of the principal technicians, like Gabriel Figueroa—one of the most talented cinematographers in the history of film.

Indian Cinemas

Priyadarshini Shanker

Open, Seminar—Fall

This course is designed to introduce the different periods, forms, and idioms of Indian sound cinema (post-1931) to both those who are initiating their study of Indian cinema and those who are interested in contextualizing and expanding their current understanding of the cinematic medium within the Indian subcontinent. The course aims to: (i) provide a systematic introduction to the historical and linguistic range of production that Indian cinema studies attempts to address; (ii) introduce the key films, directors, stars, genres, formal techniques, and themes of Indian sound cinema; and (iii) emphasize the interdynamic relationship between

India's regional, national, and global cinema.

Starting with pre-independence Indian cinema, the course moves chronologically through the decades to the contemporary period, all the while providing a political, economic, social, and cultural background to the universe of these plural film practices. The required readings encompass a multidisciplinary approach to the study of cinema in India and include both conceptual and historical writings on the different aspects of Indian cinema. The lectures, along with the readings, intend to introduce students to the predominant critical approaches in the field of Indian cinema studies. The writing component of the course encourages students to develop their skills of analysis and interpretation to address either/both formal questions (such as issues of aesthetics, narrative, genre, visual style) and sociocultural questions (such as issues of representation, tradition/modernity, private/public, nationalism, globalization, etc.).

Mainland Chinese Cinema, Culture, and Identity From 1949 to the Present

Michael Cramer, Kevin Landdeck

Open, Joint seminar—Spring

This seminar course will examine both the historical and cultural context of mainland Chinese cinema from 1949 to the present. The course will be focused on full-length feature films from the People's Republic of China, providing an eclectic mix of movies covering socialist propaganda of the high Maoist period (1949–76), the critical stances of the “Fifth Generation” (of graduates from the Beijing Film Academy) in the 1980s and early 1990s, the more entertainment-focused films of post-Deng (2000s) China, as well as contemporary art films that are largely seen outside of the commercial exhibition circuit. This wide variety of films will open up questions of cinematic representations of Chinese identity and culture in at least four major modes: socialist revolutionary (1949–76), critical reflections on China's past and the revolution (1982–1989), what one might call neoliberal entertainment (1990–present), and the more underground art cinema that has emerged as mainstream Chinese cinema has become increasingly commercial. Along with the close analysis of films (their narrative structure, audiovisual language, relationship to other films from both China and beyond), the course will deal with Confucian legacies in Chinese society, communist revolutionary spasms and the censorship system, and the more open market and ideology of the post-Mao reform era. Assigned readings will be

varied, as well. Several key movies will be paired with their textual antecedents (e.g., LU Xun's *New Year's Sacrifice* will be read alongside HU Sang's by the same title, while LI Zhun's *The Biography of LI Shuangshuang* will accompany the 1962 movie that followed). Appropriate readings will cover important historical background in some detail; for example, the Great Leap Forward (1959-62) and the Cultural Revolution (1966-76) are both crucial events for understanding the revolutionary experience, while the latter is particularly relevant for its impact on reform-era filmmakers. Other readings will focus specifically on cinema, ranging from broad historical overviews on the material/financial conditions of production, distribution, and exhibition; close analyses of individual films; the transition from socialist to postsocialist cinema and the construction of "Chineseness" as a object for the Western gaze to the avant-garde/independent responses to the current global/commercial Chinese cinema. This course is an open superseminar (capped at 30 students), meeting once a week for two and half hours in order to facilitate in-depth discussions of paired material; for example, two movies or a movie and significant historical texts (either primary or secondary). In addition to this weekly class time, there will be required screenings of film (one or two per week). *Students will be divided evenly between the two professors for conferences, using the regular model of biweekly meetings.*

German Cinema and Cultural Memory (1947–2018)

Sally Shafto

Open, Seminar—Spring

This seminar will consider recent German history through German film, one of the most consequential and influential national cinemas, over the past 75 years. The class will open with Helmut Käutner's rubble film, *In Those Days* (1947). The late 1940s and 1950s saw a rise in escapist melodramas, like the Austrian Sissi trilogy that was so popular during the postwar presidency of Konrad Adenauer. In 1962, several ambitious young men, fed up with the moribund state of German cinema, penned the Oberhausen Manifesto and declared: "The old film is dead. We believe in the new one." From there, we will look at the very first stirrings of what would become New German Cinema. Our seminar will focus on German *auteurs* Rainer Werner Fassbinder (*The Marriage of Maria Braun*), Volker Schlöndorff (*The Tin Drum*), Wim Wenders (*Kings of the Road*), Werner Herzog (*Nosferatu the Vampyre*), Alexander Kluge (*Yesterday Girl*), and two women of the group

Margarethe von Trotta (*Marianne and Julianne*) and Helma Sanders-Brahms (*Germany Pale Mother*). We will also consider at least one film from the former GDR and the DEFA film studio. The final weeks of class will be devoted to several recent blockbuster hits, including Wolfgang Becker's *Goodbye Lenin!*, Fatih Akin's *Head-On*, Florian Henkel von Donnersmarck's *The Lives of Others*, and Christian Petzold's *Phoenix*.

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

Architectures of the Future: 1850 to the

Present (p. 12), Joseph C. Forte *Art History*

First-Year Studies: Histories and Theories of

Photography (p. 10), Sarah Hamill *Art History*

Histories of Modern and Contemporary Art (p. 11),

Sarah Hamill *Art History*

First-Year Studies: Introduction to Environmental

Studies: Cultures of Nature (p. 39), Charles

Zerner *Environmental Studies*

Introduction to Animation Studies (p. 46), Jason

Douglass *Filmmaking and Moving Image Arts*

Intermediate French I (Section I): French

Identities (p. 58), Eric Leveau *French*

History and Memory on Screen: The Third Reich in

Film, From *The Great Dictator* to *Inglorious*

Basterds (p. 76), Philipp Nielsen *History*

The Third Reich: Its History and Its Images (p. 69),

Philipp Nielsen *History*

Advanced Italian: Fascism, World War II, and the

Resistance in 20th-Century Italian Narrative

and Cinema (p. 83), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and

Literature (p. 83), Tristana Rorandelli *Italian*

Latin American Literature and Film: Beyond the

Boom (p. 92), Heather Cleary *Literature*

The Occupation and Its Aftermath in French

Literature and Film (p. 96), Bella Brodzki, Jason

Earle *Literature*

Cuban Literature and Film Since 1959—*Vivir y*

pensar en Cuba (p. 155), Isabel de Sena *Spanish*

Intermediate Spanish II: *Juventud, divino*

tesoro... (p. 155), Isabel de Sena *Spanish*

Media Burn: Moving Image Installation in

Practice (p. 175), Jenny Perlin *Visual and Studio*

Arts

Poetry: What Holds the Unsayable (p. 186), Marie

Howe *Writing*

FILMMAKING AND MOVING IMAGE ARTS

Sarah Lawrence College's undergraduate filmmaking and 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 FMIA 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, among others.

Sarah Lawrence College offers state-of-the-art facilities for the FMIA program, including the Donnelly Film Theatre that seats 185 people and has a 4K digital cinema projector, an intimate 35-person screening room, a teaching/editing lab, a 1,400-square-foot soundstage, an animation studio, and a sound and Foley recording booth. Our equipment room offers Sony, Canon, Blackmagic, RED, and ARRI cameras, along with 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.

First-Year Studies: An Introduction to Cinematography: Visualizing and Creating Images for the Screen

Misael Sanchez

Open, FYS—Year

Behind every artistic vision in filmmaking is an understanding of how to use technology to realize the story on a screen. A skillful cinematographer brings a new dimension to a director's vision by creating images that enhance the narrative of the film. By studying select examples of visual styles, tones, and continuity from classic films, students will learn key elements to consider when using a camera and lights to further enhance the story. The images that appear on the screen arise from the artistic vision, imagination, and skill of the cinematographer as he/she works in a collaborative relationship with fellow artists. This class will provide students with the opportunity to explore this art form and to learn how to capture visuals that will support the narrative of a story using available resources in a creative way. Students will work, hands-on, with film-production equipment and will explore the theoretical and aesthetic aspects of the craft. Course discussions will include framing, composition, color, and light to create compelling images. Students will learn fundamental "on-set" production skills as they develop and shoot exercises on a weekly basis. In the first semester, students will work on recreating scenes from classic films. Those exercises will focus primarily on visual style and learning basic production techniques. The second semester will focus on original work that will incorporate the lessons learned during the first semester. We will cover operation of cameras, structure and job responsibilities of the production crew, principles of lenses, lighting, and scene composition. All students will produce weekly exercises focused on building skill sets that will prepare them for work beyond the course. Field trips to professional film resources in New York City, reading assignments, and film screenings will be integral to the learning process of the class. Biweekly individual conferences will alternate with group conference activities.

Introduction to Animation Studies

Jason Douglass

Open, Lecture—Fall

To animate is to bring to life, to instill movement into that which would otherwise be still. Animated films grant their viewers access to imaginary worlds that are frequently populated by anthropomorphic

animals, fantastical environments, and utopian societies. But animation takes many forms. This course offers a broad survey of the global history of animation by embracing the diversity of those forms and by encouraging students to draw connections between the techniques and materials employed by animators and the political, social, and cultural functions of animated texts. Students will be introduced to a wide variety of ways in which animation has historically been created, including works made with sand, paper, puppets, pixels, clay, cels, pinscreens, garbage, and other unconventional materials. Along the way, students will familiarize themselves with key films, filmmakers, filmic technologies, and filmmaking traditions by studying animation from various eras, genres, industries, and countries. In addition to featuring numerous works from Japan and the United States, weekly screenings will incorporate animated shorts and feature films from many different regions, including Brazil, Canada, China, Czech Republic, France, Germany, Iran, Korea, Mexico, Poland, Russia, and Swaziland. In-class discussions and course assignments will urge students to grapple with complex questions and issues in the field of animation studies. *Students who are interested in pursuing a research project for their final project have the option of registering for this class under Film History.*

Introduction to 2D Digital Animation

Elliot Cowan

Open, Seminar—Fall

In this course, students of all abilities have the opportunity to explore the production of animation, starting with the basics (like squash and stretch, ease in and out, etc.) and moving on to more expressive exercises like marrying animation to music, character expression, and digital experimental techniques. Participants gain an understanding of timing and motion through keyframes, holds, and in-betweens and learn the characteristics of well-designed and executed animation. Over the semester, students will produce a series of short exercises and projects to achieve an animation-skills portfolio by the end of the term. Instruction covers the use of industry-standard tools in Harmony Premier software by Toon Boom. Students are required to provide their own external hard drive; however, digital drawing tablets and Cintiq drawing screens are available for use by students registered for this class. No prior experience is required.

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. We will regularly screen examples of animations illustrating hand-drawn techniques. The course will conclude with a final project, for which students will develop, conceptualize, and produce a fully animated, hand-drawn scene. Information and skills established in this class can be used to improve basic drawing proficiency, to establish fundamentals for later digital animation production, and to create and enhance an animation portfolio, as well as to develop tangible skills for producing graphic novels. Software: Dragon Frame Stop Motion, Storyboard Pro, Photoshop, Final Cut Pro X.

Concept Art: The Medea Project

Scott Duce

Intermediate, Seminar—Spring

This preproduction film and animation course is designed to provide students with the experience of developing individual, concept-based visual material established by each student's interpretation of the classical myth of Medea. The class will research the story of Medea, as it is interpreted in the novel *Bright Air Black*, by David Vann, and this will become the intermediary through which students develop and produce a digital production portfolio and animatic. Through readings, discussions, and drawings, each student will formulate an interpretation of *Bright Air Black* that both expresses the original narrative and is uniquely their own. For this, students will produce a cast of characters through model sheets and size boards, character staging and backgrounds, and a high-resolution animatic of their project. The course concludes with the class together producing a printed-edition portfolio made up of each student's interpretation of the main character, Medea. Every student will receive a portfolio containing a print of

each student's drawing of Medea. We will also distribute copies of the portfolio to select members of the College community. Information and experience gained in this course can be used to produce a professional portfolio or film reel, the invention of characters for future animations and graphic novels, or the execution of serial drawings.

Prerequisite: at least one college-level film, animation, or visual arts (painting or drawing) class.

Experimental Animation: Materials and Methods

Robin Starbuck

Open, Seminar—Spring

Animation is the magic of giving life to objects and materials through motion. Whether through linear storytelling or conceptual drive, a sense of wonder is achieved with materials, movement, and transformation. In this class, students will learn the fundamentals of making animated films in a hands-on workshop environment in which we are actively creating during class meetings and labs. The class will include instruction in a variety of under-camera, stop-motion techniques, including: cut-out paper animation, paint on glass, sequential drawing using pencil and paper or chalk boards, sand animation, and simple object and puppet animation. We will cover all aspects of progressive movement, especially the laying out of ideas through time and the development of convincing character and motion. The course will cover basic design techniques and considerations, including materials, execution, and color. We will also have a foundational study of the history of experimental animation by viewing the historical animated film work of artists from around the globe. During the semester, each student will complete five short, animated films ranging in length from 30 seconds to one minute. Students are required to provide their own external hard drives and some additional art materials. Software instruction will include AfterEffects, Adobe Premier, and Dragonframe.

Avant Doc: Experiments in Documentary Filmmaking

Robin Starbuck

Open, Seminar—Spring

In this course, we will examine experimental documentary form as political/social/personal discourse and practice. We take as a starting point avant-garde documentary production and explore it in the manner that theorist Renov defines as "the rigorous investigation of aesthetic forms, their composition and function" and the manner in which

"poetics confront the problematics of power...."

Throughout the semester, students will produce a series of experimental film exercises while they simultaneously research and produce a single, short experimental documentary film for conference work. This class will acquaint students with the basic theory and purpose of experimental film/video, as compared to narrative documentary formats, and to critical methodologies that will help establish aesthetic designs for their own work. In the class, we will survey a wide range of avant-garde documentary films from the 1920s to the present, with the central focus being student's options for film production in the context of political and cultural concerns. The various practices of experimental documentary film speak to a range of possibilities for what a movie might be. Within these practices, issues such as whose voices are heard and who is represented become of crucial importance. *No prior film experience is required, though some knowledge of film editing would be advantageous.*

Environmental 3D Modeling for Animation

Phillip Birch

Open, Small seminar—Year

In this class, students will be introduced to the theory and practice of three-dimensional (3D) modeling and compositing for animation. We will explore 3D animation, design, and architectural concepts 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 and to develop a critical dialogue with the medium through selected essays and topics. Instructional topics include: 3D navigation, primitives, polygon modeling, symmetries, splines, rendering, keyframe animation, lighting, morphing, expressions, rigging, texturing, and compositing. The course will also cover compositing 2D animation with 3D animation and live-action footage using After Effects. Weekly assignments, along with longer projects, will provide students with the building blocks necessary to take their projects in 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 to experimental animation.

Interactive Storytelling

Phillip Birch

Open, Seminar—Year

This course will explore adaptive and nonlinear narratives. We will focus on each student developing interactive stories, utilizing a video game engine to focus on new techniques in narrative development. The class will examine works such as visual novels, video games, virtual reality, and artworks to understand how viewer choice is becoming integral to the way we digest media. Examples of work that will be analyzed will be contemporary art, such as that by Lynn Hershman Leeson, and interactive films/games such as “Gone Home” and “What Remains of Edith Finch?” This course will utilize animation, film, and programming to develop collaborative projects. We will discuss the history of interactive media and read important essays in the development of the field. By the end of this class, students will be able to integrate audience participation and decision-making into the media of their choice. The course will utilize flow-chart software in the creation of these narratives, and the game engine Unity to deploy them. Unity is an industry-standard software in the development of video games and interactive media.

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, order, and pacing of shots manage to convey both information and emotion. We will ask if and when a cut works and—equally important—when a cut works against the rhythm of the story. 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*, *Apocalypse Now*, *Raging Bull*, *Amadeus*, *Requiem for a Dream*, *The Hurt Locker*, *Birdman*, *The Babadook*, *We Need to Talk About Kevin*, *Whiplash*, 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 assistant editing techniques to editing scenes from both feature-length and short films. Technical instruction will focus on media management, import and organization, utilization of keywords and smart collections, syncing, basic timeline editing, split editing, sound editing, color correction, export, and delivery. Successful past conference projects have included provided stock short films, as well as the editing of short films produced by Sarah Lawrence College filmmaking students. Students in this course will primarily edit using DaVinci Resolve. Class participation is critical and expected. *This course is open to students of all levels and requires no previous editing experience. Students must purchase a hard drive—specifications will be provided during the interview process.*

The Art of Editing: Post-Production

Brian Emery

Intermediate, Seminar—Spring

This course aims to build upon the work of the fall semester. It is expected that students will ideally have a rough cut but, at a minimum, access to a completely shot 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 film ready to cut may join the class with permission of the instructor. A rough cut is an opportunity for a new jumping off point. Dailies will be re-examined 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 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. No. Yes!” The aim of this class is 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 by the end of spring break so that the color grading and sound mix can be completed in time for the final class screening. 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

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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. Class participation is critical and expected. Students in this course will primarily edit using DaVinci Resolve. *Students must purchase a hard drive; specifications will be provided during the interview process.*

Working With Light and Shadow

Misael Sanchez

Open, Seminar—Fall

This introductory course will present students with the basics 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 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. In the first semester, 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. Students will discuss their work and give feedback that will be incorporated into the next project. 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, students should feel confident to approach a film production project with enough experience to take on introductory positions with the potential for growth.

Cinematography: Color, Composition, and Style

Misael Sanchez

Open, Seminar—Spring

This 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. 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.

Writing the Short Screenplay

Maggie Greenwald

Open, Seminar—Fall

The goal of this class is to develop, write, and workshop a short screenplay—up to 15 pages. Students will pitch stories in an open, roundtable process that will provide an opportunity for them to understand the potential and feasibility of their ideas. The class will explore the elements of screenwriting, including: story structure, character development through action (behavior) and dialogue, visual storytelling, and point of view in order to expand and deepen the writer's narrative craft. We will schedule readings of at least three screenplays each week, followed by critique and discussion of the work. The course will culminate in "table reads" of each screenplay, a process that allows the writer to hear his/her work read aloud by classmate/actors in each role, leading to a final production-ready draft. For conference, students may choose between developing another idea for a short script or long-form screenplay. Those who need extra attention to make their in-class projects production-ready by the end of the semester may also receive that opportunity in conference.

Writing for the Screen

K. Lorrel Manning

Intermediate, Seminar—Spring

The landscape for the screenwriter has dramatically changed during the past several years, with new opportunities to write producible short films, YouTube® sketches, and Web series seen by millions of viewers, as well as long-form "films" or "movies" initially conceived for—and destined for—the "silver screen," a screen that is seemingly changing in color, size, and setting on a daily basis. The

disarray of the current film industry has created confusion and opportunity. Nevertheless, the baseline expectation in the contemporary narrative “film form” still remains: It is the expression of a character or characters progressing through a structured journey or series thereof. Designed for the emerging contemporary screenwriter with some screenwriting experience, the course includes opportunities for those creating a new idea, adapting original material into the screenplay form, rewriting a screenplay or Web series, or finishing a screenplay-in-progress destined for whatever screen or screens s/he aims to assail. The course will build upon previous classes and sharpen one’s storytelling skills. A review of screenwriting fundamentals during the first few weeks, as well as a discussion of the state of each project, will be followed by an intense screenwriting workshop experience with structured feedback from instructor and peers. Published screenplays, several useful texts, and clips of films and Web series will form a body of examples to help concretize aspects of the art and craft. Conference will most often be devoted to individualized work on the in-class project but may also include the exploration of other pieces of writing for the screen, as agreed upon by student and professor.

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. Those exercises will not only familiarize the students with the gear at their disposal but also will introduce the students 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!

Writing Movies

Rona Naomi Mark

Open, Seminar—Fall

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.

Do-It-Yourself Filmmaking: No-Budget Strategies for Getting It Done

Rona Naomi Mark

Intermediate, Seminar—Spring

Has there ever been a better time to be a no-budget filmmaker? Recent technological advancements in camera and editing equipment have made it possible for just about anyone to create slick, high-resolution images for very little money. As films get easier to produce, however, good films become harder to find. So, how does the nascent filmmaker distinguish his/her work from the crowd? With a great script, sure-footed direction, and a smart allocation of his/her available resources. In this immersive filmmaking workshop, students will develop and shoot a project over the course of the semester. First, we’ll discuss scripts not only in terms of their story but also in terms of their scope and their producibility. Then, we’ll practice our directing skills with a series of weekly shooting assignments that target specific directorial challenges. Next, we’ll break down our scripts for production, figuring out low-cost ways to achieve various cinematic effects. Our next step will be to previsualize the film by making shot lists, floor plans, and look books. Students will then go out and shoot their films and bring back the footage for editing. We’ll review basic post-production procedures and introduce software effects that can add polish to a project without adding cost. The goal of the course is to push the student creatively without multiplying costs beyond what is necessary.

With the school's equipment and other resources at your disposal, the only limitation to you as a filmmaker is your imagination and resourcefulness.

Writing for Television: From Spec Script to Original TV Pilot

Marygrace O'Shea

Intermediate, Seminar—Year

The fundamental skill of successful television writers is the ability to craft entertaining and compelling stories for characters, worlds, and situations that have been 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, showrunners, 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 those fundamental skills by taking them, step-by-step, through the writing of their own spec (sample) script for an ongoing dramatic television series. The fall will take students through the spec script process, from premise lines, through the outline/beat sheet, to writing a complete draft of a full one-hour teleplay for a currently airing show. No original pilots will be pursued in the fall. In conference, students will work in depth through additional drafts of their script pages. In this class, there will be heavy TV viewing in the first third of the semester, as students "learn" the shows that are spec-ed in this class. In the spring, the class builds on fundamentals learned in the fall, now with the focus on creating an original TV pilot. Students will hone concepts, develop characters, and generate beat sheets and pages to create and write an original one-hour or half-hour show (no three-camera sitcoms). Focusing on engineering story machines, we power characters and situations with enough conflict to generate episodes over many years. In conference, students may wish to craft another spec script, begin to develop characters and a series "bible" for their original show, or work on previously developed material. Prospective students are expected to have an extensive working knowledge across many genres of TV shows that have aired domestically during the past several decades.

Screenwriting Through the Director's Lens

Jay Craven

Open, Seminar—Fall

Effective screenwriting requires an understanding of story structure and an ability to shape character, theme, tone, and incident to dramatic effect. For the director, screenwriting provides an opportunity to start anticipating the specific needs and dynamics of production, especially for casting, locations, design, cinematography, scene blocking, and more. A film director takes the screenplay as a starting point for understanding complex characters and relationship dynamics. Story is about character, and character is action. A director uses a script as a blueprint for the production, where the collaborators work to enlarge upon the script to tell an original story by creating conditions that facilitate each of the collaborators' best work. Through those interactions with actors, the cinematographer, producers, production designer, and key set personnel, the director works to draw everyone's creative work into a unified and expressive whole. A director who has written the script is deeply immersed in the world of the film and can draw upon that intimate knowledge to inform every discussion with actors and other collaborators throughout the process of preparation, production, and post-production. It is said that every film is made (at least) three times—through screenwriting, production, and post-production. A director can, therefore, use the screenwriting process to great advantage, as a safe and open platform to imagine every detail of the unfolding vision for a film. Screenwriting provides plenty of room for trial and error, as characters take on a life of their own. This class will focus on the practice of screenwriting from a director's unique point of view. Students who do not wish to direct are also welcomed to participate, since they can surely find value—just as a director who never intends to act can benefit from taking acting classes. Students will be encouraged to dig deeply into their stories, conducting ancillary research and keeping notebooks to which they can turn for new ideas during the revision process. Special consideration will be given to questions of character psychology and narrative perspective. Students may work on whatever interests them, whether it's short or feature-length film screenplays, TV pilots, Web series, or something unique. Class activities will include writing exercises, discussions of exemplary scripts circulated for study, and critiques of each other's work. Out-of-class work will focus on reading and screening assignments and regular revision of your scripts to maximum impact.

Martin Eden Post-Production

Jay Craven

Advanced, Seminar—Fall

Last winter and spring, Sarah Lawrence students joined peers from 10 other colleges to produce a film based on Jack London's autobiographical novel, *Martin Eden*. During the spring 2018 semester, Sarah Lawrence students joined a college class on adaptation for the screen to develop the first draft screenplay. It is in the spirit of these experiential learning projects that we'll open the *Martin Eden* post-production process to student input, participation, and learning. This class will focus on the week-to-week work that is required to complete *Martin Eden* post-production. Among the activities planned: weekly edit critiques and revisions, fine cutting, sound design and Foley production, music scoring and recording, preparation and production of additional dialogue recording (ADR), preparation and production of visual effects, sound mixing, and color correction. Additional activity will include preparation of marketing materials for release and development of a festival and release strategy. Students will meet each week in class and in a group conference to connect to these processes, which will be in progress. The instructor will present the current state of post-production for theoretical discussion, practical review, and hands-on workshoping. Students will take on out-of-class assignments related to various aspects and needs for that work-in-progress and will make presentations to the rest of the class for further critique and to advance the completion of the film. Students will also review other assigned film scenes and sequences—and complete films—to consider the impact of post-production on them. Visiting artists will be brought in to provide input, critique, and practical guidance for certain aspects of the post-production. An example: A Foley artist will be contracted to help chart and supervise student work in that area. The study and process of post-production provides a good opportunity to advance as an editor, sound designer, director, script supervisor, Foley artist, and more. *Previous film production and/or screenwriting experience are desirable.*

The Writer and the Director: Translating the Scene

Jay Craven

Open, Seminar—Spring

Writers and directors are often considered to be of two different camps—or, at the very least, wearing different creative hats—depending upon what part of the process they find themselves within. And

indeed, how does a director take the words on the screenplay page and realize them in a film scene? And coming from the writer's angle, how does one create useful words on the screenplay page that evoke what is intended to end up on the screen? Every screenwriter needs to think like a director. Every director needs to be skilled at translating the text of the screenplay into the film that is intended. This class will provide an in-depth exploration into processes that a director may utilize in order to develop and actualize his/her vision of a scene as written on the pages of the screenplay. In kind, we will also study the elements that can inform the process of the writer, eager to understand how his/her pages can create the intended result on the screen. In some cases, we'll see that the text can be clean and useful; in others, the text may be too rich or too spare or, in any case, somehow lacking. The real work of the writer and of the director is to understand the intent of the action in a scene's text and to strategize how to realize the scene for maximum impact. Of course, particularly in today's landscape, the writer and director can often be the same person. In any event, a filmmaker (writer and/or director) can enhance his/her overall skills by looking at the process through both lenses. In this class, we'll view films, organize in-class exercises, and use published screenplays to immerse ourselves in the process of interpreting the text and preparing it for the screen. This will include the crucial work required of any writer and/or director: screenplay scene analysis, interpretation and breakdown, character development, and how to access and communicate visual ideas for the look of the film. We'll study camera styles and movement in order to decide how best to visually realize the screenplay through your shot selection. We'll also consider staging, casting, and other elements that create your film's *mise en scene*. Each student will pursue a series of exercises, culminating in the preparation, directing, shooting, and editing of two scenes using published screenplays. For the first exercise, you'll take a simple scene from a published script (a private moment, without dialogue) and develop characters through cinematic storytelling. For your second exercise, you will take another simple scene, with dialogue, from the same screenplay in order to experiment with all of the ideas developed throughout the class. As a writing and directing "methods" class, the aim is not to make a short film but rather to translate scene work from an existent published screenplay and determine how to articulate the dramatic action of the characters in the context of an overall sequence—or several connected scenes. The screen material generated will have less emphasis on production design,

wardrobe, props, and locations. Instead, students will focus on the dramatic and emotional action of the characters within a scene. In conference, students may pursue the writing of original scene work, the writing of a short script, or the expansion of a screenplay in development. With the permission of the professor, students may seek to shoot a scene from their original material to be delivered as part of their final conference work. Once again, the focus of the class is on the realization of scene work through process and methodology rather than the creation of a short film. Technical labs will be included for those who require instruction in the basic use of camera equipment, lighting, sound, and editing. *No previous experience in writing or directing is required.*

Creating the Web Series

Jay Craven

Intermediate, Seminar—Spring

The rise of the Internet has given birth to new media forms—including the Web series, with its elastic structure, character-driven original stories, short episodes, cultural specificity, and emphasis on writing and performance. In this class, students will start from scratch to develop, write, and produce several original Web series during the course of the semester. Students will work in all positions, as producers, writers, directors, actors, editors, cinematographers, sound recordists, and more. We'll use some class time to actually shoot episodes, with additional work expected outside of class. As part of conferences, we'll hold weekly group working dialogues and critique sessions. We'll also hold screenings and discussion of sample material to better understand the world of the Web series. Students can outline and present their own character and story ideas during pitch sessions. From there, we'll advance to episode writing, casting, rehearsals, pre-production, production, and post-production. In class, we'll also develop and interpret the text for every aspect of each episode and prepare it for production. We'll conduct close scene analysis, interpretation, and breakdown. We'll track character intentions and development for writers and actors and discuss best practices to plan and communicate both performance strategies and visual ideas for the look of each episode. We'll study camera styles and movement in order to decide how best to visually realize your scripts through shot selection. We'll also consider blocking, design, and other elements that create your film's *mise en scene*. During group sessions, we'll critique each finished episode and, where appropriate, plan to reshoot certain scenes based on input. The Web series is a good format for young filmmakers, writers, and

actors to show what you can do—and get on screen. As in any kind of narrative filmmaking, the challenge will be to develop a fresh story and then animate and enlarge the text through imaginative performance, cinematography, design, sound, and editing. We imagine two production teams that will each produce two 20-minute series during the semester. We currently plan to shoot episodes in and around the DeCarlo Performing Arts Center. Teams may switch members from time to time to maximize opportunities for fresh collaboration. Outcomes will vary, with campus screenings and, possibly, online postings and entry into festivals. *Students should have some previous experience in acting, screenwriting, and/or some aspect of film production.*

Directing the Scene for Film and TV: The Process

Claudia Weill

Intermediate, Small seminar—Fall

This course is a hands-on introduction to directing narrative in film and television. The classes will consist of a discussion with clips on an aspect of directing, followed by exercises with simple, open scenes to be shot by students in class the same week. Among the topics that we'll explore are subtext, staging, directing the actor, creating identification with a character, camera (shots and movement), creating a visual language, subjectivity, and directorial POV. The class is a directing class with a focus on scene work rather than a filmmaking class in which one makes a short film. In addition to the in-class exercises mentioned above, students will be required to break down the script of a two-character scene, then direct it in class having cast and rehearsed it ahead of time. Students will then shoot and edit that scene outside of class and present it to the class toward the end of the semester. Additionally, there will be reading and viewing assignments, as well as a thorough analysis of a scene from an existing film—exploring the directorial choices that make the scene work. Conference includes the work on the scene that you will shoot, as well as the scene that you will analyze, as well as questions that come up about directing narrative. *Prior experience with filmmaking and/or film classes is required.*

Producing for Filmmakers, Screenwriters, and Directors

Heather Winters

Open, Seminar—Fall

What is a producer? Producers are credited on every film, television show, and media project made. They 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 of the collaborators involved. 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. Students will gain hands-on producing experience through nuts-and-bolts production software exercises, breaking projects down into production elements, script breakdowns, schedules and budgets, logline, synopsis and treatment writing, script coverage, and final in-class project presentations. Course work includes written and verbal assignments, in-class presentations, readings, screenings, and assignments based on invited industry guests. Conference work may include producing a film or media project by a student in another Sarah Lawrence College filmmaking-production class, research-based papers, in-depth case studies, and other producer-related projects. The course provides real-world producing guidance and offers filmmakers, screenwriters, and directors a window into the importance of—and mechanics pertaining to—the producing discipline, as well as a practical skill set for creating and seeking work in the filmmaking, TV, and digital content world after Sarah Lawrence College. Software labs are required. *Tech Lab: Wednesday 6 pm to 8 pm 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.*

Writing the Documentary

Heather Winters

Open, Seminar—Fall

No script? No actors? No problem. Documentary storytelling is in its golden age, and the entertainment world has become ensorcelled with documentary film. Is it because of the universal human desire to tell true stories? Is it because the truth is sometimes more compelling and stranger than fiction? Is it because documentaries embody

and deliver powerful dramatic narratives rivaled by the best of scripted media? This course introduces the student to the adventurous and intriguing world of documentaries from the earliest recorded masterpieces to today's box-office breakout hits while exploring everything in between. In addition to immersion in the passionate and rewarding dominion of all genres of documentaries—ranging from experimental, poetic, expository, observational, participatory, reflexive, and performative to screenings, readings, and practical exercises—students will learn the craft of writing for documentary before, during, and after production, including how to identify, develop, and clarify themes and ideas and write loglines, synopses, artistic statements, impact statements, narrations, and subject interview questions.

Art and Craft of Development and Pitching for Film and TV

Heather Winters

Intermediate, Seminar—Spring

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.

Directing the Documentary

Heather Winters

Intermediate, Seminar—Spring

This course introduces the student to the adventurous and intriguing world of directing documentaries, from exploring the earliest recorded masterpieces to today's box-office breakout hits and everything in between. In addition to immersion in the passionate and rewarding dominion of documentaries through screenings, readings, and practical filmmaking exercises—and with a deep understanding of documentary styles, including experimental, poetic, expository, observational, participatory, reflexive, and performative and how these styles often overlap in documentary film—students will learn the craft of documentary filmmaking and directing for documentary. Through hands-on exercises and workshops, students will explore camera work, shooting styles, lighting, interview techniques, and editorial, graphic, and post-production skills. Students will complete the course having written, conceived, filmed, directed, produced, and edited a short, three-to-five minute documentary.

The Actor's Voice Over: An Intensive Exploration of Voice Work

Doug MacHugh

Open, Seminar—Year

Have you ever wondered who performs the voices that you encounter in your everyday life? You spend a portion of each day listening, waiting, and learning from these voices—the familiar voices you hear when watching television commercials, the annoying voice that tells you to hold and that your call is important. Voices are everywhere. These voices are created by performers. You hear them in the narration of documentaries, television and radio commercials, animation, graphic novels, video games, phone applications, podcasts, audio books, audio tours, tutorials, and PSAs. In each class session, students will work with a sound editor on a variety of projects—from film and television to commercial spokesperson copy, group ADR, ambience, [wala wala]—creating believable character voices for animation. Students will also investigate breathing and relaxation techniques, appropriate pacing, enunciation, flexibility, and clarity. Facilitating vocal and improvisational

exercises, the students will develop what will become their signature voice, as well as investigate and develop character voices for animation. Students will also write original material to be performed and recorded. Conference work will involve specific readings covering the historical aspects of post-production work in film. The student and the professor will decide on a specific aspect of film production work to further investigate. *This class will meet once a week for three hours in the Heimbold Sound Booth.*

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 work will require concentrated attention and expansion of emotional perceptions. The student will develop the ability to actively listen and not to anticipate the resolution but, rather, to discover it in the moment. The scene work will be taken from published screenplays. The students will cold read the material and then memorize, rehearse, and further investigate character using improvisational and emotional exercises. Students will learn how much physicality is required for the various shots that make up the scene and learn 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. During the filming sessions, the students will have the opportunity to investigate sound, lighting, and editing. Voice-over and ADR skills will also be explored. Students are required to write original monologues and short original scenes that will be filmed during the spring semester. The scenes will be shot in a workshop atmosphere that concentrates on performance rather than production value. This course of study is equally valuable to the emerging performer, director, or screenwriter seeking to understand the alchemy of performance for the camera.

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

First-Year Studies: Histories and Theories of Photography (p. 10), Sarah Hamill *Art History*

First-Year Studies: Introduction to Environmental Studies: Cultures of Nature (p. 39), Charles Zerner *Environmental Studies*

Introduction to Animation Studies (p. 43), Jason Douglass *Film History*

Advanced Italian: Fascism, World War II, and the Resistance in 20th-Century Italian Narrative and Cinema (p. 83), Tristana Rorandelli *Italian*

The Creative Process: Influence and Resonance (p. 105), Chester Biscardi *Music*

Theories of the Creative Process (p. 137), Charlotte L. Doyle *Psychology*

The Psychological Impact of Art (p. 135), Alison Jane Martingano *Psychology*

3D Modeling (p. 174), Shamus Clisset *Visual and Studio Arts*

Advanced Interdisciplinary Studio II (p. 171), John O'Connor *Visual and Studio Arts*

Introduction to Digital Imaging (p. 173), Shamus Clisset *Visual and Studio Arts*

Media Burn: Moving Image Installation in Practice (p. 175), Jenny Perlin *Visual and Studio Arts*

Our World, Other Worlds (p. 180), Myra Goldberg *Writing*

Poetry: What Holds the Unsayable (p. 186), Marie Howe *Writing*

Writing Our Moment (p. 184), Marek Fuchs *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, Culture, and Action

Eric Leveau

Open, Seminar—Year

This class is primarily designed for students who haven't had any exposure to French. The course will allow them to develop an active command of the fundamentals of spoken and written French over the course of the year, using concrete situations of communication. In addition to the regular use of theatre in the classroom, we will explore French and francophone culture through the study of songs, cinema, newspaper articles, poems, and short stories. This class will meet three times a week; it will not include individual conference meetings, but 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. *Course conducted in French. Students who successfully complete a beginning or intermediate-level French course are eligible to study in Paris with Sarah Lawrence College the following year.*

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 learn to 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. 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 *laïcité*, *cuisine* and traditions, immigration and urban ghettos, women and feminism in France, France's relation to nature and the environment, the heritage of French Enlightenment (*les Lumières*), *devoir de mémoire*, and the relation of France with dark episodes of its history (slavery, Régime de Vichy and Nazi occupation, Algerian war). Authors studied will include Marie de France, Montaigne, Voltaire, Hugo, Flaubert, Proust, Colette, Duras, Césaire, Djébar, Chamoiseau, and Bouraoui. In addition to conferences, 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. *Course 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. The Intermediate I and II French courses are specially designed to help prepare students for studying in Paris with Sarah Lawrence College the following year.*

Intermediate French I (Section II): Scène(s) de littérature

Ellen Di Giovanni

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 learn to begin to use linguistic concepts as tools for developing their

analytic writing. Over the course of the year, we will study a series of scenes from French and Francophone literature from its origins to today. From the 11th-century *Chanson de Roland* and *lais* of Marie de France to 20th-century works by writers Aminata Sow-Fall and Fatou Diome, we will look at scenes specific to literature. What is it about literary scenes that differs from those created in other media? And what happens when we encounter them as part of a class rather than on our own? Our discussion will include points of comparison with scenes in visual media such as theatre and photography. Readings will include works by Marie de Rabutin-Chantal (Madame de Sévigné), Madame de La Fayette, Aloysius Bertrand, Flaubert, Léon-Gontran Damas. We will also look at the daily press at regular intervals. Becoming familiar with today's issues will allow us to consider our own culture(s) in light of what we read. In this part of the course, we will look at some of the questions being debated in France today, such as climate change, immigration, transportation, food politics, *laïcité*, etc. In addition to conferences, 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. *Course 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. 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.*

Intermediate French II: Fictions of the Self: Writing in the First Person From Proust to Modiano

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 this course will be devoted to the study and discussion of literary texts in French. As contemporary French fiction is often seen as overly centered on the "Moi," a thinly veiled account of the author's personal obsessions, and—as Patrick Modiano, winner of the 2014 Nobel Prize for literature, was acknowledged a few years ago for his unique blend of first-person memoir, fictionalized family narrative, and ruminative historical enquiry—this course will offer an opportunity to go

back to the origins of what appears to be a uniquely French way of approaching fiction. While narratives are generally divided between *fiction* and *nonfiction* in the English-speaking world, this distinction is not as relevant in the French tradition, allowing for more blurry lines between *truth* and *invention*. Questioning this division will be the main purpose of the course, which will explore various forms of first-person writing across a spectrum ranging from traditional autobiography to first-person novels casting the author's life in a fictional mold—what the French call “auto-fiction.” Starting with Montaigne, Rousseau, and Stendhal, we will move to more challenging first-person narratives, including works by Proust, and new forms of “auto-fiction” in postwar France with authors such as Nathalie Sarraute, Jean Genet, and Samuel Beckett. Beyond our main discussion on the frontiers between fiction and nonfiction and the fictionalization of the self that can be observed in autobiography, we will address the frontiers between autobiography and other forms of first-person writing such as memoirs, letters, and the journal. Students will read excerpts, as well as complete works (for shorter works only). Students will improve their writing skills through regular assignments. They will also develop tools for literary analysis and will be introduced to the French essay format. *Course conducted entirely in French. Admission by placement test (to be taken during interview week at the beginning of the fall semester) or completion of Intermediate I. The Intermediate I and II French courses are specially designed to help prepare students for studying in Paris with Sarah Lawrence College the following year.*

Intermediate French III/Advanced French: The Fantastic, the Surreal, and the Eerie

Jason Earle

Intermediate/Advanced, Seminar—Fall

France is often thought of as a nation of reason, the intellectual birthplace of Descartes's philosophical method and the Enlightenment project of the 18th-century *philosophes*. Yet there exists an equally strong tendency in French literature toward the shadows, the irrational, and the occult. This seminar will explore that underbelly of French thought by focusing on three different periods. First, we will trace how a strain of “*romantisme noir*”—characterized by dreams, hauntings, ruins, and vampires—emerged in the 19th century as a reaction to the turmoil of the French Revolution and Industrial Revolution. The genres of the fantastic and cruel tales will be studied in depth as crucial counterpoints to realist fiction. Second, our attention

will turn to the early 20th century and the Surrealists, who transformed the exploration of dreams and the unconscious into a revolutionary artistic project. Here, students will read manifestos, poems, and narrative works that contested the reign of rationalism by seeking out the aesthetic and political potential of madness and desire. Finally, we will read works by contemporary French writers who have revived the fantastic tradition in order to better understand how and why a literature of the strange and irrational persists to this day. Authors to be studied could include Maupassant, Gautier, Balzac, Nerval, Villiers de l'Isle-Adam, Lautréamont, Breton, Aragon, Eluard, Ndiaye, Darrieussecq, and Echenoz. Secondary readings will be drawn from feminist criticism, psychoanalysis, and narrative theory. In this course, students will also review the finer points of French grammar, improve their writing skills through regular assignments, and develop tools for literary analysis and commentary. *This course will be conducted in French. Admission by placement test (to be taken during interview week at the beginning of the fall semester) or after completion of Intermediate II.*

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

Lift Up Your Hearts: Art and Architecture of the Baroque—Europe and Its Colonies, 1550–1700 (p. 10), Joseph C. Forte *Art History*
Paris: A History Through Art, Architecture, and Urban Planning (p. 13), Jerrilynn Dodds *Art History*
Postwar: Europe on the Move (p. 70), Philipp Nielsen *History*
Comparative Literary Studies and Its Others (p. 94), Bella Brodzki *Literature*
First-Year Studies: Modern Myths of Paris (p. 90), Jason Earle *Literature*
The Occupation and Its Aftermath in French Literature and Film (p. 96), Bella Brodzki, Jason Earle *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.

Computer Organization (p. 28), Michael Siff
Computer Science

Introduction to Computer Science: The Way of the Program (p. 27), James Marshall
Computer Science

The Actor's Voice Over: An Intensive Exploration of Voice Work (p. 56), Doug MacHugh
Filmmaking and Moving Image Arts

Discrete Mathematics: Gateway to Higher Mathematics (p. 102), Daniel King
Mathematics

The Psychological Impact of Art (p. 135), Alison Jane Martingano
Psychology

3D Modeling (p. 174), Shamus Clisset
Visual and Studio Arts

Art From Code (p. 174), Angela Ferraiolo
Visual and Studio Arts

Beginning Games: Level Design (p. 174), Angela Ferraiolo
Visual and Studio Arts

Intermediate Games: Radical Game Design (p. 174), Angela Ferraiolo
Visual and Studio Arts

Introduction to Digital Imaging (p. 173), Shamus Clisset
Visual and Studio Arts

Media Burn: Moving Image Installation in Practice (p. 175), Jenny Perlin
Visual and Studio Arts

New Genres: Drawing Machines (p. 174), Angela Ferraiolo
Visual and Studio Arts

New Genres: Interactive Art (p. 175), Angela Ferraiolo
Visual and Studio Arts

New Genres: Cultural Hijack (p. 174), Angela Ferraiolo
Visual and Studio Arts

The Ideas of Photography (p. 176), Joel Sternfeld
Visual and Studio Arts

The New Narrative Photography (p. 176), Joel Sternfeld
Visual and Studio Arts

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.

On Whiteness: An Anthropological Exploration (p. 6), Mary A. Porter
Anthropology

Telling Lives: Life History Through Anthropology (p. 7), Mary A. Porter
Anthropology

First-Year Studies: Histories and Theories of Photography (p. 10), Sarah Hamill
Art History

Histories of Modern and Contemporary Art (p. 11), Sarah Hamill
Art History

Feminist Economics (p. 37), Kim Christensen
Economics

Introduction to Animation Studies (p. 43), Jason Douglass
Film History

Diversity and Equity in Education: Issues of Gender, Race, and Class (p. 78), Nadeen M. Thomas
History

Women, Culture, and Politics in US History (p. 78), Lyde Cullen Sizer
History

Women and Gender in the Middle East (p. 75), Matthew Ellis
History

First-Year Studies: Literature, Culture, and Politics in US History, 1770s–1970s (p. 68), Lyde Cullen Sizer
History

Gender, Race, and Media: Historicizing Visual Culture (p. 79), Rachelle Sussman Rumph
History

Who Tells Your Story? Cultural Memory and the Mediation of History (p. 79), Rachele Sussman Rumph *History*

Perverts in Groups: Queer Social Lives (p. 87), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Pretty, Witty, and Gay (p. 88), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Engendering the Body: Sex, Science, and Trans Embodiment (p. 87), Emily Lim Rogers *Lesbian, Gay, Bisexual, and Transgender Studies*

Global Queer Literature: Dystopias and Hope (p. 86), Shoumik Bhattacharya *Lesbian, Gay, Bisexual, and Transgender Studies*

Austen Inc.: 18th-Century Women Writers (p. 99), James Horowitz *Literature*

Doing It for the Culture: Journeys Through Revelation, Aspiration, and Soul (p. 93), Marcus Anthony Brock *Literature*

Slavery: A Literary History (p. 97), William Shullenberger *Literature*

An Introduction to Statistical Methods and Analysis (p. 100), Daniel King *Mathematics*

The Philosophy of Music (p. 105), Martin Goldray *Music*

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 117), David Peritz *Philosophy*

Democracy, Diversity, and (In)equality (p. 126), David Peritz *Politics*

Challenges to Development: Child and Adolescent Psychopathology (p. 140), Jan Drucker *Psychology*

Intersectionality Research Seminar (p. 138), Linwood J. Lewis *Psychology*

"Sex Is Not a Natural Act": Social Science Explorations of Human Sexuality (p. 130), Linwood J. Lewis *Psychology*

Changing Places: Sociospatial Dimensions of Urbanization (p. 151), Shahnaz Rouse *Sociology*

Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 153), Shahnaz Rouse *Sociology*

Media Burn: Moving Image Installation in Practice (p. 175), Jenny Perlin *Visual and Studio Arts*

The Ideas of Photography (p. 176), Joel Sternfeld *Visual and Studio Arts*

The New Narrative Photography (p. 176), Joel Sternfeld *Visual and Studio Arts*

First-Year Studies: Ecopoetry: Poetry in Relation to the Living World (p. 179), Marie Howe *Writing*

First-Year Studies: Writing and the Racial Imaginary (p. 178), Rattawut Lapcharoensap *Writing*

Nonfiction Workshop: To Tell the Truth (p. 183), Suzanne Gardinier *Writing*

Our World, Other Worlds (p. 180), Myra Goldberg *Writing*

Poetry: What Holds the Unsayable (p. 186), Marie Howe *Writing*

The Kids Are All Right: Fiction Workshop (p. 181), Leah Johnson *Writing*

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

Open, Lecture—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? 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 the answers 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 the 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 guest lectures will be interspersed throughout the course. One farm/factory field trip is possible in each semester, if funding permits. The lecture participants may also take a leading role in a campus-wide event on "food and hunger," 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 are also required at special guest lectures and film viewings in the Social Science Colloquium Series, approximately once per month. The Web Board is an important part of the course. Regular postings of short essays will be made there, as well as followup commentaries with your colleagues. There will be in-class essays, a midterm quiz, and a final exam each semester. Group conferences will focus on in-depth analyses of certain course topics and will include debates and small group discussions. You will prepare a poster project each semester on a topic of your choice, related to the course; the poster will be presented at the end of each semester in group conference, as well as at a potential public session.

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower

Joshua Muldavin

Open, Seminar—Fall

Despite widespread daily reporting on China's rise to superpower status—and both its challenge to and necessary partnership with the United States—what do we really know about the country? In this seminar, we will explore China's evolving place in the world through political-economic integration and globalization processes. Throughout the seminar, we will compare China with other areas of the world within the context of the broader theoretical and thematic questions mentioned below in detail. We will consistently focus our efforts on reframing debates, both academic and in mass media, to enable new insights and analyses not only concerning China but also in terms of the major global questions—in theory, policy, and practice—of

this particular historical moment. We will begin with an overview of contemporary China, discussing the unique aspects of China's modern history, and the changes and continuities from one era to the next. We will explore Revolutionary China and the subsequent socialist period to ground the seminar's focus: post-1978 reform and transformation to the present day. Rooted in the questions of agrarian change and rural development, we will also study seismic shifts in urban and industrial form and China's emergence as a global superpower on its way to becoming the world's largest economy. We will analyze the complex intertwining of the environmental, political-economic, and sociocultural aspects of these processes, as we interpret the geography of contemporary China. Using a variety of theoretical perspectives, we will analyze a series of contemporary global debates: Is there a fundamental conflict between the environment and rapid development? What is the role of the peasantry in the modern world? What is the impact of different forms of state power and practice? How does globalization shape China's regional transformation? And, on the other hand, how does China's global integration impact development in every other country and region of the world? Modern China provides immense opportunities for exploring key theoretical and substantive questions of our time. A product first and foremost of its own complex history, other nation-states and international actors and institutions—such as the World Bank, transnational corporations, and civil society—have also heavily influenced China. The "China model" of rapid growth is widely debated in terms of its efficacy as a development pathway and, yet, defies simple understandings and labels. Termed everything from neoliberalism, to market socialism, to authoritarian Keynesian capitalism, China is a model full of paradoxes and contradictions. Not least of these is the country's impact on global climate change. Other challenges include changing gender relations, rapid urbanization, and massive internal migration. In China today, contentious debates continue on land reform, the pros and cons of global market integration, the role of popular culture and the arts in society, how to define ethical behavior, the roots of China's social movements—from Tian'anmen to current widespread social unrest and discontent among workers, peasants, students, and intellectuals—and the meaning and potential resolution of minority conflicts in China's hinterlands. Land and resource grabs in China and abroad are central to China's rapid growth and role as an industrial platform for the world, but the resulting social inequality and environmental degradation challenge the legitimacy of China's

leadership like never before. As China borders many of the most volatile places in the contemporary world and increasingly projects its power to the far corners of the planet, we will conclude our seminar with a discussion of global security issues, geopolitics, and potential scenarios for China's future. Weekly selected readings, films, mass media, and books will be used to inform debate and discussion. A structured conference project will integrate closely with one of the diverse topics of the seminar. *Some experience in the social sciences is desirable but not required. Advanced first-year students are welcome to interview.*

Introduction to Development Studies: The Political Ecology of Development

Joshua Muldavin

Intermediate, Seminar—Spring

In this intermediate 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 the term. The case studies will also 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 the role some of its associated institutions 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, urbanization, industrialization, 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

WT0. 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, as well as the potential of “a new green deal.” 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 from Africa, Asia, Latin America and the Caribbean, Europe, and the United States. Conference work will be closely integrated with the themes of the course, with a two-stage substantive research project. 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 over spring break. *Some experience in the social sciences is desirable but not required.*

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

- On Whiteness: An Anthropological Exploration** (p. 6), Mary A. Porter *Anthropology*
- Economics of Environmental Justice: People, Place, and Power** (p. 37), An Li *Economics*
- Economics of the Environment and Natural Resources: Market Failures, Capitalism, and Solutions** (p. 36), An Li *Economics*
- History of Economic Thought and Economic History: Economic and Legal Foundations** (p. 36), Jamee K. Moudud *Economics*
- Introduction to Economic Theory and Policy** (p. 36), Jamee K. Moudud *Economics*
- Legal Foundations to Business History: Corporate Governance, Democracy, and Economic Transformation** (p. 38), Jamee K. Moudud *Economics*
- First-Year Studies: Introduction to Environmental Studies: Cultures of Nature** (p. 39), Charles Zerner *Environmental Studies*
- Introduction to Property: Cultural and Environmental Dimensions** (p. 40), Charles Zerner *Environmental Studies*
- Postwar: Europe on the Move** (p. 70), Philipp Nielsen *History*
- Public Stories, Private Lives: Theories and Methods of Oral History** (p. 78), Mary Dillard *History*

Conscience of the Nations: Classics of African Literature (p. 95), William Shullenberger *Literature*

An Introduction to Statistical Methods and Analysis (p. 100), Daniel King *Mathematics*

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 117), David Peritz *Philosophy*

Democracy, Diversity, and (In)equality (p. 126), David Peritz *Politics*

Food Environments, Health, and Social Justice (p. 136), Magdalena Ornstein-Sloan *Psychology*

Changing Places: Sociospatial Dimensions of Urbanization (p. 151), Shahnaz Rouse *Sociology*

Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 153), Shahnaz Rouse *Sociology*

Drawing From Nature (p. 176), Gary Burnley *Visual and Studio Arts*

First-Year Studies: Ecopoetry: Poetry in Relation to the Living World (p. 179), Marie Howe *Writing*

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

Nike Mizelle

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. In addition to offering an introduction to German grammar and vocabulary, classroom activities and the production of short compositions promote oral and written communication. This class will meet three times (90 minutes) per week. Ms. Mizelle 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 be introduced to contemporary German culture through authentic materials from newspapers, television, radio, or the Internet.

Intermediate German

Nike Mizelle

Intermediate, Seminar—Year

This course places strong emphasis on expanding vocabulary and thoroughly reviewing grammar, as well as developing oral and written expression. 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, a German city, 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. All materials are linguistically

accessible and promote an understanding of the culture's fundamental values and way of looking at the world. A solid grammar review, based on the book *German Grammar in Review*, will help students further improve their speaking and writing skills. Regular conferences with Ms. Mizelle will supplement class work, help improve fluency and pronunciation, and emphasize conversational conventions for expressing opinions and leading discussions. *Prerequisite: Beginning German at Sarah Lawrence College or another institution of higher learning or at least four semesters of German in high school.*

Postwar German Literature and Film

Roland Dollinger

Advanced, 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 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: Exile and Emigration, 1933–1950

Roland Dollinger

Advanced, 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.

Democracy and Emotions in Postwar

Germany (p. 78), Philipp Nielsen *History*

History and Memory on Screen: The Third Reich in

Film, From *The Great Dictator* to *Inglorious*

Basterds (p. 76), Philipp Nielsen *History*

Postwar: Europe on the Move (p. 70), Philipp Nielsen *History*

The Third Reich: Its History and Its Images (p. 69), Philipp Nielsen *History*

Comparative Literary Studies and Its Others (p. 94), Bella Brodzki *Literature*

First-Year Studies: German Cultural Studies From 1871–Present (p. 90), Roland Dollinger *Literature*

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’s *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’s *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

Emily Katz *Anhalt*

Open, Seminar—Year

This course provides an intensive introduction to Ancient Greek grammar, syntax, and vocabulary, with the aim of reading the language as soon as possible. By mid-semester in the fall, students will be reading

authentic excerpts of Ancient Greek poetry and prose. Students will also read and discuss selected works of Plato, Aristophanes, Thucydides, and Ps.-Xenophon 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.

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

Beginning Latin (p. 85), Laura Santander *Latin Comparative Literary Studies and Its Others* (p. 94), Bella Brodzki *Literature*

First-Year Studies: The Perils of Passion: Ancient Greek History for Today's Troubled Times (p. 89), Emily Katz Anhalt *Literature*

Ancient Philosophy (Aristotle) (p. 119), Michael Davis *Philosophy*

First-Year Studies: The Origins of Philosophy (p. 116), Roy Ben-Shai *Philosophy*

Greek Tragedy: Electras (p. 118), 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.

General Biology Series: Genes, Cells, and Evolution (p. 19), Drew E. Cressman *Biology*

Virology (p. 21), Drew E. Cressman *Biology*

Introduction to Genetics (p. 19) *Biology*

General Chemistry I: An Introduction to Chemistry and Biochemistry (p. 22), Colin D. Abernethy *Chemistry*

General Chemistry II: An Introduction to Chemistry and Biochemistry (p. 23), Colin D. Abernethy *Chemistry*

Nutrition (p. 23), Mali Yin *Chemistry*

Organic Chemistry I (p. 24), Mali Yin *Chemistry*

Organic Chemistry II (p. 24), Mali Yin *Chemistry*

The Chemistry of Everyday Life (p. 23), Mali Yin *Chemistry*

Economics of Environmental Justice: People, Place, and Power (p. 37), An Li *Economics*

Economics of the Environment and Natural Resources: Market Failures, Capitalism, and Solutions (p. 36), An Li *Economics*

History of Economic Thought and Economic History: Economic and Legal Foundations (p. 36), Jamee K. Moudud *Economics*

Introduction to Economic Theory and Policy (p. 36), Jamee K. Moudud *Economics*

Legal Foundations to Business History: Corporate Governance, Democracy, and Economic Transformation (p. 38), Jamee K. Moudud *Economics*

First-Year Studies: Introduction to Environmental Studies: Cultures of Nature (p. 39), Charles Zerner *Environmental Studies*

Engendering the Body: Sex, Science, and Trans Embodiment (p. 87), Emily Lim Rogers *Lesbian, Gay, Bisexual, and Transgender Studies*

An Introduction to Statistical Methods and Analysis (p. 100), Daniel King *Mathematics*

Calculus I: The Study of Motion and Change (p. 101), Philip Ording *Mathematics*

Calculus II: Further Study of Motion and Change (p. 102), Philip Ording *Mathematics*

Strange Universes: An Introduction to Non-Euclidean Geometry (p. 101), Philip Ording *Mathematics*

20th-Century Physics Through Three Pivotal Papers (p. 121), Merideth Frey *Physics*

Classical Mechanics (Calculus-Based General Physics) (p. 120), Merideth Frey *Physics*

Electromagnetism and Light (Calculus-Based General Physics) (p. 121), Merideth Frey *Physics*

Resonance and Its Applications (p. 121), Merideth Frey *Physics*

Challenges to Development: Child and Adolescent Psychopathology (p. 140), Jan Drucker *Psychology*

Cultural Psychology of Development (p. 139), Barbara Schecter *Psychology*

Global Child Development (p. 136), Kim Ferguson (Kim Johnson) *Psychology*

Mindfulness: Neuroscientific and Psychological Perspectives (p. 133), Elizabeth Johnston *Psychology*

"Sex Is Not a Natural Act": Social Science Explorations of Human Sexuality (p. 130), Linwood J. Lewis *Psychology*

Theories of Development (p. 139), Barbara Schecter *Psychology*

Remedies to Epidemics: Understanding Substances That Can Heal or Harm (p. 134), David Sivesind *Psychology*

Who am I? Clinical Perspectives on Psychology of the Self (p. 131), David Sivesind *Psychology*

Sleep and Health (p. 130), Meghan Jablonski *Psychology*

Food Environments, Health, and Social Justice (p. 136), Magdalena Ornstein-Sloan *Psychology*

The Psychological Impact of Art (p. 135), Alison Jane Martingano *Psychology*

The Social Brain (p. 133), Alison Jane Martingano *Psychology*

Politics of Health (p. 150), Sarah Wilcox *Sociology*

The Ideas of Photography (p. 176), Joel Sternfeld *Visual and Studio Arts*

The New Narrative Photography (p. 176), Joel Sternfeld *Visual and Studio Arts*

First-Year Studies: Ecopoetry: Poetry in Relation to the Living World (p. 179), Marie Howe *Writing Poetry: What Holds the Unsayable* (p. 186), Marie Howe *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: Literature, Culture, and Politics in US History, 1770s–1970s

Lyde Cullen Sizer

Open, FYS—Year

This is an interdisciplinary course in which we use literature and other cultural texts to illuminate a history of ideas and politics in the United States. The course is premised on a series of assumptions: First, the public words and stories that Americans choose to tell reflect ideas, concerns, presumptions, and intentions about their time period; that they do, intentionally and unintentionally, "political work" in revealing the world in the way that they shore up, modify, or work to change power structures. Second, this course assumes that you, the reader, have some sense of context for these stories (or that you will work to acquire one) and, therefore, have some sense of how the stories reflect the material world that they seek to change. Novels, stories, memoirs, and critical essays all derive from a single vantage point and, hence, need to be understood as one voice in a larger conversation coming from a particular time and a particular place. Third, these readings are largely primary sources and are always paired with a secondary source chapter, article, or introduction. This pairing presumes a desire on your part to grapple with the material of this moment yourselves, to write history as well as to read it. Themes of particular significance will include the construction of national identity, class consciousness, the

experience and meaning of immigration, slavery and particularly race, and the political significance of gender and sexuality. Conference projects in the fall will focus on history and literature to 1900; in the spring, on history and literature up to just yesterday.

First-Year Studies: The Disreputable 16th Century

Philip Swoboda
Open, FYS—Year

Sixteenth-century Europeans shared a variety of fundamental beliefs about the world that a secular-minded Westerner of today is likely to find “disreputable”—intellectually preposterous, morally outrageous, or both. Almost all well-educated people believed that the Earth was the unmoving center of the universe, around which the heavenly bodies revolved; that human destinies were dictated, at least to some extent, by the influence of the planets and stars; that the welfare of their communities was threatened by the maleficent activities of witches; and that rulers had a moral duty to compel their subjects to practice a particular religion. In this course, we will examine 16th-century ideas on these and other topics and see how these beliefs fit together to form a coherent picture of the world. We will also look at the writings of pioneer thinkers—Machiavelli, Montaigne, Galileo—who began the process of dismantling this world-conception and replacing it with a new one closer to our own. It is not only ideas, however, that render the 16th century “disreputable” to modern eyes. Some of history’s most notorious kings and queens ruled European states in this period—Henry VIII of England with his six wives; Mary, Queen of Scots with her three husbands; Philip II of Spain, patron of the Inquisition; Ivan the Terrible, slaughterer of his own nobility. This was also the era of the most scandalous of the popes—Alexander VI and Leo X. In the second half of the course, we will examine the careers of these powerful 16th-century men and women and of others like them. We will endeavor to make their appalling deeds humanly comprehensible, partly by considering the specific historical circumstances in which these figures acted and partly by exploring the notions of power, authority, morality, and order entertained by the Europeans of their age.

Who Owns History? Reclaiming the Master Narrative From White Supremacy

Komozi Woodard
Open, Lecture—Year

Is history solely possessed by the rich and powerful? Or did poor people ever have their say? Is history the story of a “master race” or the history of all of humanity? Do oppressed people matter? What voices count in the making of history? Who owns history? For more than a century, the master narrative of the Atlantic slave trade, American slavery, American freedom, and black Reconstruction after the Civil War was monopolized by white supremacy. The antiracist history and historians were banned not only from white colleges and universities but also from the educational establishment and academic journals. A new history is challenging the monopoly of white supremacy on the master narrative, and that new history is reclaiming the American past. This lecture introduces those new voices against the so-called master race. African Americans, Mexican Americans, and Asian Americans—as well as indigenous, immigrant and working people—are reclaiming the making of American democracy and the story of world history.

The Third Reich: Its History and Its Images

Philipp Nielsen
Open, Lecture—Fall

Ever since the defeat of the Third Reich, the term “Nazi” has served as a term to mark political enemies—though in the 1980s the term also acquired a more ironic edge, think of *Seinfeld*’s “soup Nazi.” The accusation, as well as the ascription of the moniker today, is as much grounded in historical reality as in mythmaking. But today, when real neo-Nazis are marching in the streets—for example, Charlottesville—and the “Death of Democracy” is debated, it has become paramount to understand the actual history of the Third Reich: the policies, culture, and appeal, as much as the deeds and destruction of National Socialism. This lecture begins with the crisis of Weimar democracy and ends with the aftermath of World War II and the attempts to (re)establish a democratic order in Europe. Students will be introduced to the policies of the Third Reich, both from the angle of National Socialists and from that of their victims. This history is a story of exclusion and inclusion; it is also a history of images. From the very beginning, the Third Reich used film to present itself in more or less subtle forms of propaganda. But films also played an

important role in defining the Third Reich from the outside. Thus, in addition to the lectures, one weekly film screening will be held at which we will watch movies from the era produced by the Third Reich or its opponents. We will discuss these films in the context of the lectures during our group conferences.

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. The course 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.

Russia and Its Neighbors: From the Mongol Era to Lenin

Philip Swoboda

Open, Lecture—Fall

This course will introduce students to the main themes of Russian history from the Middle Ages to 1917. We will begin by examining how history transformed the various Slavic tribes of the East European plain into the three distinct peoples whom we now term “Russians,” “Ukrainians,” and “Belorusians.” We will consider the medieval principality of Moscow—in which Russia’s enduring traditions of autocratic government, territorial expansionism, and xenophobia originally took shape—and trace the course of Muscovy’s protracted struggle with Poland-Lithuania for dominance in Eastern Europe. We will investigate how rulers such as Ivan the Terrible, Peter the Great, and Catherine the Great endeavored to meet “the challenge of the West” to marshal the resources of their huge but economically backward empire in order to compete militarily with the monarchs of more advanced European countries. We will discuss resistance to the oppressive demands of the tsarist state on the part of peasants, Cossacks, religious dissidents, and national minorities. We will consider

how the tsars’ response to the Western challenge called into being a new, Europeanized elite, which in the 19th century grew restive under the tutelage of its government and was increasingly attracted to liberal and socialist ideas. In the final weeks of the semester, we will consider the revolutionary upheavals that convulsed the Russian Empire in the early years of the 20th century and created the conditions for the establishment in Russia of the world’s first socialist regime. In group conferences, students will discuss a wide range of primary sources: saints’ lives, picaresque tales, classic works of 19th-century poetry and fiction, and the writings of leading revolutionary thinkers.

Postwar: Europe on the Move

Philipp Nielsen

Open, Lecture—Spring

When World War II ended, Europe was a continent of displaced peoples. It was a continent on the move: returning POWs, emigrating Displaced Persons, refugees, and arriving occupation soldiers. The postwar period is sometimes dubbed a history of the unwinding of populations, the return or resettlement following the logic of nation states. Yet the assumption that, once that was done and the Cold War started, populations stayed put until 1989 is misleading. Successive attempted revolutions in the East begot more political refugees. Decolonization and industrialization resulted in the immigration and recruitment of non-native European populations, as well as the return of European colonial settlers. In addition, Europeans moved to the cities, turning the continent from one in which almost half the population lived in the countryside in 1950 into a predominantly urbanized one within the span of 30 years. Political crisis abroad, Europeanization, the fall of the Iron Curtain, and globalization led to still more mobility. The so-called migration crisis of 2015 is thus but one of a series of migratory events—and by far not the largest. This lecture introduces students to the history of Europe, both Eastern and Western, since 1945. The movements of peoples and borders will provide students with insight into political, cultural, and social developments of the continent following the defeat of the Third Reich. In order to avoid an undue Euro-centrism and remain critical of the language that we use to talk and think about migration, the lectures will be twinned with a number of group conferences that are conducted jointly with Partibhan Muniandy and his class on Lexicons of (Forced-)migrations.

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 and focuses on the claims that individuals and groups make against states in which they live.

Russia and Its Neighbors: Lenin to Putin

Philip Swoboda

Open, Lecture—Spring

This course is a continuation of *Russia and Its Neighbors*: From the Mongol Era to Lenin but is open to students who have not taken that course. The aim of the lecture will be to provide students with the historical background required to make sense of Russia's current predicament and the policies of its present-day leaders. We will first examine seven decades of Communist Party rule, tracing the extraordinary path that Russia took in the 20th century to become a literate, urban, industrial society. We look at such crucial episodes in Soviet history as Stalin's war on the peasantry and his crash industrialization drive of the 1930s, the Great Purge, World War II, the Khrushchev-era cultural "Thaw," the development of a consumer economy and embryonic civil society in the 1960s and 1970s, and Gorbachev's failed attempt to reform the Communist system. We will also discuss the methods by which the Communist regime maintained control over the minority peoples of the USSR, and the evolution of its relationships with its East European satellites and the non-Communist world during the era of the Cold War. We will devote some attention to the causes and effects of the breakup of the Soviet Union in 1990–1991 and to Russian policies toward the newly independent states that came into being as a result of the dissolution of the USSR. In the final weeks of the course, we will consider how the travails endured by the Russian people during the unhappy Yeltsin period set the stage for a resurgence of authoritarianism and national self-assertion under Putin. Group conference readings

will include a variety of memoirs and literary texts that capture the experience of ordinary Russians over the course of the last 100 years.

Ancient Albion: Art and Culture in the British Isles from Stonehenge to the Viking Invasions

David Castriota

Open, Seminar—Year

Given their geographical setting at the northwestern extreme of Europe, the arts and cultures of "Albion," or Britain and Ireland, have often been described by the term "insular" in the sense of isolated, discrete, or peripheral, yet nothing could be further from the truth. No less than six Roman emperors spent time in Britain, and four came to power there. To a great extent, Irish clerics were responsible for the survival of classical learning during the Dark Ages. Indeed, throughout history, cultural developments in the British Isles were intimately related to ideas and events on the European Continent and the Mediterranean. Following this basic premise, in the fall semester the course will examine civilization in Britain and Ireland from the late Stone Age or Megalithic period, through the Bronze and Early Iron Ages, to the coming of the Celts and the Roman conquest. In the spring, we will focus on later Roman Britain, Irish monasticism, and the emergence of Anglo-Saxon culture down to the arrival of the Vikings. At every turn, we will consider interactions with the urban civilizations to the south and west—the early Aegean, Greece, Rome, and the early medieval Continent—to discover that Albion was an integral part of the political, religious, and economic forces that have shaped the art and history of Europe up to the present time.

The "Founders" and the Origins of American Politics

Eileen Ka-May Cheng

Open, Seminar—Year

From the establishment of the nation to the present, the "Founding Fathers" have served as a touchstone for American identity. But can we speak of an American identity? Or would it be more accurate to speak of American identities? After all, what were the common visions of such diverse figures as Thomas Jefferson, George Washington, John Adams, and Benjamin Franklin—and to what extent have their differences created multiple, and perhaps irreconcilable, American identities? Indeed, the very term "Founding Fathers" may be an evasion of the conflicts that have run through our entire history. Is the notion of the "Founding Fathers" our nation's

counterpart to the harmony of a Garden of Eden? But did the authors of Genesis have it wrong? Harmony is not incompatible with conflict but, instead, one requires the other so that the denial of one is in effect the denial of the other. This course will explore how and why Americans have put such a premium on the “Founding Fathers” as a source of political legitimacy by examining the diverse colonial roots of the political thought of the founding generation. We shall also explore the lines of continuity that link the founding generations to the influences of European thinkers such as John Locke and Adam Smith. The course will then look at the political vision of the “Founding Fathers” themselves, putting into serious question commonly held views about the ideals they embraced. Were the founders proponents of liberal individualism and democracy, as so many Americans assume? Or were they backward-looking reactionaries, seeking to hold onto a communal ideal modeled on the ancient republics of Greece and Rome? Finally, the course will analyze the political legacy of the founders during the early 19th century to the Civil War, ending with the question of how could both the Union and the Confederacy view themselves as the true inheritors of that legacy when they seemed to represent such opposed causes?

The Emergence of the Modern Middle East

Matthew Ellis

Open, Seminar—Year

This course provides a broad introduction to the political, social, cultural, and intellectual history of the Middle East from the late 18th century to the present. After a brief conceptual overview, the course draws upon a wide array of primary and secondary sources to illuminate the manifold transformations and processes that have contributed over time to shaping what has meant to be “modern” in this remarkably diverse and dynamic region. Particular attention will be paid to the following themes: the question of modernization and reform within the Ottoman and Qajar empires; the experience of different forms of European imperialism in the Middle East; the integration of the Middle East into the world economy; World War I and the collapse of the Ottoman Empire; state-building in both colonial and postcolonial contexts; transformations in religious thought; changing family norms and gender roles and the genesis of Middle Eastern women’s movements; nationalism; class politics, social movements, and revolution; Zionism and the Israel-Palestine conflict; post-World War II geopolitics and the Cold War in the Middle

East; Nasserism and pan-Arabism; the role of US power in the Middle East; the origins and spread of political Islam; the political economy of oil; globalization and neoliberalism; and the impact of various new cultural forms and media on the formation of identities across the region.

Making Latin America

Margarita Fajardo

Open, Seminar—Year

The making of Latin America, a region 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, 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 neosocals, this yearlong course offers a survey of the more than five centuries of the 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 an understanding of historical phenomena such as liberalism, *mestizaje* and racial democracy, *caudillismo*, populism, and reformism, among other concepts key to the debates in contemporary Latin America.

Making Modern East Asia: Empires and Nations, 1700-2000

Kevin Landdeck

Open, Seminar—Year

This yearlong seminar is a sustained look at the recent history of China and Japan, the major countries within East Asia. Placed alongside each other, the often wrenching history of Japan and China over the past three centuries raise important historical themes of Asian modernity, questioning both its sources and how we define it. Often portrayed as a direct import from the West in the 19th century, we will ask whether modernity might instead be traced to legacies of Japan's isolationist feudalism under the Tokugawa Shogunate (1603-1867) and China's multiethnic Manchu dynasty (1644-1911), even as we acknowledge the far-reaching impact of Euro-American imperialism. For example, did the evolving samurai culture of the Tokugawa era lay a socioeconomic foundation for Japan's political and economic modernity in the late 19th century? And did deep changes in Qing China society destabilize the dynastic balance of power as early as the 18th century? Both China and Japan have entrenched master narratives that portray themselves as victims of the West, but we will also investigate the contours of Asian imperialism. How and why were their empires built, and how did they end? How were the nation-states we now call China and Japan formed, and how was nationalism constructed (and reconstructed) in them? What role did socioeconomic, cultural, and international crises play in fueling nationalist sentiments? How and where was radicalism (of various forms, including Maoism) incubated? The impact of war, preparing for it, waging it, and rebuilding in its wake will be a repeated theme, too. And finally, we will look at Asia's economic dynamism, covering both Japan's post-World War II capitalism (and its roots in the wartime imperialist project) and China's transition to a market economy. Course readings consist of historical scholarship regularly punctuated by primary sources, documents, fiction, and some film.

The Sixties

Priscilla Murolo

Open, Seminar—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 both historical documents and scholarship, and the syllabus makes ample use of music and film.

Standing on My Sisters' Shoulders: Rethinking the Black Freedom Struggle

Komozi Woodard

Open, Seminar—Year

Why do we know so little about the crowded field of women in the leadership of the black freedom struggle? When students imagine the leadership of the Civil Rights Movement, most see figures only like Martin Luther King, Jr and Thurgood Marshall; however, a new generation of historians is rethinking the freedom struggle so that students might begin to see the leadership of Gloria Richardson at the helm of the Cambridge Movement in Maryland, Ella Baker at the helm of New York's NAACP, Diane Nash at the helm of the Freedom Rides, Septima Clark at the helm of the Citizenship Schools, Fannie Lou Hamer at the helm of the Mississippi Movement, Ericka Huggins at the helm of the Black Panther's Oakland Community School, Amina Baraka at the helm of the African Free School and the Black Women's United Front, and Johnnie Tillmon at the helm of the National Welfare Rights Organization. This seminar will interrogate the role of Yuri Kochiyama in the founding of the Black Panther Party and the Republic of New Africa, Denise Oliver in the development of the Young Lords Party, and Vicki Garvin in the building of the National Negro Labor Council. Those women claimed a tradition that they traced back to Harriet Tubman, Ida B. Wells, and Claudia Jones. Historians are recovering the stories of hundreds of women writers, artists, actors, and activists in the Black Renaissance. Thus, students in this seminar will research some of those important subjects.

"Mystic Chords of Memory": Myth, Tradition, and the Making of American Nationalism

Eileen Ka-May Cheng

Open, Seminar—Fall

Is history just a memory of memories? This course will explore that question by looking at how Americans have remembered and mythologized important events and individuals in the nation's history. One of the best-known such myths is the story of George Washington and the cherry tree. On being questioned by his father about who chopped down the cherry tree, Washington confessed that he had done it, telling his father, "I cannot tell a lie." Ironically, however, this story was itself a fabrication. We must also not forget "Honest Abe," where the theme of "honesty" recurs. Why have such myths been so important to American national identity? For example, was Washington's purported truthfulness a way of creating a sense of transparency and a bond of trust between the people and their democratically elected government? The course will address such questions by looking at the construction and function of tradition and myth, as well as the relationship between myth and tradition in American culture from the American Revolution to the Civil War. We will examine some of the specific myths and traditions that Americans invented, such as the mythologization of individual figures like Sojourner Truth, as well as of specific events like that of the Seneca Falls women's rights convention. The course will pay special attention to the mythologization of the American Revolution and the myth of the self-made man, examining how figures such as George Washington, Benjamin Franklin, Andrew Jackson, and Abraham Lincoln both contributed to and embodied those myths. We will consider how and why myths about those events and individuals were created and the extent to which they corresponded to social reality. We will study how those myths both unified and divided Americans, as different groups used the same myths for conflicting social purposes. And finally, we will examine what those myths revealed about how Americans defined the nation's identity. Was the United States a nation bound by "mystic chords of memory," as Lincoln so poetically claimed? Or were Americans ultimately a "present-minded people" defined by their rejection of the past? More precisely, did Americans view the very notion of tradition as an impediment to the unlimited possibilities for growth and the actualization of their "manifest destiny"?

Asian Imperialisms, 1600-1953

Kevin Landdeck

Open, Seminar—Fall

East Asia, like much of the globe, has been powerfully shaped by the arrival, presence, and activity of imperialist power in the region. In fact, in both China and Japan, nationalism is founded on resistance to the encroachments of Western imperialism. Both nations cast themselves as victims to the rapacious West. And yet, often unnoticed by patriots and pundits, both China and Japan are deeply indebted to their own domestic imperialisms, albeit in very different ways. Relying on a wide range of course materials (historical scholarship, paintings, lithographs, photographs, literature, and relevant primary sources), this course is an intensive investigation of the contours of Asian imperialism covering the colonialism of the Qing dynasty (1644-1911), the aggressive Western expansion in the 19th century, and the Japanese Empire (1895-1945). We will ask what features (if any) these very different empires shared and what set them apart from each other? How and why were Asian empires built, how did they end, and what legacies did they leave? We will excavate the multi-ethnic Qing imperium for how it complicates China's patriotic master narrative. Does Qing ethnic policy toward native Miao tribes differ from Western powers' Civilizing Discourse? What are the legacies of Qing colonialism for China's modern nation-state? The Qing campaigns to subjugate the Mongols in the northwest and the colonization of the untamed southwest both predated the arrival of Westerners and the Opium War (1839-42). How does that impact our understanding of the clash between China and the rapidly expanding West? We will trace earlier academic views on the classic confrontation between these two presumed entities before examining more recent revisionist formulations on the Western penetration of China. What were the processes of Western intrusion, and how did Western imperialism come to structure knowledge of China? And finally, we will turn to the Japanese Empire. What were its motivations, its main phases, and its contradictions? Should we understand it as similar to Western imperialism or, as an alternative, something unique? What are the implications of both those positions? To understand the Japanese empire in both its experiential and theoretical dimensions, we will range widely across Japan's possessions in Taiwan, Korea, and Manchuria. The questions and topics in this seminar will complicate the master narratives that prevail in both East Asia and the West, not to delegitimize or subvert Asian sovereignties but, rather, to understand the deeply

embedded narratives of imperialism within those sovereign claims and to see how those narratives (and their blind spots) continue to frame and support policies and attitudes today.

"History Wars": Americans' Battle over Their Past

Eileen Ka-May Cheng

Open, Seminar—Spring

Nothing more clearly demonstrates the truth of William Faulkner's oft-quoted dictum—"The past is never dead. It's not even past"—than recent conflicts over Confederate monuments and the Confederate flag. Yet, such conflicts over public remembrance of America's past are not new. Nor have they been confined to the subject of the Confederacy. From the nation's founding, Americans have argued over how they wanted their past to be remembered in everything from monuments and flags to textbooks and holidays. The course will look at these conflicts over public remembrance, beginning with the early years of the new nation and continuing to the present. Among the controversies that we will consider will be those over the Confederate flag, the Vietnam War Memorial, the Enola Gay exhibit at the Smithsonian, and the establishment of Martin Luther King, Jr. Day as a holiday. How do we explain the fervor of those debates? What do they tell us about their own time? What were the political and social purposes of the contestants in those conflicts? To what extent did their competing visions of the American past correspond to historical reality? What do those controversies reveal about the changes and divisions in how Americans have defined their identity? And, ultimately, what do they say about the power of the past in American culture and its relationship to American identity? Americans often like to think of themselves as a forward-looking nation untrammelled by the bonds of the past, a place where it was possible to "begin the world over again," as Thomas Paine so eloquently put it; but were they in thrall to tradition or, to use Abraham Lincoln's words, bound by "mystic chords of memory" more than they realize?

Women and Gender in the Middle East

Matthew Ellis

Open, Seminar—Spring

Debates over the status of Middle Eastern women have been at the center of political struggles for centuries—as well as at the heart of prevailing Western media narratives about the region—and

continue to be flash points for controversy in the present day. This course will explore the origins and evolution of these debates, taking a historical and thematic approach to the lived experience of women in various Middle Eastern societies at key moments in the region's history. Topics to be covered include: the status of women in the Qur'an and Islamic law; the Ottoman imperial harem; patriarchy and neopatriarchy; the rise of the women's press in the Middle East; women, nationalism, and citizenship; the emergence of various forms of women's activism and political participation; the changing nature of the Middle Eastern family; the politics of veiling; Orientalist discourse and the gendered politics of colonialism and postcolonialism; women's performance and female celebrity; archetypes of femininity and masculinity; and women's autobiography and fiction in the Middle East. Throughout, we will interrogate the politics of gender, the political and social forces that circumscribe Middle Eastern women's lives, and the individuals who claim authority to speak for women. The course will also briefly examine gender and sexuality as categories for historical analysis in the modern Middle East.

The Problem of Empire: A History of Latin America

Margarita Fajardo

Open, Seminar—Spring

Most Latin American nations emerged as independent states in the early 19th century, long before Europe's imperialist "scramble for Africa" came to solidify our ideas about the meaning and character of imperialism. Despite Latin America's nominal political independence, the notions of empire and the problems of imperialism remain key tools for historians seeking to understand the development and experience of Latin America in the 19th century and beyond. Using terms such as "despotic rule," "the imperialism of free trade," "informal empire," "foreign intervention," "hegemony," or "our own backyard," historians, economists, politicians, and diplomats have sought to describe what it means for Latin America to be the object of imperialism. Furthermore, from bourgeois intellectuals to authoritarian rulers, many influential figures have attributed the region's economic, cultural, and political problems to what they considered the legacies of colonialism. It is precisely to these puzzling and shifting meanings of imperialism and the impact over peoples, economies, and politics that this course is devoted. Through the history of Latin America, the course will examine the multiple dimensions of empire; analyze the different

forms of foreign interventions that are grouped under the umbrella term “imperialism”; and identify the historical legacies that can be traced back to imperial rule, practices, and strategies. The course will try to give historical specificity to the concept of imperialism by focusing on specific individuals, groups, and classes. The course will also assess the balance between internal and external, local and global factors that shape the trajectory of the region in order to understand when the concepts of imperialism and colonial are accurate and useful and when they are not. After a brief introduction to theoretical concepts and to the voices of advocates and critics of empire, the course will survey the history of Latin America through each of the following fundamental dimensions of empire: territory, production and extraction, race and ethnicity, and ideas and ideologies.

Mainland Chinese Cinema, Culture, and Identity From 1949 to the Present

Michael Cramer, Kevin Landdeck
Open, Joint seminar—Spring

This seminar course will examine both the historical and cultural context of mainland Chinese cinema from 1949 to the present. The course will be focused on full-length feature films from the People's Republic of China, providing an eclectic mix of movies covering socialist propaganda of the high Maoist period (1949-76), the critical stances of the “Fifth Generation” (of graduates from the Beijing Film Academy) in the 1980s and early 1990s, the more entertainment-focused films of post-Deng (2000s) China, as well as contemporary art films that are largely seen outside of the commercial exhibition circuit. This wide variety of films will open up questions of cinematic representations of Chinese identity and culture in at least four major modes: socialist revolutionary (1949-76), critical reflections on China's past and the revolution (1982-1989), what one might call neoliberal entertainment (1990-present), and the more underground art cinema that has emerged as mainstream Chinese cinema has become increasingly commercial. Along with the close analysis of films (their narrative structure, audiovisual language, relationship to other films from both China and beyond), the course will deal with Confucian legacies in Chinese society, communist revolutionary spasms and the censorship system, and the more open market and ideology of the post-Mao reform era. Assigned readings will be varied, as well. Several key movies will be paired with their textual antecedents (e.g., LU Xun's *New*

Year's Sacrifice will be read alongside HU Sang's by the same title, while LI Zhun's *The Biography of LI Shuangshuang* will accompany the 1962 movie that followed). Appropriate readings will cover important historical background in some detail; for example, the Great Leap Forward (1959-62) and the Cultural Revolution (1966-76) are both crucial events for understanding the revolutionary experience, while the latter is particularly relevant for its impact on reform-era filmmakers. Other readings will focus specifically on cinema, ranging from broad historical overviews on the material/financial conditions of production, distribution, and exhibition; close analyses of individual films; the transition from socialist to postsocialist cinema and the construction of “Chineseness” as a object for the Western gaze to the avant-garde/independent responses to the current global/commercial Chinese cinema. This course is an open superseminar (capped at 30 students), meeting once a week for two and half hours in order to facilitate in-depth discussions of paired material; for example, two movies or a movie and significant historical texts (either primary or secondary). In addition to this weekly class time, there will be required screenings of film (one or two per week). *Students will be divided evenly between the two professors for conferences, using the regular model of biweekly meetings.*

History and Memory on Screen: The Third Reich in Film, From *The Great Dictator* to *Inglorious Basterds*

Philipp Nielsen
Open, Seminar—Spring

Movies shape the way we see the world. They also shape the way we think about history. The miniseries *Holocaust* of 1978 did more to sensitize not only the American but also the German public toward the mass murder of European Jews—and also popularized the term—than most books written about the Holocaust until then. *Schindler's List*, 15 years later, once more confronted audiences with the very personal histories of Jewish victims during the Holocaust while, at the same time, introducing the figure of the “good German.” While films about the Third Reich and the Holocaust continue to be reliable box office hits, both as blockbusters and as art house movies—*Alone in Berlin*, *Operation Valkyrie*, *The Fall*, and *Inglorious Basterds* are just a few examples from the 2000s—attempts to visualize the Third Reich from outside already began during its existence. This course seeks to investigate the changing representations of the Third Reich. The

films literally put changing views about its history on screen and shape the public's idea about the Third Reich. Over the course of the semester, we will analyze the range of genres and approaches to the topic in their historical and national context. Most of the movies will be from the United States and Germany, with forays into Eastern European and Israeli representations of the Third Reich. This is not a film-studies course but, rather, one that explores the legacy and memory of the Third Reich through film. The movie screenings will be accompanied by weekly readings. By the end of the semester, students will have familiarized themselves with the different and historically contingent ways in which the Third Reich was—and is—viewed. Students will be introduced to using films as historical sources and to the influence of movies on public history, as well as to the legacy of the Third Reich in postwar politics. Having taken the fall 2019 lecture, *The Third Reich*, is helpful but not mandatory.

Class, Race, Gender, Work: Readings in US Labor History

Priscilla Murolo

Sophomore and above, Seminar—Year

This course explores American labor systems and labor struggles from the colonial era to the present. Core topics include slavery and other forms of bondage, as well as wage work, the enduring legacy of settler-colonial regimes, and intersections of class, racial, and gender hierarchies. Along the way, we will focus especially on the complex relationship between oppression and collective forms of resistance, from slave revolts to political parties, from bread-and-butter unionism to revolutionary movements, and from immigrant worker centers to campaigns for gay and lesbian rights. Readings include fiction, autobiography, and scholarship ranging from classics such as W. E. B. Du Bois's *Black Reconstruction* to recent work on labor issues and labor organizing in the 21st century.

The Middle East and the Politics of Collective Memory: Between Trauma and Nostalgia

Matthew Ellis

Sophomore and above, Seminar—Fall

What is the relationship between history and memory? How are historical events interpreted and rendered socially meaningful? How is public knowledge about the past shaped and propagated? How and why—and in what contexts—do particular ways of seeing and remembering the past become attached to various political projects? In recent

decades, historians have become increasingly interested in the unique role and power of memory in public life and have sought to understand the innumerable ways that collective memory has been constructed, experienced, used, abused, debated, and reshaped. In this course, we will explore these themes and questions by reading deeply into the rich literature on historical memory within the field of modern Middle Eastern history. Particular attention will be paid to the following topics: the role of memory in the construction of Palestinian and Israeli national identity; debates over national remembering, forgetting, and reconstruction following the Lebanese Civil War; Middle Eastern diaspora formation and exilic identity (for instance, after the Iranian Revolution of 1979); the myth of a “golden age” of Arab nationalism; Turkish nostalgia for the Ottoman imperial past; war, conflict, and trauma; Islamism and salafi interpretations of Islamic history; and the role of museums, holidays, and other commemoration practices in the construction of the national past across the region. Throughout the course, we will attend to the complex interplay between individual and collective memory (and “countermemory”), particularly as this has played out in several formulations of Middle Eastern nationalism.

Liberation: Contemporary Latin America

Margarita Fajardo

Sophomore and above, Seminar—Fall

After the military regimes that swept Latin America came to an end in the last quarter of the 20th century, a new era of liberation emerged. The transition to democracy, and the broad-based coalitions then formed, renewed the hopes and expectations of justice, equality, and freedom that had been shattered by torture, censorship, and state power. But the era that emerged from those transitions—one which is coming to an end—is full of contradictions. Alongside the liberations of prisoners and the press and the return to party politics came the demise of social revolution and the retreat of the left. Alongside the liberalization of markets and the so-called neoliberal reforms came innovative social policies and a multiplicity of social movements, the most salient of which are led by indigenous groups and peasant-based organizations. Similarly, the ascendancy and hegemony of liberal ideas and policies gave rise to a new left, which brought the world's attention back to Latin America with its combination of growth and equality. This course will examine the dynamics of revolution and counterrevolution in which contemporary Latin

America emerged; study the origins of neoliberalism in Latin America and its economic and political repercussion; delve into the contradictions of the democratic transitions and their legacies; and explore the new rural, labor, feminist, and indigenous movements that have challenged both neoliberalism and democracy.

Democracy and Emotions in Postwar Germany

Philipp Nielsen

Sophomore and above, Seminar—Fall

The passion of the people has been treated as both the foundation of democracy and its greatest threat. Groups of people, not least women, were denied the vote because of their supposedly too emotional nature. More recently, in light of decreasing voter turnout and frustration with the political process, politicians, pundits, and the press have made contradicting appeals to the hearts—but also the minds—of citizens across democratic societies. This seminar explores the ambivalent connection of emotions and democracy in the case of post-1945 Germany. While the focus lies on the Federal Republic, the claim of the German Democratic Republic to be a different kind of democracy is taken seriously. Both East and West tried to formulate new rules for political feelings following the rise and defeat of the Third Reich. For both states, the connection of bodies, spaces, and practices in the attempt to establish democratic sentiments will be examined. The course combines a chronological account, with a typology of different feelings and practices. The role of architecture—for example, for the connection between governing and governed—will be discussed, as will be the role of guilt and its different expressions in establishing democratic communities in East and West. By the end of the semester, students will have gained familiarity with the political history of postwar Germany and with the history of emotions.

Women, Culture, and Politics in US History

Lyde Cullen Sizer

Advanced, Seminar—Year

Through fiction, memoir and cultural criticism, political activism, and popular culture, American women have expressed their ideas and their desires, their values and their politics. This course will approach US history through the words and actions of all kinds of American women from the early 19th century through the late 20th century. Using both primary sources and histories narrow and broad, we

will explore questions of race, class, sexuality, and gender and analyze the ways in which women have intervened and participated in the political and cultural world. This is a research seminar. Considerable attention will be paid to the development or refinement of a fluent and graceful expository writing style, well buttressed by the careful use of evidence.

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.

Public Stories, Private Lives: Theories and Methods of Oral History

Mary Dillard

Advanced, Seminar—Fall

The goal of this class is to introduce students to the best practices of oral-history interviewing, theory, and methodology. Oral-history methodology has moved from being a contested approach to studying history to becoming an integral method for learning about the past. Around the world, oral history has been used to uncover the perspectives of marginalized groups (women, ethnic minorities, workers, LGBTQI communities) and to challenge "official" historical narratives. It is now a mainstay of social history, helping researchers uncover voices that might otherwise be marginalized or ignored. In this regard, oral history has become one of the most important methods in a historian's toolkit. Life histories enable us to focus on individual experiences and consider the historical significance of one person's life. Long used by anthropologists and sociologists, life-history methods continue to be

rediscovered by historians seeking to enrich their understandings of the past. Conducting oral-history or life-history research entails more than listening to someone talk and recording what he or she has to say. Researchers must approach their work with knowledge, rigor, respect, and compassion for their research subjects. Toward the goal of developing those skills, this class will focus on several contentious questions associated with oral history. Questions that we will ask include: Is there a feminist oral history that is different from other kinds of historical inquiry? What is the role of memory? What is the role of intersubjectivity, and how much does the researcher influence the interview process? How should researchers catalogue and make their work accessible? Are there ethical considerations to doing oral-history or life-history research, and are they different from other types of historical methodologies? How have social-media and digital technologies changed the practice of oral history, and what ethical/methodological questions do those technologies raise?

Gender, Race, and Media: Historicizing Visual Culture

Rachelle Sussman Rumph
Advanced, Seminar—Fall

What does it mean, from a historical perspective, to live in a society immersed in visual technologies? How does power figure into past and contemporary viewing practices? In this course, we will explore 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. 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 scholarship that bridges media/visual studies and women's history. We will work with a variety of mediums, including art, advertising, film, and digital media. Readings span the 19th century through the contemporary era. Nineteenth-century scholarship focuses on the rise of "commodity racism" and the production and circulation of imagery of the other within the context of industrialization, commercial advertising, and immigration. Twentieth-century topics include the development of modern/postmodern aesthetic and philosophical frameworks, the notion of the gaze, and the rise of a global media landscape. An examination of contemporary viewing practices will enable us to consider some of the implications of an

increasingly fractured "mediascape" and hyperniche digital content. *Open to juniors, seniors, and graduate students.*

Who Tells Your Story? Cultural Memory and the Mediation of History

Rachelle Sussman Rumph
Advanced, Seminar—Spring

Media scholar Marita Sturken states that cultural memory "represents the many shifting histories and shared memories that exist between a sanctioned narrative of history and personal memory." Sanctioned sites of remembrance, such as memorials and museums, indicate the extent to which cultural memory operates on regional, national, and global levels. As memorials are created to represent a specific point or event in history, they may also be understood as forms of media or technologies of cultural memory that produce meanings and contain their own revealing histories. This course examines the way in which objects of historical mediation, such as memorials, have a story to tell about the politics of remembrance and of forgetting. We explore how, through those objects, shifting histories collapse into one another and the technologies of cultural memory continue to take on renewed interest and urgency in the present. In addition to memorials, we focus on museums, documentaries, historical fiction, and the role of oral history in shaping regional and national historical narratives. We take an intersectional approach to this topic, and our time span falls roughly from the Civil War to the contemporary era—focusing primarily on the United States but also including African, European, and other forms of memorialization outside of the United States. *Open to juniors, seniors, and graduate students.*

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

On Whiteness: An Anthropological Exploration (p. 6),

Mary A. Porter *Anthropology*

Telling Lives: Life History Through

Anthropology (p. 7), Mary A. Porter
Anthropology

The Anthropology of Images (p. 5), Robert R.

Desjarlais *Anthropology*

Architectures of the Future: 1850 to the

Present (p. 12), Joseph C. Forte *Art History*

Lift Up Your Hearts: Art and Architecture of the

Baroque—Europe and Its Colonies,

1550–1700 (p. 10), Joseph C. Forte *Art History*

- Romanesque and Gothic: Art and Architecture at the Birth of Europe (p. 13), Jerrilynn Dodds *Art History*
- Ancient Albion: Art and Culture in the British Isles From Stonehenge to the Viking Invasions (p. 11), David Castriota *Art History*
- Archaeology and the Bible (p. 13), David Castriota *Art History*
- The City in Antiquity (p. 12), David Castriota *Art History*
- Asian Imperialisms, 1600-1953 (p. 15), Kevin Landdeck *Asian Studies*
- First-Year Studies: Chinese Literature, Folktales, and Popular Culture (p. 14), Ellen Neskar *Asian Studies*
- Images of India: Text/Photo/Film (p. 17), Sandra Robinson *Asian Studies*
- Law and Popular Culture in Pre-Modern China (p. 15), Ellen Neskar *Asian Studies*
- Making Modern East Asia: Empires and Nations, 1700-2000 (p. 15), Kevin Landdeck *Asian Studies*
- Writing India: Transnational Narratives (p. 16), Sandra Robinson *Asian Studies*
- History of Economic Thought and Economic History: Economic and Legal Foundations (p. 36), Jamee K. Moudud *Economics*
- Introduction to Economic Theory and Policy (p. 36), Jamee K. Moudud *Economics*
- Legal Foundations to Business History: Corporate Governance, Democracy, and Economic Transformation (p. 38), Jamee K. Moudud *Economics*
- Introduction to Property: Cultural and Environmental Dimensions (p. 40), Charles Zerner *Environmental Studies*
- Intermediate French I (Section I): French Identities (p. 58), Eric Leveau *French*
- Food, Agriculture, Environment, and Development (p. 61), Joshua Muldavin *Geography*
- Introduction to Development Studies: The Political Ecology of Development (p. 63), Joshua Muldavin *Geography*
- The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 62), Joshua Muldavin *Geography*
- Beginning Greek (p. 66), Emily Katz Anhalt *Greek (Ancient)*
- Advanced Italian: Fascism, World War II, and the Resistance in 20th-Century Italian Narrative and Cinema (p. 83), Tristana Rorandelli *Italian*
- Intermediate Italian: Modern Italian Culture and Literature (p. 83), Tristana Rorandelli *Italian*
- Perverts in Groups: Queer Social Lives (p. 87), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*
- Engendering the Body: Sex, Science, and Trans Embodiment (p. 87), Emily Lim Rogers *Lesbian, Gay, Bisexual, and Transgender Studies*
- Austen Inc.: 18th-Century Women Writers (p. 99), James Horowitz *Literature*
- Chaucer and Literary London (p. 91), Gillian Adler *Literature*
- Conscience of the Nations: Classics of African Literature (p. 95), William Shullenberger *Literature*
- Eight American Poets: Whitman to Ashbery (p. 98), Neil Ardit *Literature*
- First-Year Studies: German Cultural Studies From 1871–Present (p. 90), Roland Dollinger *Literature*
- First-Year Studies: The Perils of Passion: Ancient Greek History for Today's Troubled Times (p. 89), Emily Katz Anhalt *Literature*
- History Plays (p. 93), Fredric Smoler *Literature*
- Odyssey/Hamlet/Ulysses (p. 96), William Shullenberger *Literature*
- Romanticism and Its Consequences in English-Language Poetry (p. 92), Neil Ardit *Literature*
- Slavery: A Literary History (p. 97), William Shullenberger *Literature*
- The Occupation and Its Aftermath in French Literature and Film (p. 96), Bella Brodzki, Jason Earle *Literature*
- Strange Universes: An Introduction to Non-Euclidean Geometry (p. 101), Philip Ording *Mathematics*
- The Philosophy of Music (p. 105), Martin Goldray *Music*
- First-Year Studies: The Origins of Philosophy (p. 116), Roy Ben-Shai *Philosophy*
- "I Think, Therefore I Am:" The Meditations of René Descartes (p. 118), Roy Ben-Shai *Philosophy*
- Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 117), David Peritz *Philosophy*
- Chaos or Calm: The 2020 Elections (p. 125), Samuel Abrams *Politics*
- Moonshots in Contemporary American Politics (p. 124), Shayna Strom *Politics*
- The American Welfare State (p. 142), Luisa Laura Heredia *Public Policy*
- The Politics of "Illegality," Surveillance, and Protest (p. 142), Luisa Laura Heredia *Public Policy*
- First-Year Studies: The Buddhist Philosophy of Emptiness (p. 143), T. Griffith Foulk *Religion*
- Introduction to Ancient Greek Religion and Society (p. 146), Cameron C. Afzal *Religion*
- Jewish Autobiography (p. 146), Glenn Dynner *Religion*

Readings in the Hebrew Bible: The Wisdom Tradition (p. 145), Cameron C. Afzal *Religion*
The Buddhist Tradition in India, Tibet, and Southeast Asia (p. 144), T. Griffith Foulk *Religion*
The Emergence of Christianity (p. 145), Cameron C. Afzal *Religion*
The Holocaust (p. 147), Glenn Dynner *Religion*
Beginning Russian (p. 148), Melissa Frazier *Russian*
Changing Places: Sociospatial Dimensions of Urbanization (p. 151), Shahnaz Rouse *Sociology*
Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 153), Shahnaz Rouse *Sociology*
First-Year Studies: Necessary Hero (p. 178), Mary LaChapelle *Writing*
First-Year Studies: Writing and the Racial Imaginary (p. 178), Rattawut Lapcharoensap *Writing*
Nonfiction Workshop: To Tell the Truth (p. 183), Suzanne Gardinier *Writing*
Our World, Other Worlds (p. 180), Myra Goldberg *Writing*
Writing Our Moment (p. 184), Marek Fuchs *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 and Capitalism (p. 7), Aurora Donzelli *Anthropology*
Life, Death, and Violence in (Post)Colonial France and Algeria (p. 6), Robert R. Desjarlais *Anthropology*
On Whiteness: An Anthropological Exploration (p. 6), Mary A. Porter *Anthropology*
Spaces of Exclusion, Places of Belonging (p. 7), Deanna Barenboim *Anthropology*
Masterworks of Art and Architecture of Western Traditions (p. 12), Jerrilynn Dodds *Art History*
Paris: A History Through Art, Architecture, and Urban Planning (p. 13), Jerrilynn Dodds *Art History*
Romanesque and Gothic: Art and Architecture at the Birth of Europe (p. 13), Jerrilynn Dodds *Art History*
Images of India: Text/Photo/Film (p. 17), Sandra Robinson *Asian Studies*
Law and Popular Culture in Pre-Modern China (p. 15), Ellen Nesar *Asian Studies*
Writing India: Transnational Narratives (p. 16), Sandra Robinson *Asian Studies*
Beginning Chinese (p. 25), Fang-yi Chao *Chinese*
Intermediate Chinese (p. 25), Fang-yi Chao *Chinese*
Economics of Environmental Justice: People, Place, and Power (p. 37), An Li *Economics*
Economics of the Environment and Natural Resources: Market Failures, Capitalism, and Solutions (p. 36), An Li *Economics*
Intermediate Macroeconomics: Main Street, Wall Street, and Policies (p. 38), An Li *Economics*
Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 37), An Li *Economics*
Introduction to Economic Theory and Policy (p. 36), Jamee K. Moudud *Economics*
Legal Foundations to Business History: Corporate Governance, Democracy, and Economic Transformation (p. 38), Jamee K. Moudud *Economics*
Indian Cinemas (p. 44), Priyadarshini Shanker *Film History*
Introduction to Animation Studies (p. 43), Jason Douglass *Film History*
Beginning French: Language, Culture, and Action (p. 57), Eric Leveau *French*
Intermediate French I (Section I): French Identities (p. 58), Eric Leveau *French*
Intermediate French III/Advanced French: The Fantastic, the Surreal, and the Eerie (p. 59), Jason Earle *French*

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

Introduction to Development Studies: The Political Ecology of Development (p. 63), Joshua Muldavin *Geography*

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 62), Joshua Muldavin *Geography*

Human Rights (p. 71), Mark R. Shulman *History*

International Law (p. 70), Mark R. Shulman *History*

Making Latin America (p. 72), Margarita Fajardo *History*

Russia and Its Neighbors: From the Mongol Era to Lenin (p. 70), Philip Swoboda *History*

Russia and Its Neighbors: Lenin to Putin (p. 71), Philip Swoboda *History*

The Emergence of the Modern Middle East (p. 72), Matthew Ellis *History*

The Middle East and the Politics of Collective Memory: Between Trauma and Nostalgia (p. 77), Matthew Ellis *History*

The Problem of Empire: A History of Latin America (p. 75), Margarita Fajardo *History*

Women and Gender in the Middle East (p. 75), Matthew Ellis *History*

Advanced Italian: Fascism, World War II, and the Resistance in 20th-Century Italian Narrative and Cinema (p. 83), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 83), Tristana Rorandelli *Italian*

Japanese I (p. 84), Sayuri I. Oyama *Japanese*

Japanese II (p. 84), Chieko Naka *Japanese*

Japanese III/IV (p. 84), Izumi Funayama *Japanese*

Comparative Literary Studies and Its Others (p. 94), Bella Brodzki *Literature*

First-Year Studies: The Perils of Passion: Ancient Greek History for Today's Troubled Times (p. 89), Emily Katz Anhalt *Literature*

Japanese Diary Literature, Essays, and the "I" Novel (p. 94), Sayuri I. Oyama *Literature*

Reading Ōe Kenzaburō and Murakami Haruki (p. 96), Sayuri I. Oyama *Literature*

Slavery: A Literary History (p. 97), William Shullenberger *Literature*

The Occupation and Its Aftermath in French Literature and Film (p. 96), Bella Brodzki, Jason Earle *Literature*

An Introduction to Statistical Methods and Analysis (p. 100), Daniel King *Mathematics*

African Politics (p. 125), Elke Zuern *Politics*

Chaos or Calm: The 2020 Elections (p. 125), Samuel Abrams *Politics*

International Politics and Ethnic Conflict (p. 125), Yekaterina Oziashvili *Politics*

Introduction to International Relations (p. 124), Yekaterina Oziashvili *Politics*

Rising Autocrats and Democracy in Decline? (p. 127), Elke Zuern *Politics*

Intervention and Justice (p. 126), Elke Zuern *Politics*

First-Year Studies: Culture in Mind (p. 129), Deanna Barenboim *Psychology*

Immigration and Identity (p. 134), Deanna Barenboim *Psychology*

Beginning Russian (p. 148), Melissa Frazier *Russian*

Intermediate Russian (p. 148), Natalia Dizenko *Russian*

Changing Places: Sociospatial Dimensions of Urbanization (p. 151), Shahnaz Rouse *Sociology*

Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 153), Shahnaz Rouse *Sociology*

The Ideas of Photography (p. 176), Joel Sternfeld *Visual and Studio Arts*

The New Narrative Photography (p. 176), Joel Sternfeld *Visual and Studio Arts*

Nonfiction Workshop: To Tell the Truth (p. 183), Suzanne Gardinier *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: *Viaggio in Italia*

Emilia Gambardella

Open, Seminar—Year

This course is for students with no previous knowledge of Italian. It aims at giving the student a complete foundation in the Italian language, with particular attention to oral and written communication and to 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 material covering basic Italian grammar, students will be exposed to fiction, poetry, songs, articles, recipe books, and films. Group conferences (held once a week) aim at enriching the students' knowledge of Italian culture and developing their ability to communicate, which will be achieved by readings that deal with current events and topics relative to today's Italian culture. Activities in pairs or groups will be part of the group conference, as well as short written assignments. In addition to class and group conference, the course also has a conversation component in regular workshops with the language assistant. Conversation classes are held twice a week (in small groups) and will center on the concept of *Viaggio in Italia*: a journey through the regions of Italy through cuisine, cinema, art, opera, and dialects. The Italian program organizes trips to the Metropolitan Opera and relevant exhibits in New York City, as well as offering the possibility, as a group, to experience first-hand Italian cuisine. The course is for a full year, by the end of which students attain a basic competence in all aspects of the language.

Intermediate Italian: Modern Italian Culture and Literature

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, a review of all grammar will be carried out throughout the year. As an introduction to modern Italian culture and literature, students will be introduced to a selection of 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 Umberto Eco, Italo Calvino, Natalia Ginzburg, Gianni Rodari, Marcello D'Orta, Clara Sereni, Dino Buzzati, Stefano Benni, Antonio Tabucchi, Alberto Moravia, Achille Campanile, and Elena Ferrante. In order to address the students' writing skills, written compositions will also be required as an integral part of the course. All material is accessible on MySLC. Conferences are held on a biweekly basis; 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 (in small groups) will be held twice a week with the language assistant; students will have the opportunity to reinforce what they have learned in class and hone their ability to communicate in Italian. When appropriate, students will be directed to specific internship opportunities in the New York City area, centered on Italian language and culture.

Advanced Italian: Fascism, World War II, and the Resistance in 20th-Century Italian Narrative and Cinema

Tristana Rorandelli

Advanced, Seminar—Year

This course is intended for advanced students of Italian who want to better their comprehension, as well as their oral and written skills, in the language and their knowledge of Italian literature. This will be achieved by reading literary works and watching films in the original language, producing written compositions, and also through in-class discussion of the material. The course examines the manner in which crucial historical events that occurred during the 20th century—specifically the rise and fall of fascism, World War II, and the Resistance—were

represented within Italian literature and cinema of the time, as well as throughout the decades following the end of the war (up to the 1970s).

Literary texts will include those authored by Ignazio Silone, Vasco Pratolini, Italo Calvino, Mario Carli, Renata Viganò, Carlo Cassola, Beppe Fenoglio, Elio Vittorini, Alberto Moravia, and Carlo Mazzantini. Films will include fascist propaganda and documentaries (from the Istituto Luce's archives), as well as films by Roberto Rossellini (his fascist-era War trilogy, as well as his neorealist films), Vittorio De Sica, Luigi Comencini, Paolo and Vittorio Taviani, Bernardo Bertolucci, Giuliano Montaldo, Ettore Scola, Luchino Visconti, Liliana Cavani, Pier Paolo Pasolini, and Federico Fellini. Conference topics might include the study of a particular author, literary text, or film that might be of interest to the student. When appropriate, students will be directed to specific internship opportunities in the New York area centered on Italian language and culture. Literary texts will be on reserve in the library or available for purchase; critical material will be available through MySLC. Conversation classes (in small groups) will be held twice a week with the language assistant; students will have the opportunity to reinforce what they have learned in class and hone their ability to communicate in Italian.

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

Lift Up Your Hearts: Art and Architecture of the Baroque—Europe and Its Colonies, 1550–1700 (p. 10), Joseph C. Forte *Art History*
Postwar: Europe on the Move (p. 70), Philipp Nielsen *History*
Comparative Literary Studies and Its Others (p. 94), 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 Mitsuya 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

Sayuri I. Oyama
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/IV

Izumi Funayama
Intermediate/Advanced, Seminar—Year

This course is for students who have completed Japanese II or Japanese III (or their respective equivalents). 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.

Comparative Literary Studies and Its Others (p. 94),
Bella Brodzki *Literature*
Japanese Diary Literature, Essays, and the "I"
Novel (p. 94), Sayuri I. Oyama *Literature*
Reading Ōe Kenzaburō and Murakami Haruki (p. 96),
Sayuri I. Oyama *Literature*
The Buddhist Tradition in East Asia (p. 144),
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's *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's *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

Laura Santander
Open, Seminar—Year

This course provides a rigorous and thorough introduction to Latin grammar, syntax, and vocabulary with a view to reading the language as soon as possible. The course will also introduce students to famous mythological stories with the goal to read them in their original language (Latin) by the end of the academic year. Close reading of Ovid's *Metamorphoses*, in English, will accompany intensive language study in the fall. By mid-semester, 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 *Metamorphoses* in Latin.

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

Comparative Literary Studies and Its Others (p. 94),
Bella Brodzki *Literature*
First-Year Studies: The Perils of Passion: Ancient Greek History for Today's Troubled Times (p. 89), 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.

- Spaces of Exclusion, Places of Belonging** (p. 7),
Deanna Barenboim *Anthropology*
- First-Year Studies: Histories and Theories of Photography** (p. 10), Sarah Hamill *Art History*
- History of Economic Thought and Economic History: Economic and Legal Foundations** (p. 36),
Jamee K. Moudud *Economics*
- Introduction to Economic Theory and Policy** (p. 36),
Jamee K. Moudud *Economics*
- Legal Foundations to Business History: Corporate Governance, Democracy, and Economic Transformation** (p. 38), Jamee K. Moudud
Economics
- Food, Agriculture, Environment, and Development** (p. 61), Joshua Muldavin
Geography
- Introduction to Development Studies: The Political Ecology of Development** (p. 63), Joshua
Muldavin *Geography*
- Liberation: Contemporary Latin America** (p. 77),
Margarita Fajardo *History*
- Making Latin America** (p. 72), Margarita Fajardo
History
- The Problem of Empire: A History of Latin America** (p. 75), Margarita Fajardo *History*

- Women, Culture, and Politics in US History** (p. 78),
Lyde Cullen Sizer *History*
- First-Year Studies: Literature, Culture, and Politics in US History, 1770s–1970s** (p. 68), Lyde Cullen
Sizer *History*
- Latin American Literature and Film: Beyond the Boom** (p. 92), Heather Cleary *Literature*
- Immigration and Identity** (p. 134), Deanna
Barenboim *Psychology*
- First-Year Studies: From Schools to Prisons: Inequality and Social Policy in the United States** (p. 141), Luisa Laura Heredia *Public Policy*
- The Politics of "Illegality," Surveillance, and Protest** (p. 142), Luisa Laura Heredia *Public Policy*
- Advanced Beginning Spanish: Pop Culture(s)** (p. 154), Heather Cleary *Spanish*
- Beginning Spanish** (p. 154), Eduardo Lago *Spanish*
- Cuban Literature and Film Since 1959—*Vivir y pensar en Cuba*** (p. 155), Isabel de Sena *Spanish*
- Intermediate Spanish II: *Juventud, divino tesoro...*** (p. 155), Isabel de Sena *Spanish*
- The Ideas of Photography** (p. 176), Joel Sternfeld
Visual and Studio Arts
- The New Narrative Photography** (p. 176), Joel
Sternfeld *Visual and Studio Arts*
- Nonfiction Workshop: To Tell the Truth** (p. 183),
Suzanne Gardinier *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.

Global Queer Literature: Dystopias and Hope

Shoumik Bhattacharya
Open, Seminar—Fall

In this seminar, we will study queer texts and films, considering their particular articulations of queer life and its possibilities. Texts will cover a large swath of time, from the early 20th century until the present, and will range across genres such as speculative feminist fiction, first nations narratives, postcolonial novels, and contemporary Bollywood films. We will end the course by looking at science

fiction that explores life in spaces that some consider dystopian futures but are already becoming the present for many. As this arc indicates, an underlying theme of the course will be the maintaining of the creativity and vitality of everyday life while drowning in literal and discursive trash. Across the globe, queer lives have already been lived in materially and discursively toxic contexts. Engaging with text and films produced across the world—set in places such as South Africa, India, Britain, and even galaxies yet undiscovered—we will think through the lessons that the creation of a queer life illuminate for us. Queer life within the context of this seminar refers to the multifarious ways in which marginalized and non-normative bodies and peoples create social and political lives. Carefully considering the contexts and possibilities that the characters encounter, we will explore how queer is a term that translates and mutates in interesting ways across time and place. In paying attention to the specificities of the texts, queer itself is thus a term that we will reckon with. Taking seriously questions of race, class, nationality, and gender, we will consider what a queer orientation to these hegemonic structures produces or reveals, not only in past literary texts but also as a way of imagining a hopeful future. As we encounter air and water that is more polluted, toxic even, than at any time homo sapiens have walked the Earth, the only response may seem to be pessimism. Rejecting pessimism, we will ask what queer futures and hope we can imagine at a moment of planetary crisis. Assignments for this course will include one presentation, two short class essays (6-8 pages), and your conference paper. Potential primary texts: *Sultana's Dream*, Rokeya Sakhawat Hussain (1905); *Passing*, Nella Larsen (1929); *Lihaaf*, Ismat Chughtai (1942); *Douloti the Bountiful*, Mahasweta Devi (1995); *The House of Hunger*, Dambudzo Marechera (1978); *The Buddha of Suburbia*, Hanif Kureishi (1990); *Disgrace*, J. M. Coetzee (1999); *Elizabeth Costello*, J. M. Coetzee (2003); *Bloodchild*, Octavia Butler (1994); *Animal's People*, Indra Sinha (2007); *The Ministry of Utmost Happiness*, Arundhati Roy (2017); *Happy Together* (film, 1997); *Margarita With a Straw* (film, 2014); and *Pumzi* (film, 2009).

Engendering the Body: Sex, Science, and Trans Embodiment

Emily Lim Rogers

Open, Seminar—Spring

When the endogenous levels of testosterone circulating in the body of South African runner Caster Semenya, a cisgender woman, were deemed to be “too high” for women’s sports, media outlets

erroneously labeled her a “transgender male” sprinter. The label may have been inaccurate, but it nevertheless brought into relief the command that biological “truths” about sex and gender hold in the public imagination. Moreover, the bizarreness of this error demonstrates that the gendering of bodies is a slippery and shifting social and historical product, determined not by biological knowledge alone but in tandem with matrices of race, gender, sexuality, class, ability, and nation. This course will introduce students to the burgeoning field of trans studies by interrogating links between biological data and gendered embodiment and among institutions, identification, and politics. How did the categories of trans and cis develop alongside larger technoscientific processes such as the “discovery” of sex hormones and shifting conceptualizations of sex and gender? How are trans bodies inhabited across diverging cultural contexts? Finally, what are the political stakes of organizing under a category that is both partially produced by institutions such as science, medicine, and the law and, at the same time, resistant to those institutions? Students will be exposed to theories from trans studies and to a variety of case studies—from medical anthropology, to the history of science, to cultural studies, to queer ethnography. The goal will be not only to enrich understandings of the category transgender as it plays out historically and contemporarily but also to develop a conceptual toolkit, with its basis in empirical studies, to unpack the naturalization of (racialized) sex and gender and to apprehend the production of biological facts and gendered bodies with critical acumen. As such, students may conceive of potential conference topics broadly in the history of science/medicine, feminist theory, medical anthropology, and disability studies, to name a few.

Perverts in Groups: Queer Social Lives

Julie Abraham

Sophomore and above, Seminar—Fall

Contradictory assumptions about the relation of homosexuals to groups have dominated accounts of modern LGBT life. In Western Europe and the United States, from the late-19th century onward, queers have been presented as profoundly isolated persons—burdened by the conviction that they are the only ones ever to have had such feelings when they first realize their deviant desires and immediately separated by those desires from the families and cultures into which they were born. Yet, at the same time, these isolated individuals have been seen as inseparable from one another, part of a

worldwide network, always able to recognize their peers by means of mysterious signs decipherable only by other group members. Homosexuals were denounced as persons who did not contribute to society; homosexuality was presented as the hedonistic choice of reckless, self-indulgent individualism over sober social good. Nevertheless, all homosexuals were implicated in a nefarious conspiracy, stealthily working through their web of connections to one another to take over the world—or the political establishment of the United States, for example, its art world, theatre, or film industries. Such contradictions could still be seen in the battles that have raged since the 1970s, when queers began seeking public recognition of their lives within existing social institutions, from the military to marriage. LGBT persons were routinely attacked as threats (whether to unit cohesion or the family) intent on destroying the groups they were working to openly join. In this class, we will use these contradictions as a framework for studying the complex social roles that queers have occupied and some of the complex social worlds they have created—at different times and places, shaped by different understandings of gender, race, class, ethnicity, and nationality—within the United States over the past century and a half. Our sources will include histories, sociological and anthropological studies, the writings of political activists, fiction, and film.

Pretty, Witty, and Gay

Julie Abraham

Sophomore and above, Seminar—Spring

Are you ready to review your cultural map? As Gertrude Stein once said, "Literature—creative literature—unconnected with sex is inconceivable. But not literary sex, because sex is a part of something of which the other parts are not sex at all." More recently, Fran Leibowitz observed, "If you removed all of the homosexuals and homosexual influence from what is generally regarded as American culture, you would be pretty much left with *Let's Make a Deal*." We do not have to limit ourselves to America, however. The only question is, where to begin: in the pantheon, in prison, or "in the family"; in London, Paris, Berlin, or New York; with the "friends of Dorothy" or "the twilight women." There are novels, plays, poems, essays, films, and critics to be read and read about, listened to or watched. There are dark hints, delicate suggestions, "positive images," "negative images," and sympathy-grabbing melodramas to be reviewed. There are high culture and high camp, tragedies and comedies, the good, the bad, and the awful to be enjoyed and

assessed. How has modern culture thought about sexuality and art, love and literature? How might we think again? Conference work may be focused on a particular artist, set of texts, or genre or some aspect of the historical background of the materials that we will be considering.

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

Telling Lives: Life History Through

Anthropology (p. 7), Mary A. Porter

Anthropology

First-Year Studies: Histories and Theories of

Photography (p. 10), Sarah Hamill *Art History*

Histories of Modern and Contemporary Art (p. 11),

Sarah Hamill *Art History*

Feminist Economics (p. 37), Kim Christensen

Economics

Diversity and Equity in Education: Issues of Gender,

Race, and Class (p. 78), Nadeen M. Thomas

History

Women, Culture, and Politics in US History (p. 78),

Lyde Cullen Sizer *History*

First-Year Studies: Literature, Culture, and Politics in

US History, 1770s–1970s (p. 68), Lyde Cullen

Sizer History

Comparative Literary Studies and Its Others (p. 94),

Bella Brodzki *Literature*

The Philosophy of Music (p. 105), Martin Goldray

Music

Introduction to Social Theory: Philosophical Tools for

Critical Social Analysis (p. 117), David Peritz

Philosophy

Challenges to Development: Child and Adolescent

Psychopathology (p. 140), Jan Drucker

Psychology

Intersectionality Research Seminar (p. 138),

Linwood J. Lewis *Psychology*

"Sex Is Not a Natural Act": Social Science

Explorations of Human Sexuality (p. 130),

Linwood J. Lewis *Psychology*

The Ideas of Photography (p. 176), Joel Sternfeld

Visual and Studio Arts

The New Narrative Photography (p. 176), Joel

Sternfeld *Visual and Studio Arts*

First-Year Studies: Writing and the Racial

Imaginary (p. 178), Rattawut Lapcharoensap

Writing

Nonfiction Writing Seminar: Mind as Form: The

Essay, Personal and Impersonal (p. 184), Vijay

Seshadri *Writing*

Nonfiction Workshop: To Tell the Truth (p. 183),

Suzanne Gardinier *Writing*

Poetry: What Holds the Unsayable (p. 186), Marie Howe *Writing*
The Kids Are All Right: Fiction Workshop (p. 181), Leah Johnson *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: The Literature of Exile from Ancient Rome to Renaissance England

Gillian Adler
Open, FYS—Year

The course will examine representations of exile and diaspora in literary texts from ancient epic to Renaissance drama. We will examine authors who were displaced from their communities, such as the antique Roman poet Ovid and the medieval Italian poet Dante, and explore how they expressed anxieties about ostracism and distance through both autobiographical and fictional forms. We also will discuss how they used their works to leverage the physical experience of exile into more empowering perspectives and positions of distance. Reading epics—including Virgil's *Aeneid*, the Anglo-Saxon poem *Beowulf*, and Milton's *Paradise Lost*—we will consider the possibilities of freedom, discovery, and transformation in exile. In these narratives, exile has the potential to instigate political foundation, creative production, and spiritual discovery. Finally, this course will look at the metaphors of exile used by early female authors, including Christine de Pizan and Margery Kempe, both to articulate and to subvert positions of gendered marginalization. Through the study of a range of literary texts, then, we will see how authors found ways of legitimizing themselves or their characters in the face of ostracism and displacement. In the process, students will develop their ability to analyze

literature and cultivate a sense of literary history, especially “genealogies” traceable across ancient and medieval texts. Students will meet with the instructor for individual conferences on a biweekly basis over the course of the year. During the first semester, individual conferences will also alternate with biweekly group conference meetings, in which students will find opportunities to hone their research skills and study course material within different theoretical frameworks that complicate and develop close readings of texts. Individual conference projects should be semester-long; therefore, students will complete two projects over the course of the year. Possible conference topics include the study of a particular ancient, medieval, or Renaissance author or literary text pertaining to the course and of interest to the student. Conference topics may include the adventures of medieval romance, the symbolic landscapes and seascapes of early British and European literature, utopia and dystopia in early modern literature, gendered understandings of exile as marginalization, religious interpretations of exile, and travel narratives—including the works of Ibn Battuta and John Mandeville.

First-Year Studies: The Perils of Passion: Ancient Greek History for Today's Troubled Times

Emily Katz Anhalt
Open, FYS—Year

Are we unwittingly reliving the past? Authoritarianism, magical thinking, and tribalism are beginning to characterize the 21st century as they characterized archaic Greece. Over centuries, however, the ancient Greeks experienced a movement in the opposite direction: They began to prioritize reality, condemn tyranny, and experiment with broader forms of political participation. In the fifth century BCE, the ancient Greeks devised, simultaneously, the concepts of history and democracy. As the Athenians were experimenting with the world's first-ever democratic political institutions, the historians Herodotus and Thucydides distinguished history from myth and offered examples of behaviors to emulate or to avoid. These early historians can help us today to analyze facts, identify causes and consequences, and avoid the pitfalls of the past. Students will read (in English translation) Herodotus's *Histories* and Thucydides's *History of the Peloponnesian War*, as well as selected works by Aeschylus, Euripides, Aristotle, and Ps.-Xenophon. Students will meet with the instructor individually for a half-hour conference once every

two weeks. On the alternate weeks, when individual conferences do not meet, the entire class will meet for a group conference.

First-Year Studies: German Cultural Studies From 1871–Present

Roland Dollinger

Open, FYS—Year

In this course, students will learn about the major cultural and historical developments in Germany since the late 19th century through an in-depth analysis of many masterpieces of modern German literature (novels, stories, plays), philosophy, psychoanalysis, and film. Germany has seen five different political systems since its modern inception as a nation state in 1871: an aristocracy ruled by the German emperor; the Weimar Republic; the Nazi dictatorship; a divided Germany with a socialist government in the East; and the creation of a reunified Germany after the fall of the Berlin Wall in 1990. While this is *not* a history course, students will be required to accompany their analyses of literary, cinematic, and intellectual works with a reading of a history book about modern Germany. In the fall semester, we will cover the period between 1871 and 1945; in the spring semester, the emphasis will be on the period between 1945 and today. Among the writers, intellectuals, and filmmakers whose works we will study in the first semester are Rainer Maria Rilke, Thomas Mann, Hermann Hesse, Franz Kafka, Sigmund Freud, C. G. Jung, Remarque, Bertolt Brecht, Irmgard Keun, Leni Riefenstahl, and Martin Heidegger; in the spring semester, Wolfgang Staudte, Heinrich Böll, Alfred Andersch, Anna Seghers, Wolfgang Borchert, Friedrich Dürrenmatt, Max Frisch, Bernhard Schlink, Judith Hermann, W. G. Sebald, Günther Grass, Helga Sanders-Brahms, and F. Henckel von Donnersmarck. The course will combine one-on-one conference work with group activities and exercises designed to help students make the transition from high school to college life, learn the ins and outs of Sarah Lawrence College, prepare students to succeed academically, and foster a sense of community spirit among our FYS class.

First-Year Studies: Modern Myths of Paris

Jason Earle

Open, FYS—Year

This course will explore the powerful hold that Paris exerted on literature in the 19th and 20th centuries, the period when the city became a world capital of artistic, intellectual, and political life. Our guiding

focus will be on how writers use the geography of Paris—its streets, monuments, markets, and slums—to depict the complexities of modern life, posing the urban landscape as a place of revolution and banality, alienation and community, seduction and monstrosity. We will pay particular attention to the ways in which the representation of the city allowed writers to question the form and function of literature itself. We will begin with the 19th-century French novelists and poets who made Paris the site of epic literary struggles, including Honoré de Balzac, Charles Baudelaire, Victor Hugo, Guy de Maupassant, and Émile Zola. We will see how the city provided fertile ground for the aesthetic experimentations of 20th-century literature in works by Guillaume Apollinaire, André Breton, Colette, and Georges Perec. Our study will explore writers who have recorded the often violent and traumatic history of modern Paris, such as Marguerite Duras, Leïla Sebbar, and Patrick Modiano. Finally, we will analyze how Paris is experienced as a cosmopolitan space in works about expatriates, immigrants, exiles, and travelers from authors as varied as Henry James, Gertrude Stein, Ernest Hemingway, James Baldwin, Alain Mabanckou, Faïza Guène, and Enrique Vila-Matas. Beyond our focus on close readings of literary texts, students will have the opportunity to read some historical and theoretical considerations of Paris. We will also watch several films where Paris features prominently. This class will alternate biweekly individual conferences with biweekly small group activities, including writing workshops, screenings, and field trips. *No knowledge of French is required for this course.*

First-Year Studies: European Literature: Past and Present

Eduardo Lago

Open, FYS—Year

Literature defines the identity of cultures and nations perhaps more powerfully than anything else, bringing together peoples, races, and communities. This gives a special significance to the importance of translation. In a world where borders have become obsolete in many ways, approaching other cultures through their artistic manifestations is an essential necessity. Literature is one of these manifestations, as it defines societies and communities beyond the fluid notion of nationality, now in process of transformation worldwide. Geopolitically, all continents have an astonishing wealth of literatures; and in a global context, Europe—the subject of radical transformations in the last decades—is just one of them. The seat of ancient civilizations and empires that conquered the rest of the world, the

Europe of today is dramatically different from what it once was. After the devastation brought by war and genocide and the collapse of formidable utopias, contemporary European reality is extraordinarily elusive and complex. Immigrants and refugees are at the base of the radical transformation being experienced on the continent. More than 40 languages are spoken in almost as many European countries nowadays, each of them represented by a vibrant body of literature produced, to a great extent, by men and women with deep cultural roots in distant places. The face of Old Europe has changed through a process that cannot be reversed and has become unrecognizable. In this course, we will study the literary manifestations of the new Europe, a multicultural, multiethnic, linguistically diverse, and immensely varied conglomerate of societies. Before we confront the vitality of the newer literary manifestations, we will study a number of canonical texts from the past. In our approach, we will pay special attention to Europe's youngest generations of authors, with a special focus on women writers. We will examine sociopolitical displacements resulting from the impact of immigration and the incessant arrival of unwanted refugees. In group conference, we will pay attention to other cultural manifestations—mainly studying old and new forms of music and, very specially, film. Individual conference meetings will alternate biweekly with small-group conference meetings that will incorporate research methods, writing workshops for conference projects, field trips, and films, as well as the study of old and new forms of music complementing our texts.

First-Year Studies: The Forms and Logic of Comedy

Fredric Smoler

Open, FYS—Year

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 poems by Swift and Yeats, a song, a Platonic dialogue (the *Protagoras*), and then moves on to a work on the philosophy of comedy, Aristophanes's *Old Comedy* (The Clouds), Plautus' *New Comedy*, Roman satire, Shakespeare's *A Midsummer Night's Dream*, *As You Like It*, and *Twelfth Night*, Molière, and Fielding. In the second semester, we will read (among other things) Byron, Stendhal, Mark Twain, Dickens, Philip Roth, and Tom

Stoppard—and look at Preston Sturges's (and possibly other) screwball comedies. Both semesters' reading lists are subject to revision.

Theatre and the City

Joseph Lauinger

Open, Lecture—Year

Athens. London. Paris. Berlin. New York. The history of Western theatre has always been associated with cities, their politics, their customs, their geography, their audiences. This course will track the story of theatre as it originates in the Athens of the fifth-century B.C.E. and evolves into its different expressions and practices in cities of later periods, all of them seen as "capitals" of civilization. Does theatre civilize? Or is it merely a reflection of any given civilization whose cultural assumptions inform its values and shape its styles? Given that ancient Greek democracy gave birth to tragedy and comedy in civic praise of the god Dionysos—from a special coupling of the worldly and the sacred—what happens when these genres recrudescence in the unsavory precincts of Elizabethan London, the polished court of Louis XIV, the beer halls of Weimar Berlin, and the neon "palaces" of Broadway? Sometimes the genres themselves are challenged by experiments in new forms or by performances deliberately situated in unaccustomed places; by tinkering with what audiences have come to expect or where they have come to assemble, do playwrights like Euripides, Brecht, and Sarah Kane destabilize civilized norms? Grounding our work in Greek theatre, we will address such questions in a series of chronological investigations of the theatre produced in each city: Athens and London in the first semester; Paris, Berlin, and New York in the second.

Chaucer and Literary London

Gillian Adler

Open, Lecture—Fall

Geoffrey Chaucer is well-known today as the "Father of English Poetry" for his innovative use of Middle English in verse. During his lifetime, however, his reputation was political and social and his presence, local and international. Chaucer's career as a London civil servant and diplomat was paramount to his poetic vocation. In the *House of Fame*, he even mocks himself for sitting at his desk after work to compose poetry each day. This course will investigate Chaucer's works in a biographical and insular context, reading his poetry in relation to his 14th-century urban milieu and to significant late medieval events such as the Black Plague and the Great Rising of 1381. We will study not only the dream vision poems, *Troilus and Criseyde* and the *Canterbury Tales*,

but also the works of other so-called Ricardian Poets of Chaucer's age to explore more broadly the thematic preoccupations of London writers. Such topics include authority through authorship, dreams and the imagination, sexuality and the tradition of antifeminism, as well as hierarchies of power and the changing class structure. Examining these topics through a range of critical lenses, we will see how Chaucer and his friends dramatized controversial conversations of the time through the vernacular tongue—not only staking a new claim for English literariness but also making those conversations available to us as modern readers.

Love Languages: Amorous Lyric and Narrative in the Middle Ages and the Renaissance

Gillian Adler

Open, Lecture—Spring

Some say our idea of romantic love was invented in the Middle Ages. In the 12th century, cultural transformations were prompted by Church reforms in favor of mutual consent and loving marriage, as well as the rise of an aristocracy that valued courtship and chivalry. Contemporary literary works only reinforced new ideals and forms of love. The courtly "love languages" of the medieval era then influenced a phenomenon of Renaissance love poetry. This course will examine the development of amorous lyric and narrative from the High Middle Ages to the Renaissance, focusing on the burgeoning discourses of *amour courtois* and the rapid popularization of the sonnet form as a medium for declarations of desire—from Dante and Petrarch in Italy to Sir Philip Sidney and Shakespeare in England. The love that emerges in the selected texts may be secretive and illicit but also liberating and empowering, reflecting the author's complex and sometimes contradictory visions of romance and marriage. We will examine themes of love-suffering, service to the always-distant beloved, and obsessive devotion but also consider the works of female authors who undermine these traditional attributes of courtship and highlight female subjectivity. The idealization of lovers and the emphasis on self-sacrifice in these literary works will indeed prove problematic to our modern understandings of gender roles in relationships in ways that will demonstrate the otherness of the medieval and Renaissance periods. Yet, they also will stress the familiarly transcendent and ennobling effects of love. The belief in the enduring nature of personal bonds will pertain to our discussion of how authors sought to ensure their immortal celebrity through love poetry.

Latin American Literature and Film: Beyond the Boom

Heather Cleary

Open, Lecture—Spring

This interactive lecture will take as its point of departure the historical context and major works of the Latin American Boom in the 1960s and '70s, then go on to explore essential voices that were overlooked during this period, as well as contemporary writing and film. As part of our analysis of these works, we will reflect on the creative and commercial dimensions of their appearance in English translation. Readings include works by Gabriel García Márquez, Julio Cortázar, Clarice Lispector, Samanta Schweblin, Cristina Rivera Garza, Alejandro Zambra, Yuri Herrera, and Valeria Luiselli. We will also view films by Lucrecia Martel and Claudia Llosa, among others. Though this is a lecture, students will participate in group activities and class discussions. Two registration options are available. TRACK 1 (5 credits): participation in both lecture and group conference; assignments include regular reflections on the course materials, a midterm exam, and a final paper. TRACK 2 (3 credits): participation in lecture, a midterm exam, and a final paper. *This course is taught in English.*

Romanticism and Its Consequences in English-Language Poetry

Neil Arditi

Open, Seminar—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.

Doing It for the Culture: Journeys Through Revelation, Aspiration, and Soul

Marcus Anthony Brock
Open, Seminar—Year

Is it possible to teach or produce African American literature without discussing black identity, the African, or the experiences within the African diaspora? For students of literature and ethnic studies, “literature” can connote fine lines; but African American literature and those who write within it are writing within a specific history. Thus, how does the literature provide a space for sustaining the cultural traditions of African Americans, interracial relations, queer black bodies, blackness as pathology, and blackness as an Afrofuture? The class begins with Phillis Wheatley’s “On Being Brought from Africa to America,” or from the “Dark Continent,” as it was named by imperialists. Before we turn to America, we shall first turn to the African before she became African American. Throughout the semester, we will source and investigate the poetics of spirituals and visual culture that provoke the black experience in America. This course begins in the fall with a theme on “chains and freedom,” as we look to writings of the 18th- and 19th-century Afrofuturists; but the course will continue into the spring with a theme on Afrofuturism as a modern rumination of aspiration and possibility. During the spring component, we will endeavor to identify the impact of modern African American literature, visual culture, feminism, queer visibility, and class consciousness within hip hop culture. On thinking of Amy Sherald’s spectacular painting in the National Portrait Gallery, “Michelle LaVaughn Robinson Obama,” Sherald remarked that Mrs. Obama is painted in grayscale to represent the past, present, and future—simultaneously. We shall turn to the literature to understand more fully what that sentiment could mean for modern writers and artists who are greatly influenced by the blueprints left behind by the late and great writers and by artists who came before them.

First-Person America

Nicolaus Mills
Open, Seminar—Year

To a remarkable degree, the most important American literature texts, whether fiction or nonfiction, are written from a first-person

perspective and depend on a unique “I” speaking directly to readers and focusing on a wide variety of personal experiences. In the 19th century, Herman Melville’s *Moby Dick*, Frederick Douglass’s *Narrative of the Life of Frederick Douglass*, and Mark Twain’s *Huckleberry Finn* are all first-person narratives. In the early 20th century, the same first-person strategy holds for Willa Cather’s *My Antonia*, F. Scott Fitzgerald’s *The Great Gatsby*, and Ernest Hemingway’s *A Farewell to Arms*. This course will begin by surveying the classic, first-person texts of American literature and then move on to such modern work as Sylvia Plath’s *The Bell Jar*, James Baldwin’s *Notes of a Native Son*, and Maxine Hong Kingston’s *The Woman Warrior*. At the heart of this course is the premise that contemporary, American first-person writing is an extension, not a departure, from classic American first-person writing.

History Plays

Fredric Smoler
Open, Seminar—Year

Some of the greatest dramatic literature is set in an era preceding its composition. This is always true of a form of dramatic literature that we usually call by a different name (Plato’s dialogues); but it is also true of some of the most celebrated drama, plays we identify with the core of the Western theatrical tradition (for example, much of Greek tragedy), and it is very famously true of some of the greatest work by Shakespeare, Schiller, and Corneille. Some of the best contemporary playwrights also set some of their work in the past: Tom Stoppard’s *Travesties*, *Arcadia*, *The Invention of Love*, and *The Coast of Utopia* are all, in one or another sense, history plays. Setting a play in the past can create and exploit dramatic irony (the audience knows the history to come, the protagonists usually cannot), but there is no single reason for setting a play in the past. For some playwrights, history provided the grandest kind of spectacle, a site of splendid and terrible (hence, dramatic) events. Their treatment of the past may not depict it as radically discontinuous with the present or necessarily different in kind. Other playwrights may make the past setting little more than an allegory of the present; Shaw’s *Caesar and Cleopatra* (1898) seems to be a celebration of Victorian liberal imperialism. The playwright may set work in the past as part of an urgent analysis of the origins of his own situation: Michael Frayn’s best play, *Benefactors*, was written in 1984 but set in the late 1960s and attempts to locate the causes of the then-recent collapse of political liberalism, seeking in history an answer that could be found only there. But another of Frayn’s plays with a historical setting,

Copenhagen, does not necessarily focus on something irretrievably past; its interests may rather be concentrated on a living problem of undiminished urgency. Peter Weiss's *Marat/Sade*, arguably the most successful work of 1960s political theatre, was a history play focused on what then seemed the explicit and unbreakable link between late 18th-century politics and the politics of the present. A recent play by Alan Bennett, *The History Boys*, seeks to illuminate something about the political present by examining a changing fashion in the teaching of history. In this course, we will read a number of works of dramatic literature—all of them, in one sense or another, history plays written for various purposes and of generally very high quality. We may or may not discover anything common to all history plays, but we will read some good books.

Comparative Literary Studies and Its Others

Bella Brodzki

Open, Seminar—Fall

As a discipline that defines itself as an inherently interdisciplinary, cross-cultural, and transnational enterprise, comparative literature occupies a distinct place in the humanities. Many locate the origins of “comp lit” in Goethe’s conception of *Weltliteratur*, according to which the literary imagination transcends national and linguistic borders even as it views every work of literature as historically situated and aesthetically unique. Since its beginnings, comparative literature has foregrounded the dynamic tensions between text and context, rhetoric and structure—comparing different works within and across genre, period, and movement in their original language. By balancing theoretical readings in/about comparative literature with concrete examples of close textual analyses of poems, short stories, and novels, this course will also expose students to the ways in which comparative literature has expanded from its previous classically cosmopolitan and fundamentally Eurocentric perspectives to its current global, cultural configurations. Comparative literature is continually reframing its own assumptions, questioning its critical methodologies, and challenging notions of center and periphery—therefore, subverting traditional definitions of the canon and which writers belong in it. Today, it is impossible to study comparative literature without engaging its relation to translation studies, postcolonial and diaspora studies, and globalization, as well as to the ongoing concerns and various approaches of language-rich literary criticism and theory.

Japanese Diary Literature, Essays, and the “I” Novel

Sayuri I. Oyama

Open, Seminar—Fall

In this seminar, we will read personal narratives over the last millennium to examine how personal experiences are translated and transformed in writing. We will begin with selections of diary literature, including Ki no Tsurayuki’s *Tosa Diary* (c. 935), in which a fictional female narrator claims that she will “try her hand at one of those diaries that men are said to keep” and explore the connections between gender and writing. We will also read the *Kagero Diary* (c.974), whose author is known as the Mother of Michitsuna, and consider both its autobiographical elements as well as its psychological self-expression and critical perspective on Heian marriage politics. Next, we will turn to personal essays referred to as *zuihitsu* (literally translated as “following the brush”), including imperial lady-in-waiting Sei Shonagon’s *The Pillow Book* (c.1005), Buddhist recluse Kamo no Chomei’s *An Account of a Ten-Foot-Square Hut* (c. 1212), and more secular Buddhist monk Kenko’s *Essays in Idleness* (c. 1329-1333). Finally, we will turn toward the modern “I” novel (*shishosetsu*)—an autobiographical narrative that often involves a form of confession of one’s personal life—to read works by writers such as Tayama Katai, Shiga Naoya, Hayashi Fumiko, Dazai Osamu, Tsushima Yuko, Mizumura Minae, and others. Alongside these texts, we will read other critical sources that explore questions of genre, translation, biographical and other historical “facts,” and how these influence and challenge our readings of personal narratives. *No previous background in Japanese studies is required for this course.*

The Poetry of Earth: Imagination and Environment in English Renaissance Poetry

William Shullenberger

Open, Seminar—Fall

One of John Keats’s sonnets begins, “The poetry of earth is never dead.” This course will step back from Keats to the writing of several of his great predecessors in the English Renaissance to reflect on how imagination shapes environment and environment shapes imagination in the early modern period. The late 16th and 17th centuries were a time of transition between traditional, feudal society—with its hierarchical ideas of order, of humanity, and of nature—and emerging modernity, with its secularizing humanism, its centralization of

political and economic power, its development of increasingly dense and complex urban centers, and its commitments to the study and potential mastery of nature through empirical science. With early modernity come all of the challenges to natural environment and its resources that we are so familiar with and challenged by: urban sprawl and environmental degradation, privatization of land, air and water pollution, deforestation and exhaustion of other resources, and diminishment of local species populations. We will study how several major writers register and respond to these tensions and these changes in what we might call their environmental vision, their imagination of nature: as wilderness, the “other” to civilization and its values, as chaos and threat, as liminal space of transformation, as pastoral retreat, as cultivatable human habitation and home. Class reading will include major works of Shakespeare, Edmund Spenser, John Milton, Andrew Marvell, and Margaret Cavendish. Conference work may entail more extended work in any of these writers or literary modes or other authors who are engaged in theorizing and imagining nature—and may include study in history, philosophy, geography, politics, or theory.

Conscience of the Nations: Classics of African Literature

William Shullenberger

Open, Seminar—Fall

One way to think of literature is as the conscience of a people, reflecting on their origins, their values, their losses, and their possibilities. This course will study major representative texts in which sub-Saharan African writers have taken up the challenge of cultural formation and criticism. Part of what gives the best writing of modern Africa its aesthetic power is the political urgency of its task: The past still bears on the present, the future is yet to be written, and what writers have to say matters enough for their work to be considered dangerous. Political issues and aesthetic issues are, thus, inseparable in their work. Creative tensions in the writing between indigenous languages and European languages, between traditional forms of orature and story-telling and self-consciously “literary” forms, register all the pressures and conflicts of late colonial and postcolonial history. To discern the traditionalist sources of modern African writing, we will first read examples from epic, folk tales, and other forms of orature. Major fiction will be selected from the work of Tutuola, Achebe, Beti, Sembene, Ba, Head, Ngugi, La Guma, Dangaremba, and Sarowiwa; drama from the work of Soyinka and Aidoo; poetry from the work of Senghor, Rabearivelo, Okigbo, Okot

p'Bitek, Brutus, Mapanje, and others. Conference work may include further, deeper work on the writings, writers, and genres that we study together in class; aspects of literary theory, particularly aspects of postcolonial and womanist theory relevant to readings of African literature; or readings of more recent writers out of Africa whose work draws on and develops the “classical” works that will be the foundation of our work together.

Poetry and the Book

Fiona Wilson

Open, Seminar—Fall

Putting a book of poetry together is a difficult and complex task. The poet must consider not only the order of the poems but also the internal narrative of the book as a whole: how its constituent parts “speak” to each other; how key themes and patterns are developed and articulated; how to begin the book; and, even harder, how to end it. Yet, students often encounter poetry primarily through anthologies, with the result that first affiliations are fragmented and obscured. In this class, we take the opposite tack and explore the book of poetry as an event in itself. We read and discuss books by English-language poets across two centuries, from William Blake’s artisanal, hand-tinted works to Frank O’Hara’s portable “lunch poems.” How have individual writers sought to shape readers’ experiences through the patterning of content? What kinds of creative decisions—from cover to typeface—affect the appearance of a poetry book? What happens when a poet’s work is edited posthumously? Or when a book appears in multiple, evolving versions? How has the work of some poets intersected with visual art? Possible authors: William Blake, Walt Whitman, Emily Dickinson, W. B. Yeats, Gertrude Stein, Mina Loy, Frank O’Hara, Harryette Mullen, Anne Carson, Terence Hayes, Claudia Rankine, Stephanie Strickland, and others.

Realism and the Sense of an Ending

Wendy Veronica Xin

Open, Seminar—Fall

Struggling for a sense of authenticity and adhering to a referential imperative, literary realism has often been described—and despised—as nothing more than a conservative imitation of life, a mere description of what, as fiction, itself could never be. When 19th-century realist novels succeeded in achieving aesthetic closure and rendering beginnings and endings symmetric, the novels became particular objects of criticism. Fictional

resolutions bestowed a formal unity fundamentally irreconcilable with the ungovernable, chance-ridden reality that the realist novel sought to capture. Our seminar will attempt to read against these views of realism's closural policies, approaching the genre less as an elusive object or thwarted literary method and more as an anxiety, a desire, and a form of self-conscious falling short. Linger over major works by George Eliot, Gustave Flaubert, Elizabeth Gaskell, Henry James, and Thomas Hardy, we will think seriously about how aesthetic issues of genre, convention, and the sense of closure can deepen our understanding of the social structures of ordinary, open-ended experiences of agency and subjection, loss and exclusion, disenchantment and hope. While we will spend a good deal of class time puzzling over the intricacies and idiosyncrasies of the selected texts from a decidedly literary and literary-historical perspective, we will supplement our close textual engagements with the novels in question with a broader theoretical exposure to classical accounts of realism by Auerbach, Aristotle, Barthes, Jameson, Lukács, Ruskin, and others.

The Occupation and Its Aftermath in French Literature and Film

Bella Brodzki, Jason Earle

Open, Joint seminar—Spring

This course will explore the fraught relationship between representation and memory by focusing on French literature and film produced during and following World War II. After the fall of France in 1940, the country was divided into two parts: one half under German occupation; the other half ruled by a collaborationist regime headquartered in Vichy. Every aspect of life, including cultural and artistic production, was subject to authoritarian control. Means of political expression and dissemination came up against laws instituting surveillance, censorship, rationing, roundups, and deportations to internment and concentration camps. We will focus on the unique position of writers and filmmakers as witnesses to, and interpreters of, national humiliation, personal catastrophe, and collective shock. Artists, under both the occupation and the Vichy government, were forced to choose whether to speak out, join the resistance, collaborate, or keep silent. During the decades that followed liberation, writers proved integral to the (re)appraisals of France's conduct during the war. The first half of this course will be devoted to texts and films produced from 1940-1945, while the second half will address postwar efforts to reconcile, contextualize, and, in some cases, justify a political and historical narrative that framed France as both heroic and

resistant to Nazi oppression. Interspersed with primary texts and films will be secondary materials drawn from testimony, trauma theory, and memory studies. Texts will be read in English translation; students of French will have the opportunity to read texts in the original. Among the authors to be studied are Sartre, Duras, Beauvoir, Camus, Vercors, Némirovsky, Semprun, Céline, Modiano, Perec, and Salvayre. Filmmakers could include Truffaut, Malle, Lelouch, Melville, Chabrol, Carné, and Ophüls.

Reading Ōe Kenzaburō and Murakami Haruki

Sayuri I. Oyama

Open, Seminar—Spring

In this course, we will read English translations of two of the most famous contemporary Japanese writers, Ōe Kenzaburō (b.1935) and Murakami Haruki (b.1949). Ōe was awarded the Nobel Prize in Literature in 1994 for creating "an imagined world, where life and myth condense to form a disconcerting picture of the human predicament today." Murakami's fiction has been described as "youthful, slangy, political, and allegorical" and seamlessly blends the mundane with metaphysical elements. We will consider not only differences between these two writers' works but also their similar themes—social outcasts, alienation, search for identity, memory and history, legends and storytelling. Our readings will include novels, short stories, nonfiction, and other essays. Several films will complement our readings. *No previous background in Japanese studies is required for this course.*

Odyssey/Hamlet/Ulysses

William Shullenberger

Open, Seminar—Spring

James Joyce's *Ulysses*, one of the most important novels of literary modernism, tracks its two major characters, hour by hour, through the streets of Dublin, Ireland, on a single day, June 16, 1904. Never have the life of a modern city and the interior lives of its inhabitants been so densely and sensitively chronicled. But the text is not only grounded in the "real life" of turn-of-the-century Dublin; it is also deeply grounded in literary landscapes, characters, and plots that stretch back to Shakespeare—and beyond Shakespeare to Homer. This class offers the chance for close study of three great texts that are deeply implicated in one another: Homer's *Odyssey*, Shakespeare's *Hamlet*, and Joyce's *Ulysses*. The themes of circular journeying, fate, identity, parent-child relations, and indebtedness—and "the

feminine mystique” that we trace in the *Odyssey* and *Hamlet*—will prepare us for a careful and joyful reading of Joyce’s exuberant human comedy in *Ulysses*. Conference work may entail more extended work in these major authors or other authors and texts roughly contemporary with them or subsequently responding to them, whose work extends and complicates the intertextual webs we will be weaving in class.

Slavery: A Literary History

William Shullenberger

Open, Seminar—Spring

This course aims to provide a long view of literary representations and responses to slavery and the slave trade in the Americas, from William Shakespeare to Toni Morrison. Expressing the conflicted public conscience—and perhaps the collective unconscious—of a nation, literature registers vividly the human costs (and profits) and dehumanizing consequences of a social practice whose legacy still haunts and implicates us. We will study some of the major texts that stage the central crises in human relations, social institutions, and human identity provoked by slavery, considering in particular how those texts represent the perverse dynamics and identifications of the master-slave relationship; the systematic assaults on family, identity, and community developed and practiced in slave-owning cultures; modes of resistance, survival, and subversion cultivated by slave communities and individuals in order to preserve their humanity and reclaim their liberty; and retrospective constructions of, and meditations on, slavery and its historical consequences. Since literary structure and style are not only representational but also are means of subversion, resistance, and reclamation, we will do a lot of close reading. Readings will be drawn from the works of William Shakespeare, Aimé Césaire, Aphra Behn, Olaudah Equiano, Frederick Douglass, Harriet Beecher Stowe, Mark Twain, Charles Chesnut, William Faulkner, Toni Morrison, Octavia Butler, and Edward P. Jones. Conference work may entail more extended work in any of these writers or literary modes or other writers engaged in the representation and interrogation of slavery; may be developed around a major theme or topic; and may include background study in history, philosophy, geography, politics, or theory.

Green Romanticisms: The Garden and the Wild

Fiona Wilson

Open, Seminar—Spring

The Romantic Movement, it has been said, produced the first “full-fledged ecological writers in the Western literary tradition.” To make this claim, however, is to provoke a host of volatile questions. What exactly did the Romantics mean by “Nature”? What were the aesthetic, scientific, and political implications of so-called Green Romanticism? Most provocatively, is modern environmental thought a continuation of Green Romanticism—or a necessary reaction against it? If, as William Cronon famously stated, “the time has come to rethink wilderness,” what forms of rethinking might be necessary? If the garden, as Jamaica Kincaid has written, is “an exercise in memory,” can we use the past to imagine a better future? This semester-long course considers such issues through the prism of two centuries of British and American literature, with additional forays into art, science, and architecture. Possible areas of discussion may include the following: garden utopias, landscape design, imperialism, terror, botany, medicine, the visionary imagination, “wild consciousness,” walking, vegetarianism, the sex life of plants, deism, beauty, dirt, sublime longings, organic form, and the republic of nature.

The Poetics of Place

Wendy Veronica Xin

Open, Seminar—Spring

Thornfield Hall, Satis House, Maison Vauquer, Manderley, Thrushcross Grange, Wuthering Heights...from pristine estates and tattered ruins to English moors and Scottish islands, spaces memorialized in novels and films summon a deep-seated nostalgia for bygone eras, familiar characters, a certain way of life, scenes of reading recalled. This course will examine the spaces in and of fiction by interrogating exactly how our affective immersion within a narrative feels like a longing for the solidity of a physical or geographical site. Throughout the semester, we will return time and again to a set of grounding questions: When does a fictional structure take on the contours of “the real”? What do we mean when we talk about “space” or “form” in books that appear materially as nothing more than flat, solid, bounded things? How is the diegetic content of a novel or film enhanced by its formal and aesthetic representations of an entire invented cosmos with its own rules, characters, topography, texture? Why are narrative resolutions often premised on either a longed-for return to a specific place or a dreaded repetition of the events

tied to particular spaces? We will pair our engagement with narrative form and literary representations of space with more theoretical meditations on utopia, diasporic longing, displacement, migration, belonging, and the feeling of finding or having found a place in the world. Taking these abstract, phenomenal topics into a literal register, we will end our course by reflecting on how reading in translation and navigating the leap from novel to film adaptation might itself constitute a sense of uprootedness and disorientation that compels new forms of attachment and affiliation. Readings will include Balzac's *Père Goriot*, Brontë's *Jane Eyre*, Dickens's *Great Expectations*, Hardy's *Far from the Madding Crowd*, and Ishiguro's *Never Let Me Go*, alongside possible viewings of films to be selected from a list including Assayas's *Summer Hours* (L'Heure d'été), Coppola's *Lost in Translation*, Fukunaga's *Jane Eyre*, Hitchcock's *Rebecca*, Kieslowski's *Red*, and Tati's *Playtime*.

Eight American Poets: Whitman to Ashbery

Neil Arditi

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 Emerson, Whitman, and Dickinson—fountainheads of the visionary strain in American poetic tradition—before turning to a handful of their most prominent 20th-century heirs: Robert Frost, Wallace Stevens, T. S. Eliot, Hart Crane, and Elizabeth Bishop. 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.

The Marriage Plot: Love and Romance in 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 may be quiet, but the steps leading up to her marriage with a man who once employed her as a governess are tumultuous. With the publication of *Jane Eyre*, we have left behind the early marriage-plot novel in which a series of comic misunderstandings pave the way for a joyous wedding. This course will begin with such classic marriage-plot novels as Jane Austen's *Emma*, George Eliot's *Middlemarch*, Henry James's *Portrait of a Lady*, and Edith Wharton's *The House of Mirth*. But the course will also look at love and courtship in such untraditional marriage-plot novels as Kate Chopin's *The Awakening*, Virginia Woolf's *Mrs. Dalloway*, F. Scott Fitzgerald's *The Great Gatsby*, and Zora Neale Hurston's *Their Eyes Were Watching God*. By the time the course concludes with Jeffrey Eugenides's contemporary novel, *The Marriage Plot*, the marriages and courtships we see will be distinctly modern in the form that they take and, equally significant, in the complexity and uncertainty that they bring with them. *First-year students may enroll with permission of the instructor*

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 with such beauty, depth, and wisdom to the issues posed by the human condition. We will read the works of novelists such as Tolstoy, Dostoevsky, Balzac, Stendhal, Eliot, Austen, Dickens, Twain, and Goethe.

Austen Inc.: 18th-Century Women Writers

James Horowitz

Intermediate, Seminar—Year

By the time of her death in 1817, Jane Austen could boast that books by women had “afforded more extensive and unaffected pleasure than those of any other literary corporation in the world.” A mere century and a half earlier, it was still a rarity for a woman to publish under her own name. This course traces the emergence of professional female authorship from the end of the Renaissance to the heyday of Romanticism, along the way introducing students to the most illustrious and intriguing members of Austen’s “literary corporation.” We will divide our time between authors who remain familiar today (Aphra Behn, Mary Wollstonecraft) and those who have been unjustly forgotten (Eliza Haywood, Elizabeth Inchbald). The texts we cover will be as eclectic as the authors themselves, ranging from lyric poems to Gothic novels, sex comedies to political jeremiads, fantasy literature to travel writing, slave narratives to courtship fiction. The centerpiece of the spring semester will be an extended discussion of Austen’s own work, including at least three of her novels and a selection from her outrageous juvenilia. The popular and scholarly reception of 18th-century women’s writing will also be considered. *Prerequisite: Completion of at least one prior course in literature*

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 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.

How Things Talk (p. 5), Aurora Donzelli *Anthropology*
Lift Up Your Hearts: Art and Architecture of the Baroque—Europe and Its Colonies, 1550–1700 (p. 10), Joseph C. Forte *Art History*
First-Year Studies: Chinese Literature, Folktales, and Popular Culture (p. 14), Ellen Neskar *Asian Studies*
Writing India: Transnational Narratives (p. 16), Sandra Robinson *Asian Studies*
First-Year Studies: Introduction to Environmental Studies: Cultures of Nature (p. 39), Charles Zerner *Environmental Studies*
Intermediate French I (Section I): French Identities (p. 58), Eric Leveau *French*
Intermediate French III/Advanced French: The Fantastic, the Surreal, and the Eerie (p. 59), Jason Earle *French*
Beginning Greek (p. 66), Emily Katz Anhalt *Greek (Ancient)*
First-Year Studies: The Disreputable 16th Century (p. 69), Philip Swoboda *History*
Russia and Its Neighbors: From the Mongol Era to Lenin (p. 70), Philip Swoboda *History*
Russia and Its Neighbors: Lenin to Putin (p. 71), Philip Swoboda *History*
Women, Culture, and Politics in US History (p. 78), Lyde Cullen Sizer *History*
First-Year Studies: Literature, Culture, and Politics in US History, 1770s–1970s (p. 68), Lyde Cullen Sizer *History*
Advanced Italian: Fascism, World War II, and the Resistance in 20th-Century Italian Narrative and Cinema (p. 83), Tristana Rorandelli *Italian*
Intermediate Italian: Modern Italian Culture and Literature (p. 83), Tristana Rorandelli *Italian*
Beginning Latin (p. 85), Laura Santander *Latin*
Perverts in Groups: Queer Social Lives (p. 87), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*
Pretty, Witty, and Gay (p. 88), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Global Queer Literature: Dystopias and Hope (p. 86), Shoumik Bhattacharya *Lesbian, Gay, Bisexual, and Transgender Studies*

Existentialism (p. 117), Roy Ben-Shai *Philosophy*

Theories of the Creative Process (p. 137), Charlotte L. Doyle *Psychology*

The Psychological Impact of Art (p. 135), Alison Jane Martingano *Psychology*

Jewish Autobiography (p. 146), Glenn Dynner *Religion*

Readings in the Hebrew Bible: The Wisdom Tradition (p. 145), Cameron C. Afzal *Religion*

Storytelling and Spirituality in Classical Islam (p. 145), Kristin Zahra Sands *Religion*

The Emergence of Christianity (p. 145), Cameron C. Afzal *Religion*

Beginning Russian (p. 148), Melissa Frazier *Russian*

Cuban Literature and Film Since 1959—*Vivir y pensar en Cuba* (p. 155), Isabel de Sena *Spanish*

Intermediate Spanish II: *Juventud, divino tesoro...* (p. 155), Isabel de Sena *Spanish*

Media Burn: Moving Image Installation in Practice (p. 175), Jenny Perlin *Visual and Studio Arts*

Fiction Workshop: Style (p. 181), Rattawut Lapcharoensap *Writing*

Fiction Writing Workshop (p. 180), Mary LaChapelle *Writing*

First-Year Studies: Ecopoetry: Poetry in Relation to the Living World (p. 179), Marie Howe *Writing*

First-Year Studies: Necessary Hero (p. 178), Mary LaChapelle *Writing*

First-Year Studies: Writing and the Racial Imaginary (p. 178), Rattawut Lapcharoensap *Writing*

Nonfiction Writing Seminar: Mind as Form: The Essay, Personal and Impersonal (p. 184), Vijay Seshadri *Writing*

Nonfiction Workshop: To Tell the Truth (p. 183), Suzanne Gardinier *Writing*

Nonfiction Laboratory (p. 185), Stephen O'Connor *Writing*

Nonfiction Workshop: The World and You (p. 184), Clifford Thompson *Writing*

Our World, Other Worlds (p. 180), Myra Goldberg *Writing*

The Rules—and How to Break Them (p. 180), Nelly Reifler *Writing*

Writing Our Moment (p. 184), Marek Fuchs *Writing*

A Question of Character: The Art of the Profile (p. 185), Alice Truax *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.

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 so important? Serving as 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, and specific topics of exploration will be drawn from experimental design theory, 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, conducted in workshop mode, will serve to reinforce student understanding of the course material. 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. *Prerequisite: basic high-school algebra and geometry.*

Calculus I: The Study of Motion and Change

Philip Ording

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. 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, 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 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: successful completion of trigonometry and precalculus courses. Students concerned about meeting the prerequisites should contact the instructor. This course is also offered in the spring semester.*

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.*

Strange Universes: An Introduction to Non-Euclidean Geometry

Philip Ording

Open, Seminar—Fall

If you draw two straight lines on a piece of paper, it's not difficult to keep them from crossing. Imagine, however, that the lines extend in both directions off the page and without end. Do these hypothetical lines cross? Surprisingly, this mundane question goes to the heart of our modern conception of space. Your experience might suggest that the lines will cross unless they head off the edge of the page at exactly the same angle. In that case we call the lines parallel; and this is the answer Euclid asserts with his fifth (or "parallel") postulate of the "Elements." Roughly 2,000 years later, mathematicians came to the shocking realization that lines need not obey the parallel postulate. The resulting non-Euclidean geometries were so unexpected to the mathematicians who first conceived of them that one, János Bolyai, remarked, "Out of nothing I have created a strange new universe." This course will explore the alternatives to Euclidean geometry that first appeared in the 19th century. These include hyperbolic, spherical, and projective geometry, as well as more idiosyncratic geometries that we will devise together. Our exploration of these strange universes will be aided by visualizations that include drawing, computer-graphics animation, and video-game technology. Throughout, we will discuss the impact of the non-Euclidean revolution on astronomy, philosophy, and culture.

Calculus I: The Study of Motion and Change

Faculty TBA

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. 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, 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 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: successful completion of courses in trigonometry and precalculus. Students concerned about meeting the prerequisites should contact the instructor. This course is also offered in the fall semester.*

Calculus II: Further Study of Motion and Change

Philip Ording

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 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. *Prerequisite: one year of high-school calculus or one semester of college-level calculus. Students concerned about meeting the prerequisite should contact the instructor. This course is also offered in the fall semester.*

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: Gateway to Higher Mathematics

Daniel King

Intermediate, Seminar—Fall

There is an enormous, vivid world of mathematics beyond what students encounter in high-school algebra, geometry, and calculus courses. This seminar provides an introduction to this realm of elegant and powerful mathematical ideas. With an explicit goal of improving students' mathematical reasoning and problem-solving skills, this seminar provides the ultimate intellectual workout. Five important themes are interwoven in the course: logic, proof, combinatorial analysis, discrete

structures, and philosophy. For conference work, students may design and execute any appropriate project involving mathematics. A must for students interested in pursuing advanced mathematical study, this course is also highly recommended for students with a passion for computer science, engineering, law, logic, and/or philosophy. *Prior study of calculus is highly recommended.*

Abstract Algebra: Theory and Applications

Philip Ording

Advanced, Seminar—Spring

In pre-college mathematics courses, we learned the basic methodology and notions of algebra. We appointed letters of the alphabet to abstractly represent unknown or unspecified quantities. We discovered how to translate real-world (and often complicated) problems into simple equations whose solutions, if they could be found, held the key to greater understanding. But algebra does not end there. Abstract algebra examines sets of objects (numbers, matrices, polynomials, functions, ideas) and operations on these sets. The approach is typically axiomatic: One assumes a small number of basic properties, or axioms, and attempts to deduce all other properties of the mathematical system from these. Such abstraction allows us to study, simultaneously, all structures satisfying a given set of axioms and to recognize both their commonalities and their differences. Specific topics to be covered include groups, actions, isomorphism, symmetry, permutations, rings, fields, and applications of these algebraic structures to questions outside of mathematics.

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

Compilers (p. 29), Michael Siff *Computer Science*
Computational Number Theory (p. 28), Nick Rau

Computer Science

Computer Organization (p. 28), Michael Siff
Computer Science

Quantum Computing (p. 28), James Marshall
Computer Science

20th-Century Physics Through Three Pivotal Papers (p. 121), Merideth Frey *Physics*

Classical Mechanics [Calculus-Based General Physics] (p. 120), Merideth Frey *Physics*

Electromagnetism and Light [Calculus-Based General Physics] (p. 121), Merideth Frey *Physics*

Exploring the Universe: Astronomy and

Cosmology (p. 120), Alejandro Satz *Physics*

Introduction to Mechanics [General Physics Without Calculus] (p. 121), Alejandro Satz *Physics*
Resonance and Its Applications (p. 121), Merideth Frey *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.

Life, Death, and Violence in (Post)Colonial France and Algeria (p. 6), Robert R. Desjarlais
Anthropology

The Anthropology of Images (p. 5), Robert R. Desjarlais *Anthropology*

The Emergence of the Modern Middle East (p. 72), Matthew Ellis *History*

The Middle East and the Politics of Collective Memory: Between Trauma and Nostalgia (p. 77), Matthew Ellis *History*

Women and Gender in the Middle East (p. 75), Matthew Ellis *History*

Storytelling and Spirituality in Classical Islam (p. 145), Kristin Zahra Sands *Religion*

The Qur'an and Its Interpretation (p. 145), Kristin Zahra Sands *Religion*

The Ideas of Photography (p. 176), Joel Sternfeld
Visual and Studio Arts

The New Narrative Photography (p. 176), Joel Sternfeld *Visual and Studio Arts*

Nonfiction Workshop: To Tell the Truth (p. 183), Suzanne Gardinier *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; 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 in Music

Carsten Schmidt

Open, FYS—Year

This course is designed for students with all levels of prior music experience, from beginning to advanced. Each student will be enrolled in a full music program that reflects Sarah Lawrence College's educational philosophy of closely integrating theory and practice in the study of music. The music program (also called a Music Third) consists of a number of components: individual instruction in voice, an instrument, or composition; courses in history and/or theory; participation in an ensemble; and concert attendance. In addition, all students in this course will be members of a weekly seminar that provides a forum to explore a broad range of musical topics in both artistic and critical ways. Throughout the year, we will attend numerous performances on campus, as well as in New York City; for instance, at the Metropolitan Opera, Carnegie Hall, and the Brooklyn Academy of Music. We mostly will start with live musical experiences in order to generate our investigations. The seminar will also feature frequent in-class performances by guest artists, class members, and the instructor. The music that we study in class will range from the early 16th century to the early 21st. Our emphasis will be on Western classical music and will occasionally include jazz, non-Western, and popular music traditions, as well. In order to develop and improve their insights and their ability to share those insights with others, students will write regular response papers and give short presentations. In the spring, students will also undertake a larger research project. *This is a full Music Third open to students at any level interested in the study and performance of music.*

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.*

The Philosophy of Music

Martin Goldray

Open, Lecture—Spring

Music is central to most of our lives. How can we understand the experience of music? What does music express? If it expresses emotions, how do those emotions relate to the emotions we experience in everyday life? Can music without words express emotions with as much clarity as music with words? As a background to these questions, we will also be looking at issues concerning the nature and experience of art of general; and we will examine the views of writers such as Plato, Kant, Schopenhauer, Dewey, and Adorno and compare how they understand the role of art in society and in our own experience. The musical repertory will include medieval and Renaissance music, music by Bach, songs by Schubert, and examples from the symphonic repertory by composers such as Haydn, Mozart, Beethoven, Schubert, Tchaikovsky, and Stravinsky. We will study those works using the techniques of formal analysis that are generally used in music-history classes but also attempt to draw out the many contextual threads: How are they embedded in a culture, and how do they reflect the temperament and orientation of the composers? While most of our musical examples will be from the classical repertory, other styles will also occasionally be relevant. The goals of the class will be to understand how musical and philosophical thought can illuminate each other and to deepen our awareness of the range and power of music. No prior knowledge of music theory or history is required; we will introduce and define the terms we need as the class proceeds. *This course may also be taken as a semester-long component.*

The Creative Process: Influence and Resonance

Chester Biscardi

Advanced, 3-credit seminar—Spring

This seminar/workshop is for advanced students in all of the creative arts—composers, choreographers, writers, and visual artists—who are interested in the process of developing original material. There is no singular creative path, but each artist needs to confront the past in order to find a unique vision, a unique voice. We will examine various influences on creative thought, finding resonant clues and methods in areas outside of one's chosen creative field. In each session, the point of departure will always begin with music where, for instance, "influence" may be understood as direct musical quotation from a specific composition or a structural idea based on a literary or visual image while

“resonance” is about incorporating without actually imitating another composer’s particular sound or translating into music the color and texture of a painting. Since the world is rich with collaborative interconnections, we will explore everything that might have an impact on making new work—from musical antiquity to the far reaches of technology, as well as ritual and myth, the role of nature, art and architecture, literature, memory, politics and protest, nationalism, and global culture. Along with assigned readings and listening to and looking at various media, students will actively seek out and document sources of inspiration and will keep a journal in which they will record their personal experiences and working methods and insights into the creative process. Biweekly group conferences will serve as “open studios,” where individual projects or collaborative work will be explored. The term will culminate in class presentations of either a new work or an in-depth paper based on research. *Students may choose to take this course for creative arts credit (creative final project) or humanities credit (final research paper). Permission of the instructor is required.*

Cross-Cultural Listening

Niko Higgins

Open, Lecture—Fall

This course will explore the relationship of listening, music, and sound across different cultural and historical contexts. Recent scholarship on listening and sound has revealed how listening plays a crucial role in the formulation of theories about music, and we will study how various ideas about listening inform contemporary understandings of music and sound. Drawing research from the field of sound studies, cultural theory, and ethnographic case studies in ethnomusicology and anthropology, we will understand key concepts of listening with specific musical and sonic examples. Course units may include technologies of listening, listening as an impetus for empathy and to stimulate political action, strategies for listening to cultural and musical difference, and music and sound as tools for both torture and healing. Individual class sessions may include sound technologies such as the phonograph and the MP3; soundscapes; music therapy; and the listening contexts of individual genres such as South African pop, Buddhist chant, Arabic maqamat, muzak, and EDM. Participation in one of the world music ensembles is strongly encouraged. *No prior experience in music is necessary. This course may be counted for either*

humanities or social science distribution credit. This course may also be taken as a semester-long component.

Ecomusicology: Music, Activism, and Climate Change

Niko Higgins

Open, Seminar—Spring

This course looks at the intersections of music, culture, and nature. We will explore music in nature, music about nature, and the nature of music in human experience. We will study how artists and musicians are using music and sound to address climate change by surveying important trends in the young field of ecomusicology, such as soundscape studies, environmental musical criticism, acoustic ecology, and animal musicalities. Themes will range from music vs. sound and the cultural construction of nature to aurality and the efficacy of sonic activism. Class sessions may include Appalachian coal-mining songs, indigenous music from the Arctic, art music composition, soundscapes, field recordings, birdsong, soundwalks, and musical responses to environmental crises such as Hurricane Katrina and the nuclear accident in Fukushima, Japan. 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. No prior experience in music is necessary.*

The Art of Interpretation

Martin Goldray

Open, Seminar—Fall

Interpretation is a central activity in human experience—it’s how we make sense of things from works of art to peoples’ actions; but much of the time we’re unaware of how we go about making our interpretations. In the classical music world, interpretation is central and usually carefully considered. Every moment of a performance of classical music is mediated through the performer’s interpretation. Much of what we do as performers goes far beyond the instructions on the page. Are there rules or constraints on this process? What criteria can we use to evaluate performances? How have performance styles changed, and how can we relate those changes to our contemporary tastes? In this class, we will look at scores and listen to performances from the entire history of Western music and reflect on the many interpretive decisions made by singers, instrumentalists, and conductors. We will study historical sources and write critical

appraisals of performances. Readings will range from historical writers such as Leopold Mozart, C. P. E. Bach, Tosi, Muffat, North, Frescobaldi, and Quantz to contemporary writers such as Taruskin, Harnoncourt, and Haynes. *This course may be counted as either humanities or creative arts credit. This course may also be taken as a semester-long component.*

Iraqi Maqam Ensemble

Hamid Al-Saadi

Open, Seminar—Year

Inscribed by UNESCO on the Representative List of the Intangible Cultural Heritage of Humanity, the *maqam* is the classical vocal tradition of Iraq and one of the most refined of the many *maqam* traditions found throughout the Arab and Muslim world. In Iraq, the term *maqam* refers to highly structured, semi-improvised compositions that take years of disciplined study under a master to learn fully. Often rhythmically free and meditative, they are sung to classical Arabic and colloquial Iraqi poetry and are followed by lighthearted, rhythmic songs known as *pestaat*. In this course, students will learn to sing and play melodic phrases of the Iraqi *maqam*. The class serves as an introduction to the *maqam* system, vocabulary, and intonation for students wishing to familiarize themselves with Arab and Middle Eastern music. The class will be taught by vocalist Hamid Al-Saadi, currently the world's foremost practitioner of the *maqam* and the only living master who knows the entire tradition. Al-Saadi will be assisted in each class by an Arab instrumentalist and, in each session, he will teach singers and instrumentalists to sing/play melodies of the Iraqi *maqam*. Vocal students will learn to sing the lyrics, which are drawn from the vast body of Arabic poetry—although knowledge of the Arabic language is not required. Each session ends with the students learning a *pesteht*, or lighthearted rhythmic piece, during which students will learn to sing and tap the rhythms. At the end of each semester, there will be a performance. No previous experience in Arabic music or language is required for this class. *This course may be counted as a creative arts credit (two-credits per term). This course may also be taken as a yearlong 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

Harpsichord 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, Thomas Young

Flute—Roberta Michel

Oboe—James Smith

Clarinet—TBA

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—TBA

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 during their audition 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.

Guitar Class

William Anderson, Glenn Alexander
Component

This course is for beginning acoustic or electric guitar students. *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.*

Studio Class

Hilda Harris, Wayne Sanders, 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.*

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 those 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: Jazz History, Cross-Cultural Listening (fall), The Modern String Quartet: Evolutions and Styles (fall), Ecomusicology: Music, Activism, and Climate Change (spring), The Philosophy of Music (spring), and The Modern Concerto: Evolutions and Styles (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 a basic understanding and skill in this area and then 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, for anyone, invaluable to the appreciation of music. 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 those 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.*

20th-Century Compositional Techniques

Paul Kerekes
Component

Since the turn of the 20th century, composers have been exploring new avenues for creating and organizing their music beyond a traditional tonal construct. 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, Traktion, 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. Projects will be presented in class for discussion and critique. *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

Chester Biscardi

Component

This course is a chronological survey of Western music from the Middle Ages to the present. We will explore the cyclical nature of music that mirrors philosophical and theoretical ideas established in Ancient Greece and how that cycle most notably reappears 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 reading, listening, and class discussions that focus on significant compositions of the Western musical tradition, the evolution of form, questions of aesthetics, and historical perspective. There will be occasional quizzes during the fall term; short written summary papers or class presentations are required in the spring. *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.*

The Modern String Quartet: Evolutions and Styles

Patrick Muchmore

Component—Fall

This course will begin with the origins of the string quartet 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—acquainting the student with seminal string quartets and unsung classics of the genre. In addition to the usual common-practice suspects, students will be introduced to the lives and works of Béla Bartók, Dmitri Shostakovich, Gloria Coates, Anton Webern, Ruth Crawford-Seeger, Sofia Gubaidulina, Per Nørgård, Ben Johnston, Joan Tower, Philip Glass, and others. The evolution of many styles will be explored, including spectralism, serialism, microtonalism, eclecticism, minimalism, and brutalism.

The Modern Concerto: Evolutions and Styles

Patrick Muchmore

Component—Spring

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.

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

Martin Goldray

Component—Spring

See full course description under Lecture and Seminars.

Cross-Cultural Listening

Niko Higgins

Component—Fall

See full course description under Lecture and Seminars.

Ecomusicology: Music, Activism and Climate Change

Niko Higgins

Component—Spring

See full course description under Lecture and Seminars.

The Art of Interpretation

Martin Goldray

Component—Fall

See full course description under Lecture and Seminars.

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

Christine Free

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 and 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.

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 required. *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.*

Seminar in Vocal Performance

Thomas Young

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:

Iraqi Maqam Ensemble

Hamid Al-Saadi

Component—Year

See full course description under Lecture and Seminars.

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 experience in music 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:

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, that coalesced in the 1940s in the American Southeast. Through performance, this ensemble will highlight 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®), upright (double) bass. *Though experienced players will have plenty of opportunities to improvise, participants need not have played bluegrass before.*

Chamber Music

Faculty TBA

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; and community outreach. *Open to a limited number of students. Audition required.*

Conducting

Martin Goldray

Component

The first semester will cover the basic techniques of conducting, score-reading and analysis, interpretation, period styles, instrumental techniques, orchestration from a conductor's point of view, and a comparison of conducting styles. The repertory will range from Baroque to new music. The second semester will focus on leading rehearsals with live players.

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.*

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 coaching by their principal teachers. *Audition required.*

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.

- Lift Up Your Hearts: Art and Architecture of the Baroque—Europe and Its Colonies, 1550–1700** (p. 10), Joseph C. Forte *Art History*
- Theories of the Creative Process** (p. 137), Charlotte L. Doyle *Psychology*
- The Psychological Impact of Art** (p. 135), Alison Jane Martingano *Psychology*
- Intermediate Spanish II: *Juventud, divino tesoro...*** (p. 155), Isabel de Sena *Spanish*
- Advanced Interdisciplinary Studio II** (p. 171), John O'Connor *Visual and Studio Arts*
- Media Burn: Moving Image Installation in Practice** (p. 175), Jenny Perlin *Visual and Studio Arts*

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 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.

First-Year Studies: The Origins of Philosophy

Roy Ben-Shai Open, FYS—Year

What is being? What is time? What is knowledge? What is the best kind of government, and what is the happiest kind of life? Should we fear death? More than 2,500 years ago in Ancient Greece, a tradition of asking this sort of questions developed under the name "philosophy" (Greek for "love of wisdom"). In this course, we will read the earliest surviving texts of the philosophical tradition—from the first philosopher, Thales, to the great Greek philosophers Plato and Aristotle—as well as interpretations and critiques of them by thinkers of the 19th and 20th centuries. Throughout the course, we will discuss the relations (and the tensions) between philosophy and science, religion, art, and politics. Students will have an individual conference every other week and group conference on alternating weeks. In the group

conferences, we will discuss the nature of academic work in general and practice research, reading, writing, and editing skills.

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis

David Peritz

Open, Lecture—Year

How can social order be explained in modern societies that are too large, fluid, and complex to rely on tradition or self-conscious political regulation alone? Social theory is a distinctly modern tradition of discourse centered on answering this question and focused on a series of theorists and texts whose works gave rise to the modern social sciences, overlap with some of the most influential modern philosophy, and provide powerful tools for critical understanding of contemporary social life. The theorists whose works form the backbone of this course explore the sources of social order in structures, many of which work “behind the backs” of the awareness and intentions of those whose interaction they integrate and regulate. The market economy, the legal and administrative state, the firm and the professions, highly differentiated political and civil cultures, racial and gender order, a variety of disciplinary techniques inscribed in diverse mundane practices—one by one, these theorists labored to unmask the often-hidden sources of social order in the modern world. Moreover, this understanding of social order has evolved side-by-side with evaluations that run the gamut, from those that view Western modernity as achieving the apex of human freedom and individuality to those that see it as insinuating a uniquely thorough and invidious system of domination. This class will introduce many of the foundational texts and authors in social theory, the social sciences, and social philosophy—including Thomas Hobbes, Adam Smith, Alexis de Tocqueville, John Stuart Mill, Karl Marx, Emile Durkheim, Max Weber, Sigmund Freud, Michel Foucault, and Jürgen Habermas. In this way, we will also cover various schools of social explanation, including: Marxism, structuralism, poststructuralism, and (in group conferences) critical race theory, postcolonial studies, and feminism. The thread connecting these disparate authors and approaches will be the issue of the worth or legitimacy of Western modernity, the historical process that produced capitalism, representative democracy, religious pluralism, the modern sciences, ethical individualism, secularism, fascism, communism, new forms of racism and sexism, and many “new social movements.” Which of

the institutions and practices that structured the process of modernization are worth defending or reforming? Which should be rejected outright? Or should we reject them all and embrace a new, postmodern social epoch? In addressing these issues, we will grapple both with classical texts and with the contemporary implications of different approaches to social analysis.

Existentialism

Roy Ben-Shai

Open, Lecture—Spring

Does life have a purpose, a meaning? What does it mean “to be”? What does it mean to be human? What does it mean to be a woman (or to be a man)? What does it mean to be black (or to be white)? What makes us into who we are? What defines each of us? What distinguishes each of us? And what, if anything, is common to all of us? These and other questions are raised by existentialist philosophy and literature, mostly through interrogation of real-life experiences, situations, and “fundamental emotions” such as anxiety, boredom, loneliness, and shame. In the first half of this class, we will get acquainted with the thought and writing of two of the most influential figures on existentialist philosophy: Jean-Paul Sartre (France, 1905-1980) and Martin Heidegger (Germany, 1889-1976). In the second half, with what we have learned from Sartre and Heidegger as our background, we will analyze texts by other authors associated with existentialism, including Hannah Arendt, Simone de Beauvoir, Albert Camus, Frantz Fanon, Franz Kafka, Maurice Merleau-Ponty, and Simone Weil.

Aesthetics and the Philosophy of Art

Scott Shushan

Open, Seminar—Fall

Art seems to be an inextricable part of human life. The question that guides this class is seemingly simple: What is art? As will soon become clear, answering this question proves to be exceedingly difficult. For example: Are trees works of art? Is an iPhone a work of art? Is a movie a work of art? Are all movies works of art? Is a doodle in your notebook a work of art? It may turn out that no definitive answer to our guiding question is possible; however, without demarcating between what counts as art and what doesn't, art refers to everything and, consequently, to nothing special. This class investigates how works of art become meaningful. The narrative of the class traces the different frameworks that philosophers over the last 2,500

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years have used to pursue this question. We will follow a historical narrative, learning how these frameworks have responded both to each other and to the artworks of their time. We will read texts by Plato, Aristotle, Kant, Hegel, Danto, Benjamin, and others, as well as analyze artworks from Sophocles, William Shakespeare, Édouard Manet, Pablo Picasso, Andy Warhol, John Cage, Kara Walker, Jordan Peele, and many others. At the end of the semester, our aim will be to articulate what is so special about art and why we care about it.

Virtue and the Good Life: Ethics in Classical Chinese Philosophy

Ellen Neskär

Open, Seminar—Spring

This course centers on the close, detailed reading of a small number of foundational texts in classical Confucianism and Taoism. Our focus will be to explore how these texts might fit “virtue ethics,” which emphasizes moral character and the pursuit of a worthwhile life. Some attention will be paid to other forms of ethics, including those that stress either the adherence to duties and obligations or the social consequences of ethical action. Our primary goal, however, will be to examine the ways in which classical Chinese philosophers regarded personal virtues and “good character” as both a prerequisite to and an explanation of appropriate action and its consequences. Among the more specific topics that we will explore are: ideal traits of virtue, the links between moral values and different understandings of human nature, the psychological structures of virtue, practices leading to the cultivation of virtue, the roles of family and friendship in developing moral values, and what constitutes a good life.

Theories of Knowledge

Scott Shushan

Open, Seminar—Spring

What does it mean to know something? Every day, we presume to know things: We presume to know that the Earth circles around the Sun, that human beings are born with unalienable rights, that you are upset with me for answering honestly about whether I like your new shirt, that I am currently reading a course description for a philosophy class, that Radiohead is my favorite band, or that this is my right hand. Beyond specific claims, when we act we rely on knowledge about the world; for instance, when we sit in a chair, we demonstrate knowledge that a chair is a thing to be sat upon. This class investigates what these varied instances of knowledge share in common, how knowledge should

be defined, and what capacities qualify us as knowers. We will begin by reading the first historical queries into how we arrive at knowledge (Plato and Aristotle), then jump to consider modern attempts to secure foundations for knowledge (René Descartes), and then turn to investigate the asymmetry between knowledge of our own minds and knowledge of others' minds (Gilbert Ryle and Stanley Cavell). Finally, reading critical race theory (W. E. B. Du Bois and Charles Mills) and feminist philosophy (Sally Haslanger and Lorraine Code), we will consider how our identities and relative privileges or underprivileges influence what we are capable of knowing. This will give us the opportunity to reflect on the vital relationship between knowledge and justice.

“I Think, Therefore I Am:” The Meditations of René Descartes

Roy Ben-Shai

Intermediate, Seminar—Fall

This course will consist of a close reading of René Descartes' masterwork: *Meditations on First Philosophy* (1641). One of the founding texts of modern philosophy, this book introduces the core problems that continue to preoccupy all subsequent philosophy: the psychophysical problem (i.e., What is the relationship between consciousness and the body, and how does the one “act upon” the other?); the problem of knowledge (i.e., Is knowledge grounded in reason or in the senses? And is there any way to conclusively distinguish between dream, or fantasy, and reality?); the problem of other minds (How can I know that another consciousness exists, if I can only ever access it through *my* consciousness?). Conference work may focus on Descartes, on one of the above-mentioned problems, or on a closely related philosopher of the student's choice. *While specific background knowledge is not expected, a previous course or conference in philosophy is required.*

Greek Tragedy: Electra

Michael Davis

Intermediate, Seminar—Fall

There is only one story about which tragedies exist by all three of the great Greek tragic poets—the murder of Clytemnestra to avenge her murder of Agamemnon. We will read all three plays—Aeschylus's *Libation Bearers*, Sophocles's *Electra* and Euripides's *Electra*—with special attention to the relation between Electra and Orestes as co-conspirators in the plot against Clytemnestra. Each play is concerned with the question of justice in

its relation to a political life. Insofar as its principle is justice, political life points toward universality. Insofar as its existence depends on excluding some from its borders, it must assert its particularity. Political life involves treating fellow citizens according to universal principles because they are like family. We want our polis to be good, but we want it to be good because it is ours. In Greek tragedy this problematic togetherness of the good and one's own is repeatedly represented as the tension between the polis and the family—which, in turn, is expressed as a tension between male and female principles. All of these issues are present in all three plays but in quite different ways. We will read them with a view to understanding the importance of those differences.

Ancient Philosophy (Aristotle)

Michael Davis

Intermediate, Seminar—Spring

This course will be devoted to a careful reading of a small number of texts from a major figure in ancient philosophy. The goal of the course is twofold. It is first designed to acquaint students with one of the seminal figures of our tradition in more than a superficial way. Doing that will force us to slow our usual pace of reading, to read almost painfully carefully, with a view to understanding the thinker as he wrote and as he understood himself and not as a stage in an 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 2020 will be Aristotle's *Rhetoric*. We do not ordinarily claim knowledge of what is most important to us—the good, the beautiful, and just things. Still, our practical lives require that we are not content merely to withhold judgment about them. Accordingly—about the good, the beautiful and the just—we are generally persuaded and seek to persuade. We convince and are convinced without simply teaching or learning. If this sort of thinking is intrinsic to incomplete beings, to human beings, when rhetoric claims to be an art or a science of persuasion, this would seem to amount to a claim to be an art or a science of the human. We will read Aristotle's *Rhetoric* in light of this tacit claim and with a view to the question: What does it mean that human beings are put together in such a way that we both must and can be moved by persuasion?

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

- Lift Up Your Hearts: Art and Architecture of the Baroque—Europe and Its Colonies, 1550–1700** (p. 10), Joseph C. Forte *Art History*
- Virtue and the Good Life: Ethics in Classical Chinese Philosophy** (p. 17), Ellen Neskar *Asian Studies*
- Introduction to Economic Theory and Policy** (p. 36), Jamee K. Moudud *Economics*
- Legal Foundations to Business History: Corporate Governance, Democracy, and Economic Transformation** (p. 38), Jamee K. Moudud *Economics*
- Introduction to Development Studies: The Political Ecology of Development** (p. 63), Joshua Muldavin *Geography*
- Beginning Greek** (p. 66), Emily Katz Anhalt *Greek (Ancient)*
- Democracy and Emotions in Postwar Germany** (p. 78), Philipp Nielsen *History*
- First-Year Studies: The Disreputable 16th Century** (p. 69), Philip Swoboda *History*
- Comparative Literary Studies and Its Others** (p. 94), Bella Brodzki *Literature*
- Eight American Poets: Whitman to Ashbery** (p. 98), Neil Ardit *Literature*
- First-Year Studies: The Perils of Passion: Ancient Greek History for Today's Troubled Times** (p. 89), Emily Katz Anhalt *Literature*
- Odyssey/Hamlet/Ulysses** (p. 96), William Shullenberger *Literature*
- Romanticism and Its Consequences in English-Language Poetry** (p. 92), Neil Ardit *Literature*
- The Poetry of Earth: Imagination and Environment in English Renaissance Poetry** (p. 94), William Shullenberger *Literature*
- Discrete Mathematics: Gateway to Higher Mathematics** (p. 102), Daniel King *Mathematics*
- Strange Universes: An Introduction to Non-Euclidean Geometry** (p. 101), Philip Ording *Mathematics*
- The Philosophy of Music** (p. 105), Martin Goldray *Music*
- 20th-Century Physics Through Three Pivotal Papers** (p. 121), Merideth Frey *Physics*
- Democracy, Diversity, and (In)equality** (p. 126), David Peritz *Politics*
- Introduction to Social Theory: Philosophical Tools for Critical Social Analysis** (p. 124), David Peritz *Politics*
- First-Year Studies: The Buddhist Philosophy of Emptiness** (p. 143), T. Griffith Foulk *Religion*
- Readings in the Hebrew Bible: The Wisdom Tradition** (p. 145), Cameron C. Afzal *Religion*

- The Buddhist Tradition in East Asia (p. 144),
T. Griffith Foulk *Religion*
- The Buddhist Tradition in India, Tibet, and Southeast
Asia (p. 144), T. Griffith Foulk *Religion*
- The Emergence of Christianity (p. 145), Cameron C.
Afzal *Religion*
- Drawing From Nature (p. 176), Gary Burnley *Visual
and Studio Arts*
- Media Burn: Moving Image Installation in
Practice (p. 175), Jenny Perlin *Visual and Studio
Arts*
- The Ideas of Photography (p. 176), Joel Sternfeld
Visual and Studio Arts
- The New Narrative Photography (p. 176), Joel
Sternfeld *Visual and Studio Arts*
- Experiments With Truth: Nonfiction Writing From the
Edges (p. 186), Vijay Seshadri *Writing*
- First-Year Studies: Ecopoetry: Poetry in Relation to
the Living World (p. 179), Marie Howe *Writing*
- Nonfiction Workshop: To Tell the Truth (p. 183),
Suzanne Gardinier *Writing*
- Our World, Other Worlds (p. 180), Myra Goldberg
Writing
- Poetry: What Holds the Unsayable (p. 186), Marie
Howe *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.

Exploring the Universe: Astronomy and Cosmology

Alejandro Satz

Open, Lecture—Year

This yearlong course will provide a broad introduction to our current knowledge of the universe without requiring previous background in college-level science and math. Topics covered will include the history of our understanding of the universe; our current knowledge of the solar system, including the Sun, planets, moons, asteroids, and comets; the nature, life cycle, and properties of stars, as well as neutron stars and black holes; the possibility of extraterrestrial life; our knowledge of distant galaxies; and the description of the universe as a whole, its development from the Big Bang, and the unresolved questions concerning its origin and ultimate fate. Classes will incorporate discussions and some problem-solving activities. The course will also include occasional evening meetings for telescope observations.

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 pre-medical 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, as well as in weekly laboratory meetings. *Permission of the instructor is required. Students are encouraged to have completed one semester of calculus as a prerequisite. It is strongly recommended that students who have not completed a second semester of calculus enroll in Calculus II, as well. Calculus II, or equivalent, is highly recommended in order to take Electromagnetism and Light (Calculus-Based General Physics) in the spring.*

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.*

20th-Century Physics Through Three Pivotal Papers

Merideth Frey

Intermediate, Seminar—Fall

This course takes an in-depth look at three pivotal papers in 20th-century physics pertaining to special relativity and fundamental interpretations of quantum mechanics that transformed and defined our way of thinking in modern science. In this seminar-style class, we will deeply read, dissect, and discuss these three primary sources. In the process, we will together derive the predictions of special relativity; debate the various interpretations of quantum mechanics revolving around the famous Einstein, Podolsky, Rosen (EPR) paradox; and explore experiments meant to test our fundamental understanding of quantum mechanics. *Prerequisites: one year of general physics and one year of calculus.*

Resonance and Its Applications

Merideth Frey

Intermediate, Seminar—Spring

This is a lab-based course designed to teach students critical advanced laboratory skills while exploring the fascinating phenomenon of resonance and its many applications. The course will be broken into three main units: mechanical resonators, electronic resonators, and quantum mechanical resonators. Resonators are physical systems that undergo periodic motion and react quite

dramatically to being driven at particular frequencies (like the opera singer hitting just the right note to break a wine glass). These systems are very common in everyday life, as well as inside many important technological devices. Each unit will explore a particular application of resonance (e.g., building an AM radio receiver for electronic resonance and using our benchtop NMR system to explore quantum mechanical resonance). Although some class time will be spent going over the relevant theory, the majority of the class time will be spent designing and doing experiments using advanced lab equipment, analyzing data using Jupyter (iPython) notebooks, and reporting the results using LaTeX. For conference work, students are encouraged to develop their own experimental question, design their own experiment to answer that question, do the experiment, analyze the data, and present their findings at the Science and Mathematics Poster Session.

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 and weekly laboratory meetings will incorporate technology-based, exploratory, and problem-solving activities. *Students are encouraged to have completed Classical Mechanics, or equivalent, along with Calculus II, or equivalent.*

Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus)

Alejandro Satz

Intermediate, Seminar—Spring

This course covers electromagnetism and optics, as well as selected topics in modern physics. 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, and problem-solving activities. In addition, the class will meet

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weekly to conduct laboratory work. *Calculus is not a requirement for this course. Students should have had at least one semester of physics (mechanics).*

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

Spectroscopy and Chemical Structure

Determination (p. 23), Colin D. Abernethy
Chemistry

Computer Organization (p. 28), Michael Siff
Computer Science

Quantum Computing (p. 28), James Marshall
Computer Science

An Introduction to Statistical Methods and
Analysis (p. 100), Daniel King *Mathematics*

Calculus I: The Study of Motion and Change (p. 101),
Philip Ording *Mathematics*

Calculus II: Further Study of Motion and
Change (p. 102), Philip Ording *Mathematics*

First-Year Studies: The Way Things Go (p. 169), John
O'Connor *Visual and Studio Arts*

First-Year Studies: Ecopoetry: Poetry in Relation to
the Living World (p. 179), 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.

How Things Talk (p. 5), Aurora Donzelli *Anthropology*
Language and Capitalism (p. 7), Aurora Donzelli
Anthropology

Life, Death, and Violence in (Post)Colonial France
and Algeria (p. 6), Robert R. Desjarlais
Anthropology

The Anthropology of Images (p. 5), Robert R.
Desjarlais *Anthropology*

Economics of Environmental Justice: People, Place,
and Power (p. 37), An Li *Economics*

Economics of the Environment and Natural
Resources: Market Failures, Capitalism, and
Solutions (p. 36), An Li *Economics*

Feminist Economics (p. 37), Kim Christensen
Economics

History of Economic Thought and Economic History:
Economic and Legal Foundations (p. 36),
Jamee K. Moudud *Economics*

Intermediate Macroeconomics: Main Street, Wall
Street, and Policies (p. 38), An Li *Economics*

Intermediate Microeconomics: Conflicts,
Coordination, and Institutions (p. 37), An Li
Economics

Introduction to Economic Theory and Policy (p. 36),
Jamee K. Moudud *Economics*

Legal Foundations to Business History: Corporate
Governance, Democracy, and Economic
Transformation (p. 38), Jamee K. Moudud
Economics

Introduction to Property: Cultural and Environmental
Dimensions (p. 40), Charles Zerner
Environmental Studies

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

Introduction to Development Studies: The Political
Ecology of Development (p. 63), Joshua
Muldavin *Geography*

The Geography of Contemporary China: A Political
Ecology of Reform, Global Integration, and Rise
to Superpower (p. 62), Joshua Muldavin
Geography

Class, Race, Gender, Work: Readings in US Labor
History (p. 77), Priscilla Murolo *History*

Liberation: Contemporary Latin America (p. 77),
Margarita Fajardo *History*

Making Latin America (p. 72), Margarita Fajardo
History

The Problem of Empire: A History of Latin
America (p. 75), Margarita Fajardo *History*

First-Year Studies: The Perils of Passion: Ancient
Greek History for Today's Troubled
Times (p. 89), Emily Katz Anhalt *Literature*

An Introduction to Statistical Methods and
Analysis (p. 100), Daniel King *Mathematics*

The Philosophy of Music (p. 105), Martin Goldray
Music

Introduction to Social Theory: Philosophical Tools for
Critical Social Analysis (p. 117), David Peritz
Philosophy

Chaos or Calm: The 2020 Elections (p. 125), Samuel
Abrams *Politics*

Democracy, Diversity, and (In)equality (p. 126),
David Peritz *Politics*

International Politics and Ethnic Conflict (p. 125),
Yekaterina Oziashvili *Politics*

Introduction to International Relations (p. 124),
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Moonshots in Contemporary American
Politics (p. 124), Shayna Strom *Politics*

Changing Places: Sociospatial Dimensions of
Urbanization (p. 151), Shahnaz Rouse *Sociology*

Travel and Tourism: Economies of Pleasure, Profit,
and Power (p. 153), Shahnaz Rouse *Sociology*

The Ideas of Photography (p. 176), Joel Sternfeld
Visual and Studio Arts

The New Narrative Photography (p. 176), Joel
Sternfeld *Visual and Studio Arts*

**First-Year Studies: Ecopoetry: Poetry in Relation to
the Living World** (p. 179), Marie Howe *Writing*

Nonfiction Workshop: To Tell the Truth (p. 183),
Suzanne Gardinier *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 those 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: American Ideologies and American Dreams

Samuel Abrams
Open, FYS—Year

In 1931, historian James T. Adams wrote about the idea of the "American Dream" in his volume, *Epic of America*, and argued that the American dream is one where individuals and communities "...dream of a land in which life should be better and richer and fuller for every man, with opportunity for each according to his ability or achievement...It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable and be recognized by others for what they are, regardless of the

fortuitous circumstances of birth or position." What does it mean to be American today? How about in the past? What are the beliefs and ideas that many Americans hold about the United States and themselves? How have these ideas changed over time? How do these ideas manifest themselves in historical and contemporary politics and discourse? We will explore those questions together and do so with the tools and concepts that come from political science. We will look at basic American politics, the problems of collective decision making, the purposes of government, the formal institutions of national government—Congress, the Supreme Court, the Presidency, and the bureaucracy—congressional and presidential elections, the role of the media, and the mobilization of citizens through political parties and interest groups. Our examination of those institutions and ideas will be interdisciplinary in nature and will present a number of the major general theories underlying the study of American government. This will give us the knowledge of the structure and operation of the institutions of the American political system and how their roles intersect, compete, and complement each other. Additionally, we will become familiar with the actors and the institutions within our federal government and with those institutions affecting our federal government. From this investigation, students will gain an awareness of the role of citizens, interest groups, political parties, and politicians within the American political system. Moreover, students will better understand the role of politics and strategy in the operation and impact of the government. Taken collectively, we will develop the ability to synthesize the material from the course to develop our own opinions regarding the proper role of government in our society. We will be talking about politically charged and often divisive issues, including abortion, immigration, race relations, and homosexuality. This FYS seminar will be an open, nonpartisan forum for discussion and debate. As such, the course will be driven by data, not dogma. We will use a variety of approaches based in logic and evidence to find answers to various puzzles about American policy and will treat this material as social scientists—not ideologues. Comfort with numbers and statistics is expected. This course will have weekly conferences for the first six weeks; biweekly conferences thereafter.

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis

David Peritz

Open, Lecture—Year

How can social order be explained in modern societies that are too large, fluid, and complex to rely on tradition or self-conscious political regulation alone? Social theory is a distinctly modern tradition of discourse centered on answering this question and focused on a series of theorists and texts whose works gave rise to the modern social sciences, overlap with some of the most influential modern philosophy, and provide powerful tools for critical understanding of contemporary social life. The theorists whose works form the backbone of this course explore the sources of social order in structures, many of which work “behind the backs” of the awareness and intentions of those whose interaction they integrate and regulate. The market economy, the legal and administrative state, the firm and the professions, highly differentiated political and civil cultures, racial and gender order, a variety of disciplinary techniques inscribed in diverse mundane practices—one by one, these theorists labored to unmask the often-hidden sources of social order in the modern world. Moreover, this understanding of social order has evolved side-by-side with evaluations that run the gamut, from those that view Western modernity as achieving the apex of human freedom and individuality to those that see it as insinuating a uniquely thorough and invidious system of domination. This class will introduce many of the foundational texts and authors in social theory, the social sciences, and social philosophy—including Thomas Hobbes, Adam Smith, Alexis de Tocqueville, John Stuart Mill, Karl Marx, Emile Durkheim, Max Weber, Sigmund Freud, Michel Foucault, and Jürgen Habermas. In this way, we will also cover various schools of social explanation, including: Marxism, structuralism, poststructuralism, and (in group conferences) critical race theory, postcolonial studies, and feminism. The thread connecting these disparate authors and approaches will be the issue of the worth or legitimacy of Western modernity, the historical process that produced capitalism, representative democracy, religious pluralism, the modern sciences, ethical individualism, secularism, fascism, communism, new forms of racism and sexism, and many “new social movements.” Which of the institutions and practices that structured the process of modernization are worth defending or reforming? Which should be rejected outright? Or should we reject them all and embrace a new,

postmodern social epoch? In addressing these, we will grapple both with classical texts and with the contemporary implications of different approaches to social analysis.

Introduction to International Relations

Yekaterina Oziashvili

Open, Lecture—Fall

War made the state, and the state made war.

—Charles Tilly

This course will take a critical approach to the study of international relations. First, we will study the main theories (e.g., realism, liberalism, constructivism, Marxism), concepts (e.g., the state, anarchy, sovereignty, balance of power, dependency, hegemony, world order), and levels of analysis (systemic, state, organizational, and individual) in the field. Then we will apply those various theoretical approaches and levels of analysis to current international conflicts and crises in order to better understand the many ongoing debates about war and peace, humanitarian interventions, international institutions, and the international political economy. Some of the questions that we will explore include: Why do states go to war? Why do some humanitarian interventions succeed while others fail or simply never materialize? Why are some regions and states rich while others are poor, and how do these inequalities shape international relations? How do international organizations help to reinforce or moderate existing interstate political and economic inequalities?

Moonshots in Contemporary American Politics

Shayna Strom

Open, Seminar—Fall

While recently it may feel like American government never accomplishes much at all, particularly at the federal level, sweeping change does happen—either seemingly at once or over a period of time. This course will look at a range of circumstances when advocates across the political spectrum have pushed ambitious agendas over the last few decades and at various levels of government. We will attempt to draw some conclusions about the factors that might make ambitious agendas succeed, including querying whether those factors are distinct in meaningful ways from the factors that make less ambitious agendas succeed. The course will also attempt to explore differences and similarities in the ways that conservatives and liberals have

approached pursuing such agendas. The class will begin with an overview of some theoretical literature about agenda-setting in politics and the role of advocacy work and will continue with applied case studies. *While this course is open, prior background in American politics and history is preferable.*

African Politics

Elke Zuern

Open, Seminar—Fall

This course offers a comprehensive introduction to African politics, challenging common assumptions and misunderstandings of the continent. We will investigate persistent political institutions, as well as mechanisms of political and economic change. Key questions include: How are postcolonial African states distinctive from other postcolonial states? How do the politics of patronage, prevalent in many African states and societies, affect processes of political and economic change such as democratization and the implementation of structural adjustment and poverty alleviation programs? What role have external influences, from colonialism to current forms of European and North American influence, played on the continent? What impact has China's rising role (alongside other Asian states) had? What choices and trade-offs have Africa's postcolonial leaders and citizens faced? This course will not investigate the experiences of all African states but will address these questions by drawing upon the experiences of a few countries: Ghana, Nigeria, Kenya, and South Africa. The course will begin with an in-depth analysis of the colonial experience, decolonization, and the legacy of colonialism. We will then move on to address key questions regarding postcolonial governance, concerning: the nature of the postcolonial African state, the role of violence in governance, the nature of popular demands for democracy, and popular rebellion and elite resistance. The final section will build upon the first two by investigating approaches to, and ideals of, economic development—including structural reforms, aid, trade, debt, private investment, and social programs—to unearth the contradictions and promises of those processes.

Chaos or Calm: The 2020 Elections

Samuel Abrams

Open, Seminar—Spring

In the midst of a seemingly polarized and anxious American polity, the 2020 election cycle will be a referendum on both President Trump and the 116th Congress. This course will attempt to contextualize the current state of social and political affairs in the

United States and examine why so many Americans feel disillusioned about the economic and political scene. Many believe that the country is headed in the wrong direction. They see an economy that is not improving, a social and political world that is deeply divided and full of anger, and endless fighting about numerous topics, including gun control, immigration, the environment, and global engagement. These concerns will all have a potent impact on the outcome of the 2020 elections. This course will examine these current sentiments as the backdrop for understanding the 2020 electoral cycle. We will focus on what political science can tell us about electoral politics, with the electoral process itself being one of the most fundamental aspects of American democracy: allowing citizens to choose their representatives, from local county boards to the occupant of the White House. Accordingly, we will examine present and past research on numerous questions relating to elections, such as: Who votes and participates, how, and why? How does income, religion, race, and geographic region play into electoral behavior? What about institutions—such as electoral rules, various debates and the Electoral College? What about the role of mass media and social media platforms? What about the art of persuasion; that is, do campaigns matter or is it simply the economy? These are a sampling the puzzles that we will tackle. And while the course will certainly spend a considerable amount of time looking at the presidency, we will also focus on congressional races and local races, as well.

International Politics and Ethnic Conflict

Yekaterina Oziashvili

Open, Seminar—Spring

Writing about the democratic transitions and ethnic conflicts that followed the breakup of the Soviet Union in 1991, Holocaust survivor and writer Elie Wiesel pessimistically declared in his 2002 novel, *The Judges*, that “the malevolent ghosts of hatred are resurgent with a fury and a boldness that are as astounding as they are nauseating: ethnic conflicts, religious riots, anti-Semitic incidents here, there, and everywhere. What is wrong with these morally degenerate people that they abuse their freedom, so recently won?” Although written from a perspective of moral outrage, one would be hard-pressed to find a quote that more accurately illuminates both the sense of severity associated with ethnic conflict, broadly defined, and the absolute lack of understanding of its causes. Indeed, the end of the Cold War was seen by many conservative and liberal thinkers as “the end of history” and the beginning of

a steady march toward global political stability and peace. Yet, despite an explosion in the number of electoral democracies, the frequency and intensity of bloody and brutal scenes of ethnic violence seemed to belie all expectations. The proliferation of such violence over the last 30 years has thus caused many scholars and policymakers to more critically examine their assumptions about the sources and potential solutions to the issue of ethnic conflict as an international problem. Despite significant evidence to the contrary, commentators like Wiesel—and even many politicians—still frequently attribute the sources of such strife to the existence of “morally degenerate people,” ethnic diversity, or the history of animosity between various ethnic communities. Looking at the problem from a more holistic perspective—which engages with the economic, cultural, and political motivations underlying ethnic conflict—this course will challenge these commonly-held assumptions about the cause of ethnic violence and explore some possible solutions for preventing further conflicts or resolving existing ones. We will devote special attention to the relationship/s between democratization and ethnic conflict, because democracy promotion is one of the key foreign policy goals embraced (at least rhetorically) by many democratic states, including the United States. Some of the questions that this course will address include: What are the main sources behind political conflicts deemed “ethnic”? What is the role of the international community in managing ethnic conflicts? What is the effect of democratization on territorial integrity and political conflict between ethnically divided communities? What constitutional designs, state structures, and electoral systems are most compatible with ethnically divided societies? What is the role of humanitarian interventions, and are they successful?

Intervention and Justice

Elke Zuern

Open, Seminar—Spring

What are the appropriate responses to widespread human-rights violations in another country? Are there cases in which military humanitarian intervention is warranted? If so, who should intervene? What else can be done short of military intervention? Once the violence has subsided, what actions should the international community take to support peace and justice? This course will explore critical ethical and legal questions. We will consider key cases of both intervention and nonintervention over the last three decades, from Rwanda to Libya, and consider a range of responses to those actions.

Finally, we will evaluate different pathways to pursuing truth, justice, and reconciliation in the aftermath of gross violations of human rights. Cases include the International Criminal Tribunal and domestic courts established in Rwanda after the genocide, South Africa’s pioneering Truth and Reconciliation Commission, and the ongoing work of the International Criminal Court.

Democracy, Diversity, and (In)equality

David Peritz

Sophomore and above, Seminar—Year

Modern democracy, as defended by its most progressive advocates, promised to resurrect an ancient form of popular self-rule on a newly inclusive and egalitarian foundation. At certain points in recent history, it has seemed credible to believe that the “moral arc of the universe bends toward justice”—i.e., that the long-term trend of modern political life moved in the direction of democratic polities that treated all members with equal concern and respect; realized genuine fair equality of opportunity for all; limited social inequality so as to render it compatible with political equality; and repaired historical injustices like those rooted in race, gender, sexuality, and class. Since the beginning of the current century, however, this claim has appeared far less credible. Instead, modern politics appears increasingly less equal, inclusive, just, and democratic. 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 technology, and new political conditions. On the other, the hitherto dominant (understood variously in racial, ethnic, national, gender, and/or religious terms) appear increasingly unwilling to surrender their privileges in the name of social justice, diversity, or inclusion—even while democratic societies are increasingly diverse as a result of immigration and demographic shifts and their citizens less willing to “forget” their many differences to melt into a dominant national culture. These two trends are far from unrelated: The failure to preserve fair distributions of income, wealth and opportunity contribute to the rise of nationalism and reactionary populism, while the fracturing of common civic identities undermines the resources of commonality and solidarity needed to resist the concentration of wealth and power in ever-smaller elite circles. These developments raise some basic questions: Is 21st-century democracy increasingly an instrument of unjust politics, impotent in the face of the social changes that globalization and galloping

technological change produce, and perhaps simply 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.

Scholars at Risk: The Politics and Practice of Human-Rights Advocacy

Janet Reilly

Sophomore and above, Seminar—Fall

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. Every day, throughout the world, scholars, teachers, and students are threatened, imprisoned, and killed as part of targeted attacks on higher education individuals and institutions. Scholars At Risk (SAR) is a nongovernmental organization (NGO) 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. This may take the form of an online social media campaign [creating Twitter, Facebook, and Instagram accounts to monitor developments related to the case and disseminate information], authoring articles for campus and local media, organizing on-campus panel and speaker events to raise awareness, fundraising, creating documentary shorts or other art forms about the case, and lobbying local, state, and federal elected officials. Students will gain practical experience working on a

real-world case with a reputable NGO, analyzing human-rights situations, and authoring advocacy reports.

Rising Autocrats and Democracy in Decline?

Elke Zuern

Intermediate, Seminar—Fall

At the end of the Cold War, many Western writers wrote triumphantly about the global victory of democracy and capitalism. Today, we are bombarded with news stories of autocrats, both at home and abroad, undermining democracy. We hear that democracy is dying while markets and inequality reach new heights. This seminar will address the connections between liberal democracy and market capitalism as they have reinforced and contradicted one another. We will explore the role of social movements in bringing about change and the alternative ideals they have offered. To understand the challenges that individual states face, we begin with the wave of democratization from the late 1980s and consider the ways in which economic conditions contributed to pressure for change and economic policy limited possible outcomes. We will also consider Latin American and African state experiments with social democracy and redistributing wealth. The class will study the interaction between democracy and the market to focus on the last decade in the United States and globally and to ask: Is democracy in decline? We will investigate how populist leaders and extreme income inequality threaten ideals of democracy. We also explore the role of recent popular uprisings, from Occupy and the Arab Spring in 2011 to Algeria and Sudan in 2019. The class will consider the role of social media in propelling protest and the rise of surveillance capitalism in tracking our movements. As we evaluate the present, we will consider a range of popular responses to these challenges, as well as alternative frameworks for the future.

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

How Things Talk (p. 5), Aurora Donzelli *Anthropology*
Language and Capitalism (p. 7), Aurora Donzelli

Anthropology

Economics of Environmental Justice: People, Place, and Power (p. 37), An Li *Economics*

Economics of the Environment and Natural Resources: Market Failures, Capitalism, and Solutions (p. 36), An Li *Economics*

History of Economic Thought and Economic History: Economic and Legal Foundations (p. 36), Jamee K. Moudud *Economics*

Intermediate Macroeconomics: Main Street, Wall Street, and Policies (p. 38), An Li *Economics*

Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 37), An Li *Economics*

Introduction to Economic Theory and Policy (p. 36), Jamee K. Moudud *Economics*

Legal Foundations to Business History: Corporate Governance, Democracy, and Economic Transformation (p. 38), Jamee K. Moudud *Economics*

Introduction to Property: Cultural and Environmental Dimensions (p. 40), Charles Zerner *Environmental Studies*

Intermediate French I (Section I): French Identities (p. 58), Eric Leveau *French*

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

Introduction to Development Studies: The Political Ecology of Development (p. 63), Joshua Muldavin *Geography*

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 62), Joshua Muldavin *Geography*

Beginning Greek (p. 66), Emily Katz Anhalt *Greek (Ancient)*

Democracy and Emotions in Postwar Germany (p. 78), Philipp Nielsen *History*

History and Memory on Screen: The Third Reich in Film, From *The Great Dictator* to *Inglorious Basterds* (p. 76), Philipp Nielsen *History*

International Law (p. 70), Mark R. Shulman *History*

Liberation: Contemporary Latin America (p. 77), Margarita Fajardo *History*

Making Latin America (p. 72), Margarita Fajardo *History*

Postwar: Europe on the Move (p. 70), Philipp Nielsen *History*

Public Stories, Private Lives: Theories and Methods of Oral History (p. 78), Mary Dillard *History*

The Problem of Empire: A History of Latin America (p. 75), Margarita Fajardo *History*

The Third Reich: Its History and Its Images (p. 69), Philipp Nielsen *History*

Advanced Italian: Fascism, World War II, and the Resistance in 20th-Century Italian Narrative and Cinema (p. 83), Tristana Rorandelli *Italian*

First-Year Studies: The Perils of Passion: Ancient Greek History for Today's Troubled Times (p. 89), Emily Katz Anhalt *Literature*

Slavery: A Literary History (p. 97), William Shullenberger *Literature*

An Introduction to Statistical Methods and Analysis (p. 100), Daniel King *Mathematics*

Ancient Philosophy (Aristotle) (p. 119), Michael Davis *Philosophy*

Greek Tragedy: Electras (p. 118), Michael Davis *Philosophy*

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 117), David Peritz *Philosophy*

International Perspectives of Psychology (p. 129), Christopher Hoffman *Psychology*

First-Year Studies: From Schools to Prisons: Inequality and Social Policy in the United States (p. 141), Luisa Laura Heredia *Public Policy*

The American Welfare State (p. 142), Luisa Laura Heredia *Public Policy*

The Politics of "Illegality," Surveillance, and Protest (p. 142), Luisa Laura Heredia *Public Policy*

Beginning Russian (p. 148), Melissa Frazier *Russian*

Changing Places: Sociospatial Dimensions of Urbanization (p. 151), Shahnaz Rouse *Sociology*

Detention, Deportation, Dispossession: From Incarceration to Displacement (p. 151), Parthiban Muniandy *Sociology*

Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 153), Shahnaz Rouse *Sociology*

The Ideas of Photography (p. 176), Joel Sternfeld *Visual and Studio Arts*

The New Narrative Photography (p. 176), Joel Sternfeld *Visual and Studio Arts*

First-Year Studies: Ecopoetry: Poetry in Relation to the Living World (p. 179), Marie Howe *Writing*

First-Year Studies: Writing and the Racial Imaginary (p. 178), Rattawut Lapcharoensap *Writing*

Nonfiction Workshop: To Tell the Truth (p. 183), Suzanne Gardinier *Writing*

Our World, Other Worlds (p. 180), Myra Goldberg *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 alumni 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: Culture in Mind

Deanna Barenboim

Open, FYS—Year

In this FYS seminar, we will keep culture in mind as we explore the diversity of human behavior and experience across the globe. We will pay close attention to how culture influences psychological processes such as cognition, perception, and emotion, as well as people's sense of self and their relations to the social world. Through our readings and discussions on the connections between culture and mind across the life course, we will ask questions such as the following: How does an Inuit child come to learn the beliefs and values that structure adult social life on a Canadian island? Is the experience of grief or anger universal or distinct in different societies? Why do some people experience cultural syndromes such as *nervios* or *susto* and others anxiety or depression? How does immigration influence Latinx adolescents' identity? Adopting an interdisciplinary approach, our course material will draw from cultural psychology, human development, and psychological anthropology and will include peer-reviewed journal articles, books, and films that address core issues in a range of geographic and sociocultural contexts. Students will conduct a yearlong conference project related to the central topics of our course.

International Perspectives of Psychology

Christopher Hoffman

Open, Lecture—Fall

What does psychology look like outside of the United States? How does psychology operate across multiple cultures? In this course, we will attempt to answer these questions as we explore multiple international perspectives of psychology. First, we will begin with an examination of the history of psychology as a field. Next, we will grapple with arguments for and against international psychology. Our course will explore the development of psychology in multiple parts of the world. Our readings will focus on tracing the roots of specific schools of psychology, such as liberation psychology and South African psychology, and examining case studies in India, Aotearoa/New Zealand, the former Soviet Union, and El Salvador. Readings may include perspectives from theorists such as Martin-Baro (liberation psychology), Sunil Bhatia (decolonizing

psychology), Frantz Fanon (postcolonial theory and psychology), and Lev Vygotsky (cultural-historical psychology). Lastly, we will explore the role of international organizations and mental health, such as the WHO and the UN. In conference work, students will be encouraged to explore international perspectives of psychology beyond the examples discussed in class. This course is open to students interested in psychology, mental health, international relations, politics, regional studies, and anthropology.

Sleep and Health

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 a powerful piece of the human experience that is often marginalized in contemporary culture. This 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 a 24-hour culture, and the 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 an examination of cultures with exceptionally high levels of well-being. This class will meet for one lecture section and one group conference/seminar section per week. Weekly lectures will focus on the foundations of sleep. Weekly group conference sections will go

more deeply into lecture material and specific areas of interest. Registered students will choose one group conference section to attend each week, based on their interests. Three group conference sections will be offered: Sleep Routine and Sleep Environment, Developmental Sleep Patterns and Sleep Disorders, and Dreams. 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. Course requirements include a multiple-choice and short-answer midterm exam and a final essay exam. Weekly discussion posts will be due prior to each week's group conference section. During the semester, students will record observations of their sleep over two 10-day assessment periods. Each conference group will be responsible for: a literature review and brief informational summary/presentation of their topic; developing a sleep strategy based on their topic, literature review, and initial sleep observations; a poster presentation of their work at the Fall SciMath poster symposium; and a final presentation of their work in class. Group conference projects will consider topics such as 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. *This lecture is a super lecture and may enroll up to 60 students.*

"Sex Is Not a Natural Act": Social Science Explorations of Human Sexuality

Linwood J. Lewis

Open, Lecture—Spring

When is sex NOT a natural act? Every time a human engages in sexual activity. In sex, what is done by whom, with whom, where, when, why, and with what has very little to do with biology. Human sexuality poses a significant challenge in theory. The study of its disparate elements [biological, social, and individual/psychological] is inherently an

interdisciplinary undertaking: From anthropologists to zoologists, all add something to our understanding of sexual behaviors and meanings. In this class, we will study sexualities in social contexts across the lifespan, from infancy to old age. Within each period, we will examine biological, social, and psychological factors that inform the experience of sexuality for individuals. We will also examine broader aspects of sexuality, including sexual health and sexual abuse. Conference projects may range from empirical research to a bibliographic research project. Service learning may also be supported in this class. *A background in social sciences is recommended.*

Who am I? Clinical Perspectives on Psychology of the Self

David Sivesind

Open, Lecture—Spring

"I don't feel like myself anymore." "Things are different with me." "I think I lost myself." "That's just who I am." "I think I found myself." What do any of us mean when we say our "self"? What is the self? Multiple perspectives on this topic have emerged in the literature of psychology, psychotherapy, and beyond. Self-concept, self-esteem, self-worth, real-self, false-self, self-control, self-estrangement, among other terms and concepts will be considered here. And what of the loss of self, as noted by the above statement? What was lost? (Has something been lost?) Is the person's brain different? Is that where the self is? The person notes that "things" are different. Perhaps that's some change with relation to the environment or some new development in emotion, habits, or perhaps relationships? Is "the self" a stable concept? We will consider both clinical cases regarding perceived loss of self, as well as cases from neuroscience where some authors have perceived a change in a person's concept of "self." We will consider readings that stem from a primarily Western, individuality oriented, self perspective, as well as non-Western and other challenges to these notions of self. While this is an open lecture course, students will be expected to engage actively in discussions as part of every topic. We will consider writings from a variety of perspectives: Heinz Kohut, Donald Winnicott, Karen Horney, Martin Seligman, Joseph Ledoux, Oliver Sacks, and others. *This lecture is a super lecture and may enroll up to 60 students.*

Virtually Yours: Relating and Reality in the Digital Age

Meghan Jablonski

Open, Seminar—Year

This 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 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, as well as bullying, revenge, trolling, and potential barriers to empathy that emerge 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 those 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 (ECC) free from digital devices) and in-class activities related to weekly topics (e.g., comparing experiences by 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. Optional weekly fieldwork is available and encouraged for any interested students.

Virtually Yours Radio

Meghan Jablonski

Intermediate—Year

Virtually Yours Radio is a weekly talk show that explores themes of relating and reality in the digital age. Through background research, interviews, and original segments, students go more deeply into topics discussed in class and continue the conversation beyond the classroom. Topics include navigating social media, finding community in digital spaces, dating through apps and IRL, and experiences across cultures and generations. *This is a 4-credit course. Registration is through permission by the instructor. One semester of Virtually Yours: Relating and Reality in the Digital Age (or a related course) is required.*

Virtually Yours: Wartburg Tablet Program

Meghan Jablonski

Intermediate, Fieldwork—Year

Using digital tablets, students will help residents in dementia and Alzheimer's care create personalized tablet programs (e.g., including apps for relaxation, connecting with meaningful music and photos), helping residents to connect with important memories and important relationships throughout

their lives. Students will be responsible for working with residents, staff, and family (if and when available) to develop personally meaningful tablet programs, to help residents access the programs, and to write up a protocol to be shared with future caregivers and family members for continued use. The course requires a time commitment of two hours per week on site, plus 15-20 minutes of travel time, and a weekly 45-minute group conference meeting on campus. *This is a 4-credit course. Registration is through permission by the instructor. Open to students who have previously completed at least one semester of, or are currently enrolled in, Virtually Yours: Relating and Reality in the Digital Age (or a related course).*

Introduction to Social Psychology

Gina Philogene

Open, Seminar—Year

This course introduces students to the key ideas of social psychology. We will examine the social dimensions underlying the cognitive existence of individuals by examining some theories, methodologies, and key findings of social psychology. We will look at human relations at various levels, with a primary focus on the tension between the individual and society. For this purpose, we will compare different theoretical (cognitive, interpersonal, and cultural) perspectives. During the first semester, the course will investigate the role of unconscious processes in our interpretations and explanations of the social world, emphasizing in particular our mistakes in judgment and our misperceptions of causation. The individual as a social cognizer will be explored further to see how we derive interpretations for our own behavior in comparison to those attributed to others' behavior. In the second semester, we will focus on the contextualization of these different processes in order to analyze the defining characteristics of groups and the extent to which we are, indeed, shaped by our groups.

Parents and Peers in Children's Lives

Carl Barenboim

Open, Seminar—Fall

In this course, we will study the psychological growth of the child from birth through adolescence, focusing especially on the social lives of children. We will begin by reading about some of the major theories that have shaped our thinking concerning children, including psychoanalytic (Freud and Erikson), behaviorist (Skinner), and cognitive-

developmental (Piaget). And we will apply those theories to the “real world” of children’s lives, examining the key issues of parent-child relations and children’s friendships. Our study of parent-child relations will include the question of what makes a “good” parent (known as “parenting styles”), as well as the effects of divorce, single parenting, and stepparenting on the subsequent development of children. Our investigation of children’s friendships will include the exploration of its key functions for children’s psychological well-being, the difficulties for children without friends, and the power of the peer group to shape a child’s sense of self. Conference work may include direct experience with children, including fieldwork at the Early Childhood Center or other venues.

Mindfulness: Neuroscientific and Psychological Perspectives

Elizabeth Johnston

Open, Seminar—Fall

Mindfulness can be described as nonjudgmental attention to experiences in the present moment. For thousands of years, mindfulness has been cultivated through the practice of meditation. More recently, developments in neuroimaging technologies have allowed scientists to explore the brain changes that result from the pursuit of this ancient practice, laying the foundations of the new field of contemplative neuroscience. Study of the neurology of mindfulness meditation provides a useful lens for study of the brain in general, because so many aspects of psychological functioning are affected by the practice. Some of the topics that we will address are attention, perception, emotion and its regulation, mental imaging, habit, and consciousness. This is a good course for those interested in scientific study of the mind.

The Social Brain

Alison Jane Martingano

Open, Seminar—Fall

It can be difficult to grasp how a physical mass of neurons can be responsible for our idiosyncratic thoughts, feelings, and human relationships. This mystery has generated much folk wisdom about neuroscience, some of which is in line with current research but much of which is false. This course will address what we know about the human brain, what we can reasonably infer, and what we are yet to discover. Although far from being completely understood, neuroscience has begun illuminating the neural networks underlying complex human behaviors such as learning, decision-making,

conformity, and prejudice. Moreover, psychologists’ understanding of the reciprocal relationship between brain and behavior is expanding. This course will also emphasize how our choices and social experiences can physically alter the brain. Students will be encouraged to engage critically with this research, both appreciating its rigor and understanding its limitations.

Environmental Psychology: An Exploration of Space and Place

Magdalena Ornstein-Sloan

Open, Seminar—Fall

This course explores human-environment interactions and the relationships among natural, social, and built environments in shaping us as individuals. We will critically explore human interactions from the body, the home, and the local to the globalized world, with a return to the individual experience of our physical and social environments. As a survey course, we will cover myriad topics that may include informal family caregiving, urban/rural/suburban relationships, gentrification, urban planning, environmental sustainability, globalization, social justice, and varying conceptualizations and experiences of “home” based on gender, race, class, and age and for people with disabilities. As a discussion-based seminar, topics will ultimately be driven by student interest. Films and a field trip will be incorporated.

Public Health Psychology

Magdalena Ornstein-Sloan

Open, Seminar—Fall

This course will address the intersection of public health and psychology—an approach that has the potential to positively impact health experiences and outcomes, although the disciplines are not often considered together. Because health is determined by the interaction of myriad complex factors—including biology, lifestyle, environmental factors, and social and political conditions—multidisciplinary approaches are needed to address our most pressing public-health problems. Community psychology is particularly interested in social change, activism, reducing oppression, and empowerment, while public health focuses on assessing prevalence and incidence, as well as identifying risk and protective factors and changing individual health behaviors. Our approach will look at health and community psychology, in combination with public health, to explore various perspectives and interventions related to current health and social problems. The two disciplines vary

in their approaches to interventions, with individualistic approaches on the one hand and population level on the other. Students will be invited to explore issues related to personal health and illness, as well as population level approaches to health promotion, in order to identify macro-level structures and individual-level barriers to achieving health equity. Topics of inquiry will be led by student interest and will include: environmental, occupational, and behavioral health; housing and displacement; aging; physical and cognitive disabilities; and food and health.

Remedies to Epidemics: Understanding Substances That Can Heal or Harm

David Sivesind

Open, Seminar—Fall

From the 1990s through the early 2000s, the Joint Commission, which accredits and certifies nearly 21,000 health practices, promoted in its standards the increased visibility of pain, once written as “Pain is assessed in all patients.” Many health care organizations took up this recommendation, even promoting pain as the “Fifth Vital Sign.” With respect to what has been described as an opioid epidemic since that period, many have described this effort as an example of best intentions gone awry. The credentialing organization’s own recently published material described it as “A good idea (make pain visible) had gone astray.” Psychoactive substance use has been part of our oral and written record with regard to medicine, ecstatic spiritualism, and addiction in perhaps every culture other than the Inuit of the Arctic (where such plants did not grow): the soma drink of the Hindus, the peyote of the Southwest Americas, the nepenthe of the Greeks, to name a few. Recent years have seen the resurgence of interest, considered by some to be epidemics of recreational abuse and to others a potential to be tapped for medicine: marijuana, LSC, psilocybin, opioids...the list goes on. This course is a multidisciplinary overview of addiction, with special consideration for those drugs that may both help and harm and are, therefore, under great scrutiny by society. Explanations for addiction—spiritual, emotional, biological—have spanned the ages and remain controversial today. This course will explore the study of addiction from historical roots to contemporary theory. Competing theories of substance abuse/addiction will be examined, with a focus on the individual and with regard to cultural and societal concerns. This course presents a framework for understanding models of substance use and addiction, including neuropsychological

advances, with a critical review of the evidence and controversies regarding each. Readings will include literature from psychology, public policy, medicine, the arts, ethics, and the press.

Immigration and Identity

Deanna Barenboim

Open, Seminar—Spring

This course asks how contemporary immigration shapes individual and collective identity across the life course. Adopting an interdisciplinary approach that bridges cross-cultural psychology, human development, and psychological anthropology, we will ask how people’s movement across borders and boundaries transforms their senses of self, as well as their interpersonal relations and connections to community. We will analyze how the experience of immigration is affected by the particular intersections of racial, ethnic, class, gender, generational, and other boundaries that immigrants cross. For example, how do undocumented youth navigate the constraints imposed by “illegalized” identities, and how do they come to construct new self-perceptions? How might immigrants acculturate or adapt to new environments, and how does the process of moving from home or living “in-between” two or more places impact mental health? Through our close readings and seminar discussions on this topic, we seek to understand how different forms of power—implemented across realms that include state-sponsored surveillance and immigration enforcement, language and educational policy, health and social services—shape and constrain immigrants’ understanding of their place in the world and their experience of exclusion and belonging. In our exploration of identity, we will attend to the ways in which immigrants are left out of national narratives, as well as the ways in which people who move across borders draw on cultural resources to create spaces and practices of connection, protection, and continuity despite the disruptive effects of immigration.

Communities in Context: Community Psychology From New York City to Yonkers

Christopher Hoffman

Open, Seminar—Spring

The master’s tools will never dismantle the master’s house. —Audre Lorde

What roles can psychology play within multiple communities? How can psychology commit to challenging inequalities within communities in New

York? In this course, we will explore community psychology through a localized lens, focusing on communities within New York City and Yonkers. Our readings will draw from a wide range of disciplines, including environmental psychology, critical social psychology, history, sociology, community psychology, and literature. We will begin by examining the history of psychology's interactions with marginalized communities and the influence that movements (such as the Civil Rights Movement, Labor Movement, and community organizing around AIDS and health care) have had on the field of psychology. We will read the works of DuBois, Kenneth and Mamie Clark, James Baldwin, Emma Goldman, Audre Lorde, Martin Duberman, and others to inform our discussions. Next, our course will explore specific case studies within New York City and Yonkers, including shining a critical light onto education, policing, health care, immigration, housing, and public space. Our discussions may be informed by multiple guest speakers, organizing around social justice issues within Westchester County and New York City. Lastly, our course will critically reflect on Sarah Lawrence College as a community and its contributions to psychology and influence within Yonkers. This course is open to students interested in how issues of inequality and power play out in New York City and Yonkers. Conference projects may include community-based research, archival work, and work with Community Partnerships. Former ISY students are also encouraged.

Bonding to Wellbeing: How Early Attachment Bonds Shape Well-being Throughout Life

Meghan Jablonski

Open, Seminar—Spring

Attachment theory has become a widely accepted foundation of understanding early human development. Pioneered by John Bowlby, attachment theory emphasizes the role of infant and early childhood bonds with caregivers, usually parents, on social and emotional development. As study of attachment theory has advanced, interest in human bonding throughout adolescence and adulthood has increased. No longer confined to attachments established during infancy and early childhood, understanding how important relationships shape us during adolescence, adulthood, and older adulthood are growing areas of interest. Emerging studies of attachment in neuropsychological development, adoption, queer families, spiritual identification, social affiliation, and parenting give us new insights into how the fulfillment or deprivation of important

relationships throughout life impact development and well-being. This course explores the historical and cross-theoretical roots of attachment theory, follows advances and refinements in attachment theory and research, and looks at attachment beyond childhood through adolescence, adulthood, and older adulthood. Readings include classical attachment theory, as well as contemporary attachment research, developmental psychopathology, feminist critique, identity theory, social psychology, neuropsychology, object relations, and psychoanalytic literature. Film and relevant case studies will be included for reflection and class discussion. Students will be required to complete weekly fieldwork placements in the Early Childhood Center (ECC). Students will work closely with classroom teachers one hour per week and will become part of the class (as advised and supervised by classroom teachers) while maintaining weekly observation logs relevant to seminar objectives and conference work. Conference will include observations from the ECC (child or child-parent observations). Conference work may also include observations from other settings where the students may be completing fieldwork, such as youth/adolescent programs or the Wartburg Center for Senior Living.

Principles of Psychology

Elizabeth Johnston

Open, Seminar—Spring

When William James published *The Principles of Psychology* in 1890, he described it scathingly as a "loathsome, distended, tumefied, bloated, dropsical mass" that proved that he was an incompetent and that psychology was not a science. Over 100 years later, *Principles* is one of the most quoted and influential psychological texts. In it, James set out his views on a range of subjects that continue to capture the interest of contemporary psychologists and neuroscientists, such as attention, memory, the senses, the self, consciousness, habit, time perception, and emotion. We will read some of James's writings in conjunction with contemporary texts that draw inspiration from his work and discuss them in light of current neuroscientific studies of the brain, mind, and body.

The Psychological Impact of Art

Alison Jane Martingano

Open, Seminar—Spring

That's one of the great things about music. You can sing a song to 85,000 people, and they'll sing it back for 85,000 different reasons. —Dave Grohl.

The expressive arts bridge the gap between personal and collective experiences. Music, dance, literature, sculpture, and other creative pursuits allow artists a personal venue for intimate expression; but their products also have influence on thousands of others. Art evokes emotions, changes opinions, forges identities, and can be an anthem for social change. This class will explore how engagement with the arts influences who we are and how we relate to others. We will discuss the relative importance of the process of making art, versus the product itself, for personal growth and fostering social change. Although often thought of as a uniquely personal relationship, psychologists' understanding of how the arts affect social, cognitive, and affective human behavior is expanding. In this class, students will be encouraged to engage critically with this psychological research and appreciate the difficulties associated with quantifying the impact of the arts.

Food Environments, Health, and Social Justice

Magdalena Ornstein-Sloan

Open, Seminar—Spring

With obesity and diabetes rising at alarming rates and a 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 in cities. Students will use photography and video to examine the availability of food in the neighborhoods where they live, review media related to the course themes, and use a time/space food diary to participate in a SNAP Challenge (eating on a food stamp budget), while reflecting on the ways that 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.

Human Legacy

Gina Philogene

Open, Seminar—Spring

Our "human legacy" is the result of a long journey. Considering our physiological, psychological, and social changes over time, these evolutionary transformations point to the fundamentally social nature of our human history. We have always had an incessant need to articulate common systems and points of reference in order to make sense of our world. Such common understanding of social reality requires the elaboration of representations around which groups form. These representations are social and serve the purpose of structuring our relations with one another and validating our common reality. In so doing, our social reality is constructed and social identities are created. Against this background, we will explore in this course how we, as humans, have been driven to develop into what we are today. To help us understand the constructive, dynamic, and social nature of our evolution, we will revisit one of the more obscure books in social psychology, *The Human Legacy*, written by Leon Festinger—one of the most famous social psychologists of the 20th century. This book analyzes some of the crucial elements of our evolution that have permitted the steady and continuous progress in our history. Key questions addressed in this book are more than relevant for our time, including the development of technology and its relation to religion, the implications of sedentary living, the production of food, and the human race's self-destructive propensity for warfare.

Global Child Development

Kim Ferguson (Kim Johnson)

Intermediate, Small seminar—Fall

The majority of the world's children live in the global South, yet less than 10% of developmental science research has studied communities that account for 90% of the world's population. Thus, there is a desperate need to better understand child and adolescent development outside of the United States and Western Europe. In this course, we will begin to do this by exploring what is currently known about children's health and nutrition, motor and cognitive language, and social and emotional development across the globe. Where the research is limited, we will consider if and when research in the global North can be informative regarding child development in the global South. As we do this, we will discuss various bioecocultural approaches to better map out the connections between multiple factors, at multiple levels, impacting children's

developmental outcomes. Such holistic, multidisciplinary approaches will lay a foundation for sustainable, context-appropriate, community-based projects to better understand and reduce the aversive effects of multiple environmental risk factors on the development of children across the globe. These approaches will also help us understand and build upon the opportunities afforded by different contexts. Readings will be drawn from both classic and contemporary research in developmental and cultural psychology, psychobiology, anthropology, sociology, and public health, with a critical eye toward understanding both the usefulness and the limitations of this research in light of the populations studied and the methodologies employed. To better understand these contexts, we will also read the literary work of both classic and contemporary authors from the global South. Conference work will provide the opportunity for students to focus on a particular context of children's lives in greater detail. This may include fieldwork at the Early Childhood Center or in another setting with children. This is a small collaborative seminar. In addition to the class meeting time, students will meet in small working groups throughout the semester. *Prerequisite: a college-level course in the social sciences*

Bullies and Their Victims: Physical and Social Aggression in Childhood and Adolescence

Carl Barenboim

Intermediate, Seminar—Fall

It can be the bane of our existence in childhood: the bully who simply will not leave us alone. Until fairly recently, the image that came to mind, in both the popular imagination and the world of psychological study, was that of a physically imposing and physically aggressive boy—someone who found the littlest, most defenseless boy to pick on. In recent years, however, that image has begun to change. Now we realize that the ability to harm a person's social relationships and social "standing"—usually through the manipulation of others—can be every bit as devastating to the victim. And in this new world of social aggression, girls' expertise has come to the fore. In this course, we will study the nature of bullies and victims in both the physical and social sense and the possible long-term consequences of such bullying for both the perpetrator and the picked upon. We will explore recent evidence that bullying and victimization begin even in the preschool years, far earlier than previously thought; and we will examine some modern approaches used to break this vicious cycle, such as peer programs and

interpersonal problem solving. Conference work may include field placement at the Early Childhood Center or other venues, as interactions with real children will be encouraged. *Prerequisite: a prior course in psychology.*

Theories of the Creative Process

Charlotte L. Doyle

Intermediate, Seminar—Fall

The creative process is paradoxical. It involves freedom and spontaneity yet requires expertise and hard work. The creative process is self-expressive yet tends to unfold most easily when the creator forgets about self. The creative process brings joy yet is fraught with fear, frustration, and even terror. The creative process is its own reward yet depends on social support and encouragement. In this class, we look at how various thinkers conceptualize the creative process—chiefly in the arts but in other domains, as well. We see how various psychological theorists describe the process, its source, its motivation, its roots in a particular domain or skill, its cultural context, and its developmental history in the life of the individual. Among the thinkers that we will consider are Freud, Jung, Arnheim, Franklin, and Gardner. Different theorists emphasize different aspects of the process. In particular, we see how some thinkers emphasize persistent work and expert knowledge as essential features while others emphasize the need for the psychic freedom to "let it happen" and speculate on what emerges when the creative person "lets go." Still others identify cultural context or biological factors as critical. To concretize theoretical approaches, we look at how various ideas can contribute to understanding specific creative people and their work. In particular, we will consider works written by or about Picasso, Woolf, Welty, Darwin, and some contemporary artists and writers. Though creativity is most frequently explored in individuals, we also consider group improvisation in music and theatre. Some past conference projects have involved interviewing people engaged in creative work. Others consisted of library studies centering on the life and work of a particular creative person. Some students chose to do fieldwork at the Early Childhood Center and focus on an aspect of creative activity in young children. *A background in college-level psychology, social science, or philosophy is required.*

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.

Intersectionality Research Seminar

Linwood J. Lewis

Intermediate, Seminar—Fall

This class is a hands-on introduction to conducting qualitative and quantitative psychological research on the intersection of race/ethnicity, gender, and sexuality. Although research is an indispensable part of scientific endeavors, the conduct of research itself is part scientific ritual and part art form. In this class, we will learn both the science and the art of conducting ethical research with diverse participants. What is the connection of race, sexuality, and gender within an American multicultural and multiethnic society? Is there a coherent, distinct, and continuous self existing within our postmodern, paradigmatic, etc. contexts?

How is the sexual/racial/gendered implicated in the creation of this self-identity? Is there principled dynamic or developmental change in our concepts of self, whether as human beings, sexual beings, and/or racial/ethnic beings? This class explores the analysis of race, ethnicity, and sexualities within psychology and the broader social sciences; how those constructs implicitly and explicitly inform psychological inquiry; and the effects of those constructs on the “psychology” of the individual in context. This class regularly moves beyond psychology to take a broader, social-science perspective on the issue of intersectionality. *Students who have studied race/ethnicity, gender, or sexuality in at least one other class would be best prepared to take this class.*

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. The concept has manifested itself not just in public discourse or theological mystification but also in the work of social scientists, politicians, philosophers, and journalists. “Evil” may even be seen as part of how social media has evolved. Various atrocities and horrors over the past hundred years are proof of “evil’s” omnipresence—the prominence of lynching in the South of the United States, the Holocaust, different genocides (e.g., 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 those acts? These are all questions that we will seek to address from a social-psychological (and thus rather interdisciplinary) perspective.

Theories of Development

Barbara Schecter

Intermediate, Seminar—Fall

"Knowledge is there in the seeing." What we observe when we look at children is related to the adult assumptions, expectations, and naïve theories that we carry with us from our own families and childhoods. How are these related to the ways that theorists have framed their questions and understandings of children's experiences? Competing theoretical models of Freud, Skinner, Bowlby, Piaget, Vygotsky, Werner, 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 read the classic theories in their primary sources—psychoanalytic, behaviorist, attachment, 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.*

Memory Research Seminar

Elizabeth Johnston

Intermediate, Seminar—Spring

The experimental study of remembering has been a vital part of psychology since the beginning of the discipline. The most productive experimental approach to this subject has been a matter of intense debate and controversy. The disputes have centered on the relationship between the forms of memory studied in the laboratory and the uses of memory in everyday life. We will engage this debate through the study of extraordinary memories, autobiographical memories, the role of visual imagery in memory, accuracy of memory, expertise, eyewitness testimony, and the neuroanatomy of memory. Frederic Bartlett's constructive theory of memory will form the theoretical backbone of the course. Most conference work will involve

experimental studies of some aspect of memory. *Some previous coursework in psychology is required, and a previous course in statistics is highly recommended.*

Cultural Psychology of Development

Barbara Schecter

Intermediate, Seminar—Spring

Cultural psychology is the study of the ways in which individual and culture, subject and object, person and world constitute each other. This course will explore how children and adolescents make meaning of their experiences in the contexts in which they live—assuming that, for all of us, development is an ongoing response to the cultural life around us and that culture is a dynamic process of engagement. We will consider topics such as: language and culture, early storytelling in families, transitions from home to school, and gendered and racial identities. We will read a combination of psychological and anthropological texts. Questions to be explored include: How are a sense of self and place constituted in early childhood? How are these values expressed in children's stories, art, and play? How do adolescents navigate differing language communities and cultural values in forging their identities? What are some of the implications for public education in this country? Students will have the opportunity to do fieldwork in school or community settings and to use conference work to bridge reading and practical experience. *Prerequisite: previous course in psychology or another social science.*

Advanced Research Seminar

Meghan Jablonski, Elizabeth Johnston, Linwood J. Lewis

Intermediate/Advanced, 3-credit seminar—Year

In this multifaculty seminar, students will gain the knowledge necessary to prepare themselves to conduct ethical and rigorous psychological research. Faculty members will present tutorials on research ethics, qualitative and quantitative research methods, behavioral statistics, measuring demographics, and issues of ethnicity, gender, and class intersectionality. Guest speakers and alumni panels on special topics (such as graduate school and early career experiences in psychology) will be included. In addition, students will form small groups, supervised by individual faculty members, that will meet weekly in order to deepen their study of research methods and practices. In addition to the faculty tutorials, the seminars will include

discussion of contemporary research in a journal club format. All faculty and students involved will take turns leading the discussion of research, with faculty taking the lead at the beginning of the semester and pairs of students taking the lead as their expertise develops. Weekly small group meetings with one of the faculty members will involve reading and discussing research articles and research methods papers specific to the topics of research of mutual interest to the students and faculty member. Students will be expected to learn the current research approaches in his/her area of interest and develop a plan for future (or ongoing) independent research projects. Students participating in the Advanced Research Seminar will be expected to attend and actively participate in weekly full-group seminars, weekly group meetings, and regular (typically, at least biweekly) individual conference meetings with their faculty supervisor; keep an ongoing journal and/or scientific lab notebook; select and facilitate group discussions of relevant contemporary research articles (at least once for each meeting type); develop thorough plans for (or complete) an independent research project and report on their planned study or completed research in the form of a short paper and a poster at the Natural Sciences and Mathematics Poster Session; and provide ongoing verbal and written feedback on their projects to their colleagues. This is a good course for students interested in preparing for graduate work in psychology and/or senior theses or other extended independent research projects. *Permission of the instructor is required.*

Becoming Oneself: From Freud to Contemporary Psychoanalytic Theories of Personality Development

Jan Drucker

Intermediate/Advanced, 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 psychodynamic 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, George Vaillant, and others. Throughout the semester, we will return to fundamental themes such as the complex interaction of nature and nurture; as yet unanswered questions, for example, 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.

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.

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

Histories of Modern and Contemporary Art (p. 11), Sarah Hamill *Art History*

Drugs and the Brain (p. 19), Cecilia Phillips Toro *Biology*

First-Year Studies: The Brain According to Oliver Sacks (p. 19), Cecilia Phillips Toro *Biology*

Neurobiology (p. 21), Cecilia Phillips Toro *Biology*

Democracy and Emotions in Postwar Germany (p. 78), Philipp Nielsen *History*

Public Stories, Private Lives: Theories and Methods of Oral History (p. 78), Mary Dillard *History*

The Middle East and the Politics of Collective Memory: Between Trauma and Nostalgia (p. 77), Matthew Ellis *History*

Conscience of the Nations: Classics of African Literature (p. 95), William Shullenberger *Literature*

Eight American Poets: Whitman to Ashbery (p. 98), Neil Ardit *Literature*

First-Year Studies: The Perils of Passion: Ancient Greek History for Today's Troubled Times (p. 89), Emily Katz Anhalt *Literature*

Odyssey/Hamlet/Ulysses (p. 96), William Shullenberger *Literature*

Romanticism and Its Consequences in English-Language Poetry (p. 92), Neil Ardit *Literature*

Slavery: A Literary History (p. 97), William Shullenberger *Literature*

The Poetry of Earth: Imagination and Environment in English Renaissance Poetry (p. 94), William Shullenberger *Literature*

An Introduction to Statistical Methods and Analysis (p. 100), Daniel King *Mathematics*

The Creative Process: Influence and Resonance (p. 105), Chester Biscardi *Music*

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 117), David Peritz *Philosophy*

Chaos or Calm: The 2020 Elections (p. 125), Samuel Abrams *Politics*

Democracy, Diversity, and (In)equality (p. 126), David Peritz *Politics*

Advanced Interdisciplinary Studio II (p. 171), John O'Connor *Visual and Studio Arts*

First-Year Studies: The Way Things Go (p. 169), John O'Connor *Visual and Studio Arts*

Media Burn: Moving Image Installation in Practice (p. 175), Jenny Perlin *Visual and Studio Arts*

The Body, Inside Out: Drawing and Painting Studio (p. 171), John O'Connor *Visual and Studio Arts*

The New Narrative Photography (p. 176), Joel Sternfeld *Visual and Studio Arts*

Nonfiction Workshop: To Tell the Truth (p. 183), Suzanne Gardinier *Writing*

Our World, Other Worlds (p. 180), 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 course work, 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.

First-Year Studies: From Schools to Prisons: Inequality and Social Policy in the United States

Luisa Laura Heredia
Open, FYS—Year

Inequality and social policy go hand in hand in the United States. From the schools to the criminal justice system, policies structure our lives by either contributing to or helping to scale back inequality. This course introduces students to policymaking through the lens of different issue areas in the United States. Students will examine major policy areas—including immigration, criminal justice, health, and education—along three axes. First, we will explore these areas socially and historically to

see how debates and policies have evolved. We will also draw from the social-science literature to examine the strengths and weaknesses and the intended and unintended consequences of those policies. Second, we will explore the complicated system of institutions that have the power to make public-policy decisions in each of those areas and across federal, state, and local levels. Finally, we will explore the role of different actors in attempting to influence and implement policy—organized interests, experts, and local communities. Students will leave the class with an understanding of major policy issues, policymaking, and how to effect policy change. This foundational information will feed into broader discussion about inequality in the United States. Biweekly individual conferences will alternate with group conference activities.

The American Welfare State

Luisa Laura Heredia

Sophomore and above, Seminar—Spring

This course will assess the historical and political trajectory of the American welfare state. Students will learn about the US policy response to economic inequality and poverty via redistributive policies and evaluate different theories about why the response has been so weak. In addition, the course will explore the role of multiple actors and factors that have shaped this policy area, with particular attention to public opinion, interest groups, race relations, social movements, and the state. Race, immigration, and gender will also be important axes of analysis, as they have been intimately linked with the development of the welfare state and its evolution, as well as evolving understandings of race, immigration, family, and work. Finally, the course will allow for broader based discussions on the US welfare system in relation to US ideals and in relation to the welfare systems of other countries. Overall, students will gain an understanding of the scope, form, and function of social welfare provision in the United States into the contemporary period.

The Politics of “Illegality,” Surveillance, and Protest

Luisa Laura Heredia

Advanced, Seminar—Fall

Over the past few years, newspapers, television, Facebook and Twitter have disseminated images of unauthorized immigrants and their allies taking to the streets to protest punitive immigration policies. The aerial shot of downtown Los Angeles on March 25, 2006, with more than 500,000 immigrants and allies wearing white t-shirts, was only one in a series

of images that captured the 2006-2007 demonstrations in big cities where they were expected, like Chicago and New York, but also in smaller towns and cities in Nebraska, Colorado, Indiana, and elsewhere. More recently, images of unauthorized youth facing off with police and immigration officials have become more commonplace, the newest of these images being a young woman in Los Angeles sitting atop a ladder surrounded by police awaiting her fate. These images speak to us of a movement for immigrant rights that calls us to engage with questions of immigration enforcement, “illegality,” and citizenship. In this course, we will explore the historical, legal, and cultural construction of “illegality.” Rather than a strictly legal category, “illegality” has been constructed over time through policy and discourse. As such, we will ground our investigation of the present in an investigation of the past. Students will assess the evolution of immigration-control practices and of the construction of “illegality,” from the US focus on policing the Chinese through the buildup of the US-Mexico border and into the present. Our study of contemporary debates will center on the shifts in immigration control and the actions of key elite and grass-roots actors in attempting to shape this politics of enforcement. Students will use the theoretical tools provided by studies of immigration enforcement, social movements, and the politics of membership and belonging to assess immigration politics over time and to offer ways forward in the contemporary moment.

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

Economics of Environmental Justice: People, Place, and Power (p. 37), An Li *Economics*

Economics of the Environment and Natural

Resources: Market Failures, Capitalism, and Solutions (p. 36), An Li *Economics*

History of Economic Thought and Economic History:

Economic and Legal Foundations (p. 36),

Jamee K. Moudud *Economics*

Intermediate Macroeconomics: Main Street, Wall Street, and Policies (p. 38), An Li *Economics*

Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 37), An Li *Economics*

Introduction to Economic Theory and Policy (p. 36),

Jamee K. Moudud *Economics*

Legal Foundations to Business History: Corporate Governance, Democracy, and Economic Transformation (p. 38), Jamee K. Moudud *Economics*

Introduction to Property: Cultural and Environmental Dimensions (p. 40), Charles Zerner *Environmental Studies*

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

Introduction to Development Studies: The Political Ecology of Development (p. 63), Joshua Muldavin *Geography*

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 62), Joshua Muldavin *Geography*

Diversity and Equity in Education: Issues of Gender, Race, and Class (p. 78), Nadeen M. Thomas *History*

Human Rights (p. 71), Mark R. Shulman *History*

International Law (p. 70), Mark R. Shulman *History*

First-Year Studies: The Perils of Passion: Ancient Greek History for Today's Troubled Times (p. 89), Emily Katz Anhalt *Literature*

An Introduction to Statistical Methods and Analysis (p. 100), Daniel King *Mathematics*

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 117), David Peritz *Philosophy*

Chaos or Calm: The 2020 Elections (p. 125), Samuel Abrams *Politics*

Democracy, Diversity, and (In)equality (p. 126), David Peritz *Politics*

Intervention and Justice (p. 126), Elke Zuern *Politics*

Moonshots in Contemporary American Politics (p. 124), Shayna Strom *Politics*

Global Child Development (p. 136), Kim Ferguson (Kim Johnson) *Psychology*

Advanced Research Seminar (p. 139), Meghan Jablonski, Elizabeth Johnston, Linwood J. Lewis *Psychology*

Changing Places: Sociospatial Dimensions of Urbanization (p. 151), Shahnaz Rouse *Sociology*

Intensive Semester in Yonkers: Communities, Knowledge, and Action: Engaged Research Methods in Yonkers (p. 152), Sarah Wilcox *Sociology*

Politics of Health (p. 150), Sarah Wilcox *Sociology*

Media Burn: Moving Image Installation in Practice (p. 175), Jenny Perlin *Visual and Studio Arts*

New Genres: Cultural HiJack (p. 174), Angela Ferraiolo *Visual and Studio Arts*

First-Year Studies: Ecopoetry: Poetry in Relation to the Living World (p. 179), Marie Howe *Writing*

Nonfiction Workshop: To Tell the Truth (p. 183), Suzanne Gardinier *Writing*

Our World, Other Worlds (p. 180), Myra Goldberg *Writing*

Wrongfully Accused (p. 183), 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: The Buddhist Philosophy of Emptiness

T. Griffith Foulk
Open, FYS—Year

The concept of a “thing”—an entity that exists in and of itself, separate from all other things—is nothing but a useful fiction: In the real world, there actually are no “things” that meet that description. This, in a nutshell, is the startling proposition advanced by the Buddhist doctrine of *śūnyatā*, or “emptiness,” as the Sanskrit term is usually translated. Often misconstrued by critics as a form of nihilism (“nothing exists”), idealism (“all that exists are mental phenomena”), or scepticism (“we can never know what really exists”), the emptiness doctrine is better interpreted as a radical critique of the fundamental conceptual categories that we habitually use to talk about and make sense of the world. This FYS course has several aims. In general, it is designed to help students develop the kind of research, writing, and critical thinking skills that are needed for academic success in college and in whatever career paths they may pursue thereafter. More specifically, the course aims to impart a clear, accurate understanding of the “emptiness” doctrine as it developed in the context of Buddhist intellectual history and found expression in various

genres of classical Buddhist literature. Another aim of the course is to explore ways in which the emptiness doctrine, if taken seriously as a critique of the mechanisms and inherent limitations of human knowledge, may be fruitfully brought to bear in a number of different disciplines, academic and otherwise. In the fall semester, the class will read and discuss a number of Buddhist texts—primary sources in English translation from the original Sanskrit or Chinese—that advocate the philosophy of emptiness, as well as some secondary scholarship on the subject. Students will also be given a series of homework assignments that target basic academic skills in the humanities and social sciences (e.g., how to do bibliographic research and evaluate the reliability of sources, how to annotate scholarly writing, etc.). Individual conference meetings with the instructor in the fall will be devoted to learning and improving those skills. In the spring semester, the class will read and discuss a number of scholarly works written in English that deal with Western (non-Buddhist) traditions of historiography, literary theory, and scientific inquiry. The readings are designed to introduce students to some of the main intellectual trends in the humanities, social sciences, and “hard” sciences that they are likely to encounter in other college courses. At the same time, the class will learn how to use the Buddhist doctrine of emptiness as an analytical tool to critique the conceptual models employed in the various academic disciplines treated in the readings. For individual conference work in the spring, each student will be required to use that tool to analyze the fundamental nomenclature—the way of dividing up the world into “things”—employed by some particular field of human endeavor, which may be an academic, artistic, or athletic discipline or any other endeavor (e.g., political or economic) in which the student is especially interested. At the end of the semester, each student will have half of a class meeting to introduce his or her particular field of inquiry to everyone else. Students will select some representative readings that the class will do in advance, lead a discussion of those readings, and present their own critical analysis of the nomenclature used in the field in question. All students will have an individual conference meeting with the instructor on a weekly basis for the first six weeks of the course; thereafter, conferences may be held on a biweekly basis, depending on student progress.

The Buddhist Tradition in India, Tibet, and Southeast Asia

T. Griffith Foulk

Open, Lecture—Fall

This introductory course treats the evolution of Buddhism in India, from the origins of the religion as a group of “world-renouncing” ascetics through the development of large, state-supported monastic communities and the emergence of the major reform movements known as Mahāyāna and Tantra. The course also focuses on the Buddhism of two regions of the world—Southeast Asia and the Tibetan plateau—where the respective traditions have been most self-consciously concerned with maintaining precedents inherited from India. Equal attention is paid to: (1) matters of philosophy and doctrine, (2) religious rites and practices, and (3) social and institutional arrangements. The lectures are accompanied by copious audio-visual materials. For students who wish to continue studying the development of the Buddhist tradition in other parts of the world, a companion lecture course, entitled *The Buddhist Tradition in East Asia*, is offered in the spring semester.

The Buddhist Tradition in East Asia

T. Griffith Foulk

Open, Lecture—Spring

This introductory course focuses on the Buddhism of East Asia: China, Korea, Japan, and Vietnam. Buddhism first began to take root in China in the early centuries of the Common Era, having been transmitted from India via Central Asia and the maritime states of Southeast Asia. Buddhism initially met with much resistance, being branded an “alien” cult that was at odds with native Chinese (especially Confucian) values. Eventually, however, the Indian religion adapted to Chinese culture and came to have a profound influence on it, spawning new schools of Buddhism such as Tiantai, Huayan, Pure Land, and Chan (called Zen in Japan). The smaller, neighboring countries that fell under the sway of Chinese civilization—Korea, Japan, and Vietnam—first imported forms of Buddhism that had taken shape in China, not India; but each, in turn, further changed the religion in ways that accorded with their own indigenous cultures. Equal attention is paid in this course to: (1) matters of philosophy and doctrine, (2) religious rites and practices, and (3) social and institutional arrangements. The lectures are accompanied by copious audio-visual materials. The course has no prerequisite, but it is suitable for students who have already taken the companion lecture, *The Buddhist Tradition in India, Tibet, and Southeast Asia*, which is offered in the fall.

The Emergence of Christianity

Cameron C. Afzal

Open, Seminar—Year

There is perhaps no one who has not heard of the name of a seemingly obscure carpenter's son executed by the Romans around 33 CE. Why? The religion we call Christianity shaped the Western World for at least 1,500 years. In this course, we will study the origins of this tradition. As we study the origins of this movement, we will explore Judaism in the strange and fertile Second Temple period (515 BCE -70 CE). We will encounter the learned societies of holy men like the Pharisees and the Qumran sectarians, as well as the freedom fighter/terrorists called the Zealots. Our main source will be the New Testament of the Christian Bible, though these will be supplemented by other primary materials. Excerpts from the *Dead Sea Scrolls* and rabbinic literature, as well as other Hellenistic texts from this period, provide the cultural backdrop in which Christianity has its roots. We will learn about the spread of the new movement of "Christians," as it was called by its detractors in Antioch. How did this movement, which began among the Jews of the Eastern Mediterranean, come to be wholly associated with Gentiles by the end of the second century. Who became Christian? Why were they hated so much by the greater Greco-Roman society? What did they believe? How did they behave? What are the origins of "Christian anti-semitism"? What kind of social world, with its senses of hierarchy and gender relations, did these people envision for themselves?

The Qur'an and Its Interpretation

Kristin Zahra Sands

Open, Seminar—Year

To watch a Muslim kiss the Qur'an is to recognize that this is not a "book" in the ordinary sense of the word. There is an art to reciting its verses and an art to its calligraphy. The uncovering of its meanings has been variously understood by Muslims to be a matter of common sense, diligent scholarship, or profound inspiration. In this seminar, we will begin by studying the style and content of the Qur'an. Some of the themes that may be discussed are the nature and function of humans and supernatural beings, free will and determinism, the structure of this and other worlds, God's attributes of mercy and wrath, gender and family relations, other religions, and the legitimate use of violence. We will also look at the types of literature that developed in response to the Qur'an in texts ranging from the entertaining stories of the prophets, to scholastic theological and philosophical analysis, to poetic mystical insights.

Also included will be contemporary writings, written by Muslims, that mine the riches of the classical heritage of Qur'anic exegesis while grappling with the difficulties of dealing with a text that originated in seventh-century Arabia.

Readings in the Hebrew Bible: The Wisdom Tradition

Cameron C. Afzal

Open, Seminar—Fall

The question of theodicy is most acute in times of social and political crisis. Theodicy refers to the problem of evil in the context of a religion whose foundation is the monotheistic belief in a good and benevolent God. The Bible, in the Book of Deuteronomy, promises Israel that adherence to the Torah will lead to a good life. This belief system was severely challenged by the loss of the land of Israel in the Babylonian invasion of 587 BCE. The destruction of the Temple by the Babylonians and the subsequent exile of the Israelites engendered a rich and complex body of literature. Jewish scribes wrote books of wisdom intended to guide Israel into uncharted waters that their God had presumably taken them. To this end, we will read books like Proverbs, Job, Ecclesiastes, Ben-Sira with a view to understanding how those works addressed theological issues of their day.

Storytelling and Spirituality in Classical Islam

Kristin Zahra Sands

Open, Seminar—Fall

One of the greatest rock songs of all time, "Layla," was written by Eric Clapton after he read the story of the star-crossed lovers Layla and Majnun. This tale of a Bedouin poet, who went mad after he was cut off from his beloved, circulated widely in Arabic sources for hundreds of years before being expanded into a long narrative poem in Persian by Nizami in the 12th century. By this point in time, telling compelling stories had become a means by which Sufi writers (the mystics of Islam) described their particular vision of being Muslim—which was that of the pitfalls, despairing moments, and ecstasies of the spiritual quest and search for closeness to the divine Beloved. Layla and Majnun were just one of several couples in allegorical stories that were understood as teaching vehicles for disciples on the path. On the opposite end of the plot spectrum, there is Ibn Tufyal's famous story of *Hayy ibn Yaqzan*, a mystical-philosophical work in Arabic also written in the 12th century. That story describes an abandoned baby growing up on a desert island, raised first by a deer

and then by his own devices as he slowly discovers the nature of the human-divine relationship. Other classical works dispensed with this format of the singular narrative, opting instead for nesting stories within stories and mixing animal stories with stories about humans. We will look at examples of those literary techniques in translations of Farid ad-Din Attar's *Conference of the Birds*, Jalal ad-Din Rumi's *Mathnawi*, and *The Thousand and One Nights*. What is common to all of the works that we will be reading in this class is the way in which storytelling here is rooted in a deeper dimension that explores the human potential for more refined behavior and ethics, as well as for higher spiritual states.

American Religious Mythmaking: The Stories We Tell Ourselves

Irene Elizabeth Stroud
Open, Seminar—Fall

In this course, we will explore some of the religious narratives and images that Americans have repurposed and modified to make sense of their peoplehood and their place in the world. By exploring iconic events, images, institutions, texts, and artifacts—from the “city on a hill” 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. We will discuss putative Viking explorers in medieval Minnesota to UFOs, comic-book superheroes, and mythic creatures in the landscape while wrestling with myths such as Manifest Destiny, streets of gold, and national innocence. We will also consider whether the notion of American religious freedom itself has mythic dimensions.

Introduction to Ancient Greek Religion and Society

Cameron C. Afzal
Open, Seminar—Spring

Few people dispute the enormous impact that the Ancient Greeks have had on Western Culture—and even on the modern world in general. This seminar will introduce the interested student to this culture mainly through reading salient primary texts in English translation. Our interest will range broadly. Along with some background reading, we will be discussing mythology (Hesiod), epic hymns and poetry (Homer), history (Herodotus), politics, religion, and philosophy. By the end of the seminar, students should have a basic understanding of the

cultural contribution of the Ancient Greeks, as well as a basic timeline of their history through the Hellenistic age.

Jewish Autobiography

Glenn Dynner
Open, Seminar—Spring

Autobiography is among the most contentious literary/historical genres, compromised by the fallibility of memory and the human tendency towards self-fashioning yet unique in its insights into history as a lived experience. This course employs personal narratives as windows onto the Jewish transition to modernity. We begin with narratives by “traditional” Jewish men and women, including the mystic Hayyim Vital and the successful businesswoman Gluckel of Hameln. We then proceed to the wrenching accounts of early detractors from tradition—like Solomon Maimon, Ezekiel Kotik, and Pauline Wengeroff—and writings by Jewish leaders of modern political movements such as Zionism, Jewish socialism, communism, orthodoxy, and ultra-orthodoxy. We conclude with individual perspectives on the Holocaust through the eyes of victims, bystanders, and perpetrators; insights into the Israeli-Palestinian conflict from each side; and American Jewish feminist, queer, and transgender self-narratives.

Religious Mavericks and Radicals

Kristin Zahra Sands
Open, Seminar—Spring

Is religion meant to protect the status quo or to challenge it? This course examines individuals and groups that have experimented with ideas and practices that are designed to upend established paradigms and institutions in nonviolent ways. On the individual level, this might involve spiritual training along the lines of “crazy wisdom,” which is intended to destabilize the ordinary ways in which one views oneself and reality. It might also entail the adoption of monastic-like disciplines that stand in stark contrast to the materialist preoccupations of ordinary life. On the societal and political levels, religious innovators have created communities and movements that challenge the mainstream interpretations of their respective traditions or the norms of their societies. What distinguishes these individuals and groups is their strong commitment to ideas and practices that require fundamental and profound changes in individual, social, and political behaviors. These commitments are usually not considered a reinterpretation of scriptures and earlier teachings but, rather, a rediscovery of their most crucial elements. Whether flouting society's

conventions through holy madness or alternative communitarian practices—or contesting them through new theologies and political activism—these practices are understood as a type of spiritual work. Examples of this phenomenon will be taken from a variety of religious traditions and movements.

Religion, Healing, and Medicine in the United States

Irene Elizabeth Stroud

Sophomore and above, Seminar—Fall

Science and religion are often thought to be opposites. Yet, in making sense of liminal experiences like pregnancy and childbirth, trauma, or death, many people draw on both scientific and religious discourses at once. Most religions include approaches to suffering and healing, described in images as different as a balm in Gilead or a balancing of complementary forces. Some might even argue that religion itself is, at root, a kind of medicine. Meanwhile, modern medicine has found uses for religious teaching and practice that skeptics might find surprising, integrating things like acupuncture, healing prayer, and mindfulness meditation into the prevention and treatment of disease—sometimes with measurable effects. What challenges and contributions does religion bring to the problem of caring for the human body?

The Holocaust

Glenn Dynner

Intermediate, Seminar—Spring

The Holocaust raises fundamental questions about the nature of our civilization. How was it that a policy of genocide could be planned, initiated, and carried out against Jews, Roma (Gypsies), leftists, homosexuals, Jehovah's Witnesses, and other groups by Germany, a country that had produced many of the greatest thinkers and artists the world has seen? In this course, we will attempt to explain how these events took place, beginning with the evolution of anti-Semitic ideology and violence. At the same time, we will look at how victims, especially Jews, chose to live out their last years and respond through art, diary-writing, spiritual practices, physical resistance, evasion, and more. Finally, we will attempt to come to grips with the crucial but neglected phenomenon of bystanders—non-Jews who stood by while their neighbors were methodically annihilated. We shall inevitably be compelled to make moral judgments; but these judgments will be of value only if they are

based on an understanding of the various actors' perspectives during this dark chapter of European history.

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

How Things Talk (p. 5), Aurora Donzelli *Anthropology*
Archaeology and the Bible (p. 13), David Castriota *Art History*

Sacrifice (p. 17), Sandra Robinson *Asian Studies*
Hindu Iconography and Ritual (p. 18), Sandra Robinson *Asian Studies*

First-Year Studies: The Disreputable 16th Century (p. 69), Philip Swoboda *History*
Odyssey/Hamlet/Ulysses (p. 96), William Shullenberger *Literature*

Romanticism and Its Consequences in English-Language Poetry (p. 92), Neil Ardit *Literature*

Slavery: A Literary History (p. 97), William Shullenberger *Literature*

Existentialism (p. 117), Roy Ben-Shai *Philosophy*

First-Year Studies: The Origins of Philosophy (p. 116), Roy Ben-Shai *Philosophy*

"I Think, Therefore I Am:" The Meditations of René Descartes (p. 118), Roy Ben-Shai *Philosophy*

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 117), David Peritz *Philosophy*

Our World, Other Worlds (p. 180), Myra Goldberg *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 those fundamentals 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 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.*

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

Postwar: Europe on the Move (p. 70), Philipp Nielsen
History

Russia and Its Neighbors: From the Mongol Era to Lenin (p. 70), Philip Swoboda
History

Russia and Its Neighbors: Lenin to Putin (p. 71),
Philip Swoboda
History

Comparative Literary Studies and Its Others (p. 94),
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. Science and mathematics classes are offered in a variety of disciplines—including biology, chemistry, computer science, mathematics, and

physics—and 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, whereby students simultaneously register for the seminar component of two science/mathematics courses that comprise 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 program 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 program, 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, and sociology.

SOCIOLOGY

Class, power, and inequality; law and society (including drugs, crime and “deviance”); race, ethnicity, and gender issues; ways of seeing...these are among the topics addressed by Sarah Lawrence College 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 experiences and shape competing definitions of social situations, issues, and identities.

While encouraging student research in diverse areas, courses tend to emphasize the relationship between the qualitative and the quantitative, the relationship between theoretical and applied practice, and the complexities of social relations rather than relying on simplistic interpretations. 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: Seeing Sociologically

Sarah Wilcox

Open, FYS—Year

To see sociologically is to see how society and social processes shape our lives. To do so, we will explore the structure of ideas that contextualize our lives, how those ideas are institutionalized in culture and social organizations, and how that institutionalization forms a social structure that creates inequalities and both constrains and enables change. We will begin the semester with books that trace social structures from childhood to adulthood: the reproduction of social class in childhood, gender and sexuality in high school, and the medicalization of intersex conditions and subsequent construction of adult identities via social movements. We will then explore the central concept of social construction of social reality in more depth, studying how race is conceptualized by scientists, in textbooks, and by undergraduate students. In the final third of the class, we will study how social structures are instantiated through the examples of raced and gendered body work in nail salons, housing and environmental justice, and the politics of gay civil rights. In concert with reading these texts, classwork will also include a series of individual and group projects to learn sociological methods: ethnography, qualitative interviewing, media analysis, and use of quantitative data. The idea of intersections of race, gender, class, and sexuality is by now a familiar one, regularly referenced in college courses, public discussions, and political debates. The challenge facing sociology as a discipline is to see the social world in all of its complexity: the overarching culture, institutions, and public policies that form the structure of the world in which we live, the local social worlds within our broader society, and how we continually construct our social worlds through our interactions with each other. Thus, rather than moving from topic to topic—here race, here gender, here religion—in this

course we will move through a series of texts that will help us understand the social world beyond our own experiences and how that world is made and remade.

Sociology of Global Inequalities

Parthiban Muniandy

Open, Lecture—Fall

The focus of this lecture will be to introduce students to the processes and methods of conducting sociological research projects using a transnational and/or comparative lens. We will be taking as our starting point a set of global themes—loosely categorized as human rights, culture, migration, health, climate, and development—through which we try to build our understanding of inequality in various forms in different contexts. The approach we take here in designing research would be one that aims to move beyond the national or the nation-state as a bounded “container” of society and social issues; rather, we will aim at a better understanding of how different trends, processes, transformations, structures, and actors emerge and operate in globally and transnationally interconnected ways. For example, we can look at migration not simply through the lens of emigration/immigration to and from particular countries but also through the lens of flows and pathways that are structured via transnational relationships and circuits of remittances, exchanges, and dependencies. As part of group conferences, students will be asked to identify one of the key global themes through which they will examine issues of inequality, using a range of methods for data collection and analysis—datasets from international organizations, surveys, questionnaires, historical records, reports and ethnographic accounts—that they will then compile into research portfolios produced as a group.

Politics of Health

Sarah Wilcox

Open, Lecture—Spring

In contemporary American society, “health” is both highly politicized and seen as apolitical. Health is accepted as an unequivocal social good and unquestioned personal aspiration. No one can be “against health.” At the same time, the structure of our health care system and the possibilities for reform have been the focus of intense political debates. In this lecture, we will examine the following kinds of questions: What is health? What is public health? In political and cultural debates about health, how has the body become the focal point of new kinds of moralisms? Why are there patterns in

health, so that some groups live longer and have less illness than others? Why does the United States spend more on health care than other countries yet rank relatively low on many measures of good health? How likely is it that you will have access to health care when you need it? Can we make affordable health care available to more people? We will examine both the social and cultural meanings of health and the political and policy debates about health and health care. For group conference, students will research a health issue, learn how to find and interpret public health indicators, assess community resources, consider policy options, and write and present a health policy brief on the issue that they've researched.

Changing Places: Sociospatial Dimensions of Urbanization

Shahnaz Rouse

Open, Seminar—Year

The concept of space will provide the thematic underpinning and serve as the point of departure for this course on cities and urbanization. Space can be viewed in relation to the (human) body, social relations and social structures, and the physical environment. In this seminar, we will examine the material (social, political, and economic) and metaphorical (symbolic and representational) dimensions of spatial configurations in urban settings. In our analysis, we will address the historical and shifting connotations of urban space and urban life. Moving beyond the historical aspects of urbanization and transformations therein, we will turn our attention to the (re)theorization of the very notion of spatial relations itself. Here, emphasis will be placed on representational practices and processes whereby social "space" is created, gendered, re-visioned. "Space" will no longer be seen simply as physical space but also in terms of the construction of meanings that affect our use of, and relation to, both physical and social settings. While economic factors will continue to be implicated and invoked in our analysis, we will move beyond the economic to extra-economic categories and constructs such as notions of power, culture, and sexuality. The focus will also shift, as the year proceeds, from macroanalyses to include an examination of everyday life. Through our exploration of these issues, we will attempt to gauge the practices and processes whereby social space is gendered, privatized, and sexualized and distinctions are established between "inside" and "outside" domains and between public and private realms. Particular attention will be paid to attempts by scholars and activists to open up space both

theoretically and concretely. The theoretical/conceptual questions raised lend themselves to an analysis of any city; so while many of our readings will be New York City and US-based, the course will have relevance to cities globally. Students should feel free to extend the analysis to other places that are of interest to them. This applies particularly to conference work.

Detention, Deportation, Dispossession: From Incarceration to Displacement

Parthiban Muniandy

Open, Seminar—Fall

In her book, *Expulsions*, Saskia Sassen highlights a globally growing transnational project in which masses of people are being systematically, often violently, pushed out of their homelands through various forms of dispossessions—from land grabs and development projects to war and environmental pressures. These expulsions are bringing about an unprecedented international crisis of displacement, manifesting as refugee and asylum crises, trafficking, and other forms of undocumented flows of people across borders and continents. Simultaneously, the politicization of migration has become a powerful weapon for conservative, far-right, and nationalist populist movements around the world to mobilize xenophobic rhetoric against minorities and immigrant populations, leading to the worrying reemergence of "strong-man" politicians such as Bolsonaro in Brazil, Salvini in Italy, Orban in Hungary, Modi in India, and Trump in the United States. We are increasingly seeing the consequences of mass displacement and populist nationalism coming to a head in the detention, criminalization, and deportation of people at the borders of, and even within, countries. Throughout this seminar, we will be examining the history and logics of dispossession and displacement and the production of "ghost populations"—noncitizen and stateless people who are then subjected to detention and incarceration, as well as to the threat of deportation. The readings and material in the seminar cover a broad range of countries and regions, taking a transnational sociological lens at the structures, institutions, and processes that produce expulsions and displacement around the world. Our objective is to gain a better understanding of those systems of displacement as interconnected, rather than isolated, outcomes of economic and sociopolitical transformations.

Lexicon of Migration: Temporariness and Displacement

Parthiban Muniandy

Open, Seminar—Spring

What does it mean to be a “temporary” person? The multiple discourses surrounding migrants, refugees, “illegals,” and other non-native-born people often paint problematic, exaggerated, and frustratingly misunderstood portraits about entire communities and populations. Politicians and movements (often of the far-right disposition) continue to reinforce views of the foreigner as a national threat, one that will rip apart the fabric of society if left to its own devices. Yet, more than ever, we live in a world where almost 245 million people are living in a country other than where they were born—and that includes millions of refugees and displaced populations who struggle under incredibly vulnerable and precarious conditions. Some 740 million people migrate internally, primarily from rural to urban centers, bringing the total number of migrants to more than one billion people. Here, we focus on communities and groups of migrants who are often targeted as national “problems”: refugees, undocumented persons, and so-called “economic” migrants. We start by looking at how different groups of migrants become categorized through institutionalized regimes as “temporary” populations—guest workers, asylum seekers, seasonal workers, and foreign workers—and examine what implications this temporariness imposes upon migrants themselves, both at the everyday level and in terms of the larger political climate. We will explore the realities of today’s migrant experience with a special focus on temporariness, globalized fragmentation of social reproduction, and regimes of managed migration around the world. Throughout the course, we will be reading and discussing some foundation works around temporariness, refugees and forced migration, focusing on the key questions of citizenship, rights, and nationalism. As part of conference projects, students will be encouraged to imagine different, nonconventional ways of writing and expressing themes of vulnerability, precarity, temporariness, and being out-of-place. As part of the Consortium on Forced Migration, Displacement, and Education curriculum on the Lexicon of Migration, students in this seminar will be able to connect, collaborate, and learn from faculty, scholars, and peers from across the four member colleges at Vassar, Bard, Bard Berlin, and Bennington, where variants of the lexicon syllabus will be taught simultaneously. This provides students at each campus unique opportunities to design and develop

activities, workshops, and projects around the themes of education, forced migration, and displacement. During the course of the semester, we will have invited speakers and guest lectures, along with other opportunities to connect with classes and students from the partner colleges. Students will then participate at an annual teaching lab to be hosted at the end of the semester at one of the partner campuses.

Intensive Semester in Yonkers: Communities, Knowledge, and Action: Engaged Research Methods in Yonkers

Sarah Wilcox

Intermediate, Seminar—Fall

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

Over the past half century, social movements have increasingly pushed for changes in the production of knowledge. Whereas most research studies are designed by academics and policy experts, advocates have argued that research agendas, methodology, and the dissemination of new knowledge should come “from below”—through the inclusion of community members, activists, and nonexperts in all steps of the research process. Examples of movements that have mobilized on behalf of the democratization of knowledge include environmentalists, the mental-health consumer/survivor movement, and AIDS activists. In this course, we will explore this history and learn methods of community-based participatory action research [CBPAR]. Some of the principles of CBPAR are recognition of communities, equitable partnership among all who are involved in research, community involvement in determining research questions and methods, and dissemination of research results to all of the partners—and that research should lead to or support strategic action. Conference work will be based on 10-15 hours of fieldwork per week in a community-based organization and on developing a proposal for a CBPAR project for your organization. As part of that project, students will practice identifying community needs and resources and conducting interviews. In addition to learning sociological research methods and the principles of CBPAR, students will grapple with the complexities of community-based work: How are communities defined, and by whom? Who represents a community? What happens when there are conflicts or tensions between researchers and community

members or when hierarchies of knowledge develop within communities or social movements? How can CBPAR attend simultaneously to immediate needs and actions and to long-term structural change?

Travel and Tourism: Economies of Pleasure, Profit, and Power

Shahnaz Rouse

Advanced, Seminar—Year

This course takes a long view of travel, seeing travel as a “contact zone,” a contradictory site of learning, exchange as well as exploitation. Among the questions the course will address are the following: What are the reasons for travel historically and in the modern world? What factors draw individuals to travel singly and as members of collectivities? What sites draw the traveler and/or the tourist? What is the relationship between the (visited) site and the sight of the visitor? How is meaning produced of particular sites? How do those meanings differ, depending on the positionality of the traveler? How and why do particular sites encourage visitors? What is the relationship between the visitor and the local inhabitant? Can one be a traveler in one’s own home (site)? What is the relationship between travel and tourism, pleasure and power in/through travel? How are race, gender, and class articulated in and through travel? These and other questions will be addressed through a careful scrutiny of commercial (visual and written) writings on travel and tourism; diaries, journals, and memoirs by travelers; and films and scholarly writings on travel and tourism. Our emphasis will be on an examination of travel and tourism in a historical context. In particular, we will focus on the commodification of travel as an acquisition of social (and economic) currency and as a source/site of power. We will study different forms of travel that have recently emerged, such as environmental tourism, heritage (historical) tourism, sex tourism, as well as cyber travel. Throughout, the relation between material and physical bodies will remain a central focus of the course. Conference possibilities include analyses of your own travel experiences, examination of travel writings pertaining to specific places, or theoretical perspectives on travel and/or tourism. Fieldwork locally is yet another possibility for conference work.

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

Language and Capitalism (p. 7), Aurora Donzelli
Anthropology

On Whiteness: An Anthropological Exploration (p. 6), Mary A. Porter *Anthropology*

Telling Lives: Life History Through Anthropology (p. 7), Mary A. Porter
Anthropology

Economics of Environmental Justice: People, Place, and Power (p. 37), An Li *Economics*

Economics of the Environment and Natural Resources: Market Failures, Capitalism, and Solutions (p. 36), An Li *Economics*

History of Economic Thought and Economic History: Economic and Legal Foundations (p. 36), Jamee K. Moudud *Economics*

Intermediate Macroeconomics: Main Street, Wall Street, and Policies (p. 38), An Li *Economics*

Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 37), An Li
Economics

Introduction to Economic Theory and Policy (p. 36), Jamee K. Moudud *Economics*

Legal Foundations to Business History: Corporate Governance, Democracy, and Economic Transformation (p. 38), Jamee K. Moudud
Economics

Introduction to Property: Cultural and Environmental Dimensions (p. 40), Charles Zerner
Environmental Studies

Intermediate French I (Section I): French Identities (p. 58), Eric Leveau *French*

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

Introduction to Development Studies: The Political Ecology of Development (p. 63), Joshua Muldavin
Geography

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 62), Joshua Muldavin
Geography

Democracy and Emotions in Postwar Germany (p. 78), Philipp Nielsen *History*

Liberation: Contemporary Latin America (p. 77), Margarita Fajardo *History*

Making Latin America (p. 72), Margarita Fajardo
History

Public Stories, Private Lives: Theories and Methods of Oral History (p. 78), Mary Dillard *History*

The Problem of Empire: A History of Latin America (p. 75), Margarita Fajardo *History*

Engendering the Body: Sex, Science, and Trans Embodiment (p. 87), Emily Lim Rogers *Lesbian, Gay, Bisexual, and Transgender Studies*

An Introduction to Statistical Methods and Analysis (p. 100), Daniel King *Mathematics*

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 117), David Peritz
Philosophy

Chaos or Calm: The 2020 Elections (p. 125), Samuel Abrams
Politics

Democracy, Diversity, and (In)equality (p. 126), David Peritz
Politics

Moonshots in Contemporary American Politics (p. 124), Shayna Strom
Politics

Challenges to Development: Child and Adolescent Psychopathology (p. 140), Jan Drucker
Psychology

Global Child Development (p. 136), Kim Ferguson (Kim Johnson)
Psychology

Intersectionality Research Seminar (p. 138), Linwood J. Lewis
Psychology

"Sex Is Not a Natural Act": Social Science Explorations of Human Sexuality (p. 130), Linwood J. Lewis
Psychology

Theories of the Creative Process (p. 137), Charlotte L. Doyle
Psychology

The Psychological Impact of Art (p. 135), Alison Jane Martingano
Psychology

The Social Brain (p. 133), Alison Jane Martingano
Psychology

First-Year Studies: From Schools to Prisons: Inequality and Social Policy in the United States (p. 141), Luisa Laura Heredia
Public Policy

The American Welfare State (p. 142), Luisa Laura Heredia
Public Policy

The Politics of "Illegality," Surveillance, and Protest (p. 142), Luisa Laura Heredia
Public Policy

Media Burn: Moving Image Installation in Practice (p. 175), Jenny Perlin
Visual and Studio Arts

First-Year Studies: Ecopoetry: Poetry in Relation to the Living World (p. 179), Marie Howe
Writing

Nonfiction Workshop: To Tell the Truth (p. 183), 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

Eduardo Lago

Open, Seminar—Year

The aim of this course is to enable students without previous knowledge of the language to develop the skills necessary to achieve effective levels of communication in Spanish. 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. In the regular class meetings, we will actively implement a wide range of techniques aimed at creating an atmosphere of dynamic oral exchange. The acquisition of grammar structures will develop from the exploitation of everyday situations through the incorporation of a wide set of functional-contextual activities. Group conferences will help hone conversational skills and focus on individual needs. Both in class and in conference, we will explore the multiple resources provided by the Internet, retrieving all sorts of textual and visual tools. Later, these will be collectively exploited by the group. 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 and serve as the basis of class discussions and debates. Weekly conversation sessions with the language assistant are an integral part of the course.

Advanced Beginning Spanish: Pop Culture(s)

Heather Cleary

Open, Seminar—Year

For students who have had some experience with Spanish but are still laying the foundations of communication and comprehension, this class will cover essential grammar at a more accelerated pace than in Beginning Spanish. Working with music, visual art, film, and newspaper articles from Latin America and Spain, students will develop the ability to navigate real-life situations and will expand their vocabulary through group exercises with a communicative focus. Weekly conversation sessions are a fundamental part of this course. Students will complete guided conference projects in small groups and also have access to individual meetings to address specific grammar topics. *All students should take the placement test prior to registration; course taught entirely in Spanish.*

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 between and 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: *Juventud, divino tesoro...*

Isabel de Sena

Intermediate, Seminar—Spring

This course will explore Latin American and Spanish literature and film that focuses on youth. Readings will include 20th- and 21st-century authors from as broad a range of countries as possible—as well as films—that consider how gender, race, class, and nationality impact how we perceive the young, how they/we are perceived, and how pressing political or ideological issues are conveyed or displaced through images of youth. We will also review some grammar, mostly aimed at improving writing and expressive skills. *Taught entirely in Spanish. Taking the Spanish Placement Test either in the fall of 2019 or early in the spring is recommended before interviewing for this class.*

Cuban Literature and Film Since 1959—*Vivir y pensar en Cuba*

Isabel de Sena

Advanced, Seminar—Spring

Cuba has long exerted a disproportionate fascination for US nationals, perhaps for the world in general. The only socialist country in the Western Hemisphere, Cuba's relative isolation for decades after the triumph of the Revolution in 1959 and the 57-year (and counting) economic embargo imposed by the United States have exacerbated political animosity between Cubans living on the island and the diaspora and have created polarized (and polarized) and stereotypical images (black-and-white or in technicolor) that either idealize Cuba as a tropical earthly paradise or denigrate it as a tyrannical dictatorship, a racially integrated island or a landscape of/in ruins, a socialist utopia or nightmarish dystopia leading to massive exodus, and the Caribbean gulag (complete with a US high-security prison in Guantánamo). This course does not aim exclusively to explore and critique these and other ideas about Cuba, though the context is both inevitable and indispensable to fully understand our subject(s). We want to focus on tracing the evolution of Cuba's literature and film since 1959 and learn about how Cubans live and think in/about Cuba. (The title of the course is the title of a Cuban anthology of essays on Cubans born in and raised with the Revolution.) The leaders of the Cuban Revolution were young and consummately aware that literature, film, photography, the visual arts, and popular culture (comics, popular or traditional music) were extraordinarily useful and effective ways to propagate the Revolution at home—especially when one considers that 57% of the population was illiterate—and abroad. We will read a couple of foundational essays (Che Guevara, Fernández Retamar) and excerpts from speeches (Fidel) in order to understand how literature and the arts are ideologically subsumed into the (new) discourse of the nation, how it evolves and changes over several decades, how the new reality impacts and leads to reconfigured genres (testimony, "social realism," etc.), and the impact of the fall of the Berlin Wall and the dissolution of the Soviet regime and the disastrous effect on Cuba (el período especial). We will explore trends since the 1990s—including contemporary and postmodern voices from the island and those of the diaspora (writing back)—as well as how gender and race have been imagined (or not). *Taught in Spanish.*

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

Liberation: Contemporary Latin America (p. 77),

Margarita Fajardo *History*

Postwar: Europe on the Move (p. 70), Philipp Nielsen

History

Comparative Literary Studies and Its Others (p. 94),

Bella Brodzki *Literature*

Latin American Literature and Film: Beyond the

Boom (p. 92), Heather Cleary *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 design, directors who write, theatre makers who create projects, designers who are comfortable with new media, and puppetry. Students choose from a multidisciplinary curriculum taught by theatre professionals and may include courses with the dance and music faculty, as well. Theatre students are encouraged to cross disciplines—both academic and arts—at the College as they investigate all areas of theatre. The theatre faculty is committed to active training and to learning by doing and have created a program that stresses the multiple relationships among classic, modern, and original texts. The theatre program examines contemporary American performance and diverse cultural and historical influences by using a variety of approaches to build technique and nurture individual artistic directions. Courses include Alexander Technique, acting, improvisation, creation of original work, design, directing, movement, musical theatre and cabaret performance, playwriting, puppetry, stage management, solo performance, vocal training, and Theatre Outreach to take theatre into local communities.

Curriculum

Students create an individualized Theatre Third with the guidance of their advisor and the theatre faculty. Components are chosen to extend skills and interests, to explore new areas of the art, and to develop performing and/or practical experience. Students are encouraged to find the links between their academic and arts courses, creating a holistic educational process.

Productions in the theatre program are initiated by the theatre department, by the DownStage student producers, and by independent student-run companies. Student-written and/or -created work is a primary focus of the program, but productions of published plays and classical texts are also strongly encouraged. A proposal system for student-directed, -written, and -devised work within the season's production schedule emphasizes the development of student artists. Auditions for faculty-, student-, and guest-directed productions are open to the entire Sarah Lawrence College community.

Practicum

Classes provide a rigorous intellectual and practical framework, and students are continually engaged in the process of examining and creating 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. Students may earn credits from internships or fieldwork in many New York City theatres and theatre organizations. The Theatre Outreach program is a training program using writing, theatre techniques, music, and the visual arts to address social and community issues. The outreach course has been a vibrant component in the curriculum for more than three decades, encouraging the development of original material with a special emphasis on cross-cultural experiences. Several theatre components include an open-class showing or performance in addition to the multiple performance and production opportunities in acting, singing, dance, design, directing, ensemble creation, playwriting, and technical work that are available to students throughout the academic year. The College's performance venues include productions in the Suzanne Werner Wright Theatre and the Frances Ann Cannon Workshop Theatre, as well as work in the student-run DownStage Theatre. Workshops, readings, and productions are also mounted in the PAC OpenSpace Theatre, the Film Viewing Room, the Remy Theatre outdoor stage, and various other performance spaces throughout the campus.

First Year Studies: The Art of Comic Performance: Style and Form

Christine Farrell

Open, FYS—Year

It is said that laughter happens “whenever there is a sudden rupture between thinking and feeling,” that it is a momentary “anesthesia of the heart.”

Laughter can be a survival tactic and is often the best medicine. What made other generations and cultures laugh? What universal elements can we find in the history of comedy? In the first semester, this class will examine historical comedic forms, including: the characters of *Commedia dell’Arte* of the 16th century; Xiangsheng (crosstalk), a traditional Chinese performance art with roots in the Qing dynasty; and African American folktales, storytelling applied to black films of the early 20th century. Discovering the plot devices, timing, and traditions of these representative texts can inform the theatre artist in the demands of the actor, director, and writer of comedy. This is a studio class. Students will work “on their feet” in improvisational exercises, as they explore: status games to experience the pace and chaos of farce; the character constructions from *Commedia dell’Arte*; the style, language, and manners of Restoration; and the structures defined by vaudeville comedians (the comic and straight, slow burn, comic stop). What makes us laugh? In the second semester, we will work on the current long-form improv structures developed by Del Close, Keith Johnstone, and many of the present comedy troupes (Second City/UCB/Improv Olympics/Theatresports). We will build an ensemble of comic improvisers to cultivate each artist’s comedic style. The students will create their own material, using classic structures and their own comic persona. Individual conference meetings will alternate biweekly with small-group conference meetings.

Performance/Acting

Actor’s Workshop: Suit the Action to the Word, the Word to the Action—*Hamlet*, III, ii, 17-18

Faculty TBA

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, Katori 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 the Kilroys

Kevin Confoy

Open, Component—Year

An on-your-feet acting class, Acting the Kilroys is a script-based approach to acting and performance that uses the works of the Kilroys, “a gang of playwrights...who came together to stop talking about gender parity in theatre and start taking action.” Students will perform given scenes written in a variety of styles by female, queer, and trans writers. The course calls for full and unbridled expression as the foundation of a vital approach to performance and way of looking at theatre. “We make trouble. And plays.” The course is open to actors of any and all identities. *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 for Camera

K. Lorrel Manning

Intermediate/Advanced, Component—Year

This comprehensive, step-by-step course focuses on developing the skills and tools that the young actor needs in order to work in the fast-paced world of film and television. Through intense scene study and script analysis, we will expand each performer’s range of emotional, intellectual, physical, and vocal expressiveness for the camera. Focus will also be put on the technical skills needed for the actor to give the strongest performance “within the frame,” while

maintaining a high level of spontaneity and authenticity. Students will act in assigned and self-chosen scenes from film and television scripts. Students will also be taken through the process of auditioning on-camera for various film and television roles through cold reads, prepared reads, and mock auditions. Also, the course will include exposure to hands-on experience in the technical aspects of the behind-the-camera process. *This class meets once a week for three hours.*

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. *This class meets twice a week.*

Breaking the Code

Kevin Confoy

Advanced, Component—Year

This is an acting scene study class that uses a practical, on-your-feet, script-driven approach to performance. Students will tear open and dissect given plays to find the clues for their characters' truths and behaviors, fears and vulnerabilities, and the tactics and strategies they use to get what they need. Students will act scenes from contemporary plays and adaptations. The class is open to both actors and directors. *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 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.*

Contemporary Scene Study

K. Lorrel Manning

Intermediate/Advanced, Component—Year

In this course, students will explore scenes and monologues from contemporary playwrights, including Lynn Nottage, Lucas Hnath, Annie Baker, Theresa Rebeck, Dominique Morisseau, Kenneth Lonergan, Stephen Adley Guirgis, David Henry Hwang, Branden Jacobs-Jenkins, Sarah Ruhl, and many, many others. Along with an intense focus on script analysis, story structure, and character work, students will learn a set of acting tools that will assist them in making their work incredibly loose, spontaneous, and authentic. Scenes and monologues will be chosen by the instructor in collaboration with the students. *Open to juniors, seniors, and graduate students. This class meets twice a week.*

Creating a Role

Faculty TBA

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.*

Directing, Devising, Performance, Movement & Voice

Digital Devising: Creating Theatre in a Post-Digital World

Caden Manson

Open, Component—Year

This class explores the histories, methods, and futures of ensemble and co-authored performance creation with a focus on new skills and concepts of digital and post-Internet. After an overview of historical devising companies, artists, concepts, and strategies, we will develop skill sets and frameworks for creating work in a lab setting using the formal aspects of digital and post-Internet performance. Some of the frameworks included are digital time; avatars and the double event; embodied and representational strategies in the uncanny valley; staging digital tools, interfaces, and structures; aspects of connectivity, politics, and economics; post-Internet materiality; and using code to generate and control performances and creation of texts. *This class meets once a week.*

Contemporary Practice

Caden Manson

Intermediate/Advanced, Component—Year

How do we, as artists, engage with an accelerating, fractured, technology-infused world? How do we, as creators, produce our work under current economic pressures? Contemporary Practice is a yearlong course that focuses on artists and thinkers dealing with those questions and looks at how we situate our practice in the field. During the first semester, students will investigate current and emerging practices in performing care, contemporary choreography, speculative theatre, immersive theatre, co-presence, performance cabaret, post-digital strategies, socially engaged art, and mixed reality performance. Classes will be structured around weekly readings/discussions and embodied exercises. During the second semester, students will attend and write about performances in New York City; interview artists; create individual artist

statements, bios, resumes, and websites; develop pitches for new work; and learn how to engage with funders, artistic directors, and presenters. Through field research, embodied laboratories, and creative/professional development, we will build a skill set, network, and knowledge base for supporting our work and engaging with collaborators, organizations, and audiences. *This class meets once a week.*

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 Brechtling

Kevin Confoy

Open, Component—Year

This hands-on directing class offers directors a vital technique and way of working based upon Bertolt Brecht's theories of dialectical theatre. Brecht was a social activist. He used theatre to affect change. Brecht's plays and techniques changed the way we look at theatre and view the world. His approach continues to shape the way directors dissect text, incorporate production elements, and create dynamic theatre productions. Students in Directing Brechtling will use Brecht's plays and plays by contemporary theatre makers that he deeply influenced—like Larry Kramer, Moises Kaufman, Anna Deavere Smith, and Suzan Lori-Parks, among others—for a personalized directing technique built upon an expansive Brechtian model. Students will direct scenes from chosen plays and create and mount their own original work; they will act in scenes directed by their classmates for in-class presentations. The class is open to serious directors, actors, designers, writers, poets, etc. who are interested in developing an approach to work and to theatre that is rooted in activism and social change. *This class meets twice a week.*

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.*

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

David Neumann

Open, Component—Fall

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. The 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 Zerfas

Open, 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

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.*

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 the student's own making. *This class meets once a week for two hours.*

Directing, Devising, and Performance

David Neumann, Tei Blow

Open, Component—Year

Through the creative reuse of mass media, this course is designed to introduce students to a performance strategy that synthesizes an experimental performance practice from existing material. 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. The course culminates in a rehearsal and performance period. *This class meets once a week for four hours. Mr. Neumann will teach the fall semester; Mr. Blow will teach the spring semester.*

Intro to Media Design

Tei Blow

Open, Component—Year

This course serves as an introduction to theatrical sound and video 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 video and sound in theatre, dance, and

interdisciplinary forms. Exercises in sampling, nonlinear editing, and designing sequences in performance software will provide students with the basic tools needed to execute sound and projection designs in performance. *Two sections of this class.*

Advanced Media Design

Tei Blow

Open, Component—Year

This course will prepare students to solve problems in video, sound, and multimedia design for live theatre and performance. We will look at the creative use of live video and audio playback and processing, multichannel sound, and interactive performance systems. By creating a cohort of designers committed to working on campus theatrical productions, the course will serve to mentor, troubleshoot, and critically analyze theatrical design. Students will be expected to be working on designs for theatre or dance productions or their own solo work. *Prerequisites: Intro to Media Design, Sound 1, Intro to Projection, or instructor consent. This class will meet once a week. Students will be required to attend additional technical meetings/rehearsals and design productions over the course of the year.*

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, disarm the rational, the judgmental thinking that is rooted in a concept of a final product and empower 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.*

Developing the Dramatic Idea

Sandra Daley

Intermediate, Component—Year

It never ceases to amaze me: the awesome ritual of live actors bringing words to life, resulting in laughter, catharsis, and, at best, transformation. This magic begins with you, the playwright. Developing the dramatic Idea offers you the opportunity to explore what a play can be and what it can mean to write a play. You will investigate the potential and the challenges of playwriting through analysis of existing plays, writing and workshoping your own plays-in-progress, offering constructive feedback to your classmates, and effectively revising your own work. You will develop the skills and vocabulary to talk about plays and to recognize structure, story, and content challenges. By the end of the year, you will have seen plays and read a number of plays and essays on playwriting. You will have written several scenes, short plays, and a one-act play. *This class meets once a week.*

The Writer's Gym

Sandra Daley

Open, Component—Year

This yearlong writing workshop is designed for writers of any genre and any level of experience from beginner to advanced. So, whether you've never written anything before or are an experienced poet or a playwright looking to perfect your craft, The Writer's Gym offers exercises dedicated to inspiration, process, and craft. You will discover story structure and plot and how to introduce character and conflict. In class, you will write, share work, learn how to give feedback, and bravely discuss your work. Our goal is to build muscle for honest and fearless writing based on first instincts and to write from sources, dreams, and personal experiences. We will read and discuss short stories, essays, poems, and plays. Assignments will challenge you to observe what's around you and the settings in which you live, writing from prompts,

images, and sensory experiences. "Inspiration exists, but it has to find you working." —Pablo Picasso *This class meets once a week.*

Experiments in Theatrical Writing

Melisa Tien

Intermediate/Advanced, Component—Year

In this course, we will explore, discuss, and write side-by-side with contemporary experimental theatrical texts. What pushes against theatrical traditions and orients outward toward the new and unfamiliar is what we will think of as experimental. Areas of experimentation that we'll encounter on our yearlong journey will include time, setting, structure, character, language, and genre. Experimentation finds purpose in the notion that departure from theatrical convention is a move toward altering how an audience responds and reflects upon a play—which, in turn, changes how an audience perceives and behaves in the world. We'll explore the landscape of the plays that we read in terms of how each play looks, feels, and sounds. We'll discuss the cultural, historical, and personal contexts of the plays. We'll look for ways in which those contexts may inspire and inform our own writing. We'll generate our own experimental work using the assigned texts as points of departure, with the intention of arriving at a different destination. We'll write from different parts of the brain, from the deeply subconscious to the acutely analytical. We'll consider how the unique structure of a play can derive organically from the story being told. And we'll examine ways in which modern technology may assist—or hinder—our storytelling. *This class meets once a week for four hours (with a half-hour break).*

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 playwrighting 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: Methods of Theatre Outreach

Allen Lang

Open, Component—Year

Developing original, issue-oriented dramatic material using music and theatre media, this course will present the structures needed for community extension of the theatre. Performance and teaching groups will work with small theatres, schools, senior-citizen groups, museums, centers, and shelters. Productions and class plans will be made in consultation with the organizations and our touring groups. We will work with children's theatre, audience participation, and educational theatre. Teaching and performance techniques will focus on past and present uses of oral histories and cross-cultural material. Sociological and psychological dynamics will be studied as part of an exploration of the role of theatre and its connections to learning. Each student will have a service-learning team placement. Special projects and guest topics will include the use of theatre in developing new kinds of

after-school programs, styles and forms of community on-site performances, media techniques for artists who teach, and work with the Sarah Lawrence College Human Genetics Program. This class is suited for students new to community work. *This class meets once a week.*

Theatre Outreach: The Theatre and the Community

Allen Lang

Sophomore and above, Component—Year

This course will provide a strong foundation from which to explore and extend teaching and theatre-making skills in the community. An interest in exploring personally expressive material and in extending and developing skills is needed. Students will find a practical approach to experiential learning that builds teaching skills through a weekly Theatre Outreach placement. Such placements—at schools, libraries, museums, community centers, homeless shelters—are typically yearlong and usually culminate in a process-centered informal presentation that is reflective of the interests, stories, and experiences of the individual participants. We will explore the applications of contemporary sociopolitical and artistic issues of community work. Class readings and discussions will explore theoretical and practical applications about theatre making and the political role of teaching artists working in the community as agents for social change and social justice. The course is open to all students who want to explore personal material through a sociopolitical lens and to students interested in responding to the mad politics of our time by making a difference—however they can, large or small—through the sharing of theatre skills. The course is open to movers and shakers, playwrights, actors, designers, and visual artists. Extended class projects in urban areas may include performance in public spaces, creating site-specific videos, recording community oral histories, and touring. 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 imaging and working toward a more life-affirming world." *This class meets once a week.*

Theatre Outreach: Teaching Artist Pedagogy Conference Course

Allen Lang

Advanced, Component—Year

This weekly conference course explores the experiential perspectives of the practicing teaching

artist, developing teaching skills and techniques through a yearlong community placement. The course explores making connections and crossovers between teaching theories and interdisciplinary theatre course work that leads toward transformative practices. Course readings will explore the writings of Paulo Freire, M. C. Richards, bell hooks, and others. “I believe that education, therefore, is a process of living and not a preparation for future living.” —John Dewey *This class meets once a week; open to graduate students.*

NOW PLAYING: Theatre in This Moment

Kevin Confoy

Open, Component—Year

This is a seminar class that looks at the plays and types of theatre happening right now. Students will read scripts from plays being performed across the country and attend theatre in New York City as a way of figuring out how theatre responds to the events that shape our lives even as they occur. A great variety of plays and playwrights will be discussed. 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? Scenes and portions of plays will be read aloud in class. Students will create solo or group performance pieces—of a type to be agreed upon in conference—to be presented in class at the end of each semester. *This class meets twice a week.*

Dramaturgy

Stuart Spencer

Open, Component—Fall

Dramaturgy is a term that refers both to the study of dramatic theory as well as to the practical job of working with the creative team of a production to provide background and information on the play in question. This class will address both of these aspects of dramaturgy. Students will spend roughly half the time studying dramaturgical theory while simultaneously learning how to do the necessary research, which they will then distill into a concise form that can be easily digested by the director, actors, and designers. *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

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, 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 from Yara Arts Group and 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, and *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

Open, Component—Spring

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, among others, Stephen Sondheim's masterpiece, *Company*. *This course meets twice a week.*

Far-Off, Off-Off, Off, and On Broadway: Experiencing the 2019–2020 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 playwrighting students whose productions are included in the fall 2019 and spring 2020 theatre program seasons. This class meets once a week.*

Stage Management

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 fall semester; Spring semester 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 and drafting 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 Tour

William D. McRee

Open, Intersession

The purpose of this course is to experience and examine present-day British theatre: its practices, playwrights, traditions, theatres, and artists. This is a two-credit academic course, and any student enrolled at Sarah Lawrence College is eligible to take the class. During two weeks in London, students will attend a minimum of 12 productions, tour various London theatres, meet with British theatre artists, attend regularly scheduled morning seminars, and make an oral presentation on one of the plays that the group is attending. Plays will be assigned prior to the end of the fall semester, and preparation and research for the presentation should be complete

before arriving in London. Productions attended will include as wide a variety of venues, styles, and periods of theatre as possible. Seminars will analyze and critique the work seen, as well as discover themes, trends, and movement in the contemporary theatre of the country. Free time is scheduled for students to explore London and surrounding areas at their leisure. *These intersession credits are registered as academic, not arts, credits.*

La MaMa E.T.C.

Intersession—Summer

La MaMa E.T.C. sponsors two summer events in Umbria, Italy, in conjunction with Sarah Lawrence College: International Symposium for Directors, a month-long training program for professional directors, choreographers, and actors in which internationally renowned theatre artists conduct workshops and lecture/demonstrations; and International Playwright Retreat, a 10-day program where participants have ample time to work on new or existing material. Each day, master playwright Lisa Kron will meet with the playwrights to facilitate discussions, workshops, and exercises designed to help the writers with whatever challenges they are facing. More information is available at: 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.

Less is More: On Camera Performance (p. 56), Doug MacHugh *Filmmaking and Moving Image Arts*

The Actor's Voice Over: An Intensive Exploration of Voice Work (p. 56), Doug MacHugh *Filmmaking and Moving Image Arts*

Intermediate French I (Section I): French Identities (p. 58), Eric Leveau *French*

Austen Inc.: 18th-Century Women Writers (p. 99), James Horowitz *Literature*

First-Year Studies: The Forms and Logic of Comedy (p. 91), Fredric Smoler *Literature*
History Plays (p. 93), Fredric Smoler *Literature*
Theatre and the City (p. 91), Joseph Lauinger *Literature*

The Creative Process: Influence and Resonance (p. 105), Chester Biscardi *Music*

Theories of the Creative Process (p. 137), Charlotte L. Doyle *Psychology*

The Psychological Impact of Art (p. 135), Alison Jane Martingano *Psychology*

Intermediate Spanish II: *Juventud, divino tesoro...* (p. 155), Isabel de Sena *Spanish*

Advanced Interdisciplinary Studio II (p. 171), John O'Connor *Visual and Studio Arts*
Media Burn: Moving Image Installation in Practice (p. 175), Jenny Perlin *Visual and Studio Arts*
Performance Art (p. 172), Clifford Owens *Visual and Studio Arts*
First-Year Studies: Ecopoetry: Poetry in Relation to the Living World (p. 179), Marie Howe *Writing*
Poetry: What Holds the Unsayable (p. 186), 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.

How Things Talk (p. 5), Aurora Donzelli *Anthropology*
Language and Capitalism (p. 7), Aurora Donzelli *Anthropology*
Life, Death, and Violence in (Post)Colonial France and Algeria (p. 6), Robert R. Desjarlais *Anthropology*
The Anthropology of Images (p. 5), Robert R. Desjarlais *Anthropology*
Spaces of Exclusion, Places of Belonging (p. 7), Deanna Barenboim *Anthropology*
Lift Up Your Hearts: Art and Architecture of the Baroque—Europe and Its Colonies, 1550–1700 (p. 10), Joseph C. Forte *Art History*
Economics of Environmental Justice: People, Place, and Power (p. 37), An Li *Economics*

Economics of the Environment and Natural Resources: Market Failures, Capitalism, and Solutions (p. 36), An Li *Economics*
Introduction to Economic Theory and Policy (p. 36), Jamee K. Moudud *Economics*
Legal Foundations to Business History: Corporate Governance, Democracy, and Economic Transformation (p. 38), Jamee K. Moudud *Economics*
First-Year Studies: Introduction to Environmental Studies: Cultures of Nature (p. 39), Charles Zerner *Environmental Studies*
Introduction to Property: Cultural and Environmental Dimensions (p. 40), Charles Zerner *Environmental Studies*
Diversity and Equity in Education: Issues of Gender, Race, and Class (p. 78), Nadeen M. Thomas *History*
Standing on My Sisters' Shoulders: Rethinking the Black Freedom Struggle (p. 73), Komozi Woodard *History*
An Introduction to Statistical Methods and Analysis (p. 100), Daniel King *Mathematics*
Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 117), David Peritz *Philosophy*
Chaos or Calm: The 2020 Elections (p. 125), Samuel Abrams *Politics*
Democracy, Diversity, and (In)equality (p. 126), David Peritz *Politics*
Global Child Development (p. 136), Kim Ferguson (Kim Johnson) *Psychology*
Food Environments, Health, and Social Justice (p. 136), Magdalena Ornstein-Sloan *Psychology*
Advanced Research Seminar (p. 139), Meghan Jablonski, Elizabeth Johnston, Linwood J. Lewis *Psychology*
Changing Places: Sociospatial Dimensions of Urbanization (p. 151), Shahnaz Rouse *Sociology*
Lexicon of Migration: Temporariness and Displacement (p. 152), Parthiban Muniandy *Sociology*
Media Burn: Moving Image Installation in Practice (p. 175), Jenny Perlin *Visual and Studio Arts*
The Ideas of Photography (p. 176), Joel Sternfeld *Visual and Studio Arts*
The New Narrative Photography (p. 176), Joel Sternfeld *Visual and Studio Arts*
First-Year Studies: Ecopoetry: Poetry in Relation to the Living World (p. 179), Marie Howe *Writing*
Our World, Other Worlds (p. 180), Myra Goldberg *Writing*

VISUAL AND STUDIO ARTS

The visual and studio arts program is dedicated to interdisciplinary study, practice, experimentation, and collaboration among young artists. Students focus on traditional studio methods but are encouraged to bridge those ideas across disciplines, including experimental media and new techniques. The program offers courses in painting, drawing, printmaking, photography, sculpture, video art, installation, creative programming, interactive art, interventionist art, games, and simulation. Students pursue a multidisciplinary course of study while gaining proficiency in a wide range of methods and materials. Working within a liberal-arts context, students are also encouraged to form collaborations across fields of practice and often work with musicians, actors, and scenic designers, as well as biologists, mathematicians, architects, philosophers, or journalists. Conference work, senior show, and senior thesis allow the integration of any combination of fields of study, along with the opportunity for serious research across all areas of knowledge.

The Heimbold Visual Arts Center offers facilities for woodworking, plaster, printmaking, painting, video making, and installation. Advanced studios offer individual work areas. In addition to art studios, students have access to critique and presentation rooms and exhibition spaces, including a student-run gallery titled A* Space. Courses are taught in the traditional seminar/conference format, with studio classes followed by one-on-one conferences with faculty. All students are encouraged to maintain a presence through social media and are especially encouraged to supplement their work in studio through participation in the program's ongoing series of special topic workshops—small three-to-five session mini-courses that cover current thought in art theory, discipline-specific fundamentals, new technologies, and professional practices. Past workshops have included woodworking, fiber arts, metalwork, printmaking, letterpress, figure drawing, printing for photographers, creative coding, virtual reality, MAX/MSP, online portfolio design, writing an artist's statement, navigating the art world, the art of critique, applying for grants, and more. Students who invest significant time in the program are encouraged to apply for a solo gallery show in their senior year and may take on larger capstone projects through a yearlong, practice-based senior thesis.

In addition to these resources, the Visiting Artist Lecture Series brings a wide range of accomplished artists to campus for interviews and artist talks. In a feature unique to the program, faculty routinely arrange for one-on-one studio critiques between students and guest faculty or artists who are visiting campus through the lecture series. Art vans run weekly between campus and New York City museums and galleries. Visual-arts students typically hold internships and assistantships in artist studios, galleries, museums, and many other kinds of arts institutions throughout the city.

First-Year Studies: The Way Things Go

John O'Connor

Open, FYS—Year

The title of this course is borrowed from the 1987 art film by Peter Fichli and David Weiss, which follows a sequence of causal interactions in a Rube Goldberg-like way. Each object and action affects the next, as the piece evolves over space and time and with great sensory range. In this interdisciplinary studio FYS course, students will be asked to consider their own art-making practice as an interconnected group of acts that evolve over time. Ideas in any creative endeavor rarely arrive fully formed, but creativity, understanding, and clarity come through committed engagement with the act of making. All of our senses contribute to the way we understand the world around us and, consequently, inform how and why we make art. When we see something we're excited by, we simultaneously hear, smell, or feel something else—which, in turn, affects our initial point of view. This sensory interconnectedness will serve as our course's foundation, and students will delve deeply into ways of translating the raw data of experience into art. To do so, you will be asked to develop a rigorous studio practice and to work across a full range of mediums—drawing, painting, sculpture, installation, performance, video, photography, sound. Each work will inform the next as your ideas are translated across mediums. As we progress through the year, your artworks will evolve in unexpected ways, challenging you to recognize their potential to affect your subsequent actions. This class will alternate biweekly conferences with biweekly small-group activities, including project and conference work critiques, attendance at the Visual and Studio Arts Lecture Series, museum/gallery tours, and visits to artist studios in the New York City area.

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 toward 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 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.

Painterly Print

Vera Iliatova

Open, Seminar—Fall

This course is a foray into the possibilities of painterly printmaking and experimental processes that merge printmaking with painting and drawing. The course will also cover fundamentals such as basic drawing and color mixing. As a means to explore their individual ideas, students will investigate a wide range of possibilities offered by monoprint techniques and will experiment with inks and paints, stencils, multiple plates, and images altered in sequence. Students will begin to develop a method to investigate meaning, or content, through the techniques of painterly printmaking. There will be an examination of various strategies that fluctuate between specific in-class assignments and individual studio work. In-class assignments will be supplemented with PowerPoint presentations, reading material, film clips and video screenings, group critiques, homework projects, and visits to artist studios.

Relief Printmaking

Vera Iliatova

Open, Seminar—Spring

This course is designed to introduce students to a range of relief printing techniques while assisting them in developing their own visual imagery through the language of printmaking. Students will work with linoleum and woodblock materials. Students will develop drawing skills through the printmaking medium and experiment with value structure, composition, mark-making, 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 story telling. The course will be supplemented with technical demonstrations, critiques, field trips, and slide lectures.

Advanced Interdisciplinary Studio I

Vera Iliatova

Intermediate/Advanced, Seminar—Fall

This course is intended for advanced visual-arts students interested in pursuing their own art-making processes more fully. Students making work in painting, drawing, sculpture, video, mixed media, performance, etc. are supported. 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 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 fall semester portion of the course will serve as a preparation for the spring semester, when 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. We will have regular critiques, readings, image discussions, and trips to artist studios and will participate integrally 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 the interview. Students interested in senior exhibitions are encouraged to interview.*

Drawing into Painting: A Sense of Place

Vera Iliatova

Intermediate/Advanced, Seminar—Spring

To look at a place closely, to spend time with it while drawing or painting it is, in a sense, to own it. In this course, students explore their own sense of place in the different locations around Sarah Lawrence College. Students will travel to various destinations to collect source materials, such as drawings, photographs, written notes, and painting sketches; they will work on larger and more complex drawings and paintings in the studio. Through quick studies and finished paintings, students will observe and create an intimate relationship with their chosen landscape motifs. Throughout the semester, students will work both large and small, both quickly and slowly. Some paintings will take a few minutes, and some will take several days. The course emphasizes fundamentals of drawing and painting, as well as the formal, cultural, and political connotations that a landscape genre can contain. The course is supplemented with keynote presentations, class critiques, and field trips.

The Body, Inside Out: Drawing and Painting Studio

John O'Connor

Intermediate, Seminar—Fall

This will be a rigorous art course that explores the theme of the body in transformative ways and across the mediums of drawing and painting. The figure will be our main subject, and in-class work will be designed to provoke students to investigate the body physically, psychologically, emotionally, scientifically, and socially. We will paint and draw from live models, from ourselves, and across other diverse media sources. For context, we will look at depictions of the figure from prehistory through contemporary art, as issues of the body in space and the dynamic between the artist and model are extremely relevant in today's art world. Through direct, immersive observation and imaginative interpretation, the works you make will be stylistically varied, experimental, and exploratory. You'll be asked to challenge the conventional dynamic between drawing and painting and, in doing so, push yourselves to make works that defy easy categorization and question the norms of traditional figurative art. Studio practice will be reinforced through discussion, written work, readings, and image lectures for context. Trips to see exhibitions and artist studios will be an integral component of the class, and attendance at the Visiting Artist Lecture Series is mandatory. *Course preference will be given to those who have painting and/or drawing experience.*

Advanced Interdisciplinary Studio II

John O'Connor

Advanced, Seminar—Spring

This is a continuation of the fall-semester course and is intended for advanced visual arts students interested in pursuing their own art-making processes more fully. Students making work in painting, drawing, sculpture, video, mixed media, performance, etc. are supported. 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. During this spring semester, 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. We will have regular critiques, readings, image discussions, and trips to artist studios and will participate integrally 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 the interview. Students interested in senior exhibitions are encouraged to interview.*

Performance Art

Clifford Owens

Open, Seminar—Spring

Since the early 20th century, artists have explored performance art as a radical means of expression. In both form and function, performance pushes the boundaries of contemporary art. Artists use the medium for institutional critique, social activism, and to address the personal politics of gender, sexuality, and race. This course surveys performance art as a porous, transdisciplinary medium open to students from all disciplines, including painting, drawing, printmaking, photography, sculpture, video, filmmaking, theatre, dance, music, creative writing, and digital art. Students will learn about the history of performance art and explore some of the concepts and aesthetic strategies used to create works of performance. Drawing on historical and critical texts, artists' writings, video screenings, and slide lectures, students will use a series of simple prompts to help shape their own performance artworks. Artists and art movements surveyed in this class include Dada, Happenings, Fluxus, Viennese Actionism, Gutai Group, Act-Up, Joseph Beuys, Judson Church, Womanhouse, Ana Mendieta, Gina Pane, Helio Oiticica, Jack Smith, Leigh Bowery, Rachel Rosenthal, Jo Spence, Chris Burden, Vito Acconci, Bas Jan Ader, Terry Adkins and the Lone Wolf Recital Corps, Carolee Schneemann, Martha Wilson, Adrian Piper, Martha Rosler, Lorraine O'Grady, Joan Jonas, Karen Finley, Janine Antoni, Patty Chang, Papo Colo, Paul McCarthy, Matthew Barney, Ron Athey, Orlan, Guillermo Gomez Pena, Narcissister, Annie Sprinkle, Vaginal Davis, Kris Grey, Carlos Martiel, Autumn Knight, Amanda Alfieri, Hennessey Youngman, Savannah Knoop, Shaun Leonardo, Francis Alys, Andrea Fraser, Tania Bruguera, Zhang Huan, Regina Jose Galindo, Aki Sasamoto, Pope.L, and many more.

Silkscreen Printing

Nicole Maloof

Open, 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, Seminar—Spring

In this course, we will explore different ways in which 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.

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 regarding 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—perhaps in some ways—irreverent acts of reuse as a means through which to propose new and possible futures for the worlds around us. Experience with drawing, modeling, and other analog or digital design media is helpful but not required.

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 that 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 those 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. Experience with drawing, modeling, and other analog or digital design media is helpful but not required.

The Tool and the Staff: Sculpture and Ritual

Kenneth Tam

Open, Seminar—Fall and Spring

This one-semester class will look at sculptural practice through the lens of ritual. How does sculpture influence the social space in which we live and come to aid in the way we move through life? How can objects bridge the gap between profane and sacred space and serve as a marker for various points of transition and uncertainty in human existence? In this class, we will try to answer some of these questions through projects that will use object-making and discussions about contemporary sculpture as our primary points of reference. Wood, plaster, metal, and casting techniques will be introduced as ways of working sculpturally. Students do not need experience with any of these disciplines to take part in this class, though a high degree of curiosity and self-motivation will be required to do well. As part of the class, we will look at various texts that speak to the way ritual creates meaning and richness in life while, at the same, comparing it to canonical writings on sculpture in order to look for potential overlaps between contemporary art and ritual studies. Students should expect a rigorous semester that combines artistic experimentation and critical thinking skills. Some artists at whom we will be looking include Nari Ward, Doris Salcedo, Mike Kelley, Cildo Meireles, Ana Mendieta, Jason Rhoades, Janine Antoni, Matthew Barney, and others.

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.

Art From Code

Angela Ferraiolo

Open, Seminar—Fall

A “live coding,” practice-based introduction to visual arts programming—including color, shape, transformations, and motion—this course is 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 Molnár, Nees, Hertlein, Rauschenberg, and others. Taught in Processing/Java.

New Genres: Drawing Machines

Angela Ferraiolo

Open, Seminar—Spring

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, linkages, 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 code and part cardboard, this class studies the history of drawing machines and uses recycled materials to make gadgets that draw.

Beginning Games: 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 programming basics, game art, sound effects, music, narrative design, zones, bounds, player path, and game mechanics. Taught in Unity 2D/C#, with Pyskel, Tiled, and LMMS Studio.

New Genres: Cultural HiJack

Angela Ferraiolo

Sophomore and above, Small seminar—Fall

Is art the new politics? Cultural HiJack examines the work of artists attempting to subvert, critique, and overthrow the dominant paradigm through street art, anti-advertising, meme wars, flash mobs, instant theatre, guerilla projection, and spatial intervention. Artists surveyed include Guerrilla Girls, RTMark, Rosler, Holzer, Marchessault, Banksy, Fairey, Acconci, and Franco and Eva Mattes, along with readings from Dery, Klein, Debord, Gramsci, Lacy, and others. Working individually or in small groups, students will collaborate on campaigns of détournement, designing and implementing inventions of their own through alternative and hybrid forms.

Intermediate Games: Radical Game Design

Angela Ferraiolo

Sophomore and above, Small seminar—Spring

From Hopscotch to Molleindustria, game designers have used play as a means of imprinting culture and subverting power. Games are small and viral. They emerge and disappear. They grip the online world obsessively or blend seamlessly into the underground. Above all, games are easily dismissed by authority, making them an ideal means of spreading social and political dissonance. This class surveys radical game design as practiced by artists like Molleindustria, Anne Marie Schleiner, Natalie

Bookchin, Donna Leishman, Eddo Stern, Ian MacLarty, and others. We will also consider the historical roots of radical design—which finds its beginnings in Dada, Surrealist, Fluxus, and Situationist games—and play methods explored by artists like George Brecht, John Cage, and William Burroughs. Taught in Unity 2D/C#, with Pyskel, Tiled, and LMMS Studio. *Prerequisite: Beginning Games: Level Design.*

New Genres: Interactive Art

Angela Ferraio

Sophomore and above, Small seminar—Spring

This course focuses on the technologies behind interactive installation. Students will work on live visuals, as well as multiple types of media, to create dynamic art works. Artists surveyed are Ikeda, Rokeby, Benson, Liddell, TeamLAB, and others. Taught in Processing/Java with LEAP, Kinect, sensors, and cameras. *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 in installation from the late 1960s to the present, including pieces that utilize feedback loops, multiple projections, home movies, and new technologies. Students will learn craft and concept simultaneously through collaborative and individual production. 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 City. (The title of this class, Media Burn,

comes from the 1975 performance by the San Francisco-based art collective Ant Farm, <https://www.eai.org/titles/media-burn>)

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.

Problems in Photography

Lucas Blalock

Open, Seminar—Year

This class will deal with the ways that contemporary artists working in photography discover and develop the problems central to their work. 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 that work depends. We will use these encounters to help focus and understand our own picture making. This is an art class and will be centered on student work and critique; however, students should expect reading and looking assignments, as well. Previously, this class was taught as a survey; this time, it will deal more singularly with questions in photography. The first semester will oscillate between explorations of specific projects from art history and contemporary practice, followed by related assignments and critique. The second semester will open up some, and students will be encouraged to

develop independent projects in photography. An interest in art history and basic knowledge of DSLR cameras, inkjet printing, and Adobe Photoshop is encouraged.

Black-and-White Analog Photography

Justine Kurland

Open, Seminar—Fall

This course explores the camera as a device that frames and translates three-dimensional space onto a two-dimensional surface. Through assignments and individual investigation, students acquire a deeper understanding of visual perception and photography as a medium for personal expression. The course introduces students to film-based photographic processes and assumes no prior knowledge of photography. The class will also cover some history of photography, basic critical theory, and critique. Students are expected to spend approximately \$300 dollars for supplies.

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.

The New Narrative Photography

Joel Sternfeld

Open, Seminar—Spring

A photograph alone, without caption, is like a simple utterance. "Ooh!" or "aah!" or "huh?" are responses to it. But when pictures are presented in groups with

an accompanying text—and perhaps in conjunction with political or poetic conceptual strategies—any statement at all becomes possible. Then, photographs begin to function as a sentence, a paragraph, or an even 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. Without formal agreement to do so, they have created a new medium, which might be entitled: The New Narrative Photography. In this course, students will study the work of these 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 work in 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.

The Ideas of Photography

Joel Sternfeld

Open, Seminar—Spring

This course is a hybrid. Each week, for the first 10 weeks of the semester, a different photographic idea or genre will be traced from its earliest iterations to its present form by means of slide lectures and readings. And each week, students will respond with their own photographic work inspired by the visual presentations and readings. Topics may include personal dressup/narrative, the directorial mode in photography, contemporary art-influenced fashion photography, new strategies in documentary practice, abstraction, the typology, the photograph in color, and narrative photography. In the final weeks of the semester, the emphasis will shift as students work on a subject and in a form that coincides with the ideas they most urgently wish to express. No previous experience in photography is necessary nor is any specialized equipment. A desire to explore and to create a personally meaningful body of work are the only prerequisites.

Drawing From Nature

Gary Burnley

Open, Seminar—Fall

The world we inhabit and learn to navigate with awe, delight, and wonder is filled with things whose existence we had no hand in making. How do you see your own individuality and importance when facing the vast and incomprehensible backdrop of nature? To escape the turmoil of earthly confinement, nature has come to represent both the desire for freedom and our need for order. Before written language,

drawing was a way to understand our connection to the world around us, a way to record a sense of place, to mark where one was, here, in relationship to something else there. This course will focus on themes and concepts of landscape, on seeing and understanding nature through observation, documentation, journeying, mapping, and locating one's perceived place in a world that is partly real and partly invented.

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, this course will focus on an exploration of color, its agents, and their effects. Not a painting course, this class will explore relationships among theory, perception, use, and the 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—Spring

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.

Look at You: The Portrait

Gary Burnley

Open, Seminar—Spring

The portrait has served a myriad of functions over time. The likeness or impression of a single face can inform or define identity, build ties to past history, perpetuate concepts and ideals of beauty and gender, ensure immortality, and/or establish social status, to mention only a few. For the artist, portraiture creates a bridge between the psychological and the scientific by revealing the operation of the mind of both the viewed and the viewer. The focus of this course will be on the structure beneath bone and muscle, both formally and symbolically; the creative potential of the portrait—and portraiture in general—explored through observation; and memory. Daily exercises using a variety of methods, means, and materials, both inside and outside the studio, to build and reinforce disciplined, sustained work habits will be key in growing the technical and observational skills necessary to represent what, for each individual, a portrait might be.

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

First-Year Studies: Histories and Theories of

Photography (p. 10), Sarah Hamill *Art History*

Histories of Modern and Contemporary Art (p. 11),

Sarah Hamill *Art History*

Lift Up Your Hearts: Art and Architecture of the

Baroque—Europe and Its Colonies,

1550–1700 (p. 10), Joseph C. Forte *Art History*

The Actor's Voice Over: An Intensive Exploration of

Voice Work (p. 56), Doug MacHugh *Filmmaking*

and Moving Image Arts

The Creative Process: Influence and

Resonance (p. 105), Chester Biscardi *Music*

Theories of the Creative Process (p. 137), Charlotte L.

Doyle *Psychology*

The Psychological Impact of Art (p. 135), Alison Jane

Martingano *Psychology*

Cuban Literature and Film Since 1959—*Vivir y*

pensar en Cuba (p. 155), Isabel de Sena *Spanish*

Intermediate Spanish II: *Juventud, divino*

tesoro... (p. 155), Isabel de Sena *Spanish*

First-Year Studies: Ecopoetry: Poetry in Relation to

the Living World (p. 179), Marie Howe *Writing*

Our World, Other Worlds (p. 180), Myra Goldberg

Writing

Poetry: What Holds the Unsayable (p. 186), Marie

Howe *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: Necessary Hero

Mary LaChapelle

Open, FYS—Year

Imagine a hero who grows up in the Appalachian Mountains and receives a scholarship to a private school in Malibu Beach, or a hero who is a Mexican immigrant and lives near the Oakland shipyards. Imagine a child from Norway whose family immigrates to North Dakota in the 1870s, or a teenager who develops solar technology for her village in India. What about their characters will begin to distinguish each as a hero? What flaws or beliefs? What innovative actions will their circumstances, culture, gender, or time in history necessitate? The only requirement for each

student's hero(es) is that he, she, or they are human and living on Earth. Over this yearlong course, each writer will develop a sustained hero's tale that will require the accurate imagination of place, time, character, and actions in response to each hero's challenges and obstacles. Writers will research, as well as reflect on, heroic models from antiquity to the present day. Because this is a FYS course, we will incorporate exercises and lessons related to the basic elements of fiction, point of view, structure, character, setting, and dialogue. We will read and analyze model stories that reflect those aspects of craft and depict different kinds of heroes. We will also read contextual texts such as *Sapiens: A Brief History of Humankind*, as well as a short digest of historical events called *A Little History of the World*. In addition to meeting in our biweekly class seminars, I will meet with each of you individually in biweekly conferences. In alternate weeks, we will meet in small focus groups.

First-Year Studies: Writing and the Racial Imaginary

Rattawut Lapcharoensap

Open, FYS—Year

In what ways have American writers and artists rendered the felt experience of race and racial inequality? How might we understand race and racism not only as social forces but also as imaginative ones? And how might we, as writers and readers, productively grapple, contend, and engage with our own positions as artists and citizens within these historical and imaginative legacies? In other words, how might we fruitfully think about what Claudia Rankine and Beth Loffreda have recently called—in their anthology of the same name—"the racial imaginary"? Over the course of this yearlong creative-writing workshop, students will be asked to explore the American racial imaginary by examining writing in a variety of genres and disciplines—from short stories to personal essays and poetry, as well as academic criticism and historical scholarship—in the interest of producing and workshoping their own original writing. During the fall semester, students will meet with the instructor weekly for individual conferences. In the spring, we will meet weekly or every other week, depending on students' needs and the progress of their conference projects.

First-Year Studies: Ecopoetry: Poetry in Relation to the Living World

Marie Howe

Open, FYS—Year

Poetry is the human song called out: in joy, in love, in fear, in wonder, in prayer, in rebuke, in war, in peace, in story, and in vision. The human poem collects us together, individuates us, and consoles us. We read poems at funerals, at weddings, graduations...they accompany us through the gates of our lives, in public, or in private...shared through a book, a computer, a letter, a song. Now we find ourselves at the brink of an unstoppable ecological disaster. A change of consciousness is necessary. How can poetry accomplish this? For a long time, we have not noticed how our civilizations and technologies have affected the rest of the living world. This course will ask questions: Who do we think we are? Who taught us that? Who are we in relation to the other animals? To trees and plants? To insects? To stars? How have our human myths informed those relationships? How are those myths evident in our human world today? What is poetry? What is ecopoetry? How can poetry instruct? How can poetry document? How can poetry re-vision? Prophecy? Protest? Preserve? Imagine? In our time together, you will read poetry written by published poets. You will write your own poems, one each week, and share them with each other. You will keep observation journals, meet with another person in our class each week in a poetry date, and meet with me in individual and small-group conferences. We will proceed as curious learners and writers. Through our close study, each of you (in conference work and together) will learn about a very specific aspect of the natural world that interests you (an animal, a forest, a coral reef, etc.) and then teach the rest of us in class what you have learned. We will learn how to write poems about these subjects so that the poem itself becomes an experience we have never had before. And we might slowly move away from the human as the center of the poem and welcome the rest of the living world in. We will know more at the end of this class about the other animals and plants and insects and rivers and oceans. If our hearts break with this deepening relationship, we might also discover a great joy and a new responsibility. We will want to share what we have learned and written with the wider community. We will find ways to do that. I can assure you, we will be changed. Students will have an individual conference every other week and a half-group conference on alternating weeks.

First-Year Studies: Explorations in the Poetic Voice: Western and Non-Western, Traditional and Experimental

Dennis Nurdse

Open, FYS—Year

Contemporary poets face a dazzling range of stylistic options. This course is designed to give you a grounding in the practice of modern poetics and to encourage you to innovate as you understand the roots. We'll look at prosody, the poetic line, and stanza form. We'll examine the artistic thinking behind free verse (our main focus), haiku, the sonnet, the ghazal, the ballad, and the blues line. We'll explore what poets do with voice, tone, and personae—how poets dramatize their insights. We'll read widely: modern masters like Elizabeth Bishop and Gwendolyn Brooks; contemporaries like Anne Carson and Yusef Komunyakaa; classical poets like George Herbert; and world poets such as Issa, Basho, Pablo Neruda, Aime Cesaire, Anna Akhmatova, and Lorca. We'll discuss how to read poetry as practitioners and how to hear what's on the page. The strong constant focus will be on participants' own poems; class members will be encouraged to follow their own poetic paths and develop their own artistic vocabulary. The class will be part humanistic workshop, part writing community, part critical inquiry. Expect to write freely and read voraciously. Biweekly individual conferences will alternate with class poetry readings, in which we will present our own poems as well as poems of favorite contemporary (or ancient) poets.

The Short Story: Explorations

Carolyn Ferrell

Open, Seminar—Year

What makes a story a story? What are the tools of fiction writers? How does one go from character to scene to story? When does a story make you want to keep reading—beyond its end? These are questions that we will explore in workshop; we'll think about our stories from the first draft to the revision, exploring questions of craft through weekly writing and reading assignments. The various forms of the short story (including the short short, the frame story, the episodic story, and micro fiction, among others) will guide us as we create. Our reading list includes writers such as Edward P. Jones, Steven Millhauser, Camille Acker, Carmen Maria Machado, and Nana Adjei-Brenyah—writers whose use of point of view, character development, setting, voice, and structure will hopefully provide inspiration. Students are expected to attend at least two readings on

campus, as well as to prepare a reading list for conference. Typed critiques of student stories are also required, as is participation in workshop. Last but not least: We'll work on developing our constructive criticism, which, next to reading, is key to becoming a strong writer.

Our World, Other Worlds

Myra Goldberg

Open, Seminar—Year

This is a writing course that explores the use of episodes in a world made of words. We read short stories, parts of novels, poems, newspaper articles, and essays from many times and worlds and occasionally watch episodes and films. We also do exercises designed to help practice character drawing, dialogue, pacing, composition, editing, and world building. Still, much of the work of the class involves writing episodes of a long work that becomes our conference work and can be completed in one or two semesters. These works are discussed in small groups, whose members become experts on each others' creations. Many of the works take place in an imaginary world, some are memoirs, others go back and forth between worlds. The course is open but involves a willingness to enter sympathetically into someone else's work over time and to be an informed reader for that person. It also involves the ability to work on a piece of writing for at least a semester.

Fiction Writing Workshop

Mary LaChapelle

Open, Seminar—Year

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. Our course will investigate the craft of fiction through readings, discussion, and numerous exercises. In the second semester, we move on to explore dream narratives, the sublime, the absurd, and the fantastic. We study a democratically chosen novel and, possibly, graphic

fiction and a film. Our objective is for you to write, revise, and workshop at least one fully developed story each semester.

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.

The Rules—and How to Break Them

Nelly Reifler

Open, Seminar—Year

The first part of this yearlong class will be modeled after a graduate-level craft fiction class. We will examine and discuss fundamental craft terms, as well as the generally accepted contemporary rules for writing fiction. We'll look at how some writers explode those rules—and we'll see how we can exploit the rules in our own writing. The craft class will segue into a workshop, in which we will discuss student work each week using what we've learned about craft rules and rule-breaking. We'll be reading work by published authors, such as Katherine Anne Porter, Anton Chekhov, Octavia Butler, Raymond Carver, Robert Lopez, E. M. Forster, Samuel Beckett, Helen Oyeyemi, Maurice Kilwein Guevara, Joy Williams, Barry Hannah, Denis Johnson, Renee Gladman, Elizabeth Crane, Shelly Jackson, Gary Lutz, and others.

Writing Workshop

Melvin Jules Bukiet

Open, Seminar—Fall

Teachers run workshops, but students determine the content of the workshops and the tenor of their discourse. That's because stories can pursue either

personal concerns or public issues. Stories may be psychological or philosophical. A few emerge from history, others from science. Though nearly every academic discipline can be represented within fiction, M. H. Abrams famously divided the arts into two categories: those that aim to replicate the world by using a mirror and those that aim to illuminate the world by using a lamp. So amidst a complex range of subjects and perspectives, how is fiction approached in this class? It's simple. You write. I read. We talk.

The Revolution Will Not Be Televised: Writing and Producing 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 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 works 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-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.

The Kids Are All Right: Fiction Workshop

Leah Johnson

Open, Seminar—Fall

This workshop will focus on developing and sharpening stories with adolescent protagonists. The course will strive to answer the questions: How does one write teenage characters with an authentic voice? How do we channel the angst of our youth to craft honest, true-to-life narratives? And how can we capture on the page, without pandering, the sheer bigness of first experiences? The texts to which we will return in this course will range from young adult fiction, to literary fiction, to film in order for us to better understand the nature of stories about young people and the ways in which they manifest themselves based on era, medium, and intended audience. The workshop will be grounded in empathy—and all critiques, discussions, and feedback will reflect that ethos. Readings for workshop and conference will include: *The Poet X*, by Elizabeth Acevedo; *Aristotle and Dante Discover the Secrets of the Universe*, by Benjamin Alire Sáenz; *Beasts of the Southern Wild*, directed by Benh Zeitlin; *Long Division*, by Kiese Laymon; *The Miseducation of Cameron Post*, by Emily Danforth; *The Outsiders*, by S.E. Hinton; *Darius the Great Is Not Okay*, by Adib Khorram; and *Annie John*, by Jamaica Kincaid, among others.

Fiction Workshop: Style

Rattawut Lapcharoensap

Open, Seminar—Fall

This fiction-writing workshop will focus specifically on the pleasures of “style.” What is style? How do we know when we are in the presence of one? What are the hallmarks of a successful or moving style? When does style feel meaningful? And, conversely, when does it feel empty or artificial? In other words, how does style make itself substantive in fiction? Through an exploration of both canonical and contemporary short fiction, students will be urged to find not so much their “own” style as to think about and explore the many styles available to them as writers. Our time in class will be divided between close readings of published work and workshoping of student writing. In addition, students should expect, by the end of the term, to produce numerous imitation exercises, critical reflections, and a portfolio of fiction.

Fiction Workshop: The Transformation Process: Memoir and Fiction

Carolyn Ferrell

Open, Seminar—Spring

How do we, as writers, take our lived experiences and transform them into fiction? The novelist Janet Frame observed that “putting it all down as it happens is not fiction; there must be the journey by oneself, the changing of the light focused upon the material, the willingness of the author herself to live within that light...the real shape, the first shape, is always a circle formed, only to be broken and reformed, again and again.” The purpose of this course is to explore the ways in which memoir and fiction work together to tell the most deeply felt, emotionally honest, and resonant story possible. We’ll look at both the fiction and nonfiction of writers that include Andre Dubus III, Janet Frame, Edward P. Jones, Nana Adjei-Brenyah, George Saunders, and Jamaica Kincaid. The class will be led as a fiction workshop, although there will be some opportunity to explore biography through occasional writing exercises. The workshop will be divided between the discussion of student stories and the discussion of published literature (which will include essays on writing craft). Students are required to do additional conference reading, as well as to attend at least two campus readings per semester. From the start, we will work on developing our constructive criticism, which (when developed in a supportive atmosphere) should help us better understand our own creative writing.

Building a Better Matrix: A Fiction Writing Workshop

David Hollander

Open, Seminar—Spring

A blank page is not a physical construction site. It seems to go without saying that anything that appears on that page is a speculation—a series of hypotheses that sponsor no life and no activity outside the page’s confines. Whether you are writing traditional realist short fiction, working with magical elements, or making wildly experimental language art, you’re manipulating a matrix—one that, if established with sufficient rigor, creates the illusion of substance from the ether of abstraction. Why, then, is there a seemingly widespread, tacit agreement that realism is the “most real” kind of writing? This workshop will argue that all fiction is speculative fiction, that a story is beholden to nothing other than its own internal logic, and that experimentation is not a barrier to Truth (with a

capital “t”). We’ll be reading some of the most innovative and surprising fiction being written today and seeking out—through our own weekly writing prompts—the limits of what we call fiction. Our reading list may include a short, unorthodox novel or two (Michael Ondaatje’s *The Collected Works of Billy the Kid* and Clarice Lispector’s *The Hour of the Star* are both strong possibilities), as well as short stories by writers including Carmen Maria Machado, Dawn Raffel, Donald Barthelme, Harlan Ellison, Roxanne Gay, Julio Cortazar, and Rick Moody. Over the course of the semester, each student will workshop one original story. We will be writing often, reading great and inimitable works, and attempting to create a community that values experimentation and play in the creation of short fiction. The idea is to honor all of fiction’s myriad possibilities without privileging any one of them. The only prerequisites are generosity, curiosity, and open-mindedness.

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. Writers have found ways to link their 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*. 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. Each 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.*

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—Year

This yearlong class will explore the mysteries of reading and 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 or reader and a drafted or published sentence? Is it possible to identify a lie in print? When you write, is it possible to lie less? Is it possible to "tell the truth"? In conference, we'll discuss drafts of student work; in class, in light of the questions above and as a way of guiding our own makings, we'll discuss readings that may include the work of June Jordan, Graham Fuller, Teju Cole, Wallace Stegner, Dionne Brand, William F. Buckley, Elizabeth Cook-Lynn, and Bertolt Brecht—with the work of James Baldwin throughout. You'll be expected to attend class, respond to assigned and suggested readings, and participate in discussions. By the end of the first semester, you'll have written at least five pages exposing a lie in print and have given a brief presentation on your process; by the end, you'll have produced 20 pages of publishable nonfiction in whatever form you choose. 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? An Audio Journalism Class

Sally Herships

Open, Seminar—Fall

Halfway through 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 Writing Seminar: Mind as Form: The Essay, Personal and Impersonal

Vijay Seshadri

Open, Seminar—Fall

The essay has been used as a vehicle of intimacy and directness not only by writers of all genres but also by artists of other art forms and by intellectual workers in a wide variety of fields. Why is this? Maybe because the essay is flexible enough to adapt to the shape, structure, and movement of our minds as they actually function. We will examine the essay by reading 15 to 20 significant examples of the genre, ranging from contemporary writers (Maggie Nelson, David Foster Wallace, Nancy Mairs, Claudia Rankine, among others) to writers from recent history (Sontag, Didion, Mailer, Eiseley, Baldwin, Orwell, Tanizaki), to its classic writers (Yeats, Pater, Hazlitt), to its creator (Montaigne), and then to its prehistory in the sermon, the meditation, the epistle, the spiritual autobiography (Edwards, Basho, Augustine, St. Paul, Plato). Conference work will comprise two essays, both to be presented to the whole class, and a series of exercises.

Nonfiction Workshop: The World and You

Clifford Thompson

Open, Seminar—Fall

This course 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 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 mental illness (as in Suzanna Kaysen's memoir, *Girl, Interrupted*) 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 film comedians, and Toni Morrison's (very) short book, *Playing in the Dark*, about race as it pertains to early American literature.

Notebooks and Other Experiments

Kate Zambreno

Open, Seminar—Fall

There is such an 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 writing seminar, we will read and think through first-person or documentary texts that 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 writers' notebooks and other strange and less easily categorizable forms that borrow from the notebook but exist as essay, novel, meditation, poem, trance journal, or pillow book. The syllabus might include notebooks and other experiments from Sei Shonagon, Anne Carson, Sophie Calle, Susan Sontag, Bhanu Kapil, John Cage, David Wojnarowicz, Sarah Manguso, Renee Gladman, Hervé Guibert, Roland Barthes, Moyra Davey, T. Fleischmann, Franz Kafka, and Derek Jarman. You will be keeping a notebook over the course of the semester, and we will be workshoping after midterm more formalized pieces inspired by and taken from the notebook. 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, and 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 the actual "call for stories" from studios and shows like *This American Life*, *Radiolab*, and *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; and 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, such as: 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.

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, and in a photocopied handout; but students will also read and discuss Alejandro Zambra's genre-defying *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.

Experiments With Truth: Nonfiction Writing From the Edges

Vijay Seshadri

Sophomore and above, Seminar—Spring

Nonfiction writing is defined not by what it is but by what it is not. It is not fiction. But what it is not comprehends a vast territory. We will spend the semester looking at the more unusual, experimental, and lyrical inhabitants of this territory: personal essays masquerading as anthropological studies or paleontological meditations or political screeds, blog posts from medieval Japan and Renaissance France, diaries, poems in the form of diary entries, essays masquerading as poems, micro nonfictions, feuilletons, prose poems passing themselves off as travelogues, koans, sermons, speeches, and prayers. We will read a variety of writers from the past (among—but not limited to—Sei Shonagon, Montaigne, Sir Thomas Browne, Wilde, Pessoa, Gandhi, Mandelstam, Elizabeth Bishop, V. S. Naipaul, the unknown genius who wrote the Book of Job), and from the present (John D'Agata, Bhanu Kapil, Anne Carson, Jonathan Franzen). After the first few weeks, we will alternate, week-by-week, sessions discussing reading with sessions discussing student work. Conference work will comprise discussion of reading tailored to individual students and the equivalent of two large pieces of writing in whatever form student and instructor agree upon.

Hybrids of Poetry and Prose: A Multigenre Creative Workshop

Jeffrey McDaniel

Open, Seminar—Year

One of the exciting literary developments in recent years is the plethora of work that disrupts the notion of genre from writers such as Maggie Nelson, Jenny Offill, and Eula Biss. In this workshop, we will read a book each week and consider architecture, diction, association, metaphor, and other issues of craft.

Students will be required to bring in a new piece of writing each week and to occasionally write critical responses to the reading. This class will be a good fit for students who are comfortable reading 100-200 pages a week in addition to generating their own creative writing. For workshop, students may 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. 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. There will be some take-home writing prompts. At the end of each semester, students will put a number of their pieces through at least two significant revisions and turn in a final portfolio, along with a packet of drafts. In the spring semester, students will work on hybrid projects of their own.

The Education of a Poet

Victoria Redel

Open, Seminar—Fall

Poet Muriel Rukeyser said, “If there were no poetry on any day in the world, poetry would be invented that day. For there would be an intolerable hunger.” In this class, we will read a variety of poems and essays as paths to discussion of what we write, how we write, and even why we write poetry. Consideration of what influences both the subject and fabric of poems will be integral to our conversation and to the questions we ask of our own poems. Thus, we'll draw not only from the work of other writers but also from art, film, science, history, board games, mythology, religion, and popular culture. This is a class for those writers who are willing to write, write more, and revise even more. The goal in this class is to dig into the particular and peculiar ways that only you can sound in a poem and to develop various sonic effects and strategies to expand your possibilities. Among the poets studied will be the work of remarkable faculty and students who have shaped the Sarah Lawrence writing program, including Grace Paley, Jane Cooper, Thomas Lux, Gerald Stern, Jean Valentine, and Muriel Rukeyser, as well as current poetry faculty.

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. It 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 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.

Reading and Writing Workshop

Jeffrey McDaniel

Open, Seminar—Spring

We will read a book of contemporary poetry each week and spend roughly half of each class discussing the weekly book in detail. Poets to be read include: Terrance Hayes, Paisley Rekdal, and D. A. Powell. The second half of each class will be devoted to student work. If you want to read (and think about) a book of poetry each week and write (and rewrite) your own poetry, then this will be a good class for you. Students will be expected to write (and rewrite) with passion and vigor, turning in a new first draft each week. Occasionally, there will be critical response assignments, in-class exercises, small-group meetings, and writing prompts to generate new material. At the end of the semester, students will turn in a portfolio of poems, as well as a packet of revisions so that we can chart the evolution of each poem. Students will also write a five- to seven-page paper comparing two poets from the syllabus.

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

First-Year Studies: Histories and Theories of

Photography (p. 10), Sarah Hamill *Art History*

First-Year Studies: Introduction to Environmental

Studies: Cultures of Nature (p. 39), Charles

Zerner *Environmental Studies*

Less is More: On Camera Performance (p. 56), Doug

MacHugh *Filmmaking and Moving Image Arts*

The Actor's Voice Over: An Intensive Exploration of

Voice Work (p. 56), Doug MacHugh *Filmmaking*

and Moving Image Arts

Public Stories, Private Lives: Theories and Methods

of Oral History (p. 78), Mary Dillard *History*

Advanced Italian: Fascism, World War II, and the

Resistance in 20th-Century Italian Narrative

and Cinema (p. 83), Tristana Rorandelli *Italian*

Eight American Poets: Whitman to Ashbery (p. 98),

Neil Ardit *Literature*

Latin American Literature and Film: Beyond the

Boom (p. 92), Heather Cleary *Literature*

Poetry and the Book (p. 95), Fiona Wilson *Literature*

Romanticism and Its Consequences in English-

Language Poetry (p. 92), Neil Ardit *Literature*

The Creative Process: Influence and

Resonance (p. 105), Chester Biscardi *Music*

Theories of the Creative Process (p. 137), Charlotte L.

Doyle *Psychology*

Advanced Beginning Spanish: Pop

Culture(s) (p. 154), Heather Cleary *Spanish*

Advanced Interdisciplinary Studio II (p. 171), John

O'Connor *Visual and Studio Arts*

First-Year Studies: The Way Things Go (p. 169), John

O'Connor *Visual and Studio Arts*

Media Burn: Moving Image Installation in

Practice (p. 175), Jenny Perlin *Visual and Studio*

Arts

The Ideas of Photography (p. 176), Joel Sternfeld

Visual and Studio Arts

The New Narrative Photography (p. 176), 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–

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

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–

Hamid Al-Saadi Music

Maqam scholar, singer, artist and writer, Al-Saadi learned the art of singing and performing the Iraqi *maqam* from the legendary Yusuf Omar (1918-1987); Omar's own teacher, Muhammed Al-Gubbenchi (1901-1989)—probably the most influential *maqam* reciter in history—said that he considered Al-Saadi to be the “ideal link to pass on the *maqam* to future generations.” Al-Saadi is also author of *al-maqam wo buhoor al-angham*, a comprehensive text on the Iraqi Maqam and its poetry. SLC, 2019–

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 (on leave yearlong)
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 *Enraged: Why Violent
Times Need Ancient Greek Myths* (Yale University
Press, 2017), *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
(on leave yearlong)
BA, Sarah Lawrence College. BA, MFA, University of
California-Los Angeles, School of Film and Television.
Baker's over 20-year career as a filmmaker includes
work that spans museum installation, feature
documentaries, and advertising. Most recently, in
The House on Coco Road (acquired by Ava Duvernay's
ARRAY Releasing), he combined family super-8 with,
archival news and family interviews to weave his
mother's personal story with broader historical
threads to tell a story of migration and the Grenada
Revolution. *The House on Coco Road* and his first
feature, *Still Bill*, on the life and music of Bill Withers,
have been critically acclaimed and featured in *The
New York Times*, *The New Yorker*, *Los Angeles Times*,
Time Out, and *Village Voice*, among others. Both *Still
Bill* and *The House on Coco Road* enjoy worldwide
distribution on Showtime, Netflix, and BBC. Baker's
perspective has gained the attention of clients such
as Apple, Ralph Appelbaum Associates (RAA),
Wieden+Kennedy, Rainforest Alliance, IBM, and the
United Nations. With RAA, Baker has directed more
than 20 films for museums around the
world—featuring notables such as President Bill
Clinton, Kofi Annan, and President Ellen Johnson
Sirleaf—all stories rooted in understanding the
human story as its connection to place. Baker
recently returned from Iceland, where he directed
“Waterfalls,” a music video for Meshell Ndegeocello.
Produced by his production arm, Station 10, Baker
collaborated with students in the United Nations
University Program on Gender Equality to deliver this
groundbreaking work. His work has been supported
by Sundance Institute, Ford Foundation, and the
George Soros Foundation; he is an alumnus of
Filmmaker Magazine's “25 to watch.” As a tenured
professor at Sarah Lawrence College, he teaches
filmmaking to a diverse group of
creatives—ensuring that the stories from all of our
communities continue to be told with grace, dignity,
and power. 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 [on leave spring semester]
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, Psychology
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–

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–

Shoumik Bhattacharya Lesbian, Gay, Bisexual, and Transgender Studies
BA, Sarah Lawrence College. MPhil, Graduate Center of the City University of New York. Special interests include postcolonial literatures, gender and queer studies, and the environmental humanities. SLC, 2019–

Phillip Birch Filmmaking and Moving Image Arts
A visual artist working with 3D animation, sculpture, game design and performance, Birch's work is in art collections around the world, including the Whitney Museum of American Art. Recent exhibitions include Sculpture Center, NY; Lyles and King, NY; and the National University of Ireland Galway. Birch has work with the online video platform DAATA Editions, and recent art fairs include NADA Miami, Art Brussels, and Code Copenhagen. He has taught classes in 3D modeling, virtual reality, compositing, and the theory of digital media. Birch is represented in New York by Lyles and King and is an artist-in-residence at Pioneer Works Winter, 2018/2019. 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: *SPB 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 /

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 of Jerusalem. 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*, *Profilis 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–

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 (on leave spring semester)

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

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–

Lorayne Carbon Director, Early Childhood Center—Psychology

BA, State University of New York-Buffalo. MSED, 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. An adjunct professor at Westchester Community College, Carbon is a frequent workshop leader and speaker at seminars and conferences on early childhood education. She has been director of the Early Childhood Center since August 2003 and is a faculty advisor to the College's Child Development Institute. SLC, 2003–

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 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

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at The Alvin Ailey School and Steps on Broadway; music director for the Young Dancemakers Company. SLC, 2003–

Janet Charleston Dance

MFA, University of Illinois–Urbana-Champaign. Charleston danced and toured extensively with the Lucinda Childs Dance Company; performed in the world tour of the Robert Wilson/Philip Glass opera, *Einstein on the Beach*; and was a performer, rehearsal director, and company manager with Douglas Dunn + Dancers. She currently dances with Christopher Williams and has worked with an array of other artists, including Chamecki/Lerner, Kota Yamazaki, David Parker/The Bang Group, RoseAnne Spradlin, Stephen Koester, and June Finch. Charleston was invited by Merce Cunningham to teach at the Cunningham Studio and was on the faculty for 12 years. She teaches in the Joffrey Jazz and Contemporary Trainee Program and previously was visiting lecturer at the University of Illinois–Urbana-Champaign and the University of Kansas; guest teacher at Barnard College; and teacher at many other universities and professional studios, including SUNY-Purchase, New York University's Tisch School of the Arts, New York University Steinhardt, Hofstra University, Franklin & Marshall, ACDA, SEAD (Salzburg, Austria), and El Centro Cultural Los Talleres (Mexico City). Charleston has taught yoga and movement for children, the elderly, and people with Parkinson's Disease. Her choreography has been presented at venues in New York City, Illinois, Kansas, Missouri, Arizona, and South America. A Fulbright Scholar in Santiago, Chile, she subsequently served as Peer Reviewer in Dance for the Fulbright organization. SLC, 2019–

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

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 (on leave fall semester)

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 (on leave spring semester)

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/DECAY *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

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 Tassambédo before co-founding Kongo Ba Teria with Souleymane Badolo. Reshaping traditional values to speak to present-day concerns, Kongo Ba Teria is a leading promoter of contemporary dance in West Africa. From 1996–2000, Compagnie Kongo Ba Teria 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–

Elliot Cowan Filmmaking and Moving Image Arts
Independent College of Art and Design, Melbourne, Australia. Victorian College of the Arts, Melbourne, Australia. An award-winning animator, writer, artist, and educator, Cowan spent nearly 11 years in Tasmania writing, directing, and editing low-budget television commercials. In 2006, he worked for Uli Meyer Animation, in London, as a story artist and gag man on the feature film *Monster Mania*. He conceived the characters Boxhead and Roundhead, who appeared in several award-winning short films, as well as an animated feature currently on the festival circuit. His drawings, prints, sculptures, and paintings have been shown in Melbourne, Hobart, and Launceston in Australia, as well as in Los Angeles, Chataanooga, Chicago, and New York. In 2007, he moved to New York where he paints and draws, makes sculptures out of foam core and cardboard, and teaches animation. He has completed animation, storyboarding, writing, and story consultation for Sesame Workshop, Elizabeth Arden, Nathan Love, PBS, Ace and Son Moving Picture Company, The Logo Network, and Uli Meyer Animation. In 2016, Cowan spent a week working with visual artist Wayne White on his big history and art project, Wayne-O-Rama. Currently, he is working with Oscar-nominated Irish studio Cartoon Saloon (*Secret of Kells*, *Song of the Sea*, *The Breadwinner*) on its new film, *Wolfwalkers*. SLC, 2019–

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,

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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 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
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–

Sandra Daley Theatre
MFA, Hunter College. An Afro-Caribbean artist living in Harlem, Daley has earned her merits over 20 years as an OBIE Award-winning producer, award-winning playwright, director, actress, and dramaturg. She is a recipient of the Josephine Abady Award. At Hunter College, she studied playwriting under the mentorship of Annie Baker and Branden Jacobs-Jenkins. Two of Daley's plays made it to the Kilroys List 2017. Most recently, The Fire This Time presented a reading of her full-length play, *Hedda: A Portrait of a (Young) Woman*, and a production of her short play, *Anonymous*, which was also produced by the EstroGenius Festival. Her play *Straddling the Edge* is a Barbour Award finalist and was recently workshopped at the cell theatre, directed by Kira Simring. *Les Frères* is a Bay Area Playwrights Festival

finalist, a Eugene O'Neill semi-finalist, and was recently workshopped at University of Toronto. Her short play *Man in the Moon* was developed and presented by The Exquisite Corpse Company, *Shirley and Iris* was presented at the Going to the River Festival at EST, and *Jake* was produced at New Perspectives Theater and, most recently, at Silver Spring Stage. SLC, 2019–

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 (on leave fall semester)
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 (on leave spring semester)
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–

Ellen Di Giovanni French

BA, Tufts University. Licence ès Lettres, Université Paris 8. MA, Columbia University. Special interest in the use of literary texts as source material for the stage. Creator of *How to Write a Letter*, an ensemble-based theatre piece based on the 17th-century letters of Marie de Rabutin-Chantal, Madame de Sévigné. SLC, 2019–

Ivi Diamantopoulou Visual and Studio Arts

MArch, 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**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 (on leave fall semester)

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–

Jason Douglass Film History, Filmmaking and Moving Image Arts

BA, MA, Yale University. Special interests in animation, film and media theory, and bringing questions of gender, race, sexuality, and class to bear on the history of East Asian cinema. Studied filmmaking at the Film and TV School of the Academy of Performing Arts in Prague, Chinese at National Taiwan University, and Japanese at numerous institutions including the Inter-University Center for Japanese Language Studies in Yokohama. Recipient of awards and fellowships from the Society for Animation Studies, the Richard U. Light Fellowship, Yale's Council on East Asian Studies, and Yale's Fund

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for Lesbian and Gay Studies. His recent publications can be found in *Film Quarterly*, *Animation Studies Online Journal*, *Animation Studies 2.0*, and the forthcoming edited collection *Animation and Advertising* (eds. Kirsten Moana Thompson and Malcolm Cook, Palgrave Macmillan). His past translation projects include a special exhibition and catalogue for the Tokyo Metropolitan Art Museum, volunteer work at the Yamagata International Documentary Film Festival, and a year-in-review publication for the city of Matsudo's Artist in Residence program. In addition to his contributions at Sarah Lawrence College and Yale, he has presented his research at New York University, Boston University, University of Tübingen, University of California-Los Angeles, the Kyoto Manga Museum, and at international conferences hosted by the Society for Animation Studies and the Society for Cinema and Media Studies. SLC, 2019-

Charlotte L. Doyle Psychology (on leave spring semester)

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). Currently producing work for exhibitions, creating hand-drawn animated shorts, and developing a series of e-book artist catalogues. SLC, 2012-

Glenn Dynner Religion (on leave fall semester) 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

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 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-IE 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. In 2018, she received a National Endowment for the Humanities Fellowship to complete her first book project, 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. Her articles have been 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–

Fang-yi Chao Chinese BA, National Tsing Hua University, Taiwan. MA, Tunghai University, Taiwan. PhD, Ohio State University. Doctoral dissertation: *The Sound System of the Qieyun: a Phonemic Interpretation*. Special interests include intercultural communication, Chinese second-language acquisition, Chinese

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language pedagogy, Chinese dialectology, and Chinese historical linguistics with emphasis on Middle Chinese. SLC, 2019-

Christine Farrell Theatre

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) Dean of Graduate and Professional Studies, Roy E. Larsen Chair in Psychology—Psychology

BA, Knox College. MA, PhD, Cornell University. Special interests include sustainable, community based participatory action research, cultural-ecological approaches to infant and child development, children at risk (children in poverty, HIV/AIDS orphans, children in institutionalized care), community play spaces, development in Southern and Eastern African contexts, and the impacts of the physical environment on children's health and wellbeing.

Areas of academic specialization include southern African and North American infants' language learning, categorization, and face processing, the physical environment and global children's health and wellbeing, community adventure play experiences, adolescents' remote acculturation in southern African contexts, and relationships between the quality of southern African orphan care contexts and child development and health. SLC, 2007-

Angela Ferraiole Visual and Studio Arts

BLS, SUNY-Purchase. MFA, CUNY Hunter College. MFA, Brown University. Professional work includes RKO, H2O 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 Gesellschaft 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

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. Zachris 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 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-

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 Jhung 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, Eiheiiji, 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–

Christine Free Music

BFA, Carnegie Mellon University. MM, DMA, Stony Brook University. A mezzo-soprano, Free is distinguished as a concert soloist and operatic performer, navigating baroque, classical, and contemporary works with ease. Featured roles include Dido in *Dido and Aeneas*, Sesto in *La Clemenza di Tito*, Miriam in Hoiby's *The Scarf*, Roméo in *I Capuleti e i Montecchi*, and the American premieres of Antioch in Stradella's *La Forza Dell'Amor Paterno* and Mother in Mark Anthony Turnage's *Greek*. She has performed nationally and internationally, notably at the Boston and Amherst Early Music Festivals, and with LoftOpera, Stony Brook Opera, Biber Baroque, and Brandywine Baroque. She has been on the faculty and conducted the choirs at City University of New York, Borough of Manhattan Community College, and Brooklyn College Conservatory Preparatory Center. She is deeply interested in the connection between music and movement and that relationship in music education; she has presented on this topic at Berklee College of Music and CUNY Brooklyn College. SLC, 2019–

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–

Liza Gabaston French

Graduate, École Normale Supérieure (rue d'Ulm), Paris. Agrégation in French Literature, Doctorate in

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French Literature, Paris-Sorbonne. Dissertation on "Body Language in Proust's *À la recherche du temps perdu*" (Honoré Champion, 2011). Beyond Proust and the narrative representation of the body, interests include 19th- and early 20th-century literature, history and theory of the novel, and relationships between literature and the visual arts. SLC 2010–

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–

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–

Maggie Greenwald Filmmaking and Moving Image
Arts

An award-winning writer-director her most recent film, *Sophie and the Rising Sun*, premiered at Sundance 2016, at the Salt Lake City Gala. It was Greenwald's third film in the Sundance Film Festival. Her first film, *Home Remedy*, screened at the Munich, London, and Torino film festivals before opening at the prestigious Film Forum in New York City in 1987. Her film *The Kill-Off*, a noir thriller based on a novel by Jim Thompson, appeared at film festivals around the world, including: Sundance (in Dramatic Competition) and Munich (opening night, American Independent section), as well as London, Florence, Deauville, Toronto, and Edinburgh before winning the Best Director Award at the Torino Film Festival. The

film is acknowledged by the British Film Institute as one of the "100 Best American Independents." Greenwald's original, acclaimed, groundbreaking Western, *The Ballad of Little Jo*, was released worldwide in 1993 by Fine Line Features and Polygram Filmed Entertainment; it won an Independent Spirit Award. Subsequently, she wrote and directed her music-based drama, *Songcatcher*, which was inspired by early country ballads; the film premiered in Dramatic Competition at Sundance 2000, where it garnered a Special Jury Award for Ensemble Performance. *Songcatcher*, a Lions Gate release, also received the first Sloan Foundation Award, Deauville Film Festival Audience Award, two Independent Spirit Award nominations, and a GLAAD Award nomination. Additionally, Greenwald directed *The Last Keepers*, a teen film released in 2013 by BCOF Prods. For television, Greenwald directed Greenwald directed the 2018 Hallmark Christmas film, *The House on Honeysuckle Lane*. Earlier, she directed episodes of *Madam Secretary* and *Nashville*. Her TV films include the GLAAD Award-winning *What Makes a Family* (2000), *Tempted*, and *Comfort and Joy* (2003) for Lifetime Television; *Get a Clue* (2001) for Disney Channel; and *Good Morning, Killer* (2011) for TNT. Past episodic work includes: *The Adventures of Pete & Pete* (Cable ACE Award), *The Mystery Files of Shelby Woo*, and *Wildfire*. Greenwald has taught film directing and screenwriting at Columbia University School of the Arts, Graduate Film School (adjunct, 1996-1999 and lecturer, 2005-2009) and New York University Tisch School of the Arts, Graduate Film School (adjunct 2009). SLC, 2012–

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 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

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–

Christopher Hoffman Psychology

BA, Sarah Lawrence College. PhD candidate, CUNY Graduate Center. A professor of environmental psychology and critical social/personality psychology, Hoffman's work focuses on social and environmental contexts that shape identities, perspectives, and behaviors. His current work centers on participatory action research epistemologies and critical consciousness with young people. He is interested in ways in which research can empower communities and influence policy. Hoffman has taught at City College of New York, Changwon Science High School, and the Westchester Correctional Facility. He is a former Fulbright grantee. SLC, 2019–

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–

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 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 Danscentrum (Stockholm, Sweden). Co-founder of CPR (Center for Performance Research) in Brooklyn, NY. SLC, 2016–

James Jeter Music

Leah Johnson Writing

BA, Indiana University. MFA, Sarah Lawrence College. Author of the forthcoming young adult novel, *You Should See Me in a Crown* (Scholastic, 2020). The

former social media editor at Electric Literature, she currently works in web editorial at Catapult. Her short stories, essays, interviews, and criticism have been published or are forthcoming in *The Huffington Post*, Catapult, Electric Lit, *The Adroit Journal*, *Bustle*, *The Establishment*, *Cosmonauts Avenue*, and elsewhere. Her writing has received support from the Kimbilio Fiction Fellowship and the Writer's Block Writing Downtown Residency. She is currently at work on her second novel. SLC, 2019-

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-

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 Probylmm 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 (on leave spring semester)

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–

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, Valparaíso 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. He is a recipient of a Whiting Writer's Award, a DAAD Artist-in-Berlin fellowship, a National Book Foundation *5 Under 35* honor, and an Abraham Woursell Prize through the University of Vienna; he was named by *Granta* magazine to its list of "Best of Young American Novelists." SLC, 2018–

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–

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–

An Li Economics

BA, MA, Renmin University of China, Beijing. PhD, University of Massachusetts, Amherst. Teaching areas include microeconomics and macroeconomics, environmental economics, political economy, urban and regional economics, international trade, and economics of public policy. Current research interests include the political economy of environmental justice, environmental justice in developing countries, property-right regimes and the environment, the global outsourcing of pollution-generating activities, and the interaction between

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economic inequality and the environment. Recipient of Sun Yefang Economic Science Award for theoretical and empirical research on economic crisis. SLC, 2019 -

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 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, Papatian, 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, Filmmaking and Moving Image Arts

MFA, Columbia University. BFA, University of Georgia. Award-winning filmmaker and theatre artist. Film festivals and awards include: South By Southwest (World premiere, Narrative competition); Hamptons Film Festival (New York premiere); Discovery Award & Best Actor Award, Rhode Island International Film Festival; Audience Award–Best Feature, Oldenburg International Film Festival; Jury Award–Best Film, Beaufort International Film Festival; David Horowitz Media Literacy Award, Santa Fe Indie Film Festival; Best Film, North Country Film Festival; Best Film, Peace On Earth Film Festival; Opening Night Film, Kansas City Film Festival; Voice Award, Nominee. As a theatre director and playwright, Manning has worked extensively Off-Broadway and Off-Off Broadway. Most recently, he wrote, directed, and starred in the critically-acclaimed Off-Broadway play *AWAKE*, which received its world premiere at the Barrow Group Theatre Company. Other recent theatre directing work includes: a new, critically-acclaimed adaptation of Henrik Ibsen's *An Enemy of the People* (co-written with Seth Barrish) and John Yearley's *The Unrepeatable Moment*. Manning is currently

developing his second feature film, a television series, and a full-length documentary on young Cameroonian painter Ludovic Nkoth. SLC, 2018–

Caden Manson Director, Theatre Program—Theatre A performance/theatre maker and media artist, Manson founded, with Jemma Nelson, the performance/media ensemble Big Art Group. He is editor in chief at *Contemporary Performance* and curates the annual Special Effects Festival in New York City. Manson has co-created, directed, and media- and set-designed 22 Big Art Group productions that have toured throughout North America, Europe, and Asia. He has shown video installations in Austria, Germany, New York City, and Portland; performed his solo work, *PAIN KILLER*, in Berlin, Singapore, and Vietnam; and has been co-produced by the Vienna Festival, Festival d'Automne à Paris, Hebbel Am Ufer, Rome's Le Vie Dei Festival, PS122, and Wexner Center for The Arts. Manson is a Foundation for Contemporary Art fellow, Pew fellow, and MacDowell fellow. His writings and scripts have been published in *PAJ*, *Theater Magazine*, *Theater der Zeit*, and *Theatre Journal*. He has taught in Berlin, Rome, Paris, Montreal, New York City, and Bern and, from 2014 to 2019, headed The John Wells MFA Directing Program at Carnegie Mellon University's School of Drama. SLC, 2019–

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

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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–

Alison Jane Martingano Psychology
BSc (Hons), The University of York. MA, MPhil, The New School for Social Research. An active empirical researcher interested in empathy and social cognition, Martingano's recommendations for the importance of understanding the complex nature of empathy have been shared widely within the medical community and published in the *Journal of Osteopathic Medicine*. Her latest research explores the use of virtual reality to improve social cognition and was featured on BBC's Radio 4 Series, *The Digital Human*. For the last several years, Martingano was a teaching fellow at The New School for Social Research and, before that, taught social and personality psychology at Hunter College, City University of New York. She has received awards and fellowships in support of her research from The Zolberg Foundation for Migration and Mobility, The Society for Text and Discourse, The Psychology of Technology, and the Society for Personality and Social Psychology. SLC, 2019–

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 K-12 and university settings, 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
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–

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–

Jodi Melnick Dance
BFA, State University of New York–Purchase. Choreographer, performer, and teacher. A 2012 Guggenheim fellow and recipient of the Jerome 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 Theatre 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–

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 19th 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–

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, *Alcestis*, appeared in *The Bluelight 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 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*, *Geoforum*, 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 spring 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 Akalaitis, 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–

Philipp Nielsen History

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–

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

BA, Harvard. Author of 10 books of poetry (under "D. Nurkse"), including *Love in the Last Days*, *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 the novel *Thomas Jefferson Dreams of Sally Hemings*; two collections of short fiction, *Here Comes Another Lesson and Rescue*; two works of nonfiction, the memoir *Will My Name Be Shouted Out?* and *Orphan Trains: The Story of Charles Loring Brace and the Children He Saved, Failed*, history/biography; and *Quasimode*, poetry, forthcoming. 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–

Clifford Owens Visual and Studio Arts
BFA, School of the Art Institute of Chicago. MFA, Mason Gross School of the Arts, Rutgers University. Postgraduate, Whitney Museum Independent Study Program and Skowhegan School of Painting and Sculpture. Solo exhibitions: MoMAPS1, Contemporary Arts Museum Houston, Home (Manchester, England), others. Group exhibitions: Walker Arts Center, The Studio Museum in Harlem, Yerba Buena Center for the Arts, The Kitchen, Museum of Modern Art, others. Projects and performances: Brooklyn Academy of Music, Performa05 and Performa13, and others. His exhibition book, *Anthology*, edited by Christopher Y. Lew, includes contributions by Kellie Jones, Huey

Copeland, and John P. Bowles. His work has been reviewed in *The New Yorker*, *The New York Times*, *Artforum*, *Art in America*, *Bomb*, *The Drama Review*, and *New York Magazine*. His writings have been published in *The New York Times*, *PAJ: A Journal of Performance and Art*, and *Artforum*. Owens is the recipient of many grants and fellowships, including a William H. Johnson Prize, a Louis Comfort Tiffany Award, and a Lambert Fellowship for the Arts. Recently, he was an artist in residence at Artpace and the MacDowell Colony. He has been visiting faculty and a critic at Columbia University, Yale University, Cooper Union, and Virginia Commonwealth University. He was recently a visiting artist at Williams College, Bard College, and Lafayette College. SLC, 2019-

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/IIIE 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, 1999-2004; 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–

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

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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–

Angie Pittman Dance

MFA, University of Illinois at Urbana-Champaign. A New York-based dance artist, dance maker, and dance educator, Pittman's work has been performed at The Kitchen, Gibney Dance, BAAD! (BlaktinX Performance Series), Movement Research at Judson Church, Triskelion Arts, STooPS, The Domestic Performance Agency, The KnockDown Center (Sunday Service), The Invisible Dog (Catch 73), and Danspace Project (Food for Thought, Draftworks, Platform 2018, Shared Evening of New Work 2019). She currently works as a collaborator and dance artist with Antonio Ramos, devynn emory/beastproductions, Anna Sperber, and Donna Uchizono Company. Pittman is a M'Singha Wuti-certified teacher of the Umfundalai technique. Her work has been supported by Foundation for Contemporary Arts Emergency Grant and residencies through Tofte Lake Center and Movement Research. In 2017, she received a "Bessie" Award for Outstanding Performer for her work with Skeleton Architecture, a vessel of Black womyn and gender nonconforming artists rooted in the rigor and power of the collective in practice. Her work resides in a space that investigates how the body moves through ballad, groove, sparkle, spirit, spirituals, ancestry, vulnerability, and power. SLC, 2019–

Mary A. Porter Anthropology

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 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 Danial 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–

Nick Rauh Computer Science, 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 (on leave spring semester)
BA, Dartmouth College. MFA, Columbia University. Author of three books of poetry and five books of fiction, including her most recent, *Before Everything* (2017). For her 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 a 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–

Emily Lim Rogers Lesbian, Gay, Bisexual, and Transgender Studies

BA, Sarah Lawrence College. MPhil, PhD candidate, New York University. Special interests in the anthropology of biomedicalization, contested health movements, and feminist science studies; writing an ethnographic and historical dissertation on chronic fatigue syndrome/myalgic encephalomyelitis and the politics of diagnosis in the United States. SLC, 2019–

Tristana Rorandelli Italian, Literature

BA (Magna cum laude), Università degli Studi di Firenze, 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–

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–

Laura Santander Classics, Latin, Greek
BA, University of Pennsylvania. PhD (abd), New York University. Currently writing a dissertation on propaganda in Plato's *Republic*, using modern advertising to add to the discourse on the role of philosopher-kings, Plato's education theory, and his city-state's potential for manipulation. Special interests include propaganda in Graeco-Roman literature, narrative manipulation, political theory, Platonism, Greek and Roman epic poetry, and the history of modern advertising. SLC, 2019–

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–

Barbara Schecter 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–

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 BA, Skidmore College. MA, Columbia University. MA, PhD, University of Iowa. Postdoctoral studies, Princeton University. A widely published interdisciplinary film scholar, Shafto's 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 Ouarzazate, 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–

Priyadarshini Shanker Film History MA, MPhil, PhD (ABD), New York University. Author of two book chapters on Indian cinema in *Bollywoodising Literature Forging Cinema: Adaptation & Hindi Cinema* (Research India Press, 2015) and *The Cinema of India* (Wallflower Press, 2010). Also published peer-reviewed articles, photo essays, and book reviews in *Framework: The Journal of Cinema and Media*, *Hitchcock Annual*, *Screen*, *Asian Studies Review*, and *MARG*. Guest curator at the Museum of Moving Image for Cinema Playhouse Film Screening Series (2018-19) and co-curator for the India Kaleidoscope Film Festival (2016 and 2017). Special interests in Indian cinema, star studies, film festivals, and the pedagogy of cinema studies. SLC, 2019–

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–

Scott Shushan Philosophy

BA, Loyola University, New Orleans. PhD, New School for Social Research. Interests in aesthetics, moral psychology, and the history of ethics. Writes on those matters, with a focus on Plato, Aristotle, Hegel, and Wittgenstein, as well as contemporary

philosophers. Has taught at Eugene Lang College and Fordham University and also presently teaches at Pratt Institute. SLC, 2019–

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 Margot C. Bogert Distinguished Service Chair—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–

Fredric Smoler Literature
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–

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 playwrighting 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 (on leave fall semester)

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–

Joel Sternfeld The Noble Foundation Chair in Art and Cultural History—Visual and Studio Arts (on leave fall semester)

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

Shayna Strom Politics

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 Filmmaking and Moving Image Arts (on leave yearlong)

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

MA, Sarah Lawrence College. PhD, New York University. Rumph's research and teaching interests include visual culture theory, media history, critical race theory, and gender studies. For many years, she taught media and communication studies courses at New York University and worked with students as an administrator in the areas of academic advisement and student support. She is currently a guest faculty member in the Women's History program and an Associate Dean of Studies at SLC.

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–

Melisa Tien Theatre

BA, University of California–Los Angeles. MFA, Columbia University. Diploma, French Culinary Institute. A New York-based playwright, lyricist, and librettist, Tien is the author of the plays *Untitled Landscape*, *The Boyd Show*, *Best Life*, *Yellow Card Red Card*, *Familium Vulgare*, and *Refrain*. *Mary*, her musical co-written with composer Matt Frey, will have a workshop at New Dramatists in fall 2019. Her play *Best Life* was selected to participate in the 2018 Bushwick Starr Reading Series and will be part of JACK's inaugural season in its new space in Brooklyn. Her play *Yellow Card Red Card* was presented as part of the Ice Factory Festival in 2017 at the New Ohio Theatre and had a workshop production at the American Academy of Dramatic Arts in 2016. In addition to being a resident playwright at New Dramatists, she is a New York Foundation for the Arts fellow in playwriting/screenwriting, a Walter E. Dakin fellow at the Sewanee Writers' Conference, and a recipient of the Theater Masters Visionary Playwright Award. She has been a resident of the MacDowell Colony and the Millay Colony and was a member of the 2010–2012 Women's Project Lab. She has presented work at the Great Plains Theatre Conference, the Women Playwrights International Conference, and the National Asian American Theatre Conference and Festival. SLC, 2019–

Cecilia Phillips Toro Biology

BA, Reed College (Portland, Oregon). 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–

Claudia Weill Filmmaking and Moving Image Arts
A film, television, and theatre director, Weill's feature films include *Girlfriends*, made independently and sold to Warner Bros (currently streaming on the Criterion Channel); *It's My Turn* for Columbia Pictures; and *The Other Half of the Sky*, *A China Memoir*, with

Shirley MacLaine (Academy Award Nomination). Weill's TV work includes, among others, *Girls* (HBO), *thirty something* (Emmy Award), *My So-Called Life*, and *Sesame Street*. She directs theatre, mostly new plays, both regionally and in New York City, where she also mentors young playwrights. She has taught film directing for many years at University of Southern California and California Institute of the Arts, TV directing at Columbia University School of the Arts and The New School, as well as guest teaching at Harvard where she was an undergraduate. She is the third woman to have been admitted to the Academy of Arts and Sciences as a director. SLC, 2019–

Charmain 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–

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–

Megan Williams Dance**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–

Heather Winters Filmmaking and Moving Image Arts

BA, Sarah Lawrence College. University of London, School of Visual Arts. An American film producer, director, and writer and a two-time Sundance winning executive producer. Credits include: Oscar-nominated *Super Size Me*; *TWO: The Story of Roman & Nyro*; *The Rest I Make Up* (Best Movies of 2018, *The New Yorker*), *Anywhere, u.s.a.*; *Class Act*; *Convention*; *Google Me*; *ThunderCats*; *Silverhawks*; *The Comic Strip*; MTV's *Real World*. Select project awards include: Academy Award nomination, Best

Documentary; winner, Best Director, Documentary, Sundance Film Festival; winner, Special Jury Prize, Dramatic Competition, Sundance Film Festival; winner, Audience Choice Award, Best Documentary Feature, Nashville Film Festival; winner, HBO Hometown Hero Award, Miami Gay and Lesbian Film Festival; nominee, Audience Award, Best Documentary, Palm Springs International Film Festival; winner, Audience Award, Best Documentary, Frameline Film Festival; winner, AARP Silver Image Award, Reeling Film Festival; winner, Jury Award Best Documentary, OUTshine Film Festival; winner, Jury Award Best Documentary Feature, Reeling: Chicago LGBTQ+ International Film Festival; winner, Best Feature, Activist Film Festival; winner, Best Documentary, Rhode Island International Film Festival; TELLY® Award; Platinum Best in Show, Aurora Award; first place, Chicago International Film Festival; Creative Excellence Award, U.S. International Film and Video Festival. Professional awards/affiliations include: Sarah Lawrence College Alumnae/i Citation for Achievement; Hall of Fame, Miami Beach Senior High School Alumni Association; 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–

Wendy Veronica Xin Literature

BA, BS, Washington University in St. Louis. MA, PhD, University of California, Berkeley. Teaching and research interests in 19th-century literature, novel history, film and media studies, narrative theory, affect theory, critical race theory. Completing a book manuscript, called *The Secret Lives of Plot*, on how literary form and issues of belonging intersect in the

theory of plot. Tentative title of second book project is *Third Forms: Realism, Genre, Critique*. Articles published or forthcoming in *New Literary History*, *NOVEL: A Forum on Fiction*, *Nineteenth-Century Literature*, *The International Journal of Scottish Theatre and Screen*, and *Fictionality and Literature: Core Concepts Revisited*. SLC, 2019–

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–

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–

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), Zambreno is also the author of *Heroines* (Semiotext(e)'s Active Agents) and *Book of Mutter* (Semiotext(e)'s Native Agents). Forthcoming in 2019: *The Appendix Project*,

a collection of talks and essays, from Semiotext(e)'s Native Agents and *Screen Tests*, a collection of stories and other writing, from Harper Perennial. Zambreno is at work on a book on Hervé Guibert for Columbia University Press and a series of novels thinking through language, the city, and time. She also teaches at Columbia University, SLC, 2013–

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 BA, Clark University. MArch, University of Oregon. JD, Northeastern University. Areas of specialization: landscape studies, environmental arts and humanities, political ecology, and environmental justice. Recent research focuses on urban and post-industrial landscapes of the anthropocene and visions for future interventions in a time of climate change. Field research on an ancient market garden in Istanbul; migrant families' kitchen gardens in Kathmandu, and landscapes in Israel and the occupied Palestinian territories. Earlier research on fishing and agrarian communities of Sulawesi, Indonesia, community-based reef management in Maluku Islands; groundwater salinization in west Java; indigenous communities and logging concessions, Kalimantan. Former program director, the Rainforest Alliance. Contributing author and editor, *People, Plants, and Justice: The Politics of Nature Conservation* (Columbia University Press 2000) and *Culture and the Question of Rights: Forests, Coasts, and Seas in Southeast Asia* (Duke University Press 2003). Co-editor of *Representing Communities: Politics and Histories of Community-Based Natural Resource Management* (2005) and *Making Threats: Biofears and Environmental Anxieties* (AltaMira Press, 2005). Recent chapters and articles include "Insurgent Ecologies: Rhetorics of Resistance and Affirmation in Yedikule, Istanbul's Ancient Market Garden (2020), "The Garden of Dreams: Weedy Landscapes in Kathmandu," (2016), "Landscapes in Translation: Traveling the Occupied Palestinian Territories and Israel with Raja Shehadeh and David Grossman (2014), and "Honey in the City, Just Food's Campaign for Legalizing Beekeeping in New York City" (2012). Director, Intersections Colloquium Series: Border Zones in Environmental Studies. Residencies at University of

California—Irvine, Humanities Research Institute, and Woodrow Wilson International Center for Scholars. Recipient of Fulbright-Hays fellowship for fieldwork in Indonesia, National Endowment for the Humanities, and Social Science Research Council. SLC, 2000–

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 AB, Colgate University. MA, MPhil, PhD, Columbia University. Research interests include social movements in new democracies, popular responses to poverty and inequality, violence in democratization processes, reparations, collective memory, memorials and reconciliation. Regional specialization: sub-Saharan Africa, with extensive fieldwork in South Africa and Namibia. Author of *The Politics of Necessity: Community Organizing and Democracy in South Africa* (University of Wisconsin Press, 2011). Recipient of a Mellon postdoctoral fellowship at Amherst College and a Lowenstein fellowship. Former Van Zyl Slabbert Chair at the University of Cape Town and Visiting Scholar at the University of Johannesburg. Articles published in *Democratization*, *Comparative Politics*, *African Affairs*, *Journal of Modern African Studies*, *Politique Africaine*, *Transformation*, and *African Studies Review*, among others. For more information: <http://slc.academia.edu/ElkeZuern>. SLC, 2002–

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