

SARAH LAWRENCE COLLEGE

Undergraduate Course Offerings

2017-2018

CALENDAR

FALL 2017

Saturday, August 26	Opening day New students arrive
Monday, August 28	Returning students arrive
Tuesday, September 5	Convocation held in Reisinger, 1:30–3 p.m.
Monday, October 16 Tuesday, October 17	October study days
Wednesday, November 22 through Sunday, November 26	Thanksgiving recess
Friday, December 15	Last day of classes
Saturday, December 16	Residence halls close at 10 a.m.

SPRING 2018

Sunday, January 14	Students return
Saturday, March 10 through Sunday, March 25	Spring break
Friday, May 11	Last day of classes
Sunday, May 13	Residence halls close for first years, sophomores, and juniors at 5 p.m.
Friday, May 18	Commencement Residence halls close 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 2017-2018 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.

African Diasporic Dance (p. 22), Efeya Ifadayo M Sampson *Dance*

First-Year Studies: In the Tradition: An Introduction to African American History (p. 52), Komozi Woodard *History*

Revolutionary Lives: Biographical Perspectives on the Black Freedom Movement (p. 57), Priscilla Murolo *History*

Epic Vision and Tradition From the Odyssey to Walcott's Omeros (p. 69), William Shullenberger *Literature*

First-Year Studies in Literature: Texting and Intertexting (p. 69), William Shullenberger *Literature*

African Politics (p. 100), Elke Zuern *Politics*

Amandla! Power, Prejudice, Privilege, and South African Human Development Under and After Apartheid (p. 105), Kim Ferguson (Kim Johnson) *Psychology*

American Muslims: History, Politics, and Culture (p. 117), Kristin Zahra Sands *Religion*

First-Year Studies: Islam (p. 115), Kristin Zahra Sands *Religion*

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 understand better 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 in Anthropology: The Anthropology of Images

Robert R. Desjarlais

Open, FYS—Year

A few cartoons lead to cataclysmic events in Europe; a man's statement that he "can't breathe" ricochets across North America; 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 are to include a number of writings in anthropology, art history, philosophy, psychology, cultural studies, and critical theory. Images are to 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 fabrications in the worlds in which we live and imagine.

Global Adoptions: An Anthropology of Kinship

Mary A. Porter

Open, Seminar—Fall

We tend to assume that family-building involves deeply personal, intimate, and "natural" acts in making a relationship (marriage) and in becoming parents (sex). But in actual practice, the pragmatics of forming (and disbanding) families are much more complex. There are many instances where a desired pregnancy is biologically impossible: infertility or gay parents, for example. Conversely, there are children born to individuals who will not parent them for a

wide variety of reasons. This seminar examines the meanings and processes, cross-culturally, of adoption—defined here as the placement of children to be raised permanently by others. We will explore this process anthropologically in countries and cultures across the globe, including the United States, Australia, Hawaii, Tanzania, China, Argentina, Sweden, Chile, Nigeria, and Korea. As well as looking within particular ethno-local sites, we will pay considerable attention to the global movement of children to adoption. There is great variety in the circumstances of transnational adoption from Swedish people seeking adoptive daughters in Chile to the Kindertransports at the start of World War II and to the North American Orphan Trains of the 19th and 20th centuries. Questions we will examine include: What is the difference between fostering and adoption? Why do people talk about "giving up" a child for adoption? Why is adoption welcomed in some cultures and hidden in others? When and why do adoptive parents attempt to expose their children to their cultures of origin? Why is adoption discourse more about parents getting children than children getting parents? Why are the legal records of an adoption sealed? How do race, class, and gender play out in adoption scenarios? The materials for this class include literature, scholarly articles, ethnographic accounts, historical documents, and film. Conference work may be done on any aspect of the class, as well as on other topics in the anthropology of kinship or in the ethnographies of cultures and places encountered in the course materials.

Telling Lives: Life History Through Anthropology

Mary A. Porter

Open, 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.

Gendering (in) African Postcolonies

Mary A. Porter

Sophomore and above, Seminar—Fall

The African continent and its peoples have experienced many interventions, both material and discursive, at the hands of Europeans from the period of 19th-century colonization to the present. The continent itself was gendered female by 19th-century European writers with their metaphors of penetration and conquest. Colonial officials, settlers, explorers, and missionaries all wrote about gender arrangements that were, at the very least, puzzling, while institutions such as polygynous marriage, women political leaders, and “female husbands” were considered un-Christian and uncivilized. In more recent decades, African gender systems regarding women’s and queer rights have been the subject of European advocacy. In Malawi, for example, the British government made aid to that country dependent on their government’s humane treatment of queer citizens. In this class, we will focus primarily on African gendered experiences, from African perspectives, through anthropological, historical, and literary texts. We will note ways in which various African gender practices shift and are contested, both locally and at state levels, in a number of societies and nation states, including in Sudan, Uganda, Nigeria, Kenya, and South Africa. We will look at changes of gendered experience and how organization changed as the period of European colonization made way for African “independence” in the context of globalization.

Ethnographic Research and Writing

Robert R. Desjarlais

Advanced, Seminar—Year

Javanese shadow theatre, Bedouin love poems, and American ordinary affects are but a few of the cultural realities that anthropologists have effectively studied and written about. This is no easy task, given the substantial difficulties involved in understanding and portraying the concerns, activities, and logic of lives other than one’s own.

Despite these challenges, ethnographic research is generally considered one of the best ways to form a nuanced and contextually rich understanding of a particular social world. To gain an informed sense of the methods, challenges, and benefits of just such an approach, students in this course will try their hands at ethnographic research and writing. In the fall semester, each student will be asked to undertake an ethnographic research project in order to investigate the features of a specific social world—such as a homeless shelter, a religious festival, or a neighborhood in Brooklyn. In the spring, she or he will craft a fully realized piece of ethnographic writing that conveys something of the features and dynamics of that world in lively, accurate, and comprehensive terms. Along the way, and with the help of anthropological writings that are either exceptional or experimental in nature, we will collectively think through some of the most important features of ethnographic projects—such as interviewing others, the use of fieldnotes, the interlacing of theory and data, the role of dialogue and the author’s voice in ethnographic prose, and the ethical and political responsibilities that come with any attempt to understand and portray the lives of others. *Prerequisite: Previous course work in anthropology.*

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

First-Year Studies: Pilgrimage and Initiation (p. 10),

Sandra Robinson *Asian Studies*

Hindu Iconography and Ritual (p. 12), Sandra

Robinson *Asian Studies*

Images of India: Text/Photo/Film (p. 12), Sandra

Robinson *Asian Studies*

Understanding Property: Cultural and Environmental

Perspectives (p. 29), Charles Zerner

Environmental Studies

First-Year Studies: Introduction to Development

Studies: The Political Ecology of

Development (p. 47), Joshua Muldavin

Geography

The Geography of Contemporary China: A Political

Ecology of Reform, Global Integration, and Rise

to Superpower (p. 47), Joshua Muldavin

Geography

Diversity and Equity in Education: Issues of Gender,

Race, and Class (p. 58), Nadeen M. Thomas

History

Global Masculinities (p. 66), John (Song Pae) Cho

Lesbian, Gay, Bisexual, and Transgender Studies

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Love, Sex, and Globalization (p. 65), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Queer New Media (p. 67), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Cross-Cultural Listening (p. 82), Niko Higgins *Music Ecomusicology: Music, Activism, and Climate*

Change (p. 83), Niko Higgins *Music*

First-Year Studies: From Homer to Plato (p. 93),

Abraham Anderson *Philosophy*

Challenges to Development: Child and Adolescent

Psychopathology (p. 112), Jan Drucker

Psychology

Constructing Citizenship, Dismantling Hierarchies:

The Immigrant and Racial Struggle for Political

Equality (p. 114), Luisa Laura Heredia *Public*

Policy

The Art of Protest (p. 114), Luisa Laura Heredia *Public*

Policy

First-Year Studies: The Hebrew Bible (p. 115),

Cameron C. Afzal *Religion*

Borders and Transnational Mobilities (p. 121),

Parthiban Muniandy *Sociology*

Cities of the Global South (p. 121), Parthiban

Muniandy *Sociology*

Temporariness and Displacement: Refugees,

Migrants, and Aliens (p. 123), Parthiban

Muniandy *Sociology*

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.

A Paradox for Painters: European Art of the 16th and 17th Centuries (p. 8), Joseph C. Forte *Art History*

Exhibition as Form (p. 10), Kevin Lotery *Art History*

More or Less: Architectural Theory From Modern to

Contemporary (p. 9), Joseph C. Forte *Art History*

Romanesque and Gothic: Art and Architecture at the

Birth of Europe (p. 7), Jerrilynn Dodds *Art*

History

Landscapes in Translation: Cartographies, Visions,

and Interventions (p. 30), Charles Zerner

Environmental Studies

Understanding Property: Cultural and Environmental

Perspectives (p. 29), Charles Zerner

Environmental Studies

Mathematical Modeling I: Multivariable

Calculus (p. 80), Philip Ording *Mathematics*

Mathematical Modeling II: Differential Equations and

Linear Algebra (p. 80), Philip Ording

Mathematics

The New Elements: Mathematics and the

Arts (p. 79), Philip Ording *Mathematics*

Art and Visual Perception (p. 113), Elizabeth Johnston

Psychology

Wherever You Go, There You Are: An Exploration of

Environmental Psychology (p. 108), Magdalena

Ornstein-Sloan *Psychology*

3D Modeling (p. 145), Shamus Clisset *Visual and*

Studio Arts

Introduction to Digital Imaging (p. 145), Shamus

Clisset *Visual and Studio Arts*

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: Art and History

Jerrilynn Dodds

Open, FYS—Year

The visual arts and architecture constitute a central part of human expression and experience, and both grow from and influence our lives in profound ways that we might not consciously acknowledge. In this course, we will explore intersections between the visual arts and cultural, political, and social history. We will ask in what ways works of art can be used as documents for understanding history and will seek to understand how different approaches to the interpretation of art can be used to reveal different kinds of understanding of the conditions and concerns of the people who created them and of their audiences. What meaning did these works originally convey, and how did they communicate—both consciously and unconsciously? We will also discuss a number of issues of contemporary concern; for instance, the destruction of art, free speech and respect of religion, and the art market and the museum. Our work will include analysis of images and readings from the works of art historians, historians, social scientists, philosophers, and theorists. We will endeavor to understand the work from the point of view of its creators and patrons, as well as its changing reception by audiences throughout time. To accomplish this, we will need to be able to understand some of the languages of art. The course, then, is also a course in visual literacy, the

craft of reading and interpreting visual images on their own terms. Students need to be able to schedule time on some Saturdays to take the college van to Manhattan to do assignments or attend the occasional class at various museums in New York City.

Islamic Art and Society

Jerrilynn Dodds

Open, Lecture—Fall

This course will explore the architecture and visual arts of societies in which Islam is a strong political, cultural, or social presence. We will follow the history of some of these societies through the development of their arts and architecture, using case studies to explore their diverse artistic languages from the advent of Islam through the contemporary world. We will begin with an introduction to the history surrounding the advent of Islam and the birth of arts and architecture that respond to the needs of the new Islamic community. We will proceed to follow the developments of diverse artistic and architectural languages of expression as Islam spreads to the Mediterranean and to Asia, Africa, Europe, and North America, exploring the ways in which arts can help define and express identities for people living in multi-confessional societies. We will then draw this exploration into the present day, in which global economics, immigration, and politics draw the architecture and artistic attitudes of Islam into the global contemporary discourse. Our work will include introductions to some of the theoretical discourses that have emerged concerning cultural representation and exchange and appropriation in art and architecture. One of our allied goals will be to learn to read works of art and to understand how an artistic expression that resists representation can connect with its audience. And throughout this course, we will ask: Can there be an Islamic art?

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

Jerrilynn Dodds

Open, Lecture—Spring

This course explores the powerful architecture, sculpture, and painting styles 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

8 Art History

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.

Modern and Contemporary Art: 1865 to the Present

Kevin Lotery

Open, Lecture—Year

This two-part, introductory lecture course tracks the history of modernism in art from roughly 1865 to the present, focusing on European and American contexts. The first half of the course moves from Impressionism and Post-Impressionism to the advent of abstraction and the interwar avant-gardes (Dada, Surrealism, Constructivism). The second half begins with artistic responses to the traumas of World War II and ends with examinations of the postmodernist “critique of representation” and contemporary artistic practices. Examining key works in detail will help us unpack some of this history’s guiding concepts, including the following: 1) notions of the avant-garde; 2) concepts of artistic subjectivity; 3) interactions among art, forms of scientific research, and methods of technological production; 4) artistic responses to war and historical trauma; and 5) interactions among art, popular culture, and mass production. As we move forward, we will also reflect on the methods and theories of art history, meditating on the ways in which art historians structure the procedure of looking at and historicizing images, objects, and exhibitions.

The Greeks and their Neighbors: The Hellenization of the Mediterranean From the Homeric Age to Augustus

David Castriota

Open, Seminar—Fall

Although the Romans come to mind most immediately as the people who absorbed and passed on the achievements of Greek civilization to the Western world, the transmission of Greek culture to Western posterity was a far more complex process involving various other peoples. Already during the early first millennium BC, Greek culture began to affect the neighboring peoples to the east, such as the Phrygians, Lydians, and Lycians, as well as the

Greeks’ western neighbors in Italy: the Etruscans and Romans. In time, the Phoenicians and their western colony of Carthage and the western regions of the great Persian Empire would increasingly come to adopt many aspects of Greek material culture, art, and religion—even before the Asiatic conquests of Alexander the Great and his successors. It was this long and varied process that the Romans gradually inherited and fused into a pan-Mediterranean Greco-Roman *Pax Romana*, beginning with Augustus. The course will examine this process from the perspective of artistic monuments and literary or historical sources, as well.

The Age of Arthur: Post-Roman Britain in History and Legend

David Castriota

Open, Seminar—Fall

The fate of the western Roman provinces during and after the collapse of the imperial center in the fifth century remains a major concern for historians of Late Antiquity, yet no single former Roman province has proven to be as obscure and resistant to serious historical study as Britain. Through much of the 20th century, a substantial body of historical research was devoted toward developing the figure of Arthur, a Post-Roman ruler or warlord who strove to preserve something of Roman imperial order and culture while stemming Germanic or Anglo-Saxon settlement. More recently, however, the tide of scholarship has turned against a historical Arthur. The fact remains that Arthur is unattested in any historical sources of the late antique or early medieval periods. Nor is there much evidence that Anglo-Saxon settlement was effectively shaped or contained by native Romano-British resistance. Consequently, the course will examine the origins of Arthur as a figure of legend rather than history, and we will examine the factors that led to Arthur being accorded historical status—first in the early medieval period and then in modern scholarship. At the same time, we will attempt to establish the basis for a genuine dynastic and political history of Britain from the fifth to the seventh centuries.

A Paradox for Painters: European Art of the 16th and 17th Centuries

Joseph C. Forte

Open, Seminar—Fall

In Annibale Carracci’s painting of St. Margaret—an Early Christian martyr—an altar is inscribed, “Sursum Corda” (Lift Up Your Hearts). An exploration of the multiple meanings of this admonition, epigram, and emblem form the basis of this course.

How is 17th-century art to achieve this lifting up? Lifting up from what and to what? Are all the arts and all the subjects of the visual arts supposed to serve this same purpose? Does this admonition pertain to aesthetic, social, and historical issues, as well as the theological and political? What about the linguistic implications: Can an exalted language exist side-by-side with a dynamic, naturalistic vernacular? The course will cover the art of 16th-century Italy as it frames the questions that painters, sculptors, and architects throughout Europe mediated in the following era, commonly called the Age of the Baroque. Included will be studies of major artists such as Caravaggio, Bernini, Rubens, and Rembrandt, among others.

More or Less: Architectural Theory From Modern to Contemporary

Joseph C. Forte

Open, Seminar—Fall

Readings in this course will focus on major statements made by architects, critics, and philosophers dealing with the built landscape from 1900 to the present. Authors include Adolf Loos, Le Corbusier, Frank Lloyd Wright, Martin Heidegger, Jane Jacobs, Peter Eisenman, Rem Koolhaas, and Bruce Sterling; readings will range from *Ornament and Crime* (1909) to *Junkspace* (2000) and beyond. Emphasis will be on close reading of texts, historical context for ideas, and buildings that are prescribed, described, or proscribed by theory in practice. The first assignment will deal with the generation of critical theory in a manifesto; the second will be about pragmatic design practice; the last, green design. Class will be broken into firms that will develop a response to a particular architectural program and project: the sustainable design of a retrofitted cultural center and residential/commercial area at Sarah Lawrence College.

Depicting Decadence

Maika Pollack

Open, Seminar—Fall

In this seminar, we will examine *fin-de-siècle* reactions to the depiction of decadence in the painting, printmaking, music, and decorative arts of the era. Analyzing the debates of critics and artists in Paris, Vienna, and London, we will write about the newly emergent figures of the anarchist, the aesthete, *la femme nouvelle*, and the dandy and will then craft researched arguments about cultural anxieties underlying the psychological phenomena of synesthesia, ennui, and hysteria. We will ask: Is the dandy a subversive hero, as Charles Baudelaire

suggests? Is ornament a crime? What made figures like the new woman and the androgynous aesthete so threatening? Readings include: Deborah Silverman, *Art Nouveau in Fin-de-siècle France*; Max Nordau, *Degeneration*; Adolf Loos, *Ornament and Crime*; Paul Gauguin, *Noa Noa*; Richard Wagner, *The Artwork of the Future*; Sigmund Freud, *The Interpretation of Dreams*; and Carl Schorske, *Fin-De-Siècle Vienna: Politics and Culture*. *Permission of the instructor is required.*

The Politics of Aesthetics From David to Impressionism

Maika Pollack

Open, Seminar—Spring

This seminar will look at European art produced between 1789 and 1889, between the transformations of the French Revolution and the rise of Impressionism. We will focus primarily on painting, with forays into the history of photography and glimpses into developments in printmaking and sculpture. Topics include the development of the urban and artistic modernity, the role of women both in the atelier and in the public sphere, the construction of an imaginary orient, the rise of romantic individualism, and the notion of the avant-garde. The course will include visits to the Frick, the Met, and the Museum of Modern Art. Students will write about individual artworks, analyze texts and artworks as they are situated within the politics of their time, and craft researched papers making arguments about some aspect of 19th-century European art. Readings include Winckelmann's "Thoughts on the Imitation of Greek Art in Painting and Sculpture"; Lynn Hunt's *Politics, Culture, and Class in the French Revolution*; selected letters and notes by Eugène Delacroix from his journey to North Africa in 1832; Griselda Pollock, "Modernity and the Spaces of Femininity"; and Paul Signac, *From Eugène Delacroix to Neo-Impressionism*.

The Long Front of Culture: Pop Art, Architecture, Design, and Film

Kevin Lotery

Sophomore and above, Seminar—Fall

This seminar aims at recovering the cross-disciplinary history of Pop aesthetics. Like the early Pop thinkers in 1950s Britain, we will operate under the assumption that all forms of making—from painting and printmaking to exhibition, technological research, and film—represent equal partners in the "long front" of the Pop project. In the process, we will pursue an international history of Pop aesthetic production in parallel with the canonical, New York-

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centric narrative. The seminar is structured by three broad themes: 1) Pop art's relationship to the various nations in which it arose (in Europe, East Asia, and North and South America); 2) key concepts and technologies central to the Pop experiment; and 3) the afterlife of Pop in art from the 1970s to the present. Major questions include the following: What strategies have Pop practitioners mobilized to represent, integrate, or intervene in technologies of image production and mass cultural distribution? In what ways has Pop forwarded alternative models of culture, consumption, and subjectivity? And the perennial question: To what extent is Pop a critical or affirmative project? Exhibition visits will supplement in-class discussion.

Exhibition as Form

Kevin Lotery

Sophomore and above, Seminar—Spring

This seminar examines the history of exhibition making as an artistic technique from the interwar avant-gardes to the present. We track this most cross-disciplinary medium as it evolves from the space of public debate, propaganda spectacle, and scientific demonstration to a technology of display and curation. Special attention will be paid to instances in which artists mobilized the exhibition form to construct new experiences of space by constructing utopian environments, staging spaces of debate and agitation, or imagining new forms of communication between and among objects, images, and viewers. The following figures will be among those we examine in detail: El Lissitzky, Marcel Duchamp, Frederick Kiesler, Charles and Ray Eames, Richard Hamilton, Marcel Broodthaers, Louise Lawler, Group Material, Fred Wilson, Mike Kelley, Fia Backström, and Camille Henrot. Major questions include the following: On what formal grounds can we conceptualize exhibition design as an aesthetic medium? What are the relationships between exhibition designs and other artistic techniques, such as photomontage, film, performance, installation, and Web-based art? What forms of sociality and types of subjectivity are staged in exhibition spaces? And finally, what is the relationship between curating and the design of exhibitions? We will couple discussion with visits to exhibitions.

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

Hindu Iconography and Ritual (p. 12), Sandra Robinson *Asian Studies*

Images of India: Text/Photo/Film (p. 12), Sandra Robinson *Asian Studies*

Landscapes in Translation: Cartographies, Visions, and Interventions (p. 30), Charles Zerner *Environmental Studies*

Understanding Property: Cultural and Environmental Perspectives (p. 29), Charles Zerner *Environmental Studies*

Black Box/White Cube: Moving Image Art In and Out of the Cinema and Museum (p. 33), Kenneth White *Film History*

Introduction to Film History, Part I (p. 31), Kenneth White *Film History*

Introduction to Film History, Part II (p. 32), Kenneth White *Film History*

Paranoid Style in Cinema (p. 33), Kenneth White *Film History*

The New Elements: Mathematics and the Arts (p. 79), Philip Ording *Mathematics*

Art and Visual Perception (p. 113), Elizabeth Johnston *Psychology*

Body and Soul: Drawing From Life (p. 146), Gary Burnley *Visual and Studio Arts*

Color (p. 145), Gary Burnley *Visual and Studio Arts*

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: Pilgrimage and Initiation

Sandra Robinson

Open, FYS—Year

1) Pilgrimage and initiation play a major role in the Hindu, Buddhist, and Sufi Islamic traditions of South Asia. This seminar introduces students to the cultures of India, Pakistan, Bangladesh, Nepal, and

Sri Lanka through a comparative study of religious practices. In homes, temples, and shrines throughout this region, devotees perform elaborate rituals of initiation. These often occur at moments of life-cycle transition. Calendar-based sacraments also occur on the major holidays of each religion. When devotees celebrate these ceremonies, they are "performing" important cultural values. 2) Globally, pilgrimage festivals can be seen as codes for interpreting cultures. Meaningful journeys reflect the structure of initiation rites in that one is transformed by the experience. 3) Pilgrim fairs and festivals serve multiple functions. They provide venues not only for religious expression but also for arts performance, social negotiation, and economic exchange. 4) This seminar explores questions such as: Are pilgrimage and tourism functionally indistinguishable? What role, if any, do travelers' intentions play in such an analysis? Is a spiritually inscribed journey qualitatively different from tourism with recreational, cultural, or service agendas? How does the transitional process of a journey relate to the experience of arrival at a destination? What do pilgrimage and initiation sometimes have in common with the experience of immigration? 5) Using travel memoirs, we explore themes of quest, discovery, and personal transformation. Postcolonial writings on spiritually inscribed journeys raise issues of dislocation, exile, memory, and identity. We inquire critically into traditional mappings of "sacred geographies" and the commercial promotion of competing destinations. 6) Sources: Within travel industries, we analyze the specialists who service many spectacles and attractions found along pilgrimage routes. Films and photographic sources are used extensively. Readings are drawn from cultural studies, history of religions, anthropology, and personal narratives.

Gender and History in China: Beyond Eunuchs and Concubines

Kevin Landdeck

Sophomore and above, Seminar—Year

This seminar is a sustained historical exploration of gender in the Chinese context, which is not only significant in its own right but also serves to complicate some of the common Euro-American assumptions about family dynamics, emotional life, and gender hierarchies. We will treat female and male as historically constructed categories, examining how both have been tied to modes of power (familial, social, economic, and political); in other words, how men and women have been imagined and portrayed, made and mobilized, at different times. We will confront, head on,

stereotypes about the passive Chinese woman and the Confucian family, asking: Where do we find and how do we understand women's agency within the permutations of the traditional Chinese family? We will interrogate Imperial-era family conflicts and the practice of footbinding to highlight female agency within, and complicity with, the gender hierarchy. The appearance of feminism in the early 20th century and its subsequent fate will provide a window on how gender shaped revolution and how gender was, in turn, shaped by it. And rather than leave masculinity as an assumed constant, we will examine historical and cultural constructions of what it meant to be a man in China. Located between the poles of the scholar and the warrior, Chinese manliness exhibits unfamiliar contours and traits. The course also covers same-sex desire in both traditional and modern China. For example, in the Late Imperial era, we will look at homoeroticism among fashionable elite men and at female "marriage resisters" who dared to form all-women communities in a society where marriage was virtually universal. Class readings consist primarily of historical scholarship; however, (translated) primary sources pepper the course and include ritual prescriptions, (auto)biographies, essays, drama, and fiction that ground our inquiries in the authenticity of Chinese voices. Due to its reading load, this seminar is listed as "intermediate" but requires no prior knowledge of Chinese history. *Open to sophomores and above. (First-year students may register with permission of the instructor.)*

Taoist Philosophy and the Arts

Ellen Neskar

Sophomore and above, Seminar—Year

This seminar centers on foundational texts in the classical Taoist tradition and their unfolding in later religious and artistic movements. The goal of this course is twofold: to understand the texts as they were written between the fifth and third centuries BCE and to examine the ways in which they were interpreted and reinterpreted in later religious traditions and applied in poetry and painting. The first semester will focus on a close and detailed reading of the *Daodejing* (*Tao-te-ching*), *Zhuangzi*, and *Liezi* as a way of examining their core philosophical concepts. Questions we will ask include: What is being? What is knowledge? What is the Tao, and how might individuals attain it? What is the ideal relationship of the individual to society, nature, and the cosmos? Second semester, we will explore the influence of these texts on later religious and artistic traditions. Topics we will explore include the relationship between religious practice and

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artistic expression, the creation of visual and literary art as an expression of the Tao, and the practice of being a reader/observer. Here we will examine medieval and Late Imperial texts on Taoist religious practice, poetry, painting, and aesthetics. In addition to these more theoretical works, we will study the lives and works of some notable Taoist-influenced poets and artists.

Images of India: Text/Photo/Film

Sandra Robinson

Intermediate, Seminar—Fall

1) This seminar addresses colonial and postcolonial representations of India. For centuries, India has been imagined and imaged through encoded idioms of orientalism. In recent decades, writers and visual artists from India, Pakistan, and Bangladesh have been actively engaged in reinterpreting the British colonial impact on South Asia. Their work presents sensibilities of the colonized in counter-narration to images previously established during the Raj. Highlighting previously unexposed impressions, such works inevitably supplement, usually challenge, and frequently undermine traditional accounts underwritten by imperialist interests. 2) Colonial and orientalist discourses depicted peoples of the Indian subcontinent in terms of both degradation and 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. 3) Postcolonial writers and artists, therefore, continue to renegotiate identities. What does it mean to be seen as an Indian? What historical claims are implicit in allegories of language, ethnicity, and nation? How do such claims inform events taking place today, given the resurgence of religious fundamentalisms? This seminar on the semiotics and politics of culture is based on works by influential South Asian writers, photographers, and filmmakers.

Hindu Iconography and Ritual

Sandra Robinson

Intermediate, Seminar—Spring

This seminar focuses on the visual cultures of India and Nepal. Hindu traditions encompass a dramatically diverse range of beliefs and practices. Iconography provides a pathway toward decoding that diversity. How are the proverbial 330,000 gods and goddesses understood to be manifestations of a common unity? How does the Hindu pantheon encode gender with respect to status, functions, and roles? Where are caste hierarchies reflected among

the emblems held by multi-armed deities? In what ways does iconography narrate the history of Aryan and Dravidian interactions? Through a study of painting, sculpture, popular lithographs, and multi-media sources, this seminar offers a window into the social histories, cultural practices, and spiritual values of Indian civilization.

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

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 47), Joshua Muldavin
Geography

Japanese I (p. 62), Sayuri I. Oyama *Japanese*

Japanese II (p. 63), Chieko Naka *Japanese*

Japanese III (p. 63), Izumi Funayama *Japanese*

Global Masculinities (p. 66), John (Song Pae) Cho

Lesbian, Gay, Bisexual, and Transgender Studies
Love, Sex, and Globalization (p. 65), John (Song Pae) Cho
Lesbian, Gay, Bisexual, and Transgender Studies

Queer New Media (p. 67), John (Song Pae) Cho
Lesbian, Gay, Bisexual, and Transgender Studies

Chan and Zen Buddhism (p. 116), T. Griffith Foulk
Religion

The Buddhist Tradition in East Asia (p. 116), T. Griffith Foulk
Religion

The Buddhist Tradition in India, Tibet, and Southeast Asia (p. 116), T. Griffith Foulk *Religion*

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: Urban Ecology

Michelle Hersh

Open, FYS—Year

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. Although we may think of these processes occurring in “natural” areas with little to no human development, all of these processes still take place in environments heavily modified by humans, such as cities. This course will cover fundamental concepts in the discipline of ecology and then further explore how these patterns and processes are altered (sometimes dramatically) in urban environments. We will use examples from our local environment—the New York City Metropolitan Area—to understand ecological concepts in light of urbanization. The fall semester will include a weekly outdoor lab session at local parks and field stations. Special attention will be paid to the ecology of the Hudson River, including field trips and work involving the Sarah Lawrence Center for the Urban River at Beccak.

General Biology Series: Genes, Cells, and Evolution

Drew E. Cressman

Open, Lecture—Fall

Biology, the study of life on Earth, encompasses structures and forms ranging from the very minute to the very large. In order to grasp the complexities of life, we begin this study with the cellular and molecular forms and mechanisms that serve as the foundation for all living organisms. The initial part of the semester will introduce the fundamental molecules critical to the biochemistry of life processes. From there, we branch out to investigate the major ideas, structures, and concepts central to the biology of cells, genetics, and the chromosomal basis of inheritance. Finally, we conclude the semester by examining how these principles relate to the mechanisms of evolution. Throughout the

semester, we will discuss the individuals responsible for major discoveries, as well as the experimental techniques and process by which such advances in biological understanding are made. Classes will be supplemented with weekly laboratory work.

Genetics

Anthony Esposito

Open, Seminar—Fall

At the biological core of all life on Earth is the gene. The unique combination of genes in each individual ultimately forms the basis for that person's physical appearance, metabolic capacity, thought processes, and behavior. Therefore, in order to understand how life develops and functions, it is critical to understand what genes are, how they work, and how they are passed on from parents to offspring. In this course, we will begin by investigating the theories of inheritance first put forth by Mendel and then progress to our current concepts of how genes are transmitted through individuals, families, and whole populations. We will also examine chromosome structure, the molecular functions of genes and DNA, and how mutations in DNA can lead to physical abnormalities and diseases such as Down and Turner syndromes or hemophilia. Finally, we will discuss the role of genetics in influencing complex phenotypes such as behavior and intelligence. Classes will be supplemented with weekly laboratory work.

Forensic Biology

Drew E. Cressman

Open, Seminar—Spring

From hit television shows such as *CSI*, *Bones*, *Dexter*, and *Forensic Files*, to newspaper headlines that breathlessly relate the discovery of a murder victim's remains, and to Casey Anthony, Amanda Knox, and other real-life courtroom cases, it is clear that the world of forensic science has captured the public's 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 it 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 Supreme Court rulings, including the *Maryland v. King* decision (2013) that 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 Dittkoff

Open, Seminar—Spring

Anatomy is the branch of science that explores the bodily structure of living organisms, while physiology is the study of the normal functions of these organisms. In this course, we will transition to the exploration of 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 take a clinical approach to anatomy and physiology, with examples drawn from medical disciplines such as radiology, pathology, and surgery. In addition, a separate weekly laboratory component will reinforce key topics. Assessment will include weekly quizzes and a final conference paper at the conclusion of the course. The topic for the paper will be chosen by each student to emphasize the relevance of anatomy/physiology to our understanding of the human body. *This course is intended to follow General Biology Series: Genes, Cells, and Evolution and emphasizes anatomical and physiological aspects of life.*

Global Change Biology

Michelle Hersh

Open, Seminar—Spring

Climate change. Biodiversity loss. Nutrient pollution. Invasive species. Global ecosystems are being altered in dramatic ways due to human activities. In order to address these challenges, we first need to understand them scientifically. This course will explore the impacts of global environmental change through the lens of the biological sciences. Should humans assist with tree migration so that slow-migrating plants can catch up to changing temperature conditions? How are invasive predators like Burmese pythons in Florida affecting mammal populations? How can the extensive use of fertilizers upstream in a large river affect biological communities downstream? How has overfishing altered marine biodiversity? How could urbanization and habitat loss alter the risk of disease spillover from wildlife to humans? We will use scientific journal articles and other primary sources to address these kinds of questions and more in this seminar course.

General Biology Series: Photosynthetic Life

Kenneth G. Karol

Open, Seminar—Spring

Billions of years of oxygenic photosynthesis has altered the Earth's atmosphere and modified its landscape. From single-celled cyanobacteria to towering redwoods, photosynthesis produces the fuel that powers the food webs upon which all life depends. Rubisco, a key enzyme in photosynthesis, has been identified as the single most-abundant protein on Earth. In this course, students will develop an understanding of the origin and diversity of photosynthetic life, including cyanobacteria, marine and freshwater algae, and land plants. Concepts will be placed in an evolutionary framework that demonstrates the interconnected history of life. Seminars will be supplemented by lab sections, in which students will be exposed to the diversity of photosynthetic organisms and will learn to identify representative species and key morphological features and adaptations.

Disease Ecology

Michelle Hersh

Intermediate, Seminar—Fall

This course explores infectious diseases—disease caused by bacteria, viruses, fungi, and other parasites—through the lens of ecology. Thinking like a disease ecologist means asking questions about

disease at different scales. Rather than just considering interactions between an individual host and a parasite, we will look at disease at the population, community, and ecosystem levels. A disease ecologist may ask questions such as: How does a disease make a jump from one species to another? Why are some environments so conducive to disease transmission? How can we make better predictions of where and when new diseases may emerge and develop better management strategies to combat them? A disease ecologist may even consider infected hosts as ecosystems, where pathogens feed on hosts, compete with one another, and face off with the host's immune system or its beneficial microbiome. Mathematical models of disease transmission and spread will be introduced. We will consider examples from plant, wildlife, and human disease systems.

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

An Introduction to Statistical Methods and

Analysis (p. 78), Daniel King *Mathematics*

Mathematical Modeling I: Multivariable

Calculus (p. 80), Philip Ording *Mathematics*

Mathematical Modeling II: Differential Equations and

Linear Algebra (p. 80), Philip Ording

Mathematics

Art and Visual Perception (p. 113), Elizabeth Johnston

Psychology

Challenges to Development: Child and Adolescent

Psychopathology (p. 112), Jan Drucker

Psychology

Body and Soul: Drawing From Life (p. 146), Gary

Burnley *Visual and Studio Arts*

Eco Poetry (p. 154), 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, it plays an integral part in learning them. Therefore, laboratory experiments complement many of the seminar courses.

General Chemistry I

Colin D. Abernethy

Open, Lecture—Fall

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

General Chemistry II

Colin D. Abernethy

Intermediate, Lecture—Spring

This course is a continuation of General Chemistry I. We will begin with a detailed study of both the physical and chemical properties of solutions. This

will enable us to consider the factors that affect both the rates and the direction of chemical reactions. We will then investigate the properties of acids and bases and the role that electricity plays in chemistry. The course will conclude with introductions to nuclear chemistry and organic chemistry. Weekly laboratory sessions will allow us to demonstrate and test the theories described in the lecture segment of the course. *Prerequisite:*

General Chemistry I.

Organic Chemistry I: An Interactive Guided Inquiry Seminar Course

Colin D. Abernethy

Open, Seminar—Fall

Research has shown that students learn much more effectively when they are actively engaged and when ideas and concepts are developed by the students themselves rather than simply being presented by a professor or read in a textbook. This course is designed as a series of interactive Guided Inquiry exercises. During each seminar, you will be presented with data and important observations regarding the topic being studied. The class will work in small groups to answer series of directed questions designed to lead each student to the development of a target concept or idea. These classroom activities are designed to follow the scientific process as much as possible. You will be asked to make predictions based on the model that has been developed by the class. Further data or information will then be provided that can be used to check your predictions. In this way, you will simultaneously learn course content and the key critical thinking skills that constitute scientific thought and exploration. After each topic has been developed in class, you will be asked to read the relevant section of the textbook and then answer a series of problems to reinforce your understanding of the material. No prior knowledge of chemistry is required. Students will be able to take this course and Organic Chemistry II (Guided Inquiry) in the spring semester and then take General Chemistry or other chemistry courses in subsequent years. You should consider taking this course if you enjoy highly interactive seminars, working in small groups, and figuring out problems yourself rather than simply listening to a professor while taking notes in class. Organic chemistry is the study of chemical compounds whose molecules are based on a framework of carbon atoms, typically in combination with hydrogen, oxygen, and nitrogen. Despite this rather limited set of elements, there are more organic compounds known than there are compounds that do not contain carbon. Adding to the

importance of organic chemistry is the fact that very many of the chemical compounds that make modern life possible—such as pharmaceuticals, pesticides, herbicides, plastics, pigments, and dyes—can be classed as organic. Organic chemistry, therefore, impacts many other scientific subjects; and knowledge of organic chemistry is essential for a detailed understanding of materials science, environmental science, molecular biology, and medicine. This course gives an overview of the structures, physical properties, and reactivity of organic compounds. We will see that organic compounds can be classified into families of similar compounds based upon certain groups of atoms that always behave in a similar manner no matter what molecule they are in. These functional groups will enable us to rationalize the vast number of reactions that organic 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. In addition, the Guided Inquiry exercises will sharpen your analytical skills and teach you how to think like a scientist. Your experiences working as part of a team in this course will help you in future situations where the ability to collaborate to solve problems is a critical measure of success.

Environmental Chemistry

Mali Yin

Open, Seminar—Fall

This course provides an introduction to basic concepts of chemistry and their application to current environmental issues. Topics include acid rain, ozone depletion, air pollution, global warming, and surface water and groundwater pollution. We will then consider how human activities—such as transportation, energy production, and chemical industries—influence the environment.

Organic Chemistry I

Mali Yin

Open, Seminar—Fall

This course is a systematic study of the chemistry of carbon compounds. Introductory topics include bonding, structure, properties, reactions, nomenclature, stereochemistry, spectroscopy, and synthesis of organic compounds from a functional group approach. More advanced topics include reaction mechanisms, chemistry of aromatic compounds, carbonyl compounds, and biomolecules such as carbohydrates and amino acids. In the laboratory, students learn the basic techniques used in the synthesis, isolation, and identification of organic compounds. *Prerequisite: General Chemistry or its equivalent.*

Organic Chemistry II: An Interactive Guided Inquiry Seminar Course

Colin D. Abernethy

Intermediate, Seminar—Spring

This course is a continuation of Organic Chemistry I (Guided Inquiry). This semester, we will explore the physical and chemical properties of additional families of organic molecules. The reactivity of aromatic compounds, aldehydes and ketones, carboxylic acids and their derivatives (acid chlorides, acid anhydrides, esters, and amides), enols and enolates, and amines will 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.*

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.*

Biochemistry

Mali Yin

Advanced, Seminar—Spring

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

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

An Introduction to Statistical Methods and Analysis (p. 78), Daniel King *Mathematics*
Mathematical Modeling I: Multivariable Calculus (p. 80), Philip Ording *Mathematics*
Mathematical Modeling II: Differential Equations and Linear Algebra (p. 80), Philip Ording *Mathematics*
Color (p. 145), Gary Burnley *Visual and Studio Arts*

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

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are introduced to short stories, poetry, and film. Student work in class and conference is supplemented by weekly meetings with the language assistant and by the lunchtime Chinese Table. Extracurricular activities include visits to museums and excursions to New York City's various Chinatown neighborhoods.

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

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

Beginning Chinese

Leihua Weng

Open, Seminar—Year

This course is designed for students who have no or little knowledge of the Chinese language. 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 to read short passages on a variety of topics at the level of "Intermediate Low." Chinese culture will be introduced and discussed in the context of popular culture and modern art.

Intermediate and Advanced Chinese: Conversations and Readings

Leihua Weng

Intermediate/Advanced, Seminar—Year

This course is intended for students who want to move beyond Beginning Chinese toward Intermediate or Advanced Chinese in both speaking and reading. We will keep learning and reviewing grammar and expanding vocabulary by covering materials in text and in multimedia. We will work toward the goal of conducting relatively smooth conversations on culture, literature, history, and politics, as well as the objective of reading literary text in modern Chinese.

Prerequisite: Successful completion of one year of Chinese.

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

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 47), Joshua Muldavin
Geography

Chinese Identity (p. 71), Leihua Weng
Literature
Chan and Zen Buddhism (p. 116), T. Griffith Foulk
Religion

The Buddhist Tradition in East Asia (p. 116), 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 the greatest artists and writers of today. 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.

Advanced Greek (p. 50), Samuel B. Seigle
Greek
(Ancient)

Beginning Greek (p. 49), Emily Fairey *Greek (Ancient)*
Intermediate Greek (p. 50), Samuel B. Seigle *Greek (Ancient)*

Advanced Latin (p. 64), Emily Fairey *Latin*

Beginning Latin (p. 63), Samuel B. Seigle *Latin*

Intermediate Latin (p. 63), Emily Fairey *Latin*

The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations (p. 71), Samuel B. Seigle *Literature*

Ancient Philosophy (Plato) (p. 95), Michael Davis *Philosophy*

First-Year Studies: From Homer to Plato (p. 93), Abraham Anderson *Philosophy*

Love, Friendship, and Philosophy (p. 94), Gwenda-lin Grewal *Philosophy*

Lucretius: On the Nature of Things (p. 93), Gwenda-lin Grewal *Philosophy*

Readings in Christian Mysticism: Late

Antiquity (p. 118), Cameron C. Afzal *Religion*

Individualism Reconsidered: Beyond Pride and Shame (p. 111), Marvin Frankel *Psychology*

Language Research Seminar (p. 112), Kim Ferguson (Kim Johnson) *Psychology*

Play in Developmental and Cultural Context (p. 113), Barbara Schecter *Psychology*

Psychological Illness, Neurodiversity, and Human Creativity: Perspectives From Clinical Psychology and Neuroscience (p. 108), David Sivesind *Psychology*

The Empathic Attitude (p. 112), Marvin Frankel *Psychology*

The Synapse to Self: The Neuroscience of Self-Identity (p. 105), Adam Brown *Psychology*

Theories of Development (p. 111), Barbara Schecter *Psychology*

Trauma, Loss, and Resilience (p. 104), Adam Brown *Psychology*

Ways of Knowing Each Other: Psychotherapeutic Models and the Restoration of Freedom (p. 104), Marvin Frankel *Psychology*

Who am I? Clinical Perspectives of Psychology of the Self (p. 103), David Sivesind *Psychology*

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.

Genetics (p. 13), Anthony Esposito *Biology*

An Introduction to Statistical Methods and Analysis (p. 78), Daniel King *Mathematics*

Mathematical Modeling I: Multivariable

Calculus (p. 80), Philip Ording *Mathematics*

Mathematical Modeling II: Differential Equations and Linear Algebra (p. 80), Philip Ording *Mathematics*

Abnormal Psychology (p. 110), Adam Brown *Psychology*

Advanced Research Seminar (p. 108), Kim Ferguson (Kim Johnson), Elizabeth Johnston, Linwood J. Lewis, Adam Brown *Psychology*

Art and Visual Perception (p. 113), Elizabeth Johnston *Psychology*

Babies, Birds, and 'Bots: An Introduction to Developmental Cognitive Science (p. 107), Kim Ferguson (Kim Johnson) *Psychology*

Experimental Psychology Research Seminar (p. 111), Adam Brown *Psychology*

First-Year Studies: Health, Illness, and Medicine in a Multicultural Context: A Service-Learning Course (p. 103), Linwood J. Lewis *Psychology*

COMPUTER SCIENCE

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

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

Introduction to Computer Programming

Michael Siff

Open, Lecture—Fall

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

Computer Organization

Michael Siff

Intermediate, Seminar—Fall

The focus of this course is on the selection and interconnection of components that make up a computer. 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 Java, Python, and C—down to the basic zeroes and ones of machine code. Topics include Boolean logic, circuit design, computer arithmetic, assembly and machine languages, memory hierarchies, and parallel processing. Special attention will be given to the ARM family of instruction—set 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

Michael Siff

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 manipulating these structures. We will also study 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. *Permission of the instructor is required. Students should have at least one semester of programming experience.*

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

Abstract Algebra: Theory and Applications (p. 81),

Daniel King *Mathematics*

Discrete Mathematics: A Bridge to Advanced

Mathematics (p. 80), Philip Ording
Mathematics

Mathematical Modeling I: Multivariable
Calculus (p. 80), Philip Ording *Mathematics*
Mathematical Modeling II: Differential Equations and
Linear Algebra (p. 80), Philip Ording
Mathematics

DANCE

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

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

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

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

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

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

Prospective and admitted students are welcome to observe classes.

First-Year Studies in Dance: The Practice of Embodied Creative Action

John Jasperse

Open, FYS—Year

A common myth about art and artists is that they have visions and then set out to realize those visions. Anyone who has made creative work knows that the reality of the creative process is quite different. Making art, in general, and dance, in particular, often starts with curiosity and nagging questions rather than visions that await realization. Art, like scholarly research, doesn't come with prewritten, how-to instructions. Rather, it is akin to a puzzle to be solved. Solving that puzzle in dance requires bringing everything you've got to the table—your thoughts, action, emotions, and concentration, along with rigorous analysis, courage, conviction, and some sweat. Like all students of dance at Sarah Lawrence, First-Year Studies in Dance students will enroll in multiple component classes in movement practice, creative practice, and analytic studies in dance that together will make up their program. A specially designed seminar for first-year dance students serves only as the core component of the First-Year Studies in Dance. Additionally, First-Year Studies in Dance students typically also enroll in Dance History, Beginning Improvisation, and a selection of movement practice classes. (Please refer to the online course catalogue for the component class descriptions.) Students will be dancing in the studio on a daily basis. The First-Year Studies in Dance Seminar provides students with an additional weekly forum to unite these studies in an introduction to the creative practice of a dance artist. We will expand analytical skills in both oral and written communication, explore an introduction to dance-making that will culminate in creating and performing our own short performance works, and explore how academic research is both a complement to and an integral part of creative practice. We will consider and cultivate critical perspectives on dance as an art form through class exercises, discussion, reading, writing, and oral presentations. We will build skills in each of those areas throughout the year. In sum, these components are designed to encourage individual investigation and the development of a practice of creative investigation in dance. This First-Year Studies course is open to anyone who is interested in exploring dance in all its facets, from students new to dance to students with significant prior experience in dance.

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. This class is open to all interested participants, with no prior experience in dance required. 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.

Modern and Postmodern Practice

Jodi Melnick, Paul Singh, Dylan Crossman, Lacina Coulibaly
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.

Somatics, Improvisations, and the Athletics of Intimacy

Jenn Nugent, K.J. Holmes
Component—Year

We will be exploring movement and dance through the research of improvisation and the influences of

the experiential anatomy of the somatic research of Body-Mind Centering®, Contact Improvisation, and structures and scores for improvising and composing dances. We will make the invisible visible, learning more about the interior of the body and our ideas, and explore pathways to space, time, and place as we also learn basic anatomy and physiology to better understand the mechanics of movement.

African Diasporic Dance

Efeya Ifadayo M Sampson
Component—Year

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

Ballet

Barbara Forbes, Merceditas Mañago-Alexander
Component—Year

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

Hip-Hop

Matt 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 warm up, 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.

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.

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. This approach allows the student 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. Her 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.

Conditioning for Dancers

Peggy Gould, Eleanor Hullihan

Component—Year

This course provides students with a weekly opportunity to explore and practice supplemental training strategies to support 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 re-patterning of postural and movement habits. *Open to all students taking a Dance Third.*

Dance Practice Conference

Peggy Gould, Sasha Welsh

Component

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

Beginning Improvisation

Sara Rudner

Component—Year

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

Contact Improvisation

Kathy Westwater

Component

This course will examine the underlying principles of an improvisatory form predicated on two or more bodies coming into physical contact. Contact Improvisation, which emerged in the 1960s and '70s out of the Judson Experimental Dance Theatre, combines aspects of social and theatrical dance, bodywork, gymnastics, and martial arts. We will explore movement practices that enhance our

sensory awareness, with an emphasis on action and physical risk-taking. Contemporary partnering skills, such as taking and giving weight and finding a common “center,” will provide a basis for further exploration. We will explore locating the dance form in varying contexts: from the round-robin to the jam, from scores to choreography, and from studio and theatre to site-based environments.

Composition

Sara Rudner

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 to 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.

The Choreographic Idiom: Instinct and Action in the Creative Process

Julianna May

Component—Year

This class will interrogate the role of narrative, personal testimonial, and formal risk-taking in an effort to upend previous compositional habits and mine an interior space for dance making. Through a free associative languaging practice, elevated and action-based text work, and open improvisational scoring, this is a rare opportunity to explore the micro-interactions/inspirations and agitations of your work. Part of each day will be spent discussing each student's current relationship to his/her creative process, as well as working inside a live “choreographic fishbowl” and watching each other work and giving direct feedback. This compression of a social and choreographic space allows the group to prioritize vulnerability and the unconscious as vital and critical points of initiation into the creative process.

Dance and Music Improvisation

Kathy Westwater, John A. Yannelli

Component—Spring

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

Permission of the instructors is required.

Dance in Frame

Rosane Chamecki, Andrea Lerner

Component—Spring

Dance in Frame 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? 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 must 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 1960s and, finally, videos and installations of our contemporaries in order to illustrate different approaches and 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 move, planes, and deconstruction of space/time—but also, and more importantly, to contemplate and witness the possibilities of creating informal pieces and investigating how video can transfigure and uniquely represent what is being observed. These exercises build toward the complexion of a larger video project, incorporating approaches introduced throughout the term and including the presentation

or installation of each piece. The class welcomes dancers, performers, video makers, photographers, or anyone else interested in this process.

Dance Making

John Jasperse, Dean Moss, Beth Gill, John A. Yannelli, William Catanzaro

Component—Year

In this class, graduates and upper-class 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.*

Anatomy in Action

Peggy Gould, Sasha Welsh

Component—Year

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

Anatomy Seminar

Peggy Gould

Component—Fall

This is an opportunity for advanced students who have completed Anatomy I to pursue their 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 breathing, anatomy study in dance education, spine function, scoliosis, the use of verbal language in dance training, and anatomy of human reproductive and digestive systems. The class meets biweekly to discuss progress and questions, with additional meetings on alternate weeks as an option for individuals or the group.

Dance History

Kyle Bukhari

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 of 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.*

Visiting Artists 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 between three and seven class sessions. These mini-workshops will introduce students to that artist and his/her creative process. Guests will represent emergent, as well as established, practices.

Making It Work

Aaron Mattocks

Component—Spring

In this semester-long course for students completing their studies at the College, we will examine and

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

Contemporary Culture Critique

Kathy Westwater

Component—Year

This class will be organized around regular visits to contemporary dance performances in New York City and the adjacent tristate area, supplemented by viewing contemporary dance and performance works on video. Works will be analyzed and discussed in class. The class will include written critiques that aim to discuss the work within art/dance historical and sociological contexts. Students are required to attend performances, as well as class sessions. *This class meets once a week.*

Teaching Conference

Peggy Gould, Jenn Nugent

Component—Year

In this practice-based course, students develop skills to bring their artistry into a teaching setting. Readings, discussion, and short written pieces will support exploration of perspectives on teaching and development of individual areas of interest. Following current practices in the field for bringing together arts and education, we will study methods for artists to partner with educators and implement those methods in a weekly class for children enrolled in SLC's acclaimed Early Childhood Center (ECC). In addition to our work with ECC, there are several

options for those interested in an expanded practical curriculum. SLC's Campbell Sports Center offers opportunities for students to initiate and lead physical education classes; and SLC's Office of Community Partnerships can assist students in pursuing teaching initiatives in surrounding communities, including Yonkers, greater Westchester, and other New York City Metropolitan areas.

Lighting Design and Stagecraft for Dance

Beverly Emmons, 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.*

Performance Project

Tricia Brown Project, Diane Madden, Barbara Bray Ketchum

Component—Fall

A fall Trisha Brown project offers an opportunity to work in depth on body alignment and fundamentals that are integral to exploring the detail and rigor of Trisha Brown's movement style. Classes will include a warm-up to integrate the breadth and full dimension of the body; movement will emphasize finding easeful and dynamic ways of moving. The class will develop into learning phrases of movement from Trisha Brown's repertory that encompass quick, qualitative shifts and complex points of initiation, culminating in a performance project of a repertory piece to be determined. Students will showcase their work with an end-of-semester performance.

Performance Project

Faculty TBA

Component—Spring

This class is an opportunity for students to work with a professional guest artist on creating a new choreographic work. The class will include a short warm-up, followed by rehearsals that lead toward a fully-produced performance of the work at the end of the semester.

Dance Meeting

Component—Year

This is a twice-monthly meeting of all Dance Thirds (undergraduate and graduate students) in which we gather for a variety of activities that enrich and inform the dance curriculum. In addition to sharing department news and information, Dance Meeting features master classes by guest artists from New York City and beyond, workshops with practitioners in dance-related health fields, panels and presentations by SLC dance faculty and alumnae, and casting sessions for departmental concerts created by the Dance Making class. In 2016-17, guest artists included Deborah Jowitt/Dance Historian and Critic in Conversation With John Jasperse; Jumatatu M. Poe/BIG BODY: J-Sette Performance Workshop; Rebecca Dietzel/Self-Care for Dancers; Sita Frederick/Salsa Translations; Allison Easter/Choreographing the Voice; Ana Dimas/Choreographing for Children; and Perspectives on Curatorial Practice: A Panel Discussion with Laurie Berg, Jaamil Olawale Kosoko, and Allie Tepper, moderated by Kathy Westwater.

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

The New Elements: Mathematics and the

Arts (p. 79), Philip Ording *Mathematics*

Body and Soul: Drawing From Life (p. 146), Gary Burnley *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.

Global Inequalities and Financial Crises: Legal Approaches to the International Economic System (p. 28), Jamee K. Moudud *Economics*

Introduction to Economic Theory and Policy (p. 28), Kim Christensen *Economics*

Understanding Property: Cultural and Environmental Perspectives (p. 29), Charles Zerner *Environmental Studies*

First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 47), Joshua Muldavin *Geography*

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 47), Joshua Muldavin *Geography*

Love, Sex, and Globalization (p. 65), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

An Introduction to Statistical Methods and Analysis (p. 78), Daniel King *Mathematics*
African Politics (p. 100), Elke Zuern *Politics*
Democracy and the Market (p. 101), Elke Zuern *Politics*

Amandla! Power, Prejudice, Privilege, and South African Human Development Under and After Apartheid (p. 105), Kim Ferguson (Kim Johnson) *Psychology*

Borders and Transnational Mobilities (p. 121), Parthiban Muniandy *Sociology*

Cities of the Global South (p. 121), Parthiban Muniandy *Sociology*

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.

First-Year Studies: 2016 Presidential Election in Context: Power, Inequality, and Public Authority

Jamee K. Moudud
Open, FYS—Year

The 2016 Presidential election result has far-reaching implications for economic and social policies. Vowing to dismantle the legacy of the New

Deal—or, as one prominent Administration member put it, the “administrative state”—the policy initiatives of the new administration have been cheered by some and opposed by others. While it is too early to say what the future trajectory of this administration will be, in this course we will situate current policy initiatives in a theoretical and historical context by drawing on insights from different schools of thought in economics, as well as in other disciplines such as law, politics, sociology, and history. Some of the key questions to be addressed are: Is economics a monolithic subject, or are there rival schools of thought within the discipline with different methodological, theoretical, and policy/political implications? Why is the study of history a *central methodological* concern for many economists, and why is it not so for others? Why do people distinguish between “regulation” and *laissez faire*, and is this a false dichotomy? What is the history of public policy in the United States and other countries? How do we understand the role of political power and the “rule of law” in regard to market outcomes? With inequality as one of the central themes of our current political climate, how do we understand its causes and what is the link to the history of taxation policies in the United States? These will be some of the questions that we will be tackling throughout the course of the year, thereby ensuring that students develop a solid foundation for the fundamental debates in economic theory and policy and understand the key role of methodology in the study of political economy phenomena. Finally, the goal is to ensure that students develop the ability to critically engage scholarly work in economics.

Introduction to Economic Theory and Policy

Kim Christensen

Open, Lecture—Year

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

Global Inequalities and Financial Crises: Legal Approaches to the International Economic System

Jamee K. Moudud

Open, Lecture—Year

The study of law is integral to the study of the political economy. This fundamental premise is the point of departure for this course. While their politics were radically different, the British political economist Jeremy Bentham and historian E.P. Thompson both emphasized the centrality of law in society. Bentham stated, “Property and law are born together and die together. Before laws were made, there was no property; take away laws, and property ceases.” (Bentham 1840, p. 139; cited from Singer 2015, p. 15) While, on the basis of his historical work, Thompson concluded: “For I found that law did not keep politely to a ‘level’ but was at every bloody level; it was imbricated within the mode of production and productive relations themselves [as property-rights, definitions of agrarian practice]....” (Thompson 1978, p. 96) Using the study of the subprime mortgage crisis of 2008 as its point of departure, this course will discuss the relationship between law and money (which is, after all, a form of property), along with the nature and legal underpinnings of finance and financial crises. As a course in the subdiscipline of law and economics, this class will introduce students to mainstream and critical approaches to both law and economics in regard to money, finance, markets, and governance. It will be demonstrated throughout this course that core issues in law, such as those pertaining to property and contracts, are deeply embedded in all economic phenomena, including monetary ones. In the first semester, we will start off by discussing the subprime mortgage crisis that erupted in 2008. Students will be introduced to both the nature of the crisis and legal scholars’ analyses of it. This part of the course will show how legal/regulatory issues are profoundly influenced by political and ideological factors. In this context, we will study the money-markets-politics-power nexus and its relationship to ongoing debates regarding economic “regulation” versus “deregulation.” The bulk of the semester will be devoted to conventional, as well as legal, analyses of money with the key question being: Where does money come from? This issue will be discussed at length by a study of the legal history of money in the United Kingdom. In the spring, we will start the semester by exploring the origins and nature of money in the context of precolonial and colonial Africa. The bulk of the semester will then deal with international finance, foreign trade, foreign debt, and governance. In the context of governance, we

will study the ways in which dollarization and contestation over taxation affect domestic monetary arrangements; i.e., the stability of the legally established unit of account. These issues will be related to the question of national sovereignty—in particular, as this issue relates to global inequalities and unequal power relations in the way that they have evolved historically. The course will end with global inequalities in the modern world and how financial crises destabilize economic and legal arrangements. This course is designed for students with an interest in a historically informed analysis of political economy and the law.

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

First-Year Studies: Introduction to Development

Studies: The Political Ecology of Development (p. 47), Joshua Muldavin
Geography

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 47), Joshua Muldavin
Geography

Love, Sex, and Globalization (p. 65), John (Song Pae) Cho
Lesbian, Gay, Bisexual, and Transgender Studies

An Introduction to Statistical Methods and Analysis (p. 78), Daniel King
Mathematics

Discrete Mathematics: A Bridge to Advanced Mathematics (p. 80), Philip Ording
Mathematics

Mathematical Modeling I: Multivariable Calculus (p. 80), Philip Ording
Mathematics

Mathematical Modeling II: Differential Equations and Linear Algebra (p. 80), Philip Ording
Mathematics

Both Public and Private: The Social Construction of Family Life (p. 122), Shahnaz Rouse
Sociology

are encouraged to explore the interconnections between disciplinary perspectives while developing areas of particular interest in greater depth. The environmental studies program seeks to develop students' capacities for critical thought and analysis, applying theory to specific examples from Asia, Africa, and the Americas and making comparisons across geographic regions and historical moments.

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

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

Understanding Property: Cultural and Environmental Perspectives

Charles Zerner

Open, Seminar—Fall

Perhaps few issues are more contentious in the environmental arena than those surrounding struggles over rights to private, as well as common, property resources. What is property, and how is it made? Who makes property? How are property rights performed, publicized, and enforced? What is a commons, and what is common property? Debates over the "commons" implicate ideas of citizenship, community, the public good, justice, and governance. Controversies over public space and community gardens, genetic recombinant research and rights to the genome, and North-South disputes over rights to biodiversity in the geographic South, as well as

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

debates over property in the Middle East, form some of the hotly contested terrain of property rights and the commons use and ownership. Property rights on a variety of scales, from the biomolecular to whole organs and organisms, from individual trees to whole ecosystems, are examined in varied geographic, biological, cultural, and historical contexts. This course is an introduction to ideas and cultures of property (private, public, and collective); debates, claims, and arguments over the commons; and the environmental and social consequences of different property regimes.

Landscapes in Translation: Cartographies, Visions, and Interventions

Charles Zerner

Intermediate, Seminar—Fall

This course investigates the multiple ways in which landscapes have been imagined, interpreted, physically shaped, and controlled in a variety of historical and contemporary sites. The first section, *Cartographies*, explores ideas of landscape in Euro-America, Southeast Asia, and colonial-era Africa. The literatures of critical geography and political ecology provide theory and cases illuminating connections between the position of the cartographer and presuppositions about the nature of the territory being mapped and managed. We examine how landscapes on a variety of scales, from “bioregions” to nations, are imagined, codified, and transformed through representational processes and material moves. The second section, *Visions*, investigates how landscapes are embodied in fine arts and literature, as well as in garden and urban design. Readings draw on examples of landscape design in colonial New England and Indonesia and on contemporary examples of landscape design in response to climate change. We also study reworkings of the urban landscape to integrate more productive, biologically diverse “fringes,” as well as rooftop farms and apiaries. The third section, *Control: Emerging Security-Scapes*, investigates the rise of militarized “security-scapes” or “surveillance-scapes,” dating from slavery in the United States to the Department of Homeland Security in the post-9/11 era. We analyze the visual surround and landscapes seen by remote drone “pilots” scanning Los Angeles and Somalia and surveillance of the occupied Palestinian landscapes; we draw upon websites, advertisements, and new scholarship in security studies, media studies, and social theory. *Background in humanities, social sciences or arts preferred. Advanced, open to students with developed skills in critical thinking and analysis of texts.*

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

General Biology Series: Photosynthetic Life (p. 14),

Kenneth G. Karol *Biology*

Environmental Chemistry (p. 16), Mali Yin *Chemistry*

First-Year Studies: Introduction to Development

Studies: The Political Ecology of

Development (p. 47), Joshua Muldavin

Geography

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 47), Joshua Muldavin

Geography

Food Environments, Health, and Social

Justice (p. 106), Magdalena Ornstein-Sloan

Psychology

Wherever You Go, There You Are: An Exploration of

Environmental Psychology (p. 108), Magdalena

Ornstein-Sloan *Psychology*

Cities of the Global South (p. 121), Parthiban

Muniandy *Sociology*

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.

First-Year Studies: Pilgrimage and Initiation (p. 10),
Sandra Robinson *Asian Studies*

African Diasporic Dance (p. 22), Efeya Ifadayo M
Sampson *Dance*

**Diversity and Equity in Education: Issues of Gender,
Race, and Class (p. 58),** Nadeen M. Thomas
History

**Gender, Race, and Media: Historicizing Visual
Culture (p. 58),** Rachelle Sussman Rumph
History

Global Masculinities (p. 66), John [Song Pae] Cho
Lesbian, Gay, Bisexual, and Transgender Studies

**Amanda! Power, Prejudice, Privilege, and South
African Human Development Under and After
Apartheid (p. 105),** Kim Ferguson [Kim Johnson]
Psychology

**Crossing Borders and Boundaries: The Social
Psychology of Immigration (p. 104),** Gina
Philogene *Psychology*

**First-Year Studies: Health, Illness, and Medicine in a
Multicultural Context: A Service-Learning
Course (p. 103),** Linwood J. Lewis *Psychology*

The Empathic Attitude (p. 112), Marvin Frankel
Psychology

**American Muslims: History, Politics, and
Culture (p. 117),** Kristin Zahra Sands *Religion*

First-Year Studies: Islam (p. 115), Kristin Zahra Sands
Religion

**Jewish Mysticism From Antiquity to the
Present (p. 117),** Glenn Dynner *Religion*

The Holocaust (p. 117), Glenn Dynner *Religion*

The Jews in Europe (p. 115), Glenn Dynner *Religion*
Borders and Transnational Mobilities (p. 121),
Parthiban Muniandy *Sociology*

Cities of the Global South (p. 121), Parthiban
Muniandy *Sociology*

**Temporariness and Displacement: Refugees,
Migrants, and Aliens (p. 123),** Parthiban
Muniandy *Sociology*

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 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 these 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.

Introduction to Film History, Part I

Kenneth White

Open, Lecture—Fall

This course provides an introduction to the study of film from its "prehistory" in phantasmagoria, magic theatre, and chronophotography, through its technological development and institutionalization in the 19th century, to the diverse range of production modes in the mid-20th century. Lectures will explore key developments such as early cinema and the cinema of attractions, documentary and ethnographic cinema, the Hollywood studio system and genre filmmaking, the historical avant-garde such as German Expressionism, Soviet montage, Dada and Surrealism, early American avant-garde, and film noir. Students will acquire fundamental skills in film analysis and interpretation. Weekly screenings will be complemented by lectures devoted to in-depth analyses of films and their historical contexts. Assignments will emphasize close reading and sociocultural inquiry.

Introduction to Film History, Part II

Kenneth White

Open, Lecture—Spring

This course provides an introduction to the study of film and its history from the mid-20th century through contemporary digital technologies of production and circulation. Lectures will explore key developments such as neorealism, La Nouvelle Vague, cinéma vérité and direct cinema, Third Cinema, Yugoslav Black Wave, New German Cinema, postwar American avant-garde, New Hollywood and the blockbuster, Bollywood, video art, the essay film, and multimedia environments. Students will acquire fundamental skills in film and media analysis and interpretation. Weekly screenings will be complemented by lectures on in-depth analyses of films and their historical contexts. Assignments will emphasize close reading and sociocultural inquiry.

Italian Cinema

Michael Cramer

Open, Seminar—Fall

From the big-budget silent epics of the 1910s to the stylish art films of the 1960s, Italian cinema has long been a major player in world cinema. While it has on the one hand, particularly with the neorealist films of the 1940s, had an enormous influence internationally, it has also consistently adhered to specifically “national” themes, directly engaging with Italian political and social issues. The course will examine the relationship between these two seemingly contradictory facets, inquiring as to how Italian cinema has managed to balance worldwide popularity with decidedly local subject matter. We will watch films from throughout the history of Italian cinema, albeit with an emphasis on its years of greatest achievement and popularity from the 1940s to the 1970s. Given the course’s concern with Italian cinema’s close relationship to Italian politics and society, course readings will include a substantial amount of historical background material, as well as analyses of Italy’s self-representation as a nation. Other topics to be covered include the role of documentary in Italian cinema, the historical period piece, genre filmmaking, and the effects of television on the Italian film industry. Directors to be studied include Giovanni Pastrone, Roberto Rossellini, Vittorio De Sica, Luchino Visconti, Federico Fellini, Michelangelo Antonioni, Pier Paolo Pasolini, Bernardo Bertolucci, Lina Wertmüller, and Marco Bellocchio.

New Hollywood Cinema

Michael Cramer

Open, Seminar—Fall

This course will examine the so-called “New Hollywood Cinema”: the films and filmmakers who reinvigorated the Hollywood studio system in the late 1960s, only to be displaced by the blockbuster and “high-concept” films that followed. Films of the period will be examined within the context of industrial and cultural history, with special attention paid to the changing dynamics within the American film industry and to the cultural shifts that these films both responded to and expressed. These issues will be approached through a study of the form and style of the films of the era, with attention to how they revise or respond to more classical Hollywood approaches, how they appropriate and repurpose techniques derived from European “art cinema,” and how they develop their own genres or “cycles.” Other topics to be covered include youth and counterculture; changing representations of gender, class, and race; the decline of long-standing forms of self-censorship; and dramatic liberalization of attitudes towards depictions of sex and violence. Directors to be covered include Martin Scorsese, Terrence Malick, Francis Ford Coppola, Sam Peckinpah, Elaine May, and Robert Altman.

African American Cinema

Michael Cramer

Open, Seminar—Spring

Upon its inception in the late 1800s, African Americans were almost entirely excluded from the mainstream American film industry. By the 1910s, however, several successful independent African American film companies had been founded. This course will examine how African American filmmakers and performers have used a range of strategies to work within, on the peripheries, or outside of “Hollywood” ever since. While our emphasis will be on films produced and directed by African Americans, we will also cover major African American performers, particularly those who achieved success in the white-dominated Hollywood film industry, as well as Hollywood’s relationship to African American spectators. In addition to historical studies and theoretical texts, course readings will include polemical debates about many of the films we are watching, written at the time of their original release. Additional topics to be covered include the politics of representation and counter-representation in film and other forms of media, filmmaking as political practice, queer and feminist approaches to theory and practice, and activism through television and new media. Directors to be

studied include Oscar Micheaux, Spencer Williams, Gordon Parks, Ivan Dixon, Charles Burnett, Haile Gerima, Julie Dash, Marlon Riggs, Spike Lee, Cheryl Dunye, Kasi Lemmons, and Barry Jenkins.

Paranoid Style in Cinema

Kenneth White

Open, Seminar—Spring

You're so paranoid, you probably think this course is about you! This seminar will investigate a "paranoid style" in film, moving-image art, and media from early cinema to contemporary media environments. From the Greek *para-nous*, "beyond mind," we will trace the term through diverse formulations of fantasies of systematized persecution. Following the historian Richard J. Hofstadter's term for a recurring paranoia in American political discourse and its tendency toward psychic projections, we will ask: What are the effects of reading a "paranoid style" in the history of film and media from our present historical conjuncture? The course will explore the manner in which cinema, television, and the Internet are imagined as malevolent devices, as well as modes of producing and distributing representations of coordinated antagonism. Topics will include: government conspiracy, surveillance, corporate collusion, terrorism, intimate partner violence, paramilitary organizations, globalization, counterculture, the occult, racial and ethnic prejudice, cryptozoology and pseudoscience, nativism and extraterrestrial invasion, the imagination for disaster, and hoaxes. We will explore theories of recording and inscription, indexicality and medium-specificity through forensic evidence, Cold War cultures of containment, disciplinary societies to societies of control, queer theory, postmodernism and discourses of proof and evidence through recent debates on fake news and alternative facts. Film case studies will be selected from popular and avant-garde cultures. Screenings will be complemented by readings in literature, political science, philosophy, media studies, history of science and technology, journalism, and security studies. This seminar will engage a wide array of filmmakers, artists, and writers—from Fritz Lang to Sanja Iveković to Margaret Atwood—who explore the imagination of paranoia.

Black Box/White Cube: Moving Image Art In and Out of the Cinema and Museum

Kenneth White

Intermediate, Seminar—Fall

This seminar presents a critical genealogy of expanded cinema, multimedia installations, and media environments. We will examine the history, key practitioners and theorists, and contemporary legacy of expanded cinema. Focus will be on debates on the "black box" of the cinema and the "white cube" of the gallery and museum, the range of formulations of this distinction, and their politics. We will explore how the moving image provides a binding premise among painting, sculpture, architecture, dance, theatre, performance, and photography in the postwar period. The course will explore historical precedents in Dada and Surrealism, interwar and postwar art-architecture and multimedia design, Fluxus and neo-Dada, as well as in debates around medium-specificity, expanded field versus expanded cinema, apparatus theory and theories of spectatorship, ideology critique and cultural revolutions, counterculture and rhetorics of expanded consciousness. Our investigation will proceed to contemporary developments in multiscreen projects, virtual reality, and augmented reality and on critical discourses of the operational image, the poor image, and Big Data. Critical writings from film history will be considered in coordination with writings from art history, visual and cultural studies, and the history of science and technology. Featured filmmakers and artists include: Stan VanDerBeek, Nam June Paik, Wolf Vostell, VALIE EXPORT, Andy Warhol, Carolee Schneemann, Michael Snow, Malcolm Le Grice, Bruce Conner, Tony Oursler, Douglas Gordon, John Akomfrah, The Otolith Group, Harun Farocki, Omer Fast, and Hito Steyerl, among many others.

Cinema and the Digital Age

Michael Cramer

Intermediate, Seminar—Spring

In the past 25 years, many of the elements that defined cinema for more than a century have begun to disappear. Films are almost never distributed and projected on celluloid film but, rather, projected digitally off of hard drives. Many are no longer even shot on film but, rather, on digital video. Perhaps even more importantly, much of what we see onscreen, especially in big-budget blockbusters, has not been photographed at all but, rather, generated by computers, narrowing the distinction between photographed cinema and animation. Films have

also become more readily available to spectators than ever before through digital streaming services. Never before have so many people had access to so many films. All of these changes—spanning the fields of production, distribution, and exhibition—raise the question of whether we have, as many scholars have asked, moved “beyond” cinema as it existed for about a century into a different, new medium. This course will investigate this question through a series of films and readings that approach it from a variety of different directions. We will consider, for example, how film aesthetics have changed, how new viewing environments change our experience as spectators, and whether the use of new technologies for film production necessitates, as some theorists have argued, the abandonment of many of classical film theory’s assumptions about film’s relationship to the real. Screenings will include both mainstream Hollywood films (Spielberg, Lucas, the Wachowskis, Michael Mann) and art cinema that makes prominent use of digital tools (Alexander Sokurov, Eric Rohmer, Jia Zhangke, Peter Greenaway). Course readings will largely be theoretical texts on both film and digital media, so students should have some familiarity with film theory.

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

Images of India: Text/Photo/Film (p. 12), Sandra Robinson *Asian Studies*

First-Year Studies: Fundamentals of Nonfiction Animation (p. 35), Robin Starbuck *Filmmaking and Moving Image Arts*

Media Sketchbooks (p. 38), Robin Starbuck *Filmmaking and Moving Image Arts*

Intermediate Italian: Modern Prose (p. 61), Tristana Rorandelli *Italian*

Modern German Literature and Film From 1871 to the Present (p. 70), Roland Dollinger *Literature*

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 an enduring understanding of the ways and means of media development and production. The program explores a broad scope of media making, including narrative fiction, documentary/nonfiction, experimental film, animation, cinematography, storyboarding, and directing actors, as well as 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 and other disciplines continue to emerge and flourish. In a creative alliance with the theatre program, FMIA has begun the third year of its interdisciplinary, team-taught project in developing and producing Web series.

Our faculty and staff are all accomplished, working filmmakers, screenwriters, and media artists. We have an exchange program in animation with CalArts and study-abroad opportunities in film in Paris, Cuba, and at the world-famous FAMU film school in Prague. Our ever-expanding network of alumni working in the field help provide internship opportunities, as well.

Recent graduates routinely have their work represented at some of the world’s most prestigious film and media festivals, and graduates who chose to pursue advanced degrees are finding traction at the top film schools in the United States and abroad.

First-Year Studies: Respect for Screen Acting—Performance and Film

Doug MacHugh
Open, FYS—Year

This yearlong First-Year Studies course will focus on both the organic and technical aspects of the craft of camera performance. The student will learn how to create three-dimensional characters constructed with a deeply detailed, emotional inner life that is supported through analytical comprehension of text. Through specific exercises, students will learn to heighten and expand their awareness of the physical and emotional senses and how to read, decipher, and support emotional and physical subtext. During the first semester, the primary focus will be performance work. Students will work on emotional substitution, conflict, obstacles, inner struggles, duplicity, and character journey. They will work on

published scenes, group exercises, and application of improvisation to expand the inner life and backstory of the character. Using scenes from both contemporary and historical films, they will observe, write about, and discuss the political, historical, and cultural evolution of contemporary directing and acting styles. The second semester will offer the interested student the opportunity to learn, through *hands-on* application, the technical side, as well. Through workshops featuring editing, sound, camera, and lighting, the student will explore the various aspects of production. During the second semester, the students will apply these skills to rendering both written and original work in class. They will be assigned production roles, whether operating cameras or doing sound, lighting, or editing. Conference work will include the viewing, analyzing, and discussion of classic and contemporary films and related texts and, in the second semester, the completion of a finished, edited, and workshopped scene.

First-Year Studies: Fundamentals of Nonfiction Animation

Robin Starbuck

Open, FYS—Year

In this yearlong First-Year Studies beginning production course, students learn the basic principles of animation, develop an understanding of visual language, and attain skills in constructing short nonfiction narratives. Using a mixture of classical animation and 2D digital tools, students will complete practical exercises intended to familiarize themselves with basic animation skills and language. Animation will be treated as an approach that embraces documentary and other nonfiction media as an art practice. Screenings and discussions will help develop the specialized thinking needed to understand the discipline. Practice in this course is integrated with theory so that production is held within the context of critical thinking about the possibilities for nonfiction storytelling. In the first semester, we will undertake a series of short individual and group exercises in response to technical labs. Spring semester, each student will spend the majority of the term making a single nonfiction animated short on a subject of his or her choosing. With the recent explosion of interest in documentary film production, this course offers first-year students the chance to discover their own unique style for the telling of real stories with animated images. Technical instruction includes workshops in concept development, rotoscope drawing, cutout animation, miniature puppetry,

lighting, cameras, and the software AfterEffects, Toon Boom Harmony, and Dragonframe. Prior drawing experience is not necessary.

Documentary Filmmaking: Truth, Freedom, and Bearing Witness

Damani Baker

Open, Seminar—Year

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

Hand-Drawn Animation

Scott Duce

Open, Seminar—Year

This course focuses on the fundamentals of drawing as they pertain to two-dimensional, hand-drawn animation. Students will gain an understanding of value, motion, and light logic and learn to establish form and structure utilizing concepts in perspective. The course will introduce students to traditional techniques of hand-drawn, frame-by-frame animation, where movement is created through successive, sequential drawings. Students will learn

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

Storyboarding for Film and Animation

Scott Duce

Open, Seminar—Spring

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

Less is More: On-Camera Performance

Doug MacHugh

Open, Seminar—Year

This course will focus on both the natural and technical aspects of camera performance. The student will learn how to create living, breathing characters constructed and crafted with an

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

The Last Picture Show: Advanced Writer/Director's Workshop

Rona Naomi Mark

Advanced, Seminar—Year

This workshop is geared toward the student who has taken several narrative filmmaking classes and would like to work on a capstone project. In the first semester, we will develop ideas into screenplays and get them ready for production. Students may work with outside producers but will be responsible for

some preliminary breakdown work in the service of producing their films. Directing exercises will focus on working with actors and creating sketches from the student's final work. Labs will be chosen by the class members to develop certain technical skills that they may need to execute their projects. The class will include periodic film screenings to analyze the work of other established directors. Students will produce their projects early in the second semester, leaving the last portion of the term to edit and refine their films. We will workshop rough and fine cuts of their films so that the students might finish their films with a high degree of polish. *Experience and permission of the instructor are required. Though not exclusive, preference will be given to third- and fourth-year students.*

Script to Screen

Rona Naomi Mark
Open, Seminar—Fall

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

DIY: Do-It-Yourself Filmmaking: No-Budget Solutions to "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 available resources. In this immersive filmmaking workshop, students will be introduced to the great, self-reliant world of DIY filmmaking. Want a smoke machine? We'll make one! Need a portable jib arm? We'll make one! Students will undertake several DIY builds—such as fig rigs, snorricams, panel lights, and air-pump squibs—and then work those projects into several shooting assignments. For conference, students will develop and shoot a short film over the course of the semester. We will discuss scripts not only in terms of their story but also in terms of their scope and their producibility. Our next step will be to previsualize the student's conference 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 postproduction 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. *A basic knowledge of screenwriting, camera operation, and nonlinear editing is required.*

Working With Light and Shadow

Misael Sanchez
Open, Seminar—Year

This introductory-level, yearlong 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. The second semester will focus on developing and shooting original work written and directed for in-class production. Students will outline projects, draw floor plans, edit, and screen the final project for the class. 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.

Fundamentals of Camera and Lighting

Misael Sanchez

Open, Seminar—Fall

In this introductory-level production course, students will explore the art of cinematography by producing weekly exercises designed to create and break down visual styles. Student will select and re-create a scene from a motion-picture film, television series, or music video. The goal of each class will be to work with available resources to replicate the selected scene to the smallest detail, focusing on composition, color, framing, camera movement, costume, and set design. Each student will come prepared with key elements, including talent, props, and set design needs to set up, shoot, and break down each assignment by the end of each session. Throughout the semester, students will alternate crew positions, allowing the opportunity to experience everything from directing and working with the camera to lighting and gripping. Conference work will consist of an additional re-creation or original scene produced outside of class.

Cinematography: Color, Composition, and Style

Misael Sanchez

Intermediate, 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. Coursework will revolve around scene re-creations. Students will produce scenes in class on a weekly basis. Work will be discussed and notes incorporated into the next project. As part of conference work, students will be required to produce a short project in addition to the work completed during class time, incorporating elements discussed throughout the

semester. 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.

Media Sketchbooks

Robin Starbuck

Open, Seminar—Fall

This one-semester production course is for adventurers, artists, and budding filmmakers interested in exploring the media of video for artistic expression and social inquiry. The images and experiences developed through experimental film and video are as varied as the artists who make them. There is, by definition, no formula for this kind of work. Like paintings or poems, each film reflects the artist as much as the content driving the work. This course is designed to introduce the language of experimental film and strategies for the use of video/film and audio design as an expressive tool. We will investigate the idea of radical content and experimental form by establishing the normative models and procedures of cinema and video and then exploring ways to challenge these conventions. Through a series of video and animation assignments, the class will consider moving-image forms and styles that blur the boundaries between and among narrative, documentary, and abstract filmmaking. Projects will be furthered by screenings, readings, seminar discussions, and field trips. Topics will include, but not be limited to, issues of identity, the performative body, border crossings, cultural equivocation and mannerisms, blemished topographies, ritual and transformation. Labs are designed to help students develop proficiency with film equipment and editing systems, including AfterEffects.

Advanced Projects in Writing for the Screen

Frederick Michael Strype

Advanced, Seminar—Year

This class is for the serious, advanced screenwriter. Consideration requires a writer's statement about the project(s) you wish to pursue, a list of courses taken and screenwriting experience, as well as a five-page screenwriting sample. The fall semester will be devoted to conceptualizing/reconceptualizing, developing/redeveloping, and

structuring/restructuring your project, naturally depending upon your starting point. By semester's end, you will be expected to have your project ready to type (there being a distinction in this course between *writing* and *typing*—writing is all the work done before typing up the first-draft pages). You will also be expected in the fall to complete a short screenplay of five-to-15 pages that either is representative of the longer piece that you aim to complete in the spring or can be the aim of your fall semester: i.e., to have a production-ready draft of a short-form film piece to be initiated at the end of the fall semester or early in the spring semester in another production class. The spring will be devoted to completing a first draft and polishing the project developed in the fall. For those choosing to focus exclusively on a short-form piece during the fall, the spring will be dedicated to the development and writing of another short-form piece or the initiation of a long-form project from the ground up. The seminar, workshop, and conference structure will be devoted to this overall process. *The candidate's writer's statement, list of courses taken, and experience, as well as the five-page screenwriting sample, must be emailed in advance of any interview to fstrype@sarahlawrence.edu, at which point an interview will be scheduled between instructor and student.*

BulletProof Screenwriting

Frederick Michael Strype

Open, Seminar—Fall

Pursuing the fundamentals of developing and writing narrative fiction, motion-picture screenplays, the course starts with a focus on the atomic element of a screenplay: the scene. We'll explore the nature of writing screen stories for film, television (and its many iterations these days), and the Web. The approach views screenwriting as having less of a connection to literature and playwriting and more of a connection to the oral tradition of storytelling. We will dissect the nature and construct of the screenplay to reveal that the document—the script—is actually the manifestation of the process of “telling your film” (or movie, or Web series, or TV show, et al). In BulletProof Screenwriting, the emerging screenwriter will be encouraged to think of and approach the work as a director; because until someone else appears to take the reins (if it is not the screenwriter), the writer *is* the director, albeit (for now) on the page. Indeed, the course will explore filmmaking from a director's point of view, yet in the hands of a screenwriter. With the class structured as a combination of seminar and workshop-style exchanges, students will read

selected texts and produced screenplays, write detailed script analyses, view films and clips, and, naturally, write short narrative fiction screenplays. While students will be writing scenes and scripts starting in the first class, they will also be introduced to the concept of “talking their stories,” as well, in order to explore character and plot while gaining a solid foundation in screen storytelling, visual writing, and screenplay evolution. We will migrate from initial ideas through research techniques, character development, story generation, outlining, the rough draft, and rewrites. Students will be immersed in the fundamentals of character, story, universe and setting, dramatic action, tension, conflict, sequence structure, acts, and style. In-class analysis of peer work within the context of a safe and productive environment will help students have a critical eye and develop skills to apply to the troubleshooting of one's own work. Overall, the student builds a screenwriter's toolkit to use as various projects emerge in the future. The aim of the class is for students to complete a series of short-form screenplays and a final written project. In conference, students may research and develop a long-form screenplay or teleplay, develop a TV series concept and “bible,” initiate and develop a Web-series concept, craft a series of short screenplays for production courses or independent production, rewrite a previously written script, adapt original material from another form, and so forth. Research and screen storytelling skills developed through the course may be applied to other writing forms.

Screenwriting: Telling the Truth Through Fiction

Frederick Michael Strype

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. Elemental to this process is having your audience believe your characters, believe the universe that they inhabit, and find “truth” in the screen story that you've created. In life and in film, we laugh, we cry, we

cringe, we shield our eyes, and we stare in wonder when we see and feel the truth. It's ironic that in our quest to create dramatic fiction, we must actually "tell the truth." There is a writer's saying, "A writer must lie her way to the truth." The audience engages with material when they realize: I've been there. I know that feeling. I know that person. I am that person. This course supports the process of finding and expressing truth in fiction. Designed for the emerging contemporary screenwriter, the course includes opportunities for those creating a new idea, adapting original material into the screenplay form, rewriting a screenplay or Web to series, or finishing a screenplay-in-progress destined for whatever screen or screens s/he aims to assail. 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. 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.

Explorations in Writing for the Screen

Guinevere Turner

Open, Seminar—Fall

Where does the writer begin? The giant step from brain to page/screen is one of the most challenging parts of the process. This course will examine approaches to writing—asking not only how we find our voice but also how we find our practice. How can we learn from Marcel Proust, who locked himself in a room for 15 years to write *Remembrance of Things Past*, or screenwriter John August, who says he needs to be working on several projects at once in order to have his brain functioning at maximum capacity and distinguishes among the scripts by having a candle that smells like each story? The goal for the semester is to start with nothing and experiment with sources of inspiration, ways of working, distinguishing between risk-taking in your work and identifying what just isn't working. In class, we will use writing exercises and critical analysis of that work as the engine of the conversation. In conference, students can choose to develop a screenplay in whatever format they chose: feature, short film, Web series, TV series, etc. A commitment to engaging with fellow students' work and finding a critical voice that is productive within the culture of the class is essential.

Writing Moving Pictures

Ramin Serry

Open, Seminar—Year

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

Writing for Television: From Spec Script to Original TV Pilot

Marygrace O'Shea

Open, 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, show runners, and producers—is to draft a sample episode of a pre-existing show, known as a "spec script." Developing, pitching, writing, and rewriting stories hundreds of times—extremely quickly, in collaboration, and on tight deadlines—is what TV writers on staff do every day, fitting each episode seamlessly into the series as a whole in tone, concept, and execution. This workshop will introduce students to these fundamental skills by taking them, step-by-step, through writing their own spec (sample) script for an ongoing dramatic television series. The 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 to be 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

This course will focus on the practice of screenwriting from a director's unique point of view. Even if students never plan to direct, they are indeed writing a script to be directed. Therefore, it's of significant value for a writer to be thinking like a director, just as a director who never intends to act benefits from taking acting classes. The fact is, until a director shows up, the writer has to fill those directorial shoes in the creation of the screenplay. Effective screenwriting requires an understanding of story structure and an ability to shape character, theme, tone, and incident to dramatic effect. It is said that every film is made (at least) three times—through screenwriting, production, and postproduction. The screenwriting process is a safe and open platform to imagine every detail of the unfolding vision for a film, as characters take on a life of their own and as the story becomes what it is meant to become. The class will include writing exercises, discussions of exemplary scripts circulated for study, screening discussions, and critiques of each other's work. In conference, students may work on whatever interests them, whether that involves short or feature-length film screenplays, TV pilots, Web series, or something unique. As the semester advances, conference work can naturally merge with the workshoping process, with regular revision of one's writing for maximum impact. The expectation is that you will come to the class with a piece on which you wish to work.

Screenwriting Is Rewriting

Jay Craven

Intermediate, Seminar—Spring

The course title—a ubiquitous adage in the world of screenwriting—says it all. Screenwriting IS rewriting. This course is for the screenwriter specifically involved in the rewriting process. The student is expected to have a previously completed short-form or long-form script, teleplay, original TV pilot episode, Web series writing, et al, which they wish to take to the next level. Through a rigorous yet supportive workshop environment, the goal is to reconsider all aspects of what has been written with the aim of a refined—if not polished—draft by semester's end. Conference will be devoted to the considerably demanding task of the rewriting process. That being said, conference may also include the initiation of a future project from the concept stage, developing and defining (or redefining) characters, building or restructuring an outline, and so forth. While format, style, and structural strategies will be reviewed and honed in the course, the expectation is that the writer has screenwriting experience.

Producing for Filmmakers, Screenwriters, and Directors

Heather Winters

Open, Seminar—Year

Producers are credited on every film, TV show, and media project. 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 collaborators involved. What is a producer? This course demystifies and answers this question, examining what a producer actually does in the creation of screen-based media and the many hats one or a small army of producers may wear at any given time. Students will explore the role of the producer in the filmmaking, TV, and digital process from the moment of creative inspiration through project delivery. In the fall semester, students will gain hands-on producing experience through nuts-and-bolts production software exercises, breaking down projects into production elements, script breakdown, crafting schedules and budgets, logline, synopsis and treatment writing, script coverage, and final project presentation. In the spring semester, students delve into the "show business" side of producing and explore the 21st-century producer's role in the real world. Applying knowledge and skills from the fall semester, students will learn the fundamentals of TV pilot

season, entertainment law, optioning material, music licensing, traditional and innovative financing models, daily industry trends, pitching, film marketing and publicity, global film industry trends, the roles that lawyers/agents/managers/sales agents play, and the relationships between and among producers, directors, and writers. This course decodes the intersection of art and commerce as it relates to the business and creative elements of producing. Course work includes written and verbal assignments, in-class presentations, readings, screenings, assignments based on invited industry guests, and in-class final presentations. Conference work may include producing a film or media project by a student in another SLC filmmaking production class, research based or in-depth case studies, and other producer-related work. Designed to provide real-world producing guidance, the course offers filmmakers, screenwriters, and directors a window into the importance of, and mechanics pertaining to, the producing discipline and a practical skill set for creating and seeking work in the filmmaking, TV, and digital content world after SLC.

The Art and Craft of Development and Pitching for Film and Television

Heather Winters

Intermediate, Seminar—Fall and Spring

The first step to 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 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 to 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.

Introduction to 3D Animation

Carlo Diego

Open, Small seminar—Year

In this yearlong class, students will be introduced to the theory and practice of 3D modeling and compositing for animation; 3D animation design and architectural concepts will be explored in the lecture room, on the computer, and in the studio. The purpose of this class is to build the skills necessary to leverage the use of a professional 3D program (Cinema 4D) in storytelling and animation projects. Instructional topics include: primitive objects, transformations, curve creation and manipulation, symmetries, surface creation and modification, rendering, frames, keyframes, hierarchical animation, morphing, expressions, rigging, projection mapping, and compositing. Weekly assignments will provide students with the building blocks necessary to take their projects in individual 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.

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

Hindu Iconography and Ritual (p. 12), Sandra Robinson *Asian Studies*

Images of India: Text/Photo/Film (p. 12), Sandra Robinson *Asian Studies*

Landscapes in Translation: Cartographies, Visions, and Interventions (p. 30), Charles Zerner *Environmental Studies*

Black Box/White Cube: Moving Image Art In and Out of the Cinema and Museum (p. 33), Kenneth White *Film History*

Introduction to Film History, Part I (p. 31), Kenneth White *Film History*

Introduction to Film History, Part II (p. 32), Kenneth White *Film History*

Paranoid Style in Cinema (p. 33), Kenneth White *Film History*

Art and Visual Perception (p. 113), Elizabeth Johnston *Psychology*

3D Modeling (p. 145), Shamus Clisset *Visual and Studio Arts*
Video Fields (p. 145), Sara Magenheimer *Visual and Studio Arts*
No, Really, Where Do Ideas Come From? A Fiction Workshop/Creative Bootcamp (p. 149), Myla Goldberg *Writing*
The Revolution Will Not Be Televised: Writing and Producing Audio Fiction (p. 149), Ann Heppermann *Writing*
Words and Pictures (p. 148), Myra Goldberg *Writing*

FRENCH

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

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

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

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

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

Bienvenue!

Beginning French: Language and Culture

Eric Leveau

Open, Seminar—Year

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

Attendance at the weekly French lunch table and French film screenings are both highly encouraged. Students who successfully complete a beginning- and an intermediate-level French course may be eligible to study in Paris with Sarah Lawrence College during their junior year. *This course is conducted in French.*

Beginning French: Language and Culture

Megan Ulmert

Open, Seminar—Year

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

Attendance at the weekly French lunch table and French film screenings are both highly encouraged. Students who successfully complete a beginning- and an intermediate-level French course may be eligible to study in Paris with Sarah Lawrence College during their junior year. *This course is conducted in French.*

Intermediate French I: Language Consolidation and Introduction to Caribbean Literature

Claudy Delne

Open, Seminar—Year

The main objective of this course is to help students strengthen and master their grammar skills and vocabulary and improve their reading comprehension of literary texts. The class is an introduction to francophone Caribbean literature, with a particular emphasis on some foundational novels that epitomize the most current themes of Caribbean history from enslavement to modern times. In the first section of this course, while we aim at building and consolidating grammatical structures, students will also explore, through selected authentic texts, the everyday life of people of the francophone Antillean experience during slavery and beyond the emancipation era. Individual conferences will offer an opportunity for students to further explore various themes, either related to the class or based on each student's personal interests. Various historical themes may include, but are not limited to, colonization, resistance, memory, languages, identities or postcolonial Caribbean identities, emancipation, departmentalization, and so forth. Students who successfully complete a beginning- and an intermediate-level French course are eligible to study in Paris with Sarah Lawrence College during their junior year. *Course conducted in French. Admission by placement test to be taken during interview week at the beginning of the fall semester or by completion of Beginning French.*

Intermediate French I: French Language and Culture Through Film

Liza Gabaston

Open, Seminar—Year

This course will offer a systematic review of French grammar and is designed to strengthen and deepen the student's mastery of grammatical structures and vocabulary. Students will also begin to use linguistic concepts as tools for developing their analytic writing. Through a variety of French films, we will combine the study of language with the investigation of aspects of contemporary French culture, including social, political, and economic issues. We will review the history of French cinema and draw upon other media—including newspapers and literary texts—to enable students to develop their language proficiency, cultural awareness, and appreciation of 20th- and 21st-century France. The Intermediate French I and II courses are specially

designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year. *Admission by placement test to be taken during interview week at the beginning of the fall semester or by completion of Beginning French.*

Intermediate French II: The Writing of Everyday Life in French 20th-Century Literature

Jason Earle

Intermediate, Seminar—Year

This French course is designed for students who already have a strong understanding of the major aspects of French grammar and language but wish to develop their vocabulary and their grasp of more complex aspects of the language. Students are expected to be able to easily read more complex texts and to express themselves more abstractly. A major part of the course will be devoted to the study and discussion of literary texts in French. "Question your soupspoons." In this challenge to his readers, Georges Perec summed up, in his unique manner, a particular strain of 20th-century French letters, one that seeks to turn literature's attention away from the extraordinary, the scandalous, and the strange toward an examination of the ordinary makeup of everyday life. This course will examine some of the aesthetic and theoretical challenges that the representation of the quotidian entails. Does the everyday hide infinite depths of discovery, or does its value lie precisely in its superficiality? How do spaces influence our experience of everyday life? How can (and should) literature give voice to experiences and objects that normally appear undeserving of attention? How does one live one's gender on an everyday basis? Can one ever escape from everyday life? We will review fundamentals of French grammar and speaking and develop tools for analysis through close readings of literary texts. Students will be encouraged to develop tools for the examination and representation of their own everyday lives in order to take up Perec's call to interrogate the habitual. Readings will include texts by Proust, Breton, Aragon, Leiris, Perec, Queneau, Barthes, the Situationists, Ernaux, and Calle. 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. *Course conducted in French. Admission by placement test to be taken during interview week at the beginning of the fall semester or by completion of Intermediate French I (possibly Advanced Beginning for outstanding students).*

Intermediate French III/Advanced French: Paris, Literary Capital

Jason Earle

Intermediate/Advanced, Seminar—Year

Following the November 2015 terrorist attacks, the French publishing world witnessed a surprising phenomenon: The translation of Ernest Hemingway's 1964 memoir of Paris, *A Moveable Feast*, became a runaway bestseller. The remarkable resonance of Hemingway's book in the wake of a national tragedy highlights the profound link between literature and the French capital. This course will explore that bond by analyzing how French and francophone writers have represented Paris from the late 18th century to the present day. We will draw from a variety of genres and traditions—realist novels, prose poems, avant-garde texts, and critical essays—in order to analyze the relationship between the spaces of the city and the form of literature. Our focus will be on the many faces of the capital: We will consider the Paris of revolution and daily life, of tradition and modernity, of community and isolation. Topics to be considered will include the literature of monuments; streets and the *flâneur*; wealth, capital, and urbanization; history and memory; peripheries, zones, and the *banlieue*; and Paris as symbol of the French nation. Authors to be studied may include Mercier, Hugo, Balzac, Baudelaire, Zola, Apollinaire, Breton, Beauvoir, Duras, Barthes, Perec, Ernaux, Guène, and Vasset. We will also watch several films where Paris features prominently. Students will review the finer points of French grammar, improve their writing skills through regular assignments, and develop tools for literary analysis and commentary.

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

First-Year Studies: What We Do With Words:

Literature and Theory, 19th–21st

Centuries (p. 68), Eric Leveau *Literature*

Modern Philosophy [Descartes] (p. 95), Michael Davis *Philosophy*

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.

Queer New Media (p. 67), John [Song Pae] Cho

Lesbian, Gay, Bisexual, and Transgender Studies

Discrete Mathematics: A Bridge to Advanced

Mathematics (p. 80), Philip Ording

Mathematics

Mathematical Modeling I: Multivariable

Calculus (p. 80), Philip Ording *Mathematics*

Mathematical Modeling II: Differential Equations and

Linear Algebra (p. 80), Philip Ording

Mathematics

3D Modeling (p. 145), Shamus Clisset *Visual and*

Studio Arts

Art From Code (p. 141), Angela Ferraiolo *Visual and*

Studio Arts

Digital Tools for Artists (p. 142), Angela Ferraiolo

Visual and Studio Arts

Game Studio: Nonlinear and Interactive

Narrative (p. 141), Angela Ferraiolo *Visual and Studio Arts*

Game Studio: Radical Game Design (p. 142), Angela

Ferraiolo *Visual and Studio Arts*

Introduction to Digital Imaging (p. 145), Shamus

Clisset *Visual and Studio Arts*

New Genres: Cultural Hijack (p. 141), Angela Ferraiolo

Visual and Studio Arts

New Genres: Interactive Art (p. 142), Angela Ferraiolo

Visual and Studio Arts

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

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.

Gender and History in China: Beyond Eunuchs and Concubines (p. 11), Kevin Landdeck *Asian Studies*

Black Box/White Cube: Moving Image Art In and Out of the Cinema and Museum (p. 33), Kenneth White *Film History*

Paranoid Style in Cinema (p. 33), Kenneth White *Film History*

Diversity and Equity in Education: Issues of Gender, Race, and Class (p. 58), Nadeen M. Thomas *History*

Gender, Race, and Media: Historicizing Visual Culture (p. 58), Rachelle Sussman Rumph *History*

The Art of Democracy: A Cultural History of the United States (p. 58), Lyde Cullen Sizer *History*

The Political and Cultural Work of Women Writers in the United States, 1790-1990 (p. 53), Lyde Cullen Sizer *History*

Global Masculinities (p. 66), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Love, Sex, and Globalization (p. 65), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Perverts in Groups: The Social Life of Homosexuals (p. 65), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Pretty, Witty, and Gay (p. 66), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Queer New Media (p. 67), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

First-Year Studies: What We Do With Words: Literature and Theory, 19th-21st Centuries (p. 68), Eric Leveau *Literature*

An Introduction to Statistical Methods and Analysis (p. 78), Daniel King *Mathematics*
Challenges to Development: Child and Adolescent Psychopathology (p. 112), Jan Drucker *Psychology*

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 104), Gina Philogene *Psychology*

First-Year Studies: Health, Illness, and Medicine in a Multicultural Context: A Service-Learning Course (p. 103), Linwood J. Lewis *Psychology*
Personality Development (p. 110), Jan Drucker *Psychology*

The Empathic Attitude (p. 112), Marvin Frankel *Psychology*

Both Public and Private: The Social Construction of Family Life (p. 122), Shahnaz Rouse *Sociology*
Body and Soul: Drawing From Life (p. 146), Gary Burnley *Visual and Studio Arts*

GEOGRAPHY

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

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

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

ways that landscape and place both reflect and reproduce the evolving relationship of humans to each other and to their environments.

First-Year Studies: Introduction to Development Studies: The Political Ecology of Development

Joshua Muldavin
Open, FYS—Year

In this yearlong seminar, we will begin by examining competing paradigms and approaches to understanding “development” and the “Third World.” We will set the stage by answering the question: What did the world look like 500 years ago? The purpose of this part of the course is to acquaint us with and to analyze the historical origins and evolutions of a world political economy, of which the Third World is an intrinsic component. We will thus study the transition from feudalism to capitalism, the rise of merchant and finance capital, and the colonization of the world by European powers. We will analyze case studies of colonial “development” to understand the evolving meaning of this term. These case studies will help us assess the varied legacies of colonialism apparent in the emergence of new nations through the fitful and uneven process of decolonization that followed. The next part of the course will look at the United Nations and 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, and different development strategies adopted by Third World nation states. We will then examine globalization; and its relation to emergent international institutions, transnational corporations, the role of the state, and civil society will provide the backdrop for the final focus of the class—the emergence of regional coalitions for self-reliance, environmental and social justice, and sustainable development. Our analysis of development in practice will draw upon case studies primarily from Africa but also from Asia, Latin America and the Caribbean, and the United States. Conference work will be closely integrated with the themes of the course, with a two-stage substantive research project in the fall semester to be completed in the spring. Project presentations

will incorporate a range of formats, from traditional papers to multimedia visual productions. Where possible and feasible, students will be encouraged to do primary research during fall study days and winter and spring breaks. *Some experience in the social sciences is desired but not required.*

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

Joshua Muldavin
Intermediate, Seminar—Year

Despite widespread daily reporting on China's rise to superpower status—and both its challenge to and its 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. We will consistently focus our efforts on reframing debates, both academic and in mass media, to enable new insights and analyses. 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 it defies simple understandings and labels. Termed everything from neoliberalism to market socialism to authoritarian Keynesian capitalism, it is a model full of paradoxes and contradictions. Not least of these is its 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 amongst 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 its role as an industrial platform for the world. But 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 security issues, geopolitics, and potential scenarios for China's future. Throughout the seminar, there will be comparisons with other areas of the world within the context of the broader theoretical and thematic questions mentioned above. 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 desired but not required.*

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

Understanding Property: Cultural and Environmental Perspectives (p. 29), Charles Zerner
Environmental Studies

Love, Sex, and Globalization (p. 65), John (Song) Pae
Cho Lesbian, Gay, Bisexual, and Transgender Studies

First-Year Studies: From Homer to Plato (p. 93),
Abraham Anderson *Philosophy*

Food Environments, Health, and Social Justice (p. 106), Magdalena Ornstein-Sloan
Psychology

Wherever You Go, There You Are: An Exploration of Environmental Psychology (p. 108), Magdalena Ornstein-Sloan *Psychology*
Gender and Nationalism(s) (p. 124), Shahnaz Rouse
Sociology

GERMAN

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

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

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

Beginning German

Roland Dollinger

Open, Seminar—Year

This course concentrates on the study of grammar, vocabulary, and pronunciation in order to secure the basic tools of the German language. Through grammar exercises in class, dialogues, and short compositions, students will learn the fundamental skills to speak, read, and write in German. This class will meet three times (90 minutes) per week: twice with Mr. Dollinger and once with Ms. Mizelle, who will also meet with students individually or in small groups for an extra conference. Course materials include the textbook, *Neue Horizonte*, along with a workbook and a graded German reader that will allow students to start reading in German after the first week. We will cover at least 12 chapters from the textbook—all of the basic grammar and vocabulary that students will need to know in order to advance to the next level. There will be short written tests at the end of each chapter. Students will also learn basic facts about Germany today.

Intermediate German

Nike Mizelle

Intermediate, Seminar—Year

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

Another course offered in a related discipline this year is listed below. A full description of the course may be found under the appropriate discipline.

Modern German Literature and Film From 1871 to the Present (p. 70), 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’ *Clouds*, Pindar’s *Odes*, Plato’s *Republic*, Cicero’s *de Amicitia*, the poetry of Catullus, and Virgil’s *Aeneid*, as well as studies of modern theories of myth, Nietzsche’s *Birth of Tragedy* (in connection with the tragedies of Aeschylus, Sophocles and Euripides), the social implications of Roman domestic architecture, and a comparison of Euripides’ *Hippolytus* with Racine’s *Phèdre*.

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

Beginning Greek

Emily Fairey

Open, Seminar—Year

This course provides an intensive introduction to ancient Greek grammar, syntax, and vocabulary, with the aim of reading authentic excerpts of ancient Greek poetry and prose as soon as possible. We will

also examine the etymological relationship of Greek to English and discuss the development of Greek culture during the Classical era. There will be several short quizzes and two longer translation exercises. Students will also choose a special author or topic for a conference project. 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.

Intermediate Greek

Samuel B. Seigle

Intermediate, Seminar—Year

This course has two aims: to develop the student's ability to read Greek intelligently and fluently and to give the student a general understanding of Greek history and literature. The authors to be read will be determined at the time of registration.

Advanced Greek

Samuel B. Seigle

Advanced, Seminar—Year

This course has two aims: to extend the student's ability to read classical Greek and to deepen the student's appreciation of the literary traditions of the Greeks. The authors to be read will be determined at the time of registration.

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

Advanced Latin (p. 64), Emily Fairey *Latin*
Beginning Latin (p. 63), Samuel B. Seigle *Latin*
Intermediate Latin (p. 63), Emily Fairey *Latin*
The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations (p. 71), Samuel B. Seigle *Literature*
Ancient Philosophy (Plato) (p. 95), 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.

Forensic Biology (p. 13), Drew E. Cressman *Biology*
Genetics (p. 13), Anthony Esposito *Biology*
An Introduction to Statistical Methods and Analysis (p. 78), Daniel King *Mathematics*
Mathematical Modeling I: Multivariable Calculus (p. 80), Philip Ording *Mathematics*
Mathematical Modeling II: Differential Equations and Linear Algebra (p. 80), Philip Ording *Mathematics*

- Challenges to Development: Child and Adolescent Psychopathology** (p. 112), Jan Drucker
Psychology
- First-Year Studies: Health, Illness, and Medicine in a Multicultural Context: A Service-Learning Course** (p. 103), Linwood J. Lewis *Psychology*
- Food Environments, Health, and Social Justice** (p. 106), Magdalena Ornstein-Sloan
Psychology
- Personality Development** (p. 110), Jan Drucker
Psychology
- The Empathic Attitude** (p. 112), Marvin Frankel
Psychology
- The Synapse to Self: The Neuroscience of Self-Identity** (p. 105), Adam Brown *Psychology*
- Ways of Knowing Each Other: Psychotherapeutic Models and the Restoration of Freedom** (p. 104), Marvin Frankel *Psychology*
- Disabilities and Society** (p. 122), Sarah Wilcox
Sociology
- Embodiment and Biological Knowledge: Public Engagement in Medicine and Science** (p. 122), Sarah Wilcox *Sociology*

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: Inventing America: Cultural Encounters and American Identity, 1607–1877

Eileen Ka-May Cheng
Open, FYS—Year

"The past is a foreign country," T.H. Hartley once declared, and perhaps the past of one's own country is doubly so. The present, after all, always seems inevitable. Surely the United States of 2017 is but the flowering of the seeds planted so many centuries ago. This course seeks to challenge this assertion, as

we consider not only how Americans in the period from 1607 to 1877 differed from us but also how much they differed from one another. How did the early and diverse European colonists themselves deal with unfamiliar cultures at a time when the very concept of newness was alien to them? We must not forget that Columbus believed that he had simply discovered a new route to India. As different as they were from each other, neither the Native Americans who lived in North America, nor the Europeans who colonized that region, nor the Africans whom the colonists imported as slaves had any intention of establishing a new nation. Consequently, in examining American history from the early 17th century to the Civil War, the question should not be why the US divided during the Civil War but, rather, why Americans were able to unify as a nation at all. In our consideration of this question, we will focus on two interrelated themes: how these different cultures interacted with and affected one another and how Americans defined their identity. Who was considered American, and what did it mean to be an American? What was the relationship between American identity and other forms of social identity, such as gender, class, race, and culture? We will address these questions by examining major political, social, cultural, and intellectual developments in American history from the colonial period to the Civil War and Reconstruction. Specific topics to be studied will include the European colonization of North America, relations between European settlers and Native Americans, the relationship between the colonies and Britain, the causes and effects of the American Revolution, the shift to a capitalist economy and the advent of the Industrial Revolution, the character and development of slavery, and the causes and consequences of the Civil War. We will use both primary and secondary sources, but the course will place particular emphasis on primary documents as part of an effort to view history from the perspectives of historical actors themselves.

First-Year Studies: The Urban Century: How Cities Shaped and Were Shaped by Modern European History

Philipp Nielsen
Open, FYS—Year

In the middle of the 20th century, only 16 percent of Europeans lived in cities. On the eve of World War I, this number had roughly doubled. In Western Europe, already half of the population was urban. Though many of these cities were small, with fewer than 20,000 inhabitants, the European metropolises grew,

too. By 1920 in Germany, for example, 21 percent lived in cities with more than 100,000 inhabitants, up from only five percent in 1871. Berlin, Paris, London, St Petersburg, and Vienna all had several million citizens. This urbanization shaped, and was shaped by, European history. Industrialization and advances in agriculture, sanitation, and transportation played a vital role in this process. Wars and Europe's changing borders also shaped the cities' fate. Much of what we today think of as modern originated in cities. Cities often set political and cultural trends. The "Roaring Twenties" and the student movements of 1968 were fundamentally urban phenomena. Yet precisely for this reason, cities also inspired vitriol and opposition—from nationalist back-to-nature advocates afraid of the negative consequences of their "cosmopolitan nature" to health-care professionals worried by the detrimental effects of the cities on their inhabitants' health. Joseph Goebbels, Hitler's chief propagandist, railed against "Jewish Berlin." To this day, conservative French politicians extol "*la France profonde*," the true France found in its provincial towns rather than in Paris, Lyon, or Marseille. Through the lens of the city, this course investigates major developments in modern European history, from the birth of mass politics and the effects of the World War I and World War II to the emergence of modernist art and environmentalism. Students will be introduced not only to European history but also to the historian's craft. They will work with a variety of primary sources: from government documents to literature, from movies to propaganda speeches, from city maps to diary entries. In addition, they will learn to read secondary sources and analyze historiographical arguments.

First-Year Studies: In the Tradition: An Introduction to African American History

Komofi Woodard

Open, FYS—Year

African American history is an important window into the history of the United States and the rise of the modern world. This course explores classic narratives and examines major developments. The classic narratives are stories of self-emancipation and self-determination. The major developments range from the Atlantic Slave Trade to the Black Renaissance. On the one hand, students examine the dynamics of modern racism; on the other hand, students explore the contours of African American social, cultural, and intellectual history.

Becoming Modern: Europe from 1760 to 1914

Philip Swoboda

Open, Lecture—Year

What are the distinctive features of our "modern" civilization? A partial list would include representative democracy, political parties, nationalism, religious pluralism and secularization, mass production, rapid technological change, consumerism, free markets, a global economy, and unceasing artistic experimentation. All these characteristically modern things became established in the 19th century, and most of them were pioneered by Europeans. Yet in Europe, with its ancient institutions and deeply rooted traditions, this new form of civilization encountered greater resistance than it did in that other center of innovation, the United States. The resulting tensions between old and new in Europe set the stage for the devastating world wars and revolutions of the 20th century. In this course, we will examine various aspects of the epochal transformation in ways of making, thinking, and living that occurred in Europe during what historians call the "long 19th century" (1789–1914). We will also survey the political history of the period and consider how the development of modern civilization in Europe was shaped by the resistance it encountered from the defenders of older ways. Group conference readings will include novels, plays, political programs, philosophical and scientific writing, and recent studies on the history of 19th-century art.

The Making of Black America

Komofi Woodard

Open, Lecture—Year

The rise of black America transformed American society, economy, and polity, as well as religion and culture. Most school books, however, erase an epic that W.E.B. DuBois called, "the most magnificent drama in the last thousand years of human history." This lecture is an introduction to that hidden drama, including stories of tragedy and triumph. Discover: how the grassroots organized the Underground Railroad during bondage; the Union Leagues during Reconstruction; black populism during racial peonage; the Niagara Movement during white terror; the anti-lynching crusade during mob violence; the Universal Negro Improvement Association during the Red Summer of 1919; the Chicago Black Renaissance during the Great Depression; and the Negro Baseball Leagues during the age of Jim Crow.

International Law

Mark R. Shulman

Open, Lecture—Fall

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

Human Rights

Mark R. Shulman

Open, Lecture—Spring

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

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 post-colonial 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-WWII 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.

The Political and Cultural Work of Women Writers in the United States, 1790-1990

Lyde Cullen Sizer

Open, Seminar—Year

“This is what I want you to do,” novelist Rebecca Harding Davis wrote in 1861. “I want you to hide your disgust, take no heed to your clean clothes, and come right down with me—here, into the thickest of the fog and mud and foul effluvia. I want you to hear this story. There is a secret down here, in this nightmare fog, that has laid dumb for centuries: I want to make it a real thing to you.” Using the literary and expository writing of US women, we will explore American stories and secrets, what these writers are working to make “a real thing to you.” Readings will include autobiography, novels, stories, and cultural criticism. Rather than just following canonical literary or intellectual history, we will investigate less well-known and popular fictions alongside classics. Major themes will include questions of politics, race, class, and regional conflict; womanhood, manhood, and sexuality; American identity and nationalism; and immigration. Course work will focus on literary and print culture, but students may explore other media in conference. Particular emphasis will be placed on careful research of the historical context when analyzing primary documents from the period. A working knowledge of the political history of the time is necessary; students who need refreshing will be expected to consult a textbook regularly.

Effort, Merit, Privilege

Persis Charles

Open, Seminar—Fall

This course is a history of ideas and practices connected to the notion of advancement by merit rather than by inherited status or wealth. This comparatively modern idea is more complex than it may appear. We will focus on four epochs in which personal merit came increasingly to the fore. The first is the age of the French Revolution and Napoleon. With the cry, "The career open to talent," and the abolition of feudal privilege, the revolutionaries helped to further the development of individualism, self-assertion, and personal ambition while, at the same time, implicating the citizen more and more deeply in the apparatus of the state. The second era will be 1859 to 1870 in Britain, from the publication of *The Origin of Species* and the anxieties that it provoked about the struggle for existence to the education act of 1870. That act, which followed a major liberalization of the suffrage, set popular education on its feet as a national project. We will study the right to vote and to get an education as the means by which the culture created marks of merit. We will also look at the struggles of those excluded, such as women and the very poor. The next period is the aftermath of the American Civil War, from Reconstruction to Jim Crow. The slaves, now free, what was to become of them? Should they compete in society at large, or was it their lot to be kept permanently in a kind of quasi-slavery without the right to vote or to go to school? The last period brings us up to the present, with its many instances of meritocracy. The postwar foundation of the welfare state will be examined in the light of the many challenges to it, especially from the forces promoting inequality that coexist with unprecedented opportunities for talented individuals. We will look at the problems this poses for education, wealth, and social well-being. This course is best for students with some previous exposure to history or the social sciences.

The American Revolution: From British to American Nationalism

Eileen Ka-May Cheng

Open, Seminar—Fall

It may be comforting to know that historians agree that an American Revolution did, indeed, occur. Less comforting but more intriguing may be the realization that historians do not agree on when it commenced and when it ended, much less on the full meaning of what exactly took place beyond the mere facts of the Revolution. Certainly, the question was profound enough to move John Adams to ask, "What

do we mean by the Revolution?" The course will look at the many different answers that revolutionary Americans gave to Adams's question by examining the political, intellectual, social, and cultural dimensions of this event. Was the Revolution simply a struggle for political independence, or was it also a social conflict over who would "rule at home"? Was the American Revolution a transformation in the "hearts and minds" of the people, as Adams believed, or was the War of Independence integral to the meaning and character of the Revolution? Did the Revolution end with the close of the war, or was the war "but the first act of the great drama," to use Benjamin Rush's words? What was the relationship between the Constitution and the Revolution? Was the Constitution a conservative reaction to the radicalism of the Revolution, or did the Constitution extend and solidify what the Revolution had achieved? While the emphasis of the course will be on what the Revolution meant for those who participated in it, we also look more broadly at the long-term legacy and memory of the Revolution. Through this examination, the course ultimately seeks to address the question: What was the basis for and nature of American national identity? *Some background in history is helpful but not required.*

The Russian Revolution

Philip Swoboda

Open, Seminar—Fall

This year marks the 100th anniversary of the two Russian revolutions of 1917: the February Revolution that overthrew the tsar and the October Revolution, nine months later, that put the Communist Party of Vladimir Lenin in control of the world's largest country. Arguably, the seizure of power by Lenin's party was the decisive political event of the 20th century. If that hadn't occurred, there would probably have been no turn toward fascism in Europe, no Hitler, and no World War II. A large part of the world's population would not have found itself, after 1945, under the rule of Marxist dictatorships. Students in the course will read and discuss a variety of texts that discuss the causes of the 1917 revolutions, the nature of the regime that Lenin and his followers instituted following their conquest of power, and the global repercussions of their success in establishing what they claimed to be the world's first "Workers' State." The course will therefore serve not only as an introduction to the history of modern Russia but also to the history of world communism and anti-communism in the four decades after 1917. Students may choose to pursue conference research devoted to events in Russia but also will be

encouraged to develop projects dealing with the reverberations of the Russian Revolution in other parts of the globe.

Good to Think With: The Culture of Food

Persis Charles

Open, Seminar—Spring

Drawing on perspectives from the historical past and the present day, this course will focus on the social and cultural aspects of how we grow and consume food. We will explore issues such as how food production and presentation have changed over time and how different consumption patterns have affected identity and sociability. An example of this would be the rivalry between wheat and corn that dogged world civilization for centuries, influencing issues such as how bread was made, what constituted the best diet for convicts, and of what material communion wafers should be made. We will look at how authors shape narratives about food, social change, conflict, and accommodation. Subjects of study will include the early modern trade in coffee, tea, and spices; the voyages to the New World and the attendant disruptions of various populations; the effects of the French Revolution; the Irish potato famine; and Hitler's and Stalin's policies of imposing famine on conquered peoples. We will examine the role of science and modernity in creating the agricultural systems that provide us with our food. This will include a look at agribusiness, its friends and enemies, and various possible alternatives to it. The problem posed by the overabundance of food and food wastage will be addressed.

War in the American Imagination

Eileen Ka-May Cheng

Open, Seminar—Spring

Americans often like to think of the United States as a nation founded on ideals, but the United States also was, as one historian has put it, a nation "founded in blood." Valley Forge was once our Statue of Liberty. After all, the American Revolution was not just a struggle for the ideals of liberty and equality that Jefferson so eloquently expounded in the Declaration of Independence; it was also a war of independence from Britain, an international conflict that included France and Spain and, let us not forget, a bitter and cruel civil war amongst Americans themselves. In effect, we were birthed as a nation divided. How did this legacy of bloodshed shape American identity? To what extent did Americans sacralize bloodshed and thus conflate it with

idealism? We remember the Alamo, but can anyone recall the basis of our claim to that territory? Are we not here going further and actually equating bloodshed with idealism? To what extent did Americans see their later wars as an extension of the Revolutionary War? Was the Civil War a second American Revolution, or was the American Revolution the nation's first civil war? The course will examine these questions by looking at how Americans perceived and remembered the wars in which they fought from the Revolution to World War II. Among the other wars to be considered are the War of 1812, the Mexican-American War, the Civil War, and World War I. In effect, the course offers an exploration of how we may "see things not as they are but as we are." *Some background in history helpful but not required.*

Spiritual Autobiography

Philip Swoboda

Open, Seminar—Spring

Around 398, Christian bishop and theologian Augustine of Hippo produced one of the most influential books of all time: his *Confessions*—a lengthy meditation on events during the first 33 years of Augustine's life, undertaken in an effort to comprehend how God acted through those events to transform an ambitious but confused young Roman, attracted by the exotic Asian cult of the Persian prophet Mani, into a dedicated Christian. Augustine's book is arguably the first real autobiography ever written, and the author's profound exploration of his own motivations and feelings led William James to term Augustine the "first modern man." The *Confessions* also served as the model for hundreds of other spiritual autobiographies written over the course of the next 1,600 years, including masterworks such as *The Life of St. Teresa of Ávila*, William Wordsworth's *Prelude*, John Henry Newman's *Apologia pro Vita Sua*, Leo Tolstoy's *Confession*, and Thomas Merton's *Seven Storey Mountain*. In this course, students will read and discuss these and other classics of Christian autobiography. They will also be invited to examine a number of comparable works by writers standing outside the Christian tradition, including the *Meditations* of Marcus Aurelius and M. K. Gandhi's *Story of My Experiments With Truth*. These readings are gripping, because they attempt a uniquely challenging feat: to capture the history of an individual soul's relations with the Infinite through the language that we use to describe our everyday experience. We will combine detailed literary analysis of the autobiographies, with an examination of their content in the light of recent writing on the phenomenology of religion.

Conference projects may address a wide range of topics in the general area of the history of religion and religious expression.

Gender and History in China: Beyond Eunuchs and Concubines

Kevin Landdeck

Sophomore and above, Seminar—Year

This seminar is a sustained historical exploration of gender in the Chinese context, which is not only significant in its own right but also serves to complicate some of the common Euro-American assumptions about family dynamics, emotional life, and gender hierarchies. We will treat female and male as historically constructed categories, examining how both have been tied to modes of power (familial, social, economic, and political). In other words, how men and women have been imagined and portrayed, made and mobilized, at different times. We will confront, head on, stereotypes about the passive Chinese woman and the Confucian family, asking where do we find and how do we understand women's agency within the permutations of the traditional Chinese family? We will interrogate Imperial Era family conflicts and the practice of footbinding to highlight female agency within, and complicity with, the gender hierarchy. The appearance of feminism in the early 20th century and its subsequent fate will provide a window on how gender shaped revolution and how gender was, in turn, shaped by it. And rather than leave masculinity as an assumed constant, we will examine historical and cultural constructions of what it meant to be a man in China. Located between the poles of the scholar and the warrior, Chinese manliness exhibits unfamiliar contours and traits. The course also covers same-sex desire in both traditional and modern China. For example, in the late Imperial Era, we will look at homoeroticism among fashionable elite men and at female "marriage resisters" who dared to form all-women communities in a society where marriage was virtually universal. Class readings consist primarily of historical scholarship; however, (translated) primary sources pepper the course and include ritual prescriptions, (auto)biographies, essays, drama, and fiction that ground our inquiries into the authenticity of Chinese voices. Due to its reading load, this seminar is listed as "intermediate" but requires no prior knowledge of Chinese history.

Ideas of Africa: Africa Writes Back

Mary Dillard

Sophomore and above, Seminar—Fall

The continent of Africa has variously been described as the birthplace of humanity, the "Motherland," a country, a continent, "Mother Africa," and a "heart of darkness." All of these descriptions reflect representations of Africa, but how accurately do they reflect reality? The goal of this class is to study the intellectual history of what we know—or think we know—about modern Africa. Why is it that some of the most prominent images of Africa today are either negative (e.g., Africa as a diseased, hungry, war-ravaged continent) or romanticized (e.g., Africa as a mother figure, birthplace of civilization, or lush nature preserve)? A central theme of our discussions will be that ideas have a history that is as powerful as radioactive isotopes. In other words, ideas maintain a shelf life even when their origins have long become obscured. Unfortunately, this has profound implications for Africa's place in a modern, globalized world where image can be as important as reality. Through the use of historical documents, political manifestos, philosophical treatises, travel narratives, current news sources, and blogs, we will study how the image of Africa has changed over time. We will trace the "heart of darkness" narrative and analyze why it has become such an enduring trope of modern Africa. Ultimately, our purpose will be to interrogate various descriptions of Africa over time and analyze where they originated from, why they exist, and whether they are accurate.

Pluralism and Its Discontents: Lessons From German History

Philipp Nielsen

Sophomore and above, Seminar—Fall

If Angela Merkel is hailed today by *The New York Times* as the last leader of the liberal world, this amounts, at the very least, to an ironic turn of events. For much of the 19th and 20th centuries, Germany had a contentious relationship with liberalism—and, by extension, democracy. The very meaning of liberalism and democracy were disputed. Even more so than the history of the Third Reich, the periods preceding and following Nazism are illuminating for politics today. German politicians, constitutional theorists, journalists, and citizens discussed what "government by the people" actually meant; what place, if any, the opposition had in a constitutional structure; and how elections, parliament, and government related to each other. With an eye on current debates, this course will provide a rigorous history of German democratic theory and practice from the late 19th century until

today. We will read primary sources such as constitutional theory, political speeches, and autobiographical accounts of parliamentarians, as well as secondary literature on the development of parties, voting behavior, and political propaganda, among others. Prior knowledge of German history is helpful but not necessary; however, in preparation for the course, it is highly recommended to familiarize yourself with the basic outlines of German modern history. Select survey literature on modern German history will be on reserve at the library.

"We Refugees": A History of Displacement in Modern Europe

Philipp Nielsen

Sophomore and above, Seminar—Spring

In 1922, in response to a wave of refugees from civil war Russia, the League of Nations created a passport for stateless people: The Nansen Passport. It was one of several measures to deal with the massive displacement occasioned by the results of World War I and the revolutions and redrawing of boundaries that followed. Migration, for economic or political reason, was not new to 20th-century Europe. Yet the (re)emergence of strict border regimes, the rise of international law but also of fascism and communism, and the sheer numbers of people on the move within Europe as a result of two world wars fundamentally changed the conditions, as well as the experience, of displacement. This course investigates the events that forced (or motivated) Europeans to move in the 20th century. It traces the development of law, language and institutions dealing with migration that arose in response to it. Yet, it also gives voice to the individual experience of refugees, be it the German-Jewish intellectual Hannah Arendt who wrote "We Refugees" in her New York exile in 1942 or a Ukrainian forced laborer stranded in Germany following World War II. The course will primarily focus on mid-century Europe, when the structures emerged that regulate today's refugee-related politics. We will consider the history of terms such as stateless people, refugees, displaced persons, and asylum seekers and the way in which these terms influenced both politics and experience. Toward the end of the semester, we will discuss current events in Europe in light of this history.

Propaganda: A History of Spin

Matthew Ellis, Shahnaz Rouse

Intermediate, Joint seminar—Spring

This seminar provides an interdisciplinary analysis of the phenomenon of mass persuasion in modern society. How does propaganda "work"? How should we characterize the individuals and institutions that shape and disseminate it? What are the specific languages and visual symbols that propagandists have typically used to affect mass audiences? How have both "democratic" and "authoritarian" societies sought to generate consent. And how, in turn, have individuals and social groups drawn the line between what is truth and what is propaganda? Although the manipulation of information for political ends has been intrinsic to human societies across history, this course focuses on the so-called "axial age of propaganda," beginning with World War I, which saw the emergence of tightly organized, large-scale, government-sponsored propaganda efforts across Europe and the United States. The course will place special emphasis on the interwar period, when—amid the onset of totalitarian regimes in Europe—the very nature of "public opinion" and mass society were hotly debated by intellectuals and interpretive experts. This course will utilize a variety of case studies to explore the symbolic content of specific kinds of propaganda and the institutional milieu that produce it, paying attention both to propaganda that seeks to overthrow social structures as well as to maintain them. Finally, the course will consider the ubiquity of propaganda in contemporary society, focusing on the role of image-making professionals working in the spheres of political campaigning, advertising, and public relations. Specific case studies may include: The U.S. Committee on Public Information during World War I, the Nazi Ministry of Propaganda, Stalinism and the Soviet Union, state control of culture under the *Deutsche Demokratische Republik* (East Germany), McCarthyism and the Hollywood blacklist, ISIL, and Breitbart News and Trumpism.

Revolutionary Lives: Biographical Perspectives on the Black Freedom Movement

Priscilla Murolo

Intermediate, Seminar—Spring

The Black Freedom Movement that erupted after World War II rallied African American communities across the country, set the stage for a host of kindred movements in the United States, and inspired many millions around the world. This course explores the Freedom Movement's history through

the life stories of women and men who mobilized under its banners, through organizations including civil rights groups like the NAACP and Southern Christian Leadership Conference, Marxist parties of various sorts, and nationalist formations such as the Black Panther Party, the Revolutionary Action Movement, and the Republic of New Africa. Readings include works of biography, autobiography, and memoir that tell the riveting stories of both high-profile figures—Rosa Parks, Malcolm X, Angela Davis, and others—and foot soldiers whose names were never widely known outside the movement or have since been forgotten. Their personal histories offer uncommon perspectives on the Freedom Movement by illuminating its international connections, for example, and by challenging the conventional wisdom that civil rights and Black Power activists were fundamentally at odds. These histories also invite us to ponder timeless questions about personal responsibility and the power of individuals to change the world. The course is a reading-intensive seminar. *Open to sophomores, juniors and seniors.*

The Art of Democracy: A Cultural History of the United States

Lyde Cullen Sizer

Advanced, Seminar—Year

The story most typically told of America focuses on the path taken, the victors and the nature of their victory, the dreamers whose dreams were realized, and central figures in a largely political narrative. In this course, we will revisit the United States through the art and lives of those more on the margins—dreamers and doers who faced heavier odds or who dreamed of a world that never arrived. Through short stories, novels, memoirs, and cultural criticism, we will revisit the story of the idea and reality of America as it has unfolded. Themes will include gender and sexuality, race and prejudice, class and class struggle, region and religion, and immigration and national identity. Readings will include primary sources from the time period, as well as historical articles and books. In the spring, we will add film. As we read and watch, we will also write; this will be a course that emphasizes the synthesis of historical research and expository writing. A working knowledge of the political history of the time is necessary. Students who need refreshing will be expected to consult a textbook regularly. *Open to juniors and above; permission of the instructor is required.*

Gender, Race, and Media: Historicizing Visual Culture

Rachelle Sussman Rumph

Advanced, Seminar—Year

In this course, we will engage with the field of visual culture in order to develop a critical framework through which we may understand visual perception as a *set of practices* that inform and are informed by structures of power. Throughout the semester and the year, we will consider the following questions: What does it mean, from an historical perspective, to live in a society that seemingly privileges visual perception? How does power figure into past and contemporary viewing practices? How have visual technologies been leveraged to situate alternative practices of looking more squarely within Western publics' fields of vision? We will accomplish this by focusing on the rich scholarship of visual culture theory, media and communication scholarship that foregrounds gender and racial analysis, and the excellent work that bridges media/visual studies and women's history. We will work with a variety of texts, such as art, advertising, print magazines, television programming, film, and social media. Readings roughly span the 19th century through the contemporary era. Through our readings, we will observe the ways in which the 19th-century production and circulation of images of the "other" and a gendered gaze began to take on a particular potency in the United States and Europe with the growth of industrialization, commercial advertising, and immigration. Twentieth-century scholarship will focus on, among other things, the rise of a global media landscape in which the lines between producers and consumers of media become increasingly blurred. An examination of contemporary viewing practices will enable us to consider some of the implications of a radically fractured "mediascape" and its attendant struggles over ownership of meaning, as media technologies enable visual processes of signification to spin out wildly in unpredictable and surprising directions.

Diversity and Equity in Education: Issues of Gender, Race, and Class

Nadeen M. Thomas

Advanced, Seminar—Year

The education system is a central institution in the socialization of young people and the maintenance of the modern nation-state. Schools support meritocratic models of society by providing opportunities for social mobility. Paradoxically, schools also reproduce gender, racial, and class inequality. In this course, we will examine the roles

that schools play in the transmission of culture, formation of identity, and reproduction of social structures. Paying special attention to gender and its intersection with other social categories, we will look at practices and policies that shape students' performance as they strive for competence, achievement, and acceptance. We will also analyze the larger political and economic contexts that shape both schools and the communities in which they are situated.

Middle Eastern Nationalisms

Matthew Ellis

Advanced, Seminar—Fall

This course provides an intensive theoretical and historical inquiry into the phenomenon of nationalism as it has played out in the Middle East since the late 19th century. What is a nation? How are nation-states built and sustained? How did the nation form first take shape in the Middle East, and what are the broad challenges and historical mechanisms that have governed its evolution across a variety of specific contexts? The course will be broken into two main sections. Part I will examine the current theoretical literature on the origins and spread of nationalism, introducing students to key scholarly debates and innovations that transcend Middle Eastern historiography. Part II will develop and apply the themes and theoretical concepts from Part I by exploring specific Middle East case studies, focusing both on state-sponsored nationalism as well as on popular practices and experiences of nationhood and national identity. Brief attention will also be paid to professional history-writing in the Middle East since the 1930s, specifically the role of nationalist historiography in partitioning the Middle Eastern past. *Students are expected to have completed previous coursework in either Middle East Studies or modern history, though exceptions can be made with permission of the instructor.*

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

First-Year Studies: Art and History (p. 7), Jerrilynn Dodds *Art History*

Romanesque and Gothic: Art and Architecture at the Birth of Europe (p. 7), Jerrilynn Dodds *Art History*

The Age of Arthur: Post-Roman Britain in History and Legend (p. 8), David Castriota *Art History*

The Greeks and their Neighbors: The Hellenization of the Mediterranean From the Homeric Age to Augustus (p. 8), David Castriota *Art History*

Landscapes in Translation: Cartographies, Visions, and Interventions (p. 30), Charles Zerner *Environmental Studies*

First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 47), Joshua Muldavin *Geography*

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 47), Joshua Muldavin *Geography*

Perverts in Groups: The Social Life of Homosexuals (p. 65), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

First-Year Studies: From Homer to Plato (p. 93), Abraham Anderson *Philosophy*

Philosophy and Conflict: The Idea of War (p. 94), Gwenda-lin Grewal *Philosophy*

Thinkers on the Right (p. 95), Abraham Anderson *Philosophy*

First-Year Studies: The Hebrew Bible (p. 115), Cameron C. Afzal *Religion*

Jewish Mysticism From Antiquity to the Present (p. 117), Glenn Dynner *Religion*

Readings in Christian Mysticism: Late Antiquity (p. 118), Cameron C. Afzal *Religion*

The Holocaust (p. 117), Glenn Dynner *Religion*

The Jews in Europe (p. 115), Glenn Dynner *Religion*

Both Public and Private: The Social Construction of Family Life (p. 122), Shahnaz Rouse *Sociology*

Gender and Nationalism(s) (p. 124), Shahnaz Rouse *Sociology*

First-Year Studies in Theatre: History and Histrionics: A History of Western Theatre (p. 127), Stuart Spencer *Theatre*

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.

Romanesque and Gothic: Art and Architecture at the Birth of Europe (p. 7), Jerrilynn Dodds *Art History*

First-Year Studies: Pilgrimage and Initiation (p. 10), Sandra Robinson *Asian Studies*

Images of India: Text/Photo/Film (p. 12), Sandra Robinson *Asian Studies*

Beginning Chinese (p. 18), Leihua Weng *Chinese*

Intermediate and Advanced Chinese: Conversations and Readings (p. 18), Leihua Weng *Chinese*

Global Inequalities and Financial Crises: Legal Approaches to the International Economic System (p. 28), Jamee K. Moudud *Economics*

Black Box/White Cube: Moving Image Art In and Out of the Cinema and Museum (p. 33), Kenneth White *Film History*

Paranoid Style in Cinema (p. 33), Kenneth White *Film History*

Beginning French: Language and Culture (p. 43), Eric Leveau *French*

Beginning French: Language and Culture (p. 43), Megan Ulmert *French*

Intermediate French I: French Language and Culture Through Film (p. 44), Liza Gabaston *French*

Intermediate French II: The Writing of Everyday Life in French 20th-Century Literature (p. 44), Jason Earle *French*

Intermediate French III/Advanced French: Paris, Literary Capital (p. 45), Jason Earle *French*

Intermediate French I: Language Consolidation and Introduction to Caribbean Literature (p. 44), Claudy Delne *French*

First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 47), Joshua Muldavin *Geography*

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 47), Joshua Muldavin *Geography*

Becoming Modern: Europe from 1760 to 1914 (p. 52), Philip Swoboda *History*

Human Rights (p. 53), Mark R. Shulman *History*

International Law (p. 53), Mark R. Shulman *History*

Middle Eastern Nationalisms (p. 59), Matthew Ellis *History*

Propaganda: A History of Spin (p. 57), Matthew Ellis, Shahnaz Rouse *History*

The Emergence of the Modern Middle East (p. 53), Matthew Ellis *History*

The Russian Revolution (p. 54), Philip Swoboda *History*

Advanced Italian: Read the Book! See the movie! (p. 62), Judith P. Serafini-Sauli *Italian*

Beginning Italian (p. 61), Emilia Gambardella *Italian*

Japanese I (p. 62), Sayuri I. Oyama *Japanese*

Japanese III (p. 63), Izumi Funayama *Japanese*

Global Masculinities (p. 66), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Love, Sex, and Globalization (p. 65), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Chinese Identity (p. 71), Leihua Weng *Literature*

First-Year Studies: Japanese Literature: Ancient

Myths to Contemporary Fiction (p. 68), Sayuri I. Oyama *Literature*

First-Year Studies: States of Emergence, Stages of Emergency (p. 68), Isabel de Sena *Literature*

First-Year Studies: What We Do With Words: Literature and Theory, 19th-21st

Centuries (p. 68), Eric Leveau *Literature*

Literature in Translation: Divine and Human Comedies: Dante and Boccaccio (p. 73),

Judith P. Serafini-Sauli *Literature*

African Politics (p. 100), Elke Zuern *Politics*

Democracy and the Market (p. 101), Elke Zuern *Politics*

International Political Economy: The Rise (and Fall) of Neoliberal Hegemony. (p. 101), Yekaterina Oziashvili *Politics*

Introduction to International Relations (p. 98), Yekaterina Oziashvili *Politics*

Presidential Power (p. 99), Samuel Abrams *Politics*

Amandla! Power, Prejudice, Privilege, and South African Human Development Under and After Apartheid (p. 105), Kim Ferguson (Kim Johnson) *Psychology*

American Muslims: History, Politics, and Culture (p. 117), Kristin Zahra Sands *Religion*

First-Year Studies: Islam (p. 115), Kristin Zahra Sands *Religion*

Beginning Russian (p. 119), Melissa Frazier *Russian*

Intermediate Russian (p. 119), Natalia Dizenko *Russian*

Borders and Transnational Mobilities (p. 121), Parthiban Muniandy *Sociology*

Cities of the Global South (p. 121), Parthiban Muniandy *Sociology*

Gender and Nationalism[s] (p. 124), Shahnaz Rouse *Sociology*

Temporariness and Displacement: Refugees, Migrants, and Aliens (p. 123), Parthiban Muniandy *Sociology*

Advanced Beginning Spanish: Pop Culture(s) (p. 125), Heather Cleary *Spanish*

Advanced Spanish: Coming of Age I (p. 126), Heather Cleary *Spanish*

Advanced Spanish: Coming of Age II (p. 126), Heather Cleary *Spanish*

Beginning Spanish (p. 125), Eduardo Lago *Spanish*

Intermediate Spanish I: Latin America, a Mosaic of Cultures (p. 125), Priscilla Chen *Spanish*

Intermediate Spanish II: Culture in the Information Age (p. 125), Eduardo Lago *Spanish*

ITALIAN

The study of Italian at Sarah Lawrence College offers the rigors of language study and the joys of immersion in one of the richest cultures of the West. The course of study consists of classroom, conference, and conversational components, all enhanced by the flexible academic structure of the College and its proximity to New York City. In the classroom, students learn Italian grammar, syntax, and phonology, using sources of everyday communication and literary texts. In conference sessions—especially helpful in customizing study to each student's level of fluency—students pursue reading and writing related to topics that compel them. And in conversation meetings, students simply talk with native Italians about anything of common interest. Individual conference projects may be as creative and diverse as is appropriate for each student and can include interdisciplinary work in the Italian language.

As in other disciplines, the resources of New York City enhance student experience. Opera performances at the Metropolitan Opera (after preparatory readings from libretti), film series and lectures, museums, and internships related to conference work all offer ways to bring Italian to life. And for bringing students to Italy, Sarah Lawrence's study program in Florence maintains the small scale and individual attention that is the mark of the College, providing an exceptional opportunity to combine a yearlong academic experience with the cultural immersion of a homestay living arrangement. Advanced students have the

opportunity to spend the second semester of their year abroad studying at the University of Catania in Sicily.

The Italian program periodically offers literature courses in Italian or in translation as part of the literature curriculum. Among these courses are: Images of Heaven and Hell; The Three Crowns: Dante, Petrarch, and Boccaccio; and Fascism, World War II, and the Resistance in 20th-Century Italian Narrative and Cinema.

Beginning Italian

Emilia Gambardella
Open, Seminar—Year

This course, for students with no previous knowledge of Italian, aims at giving the student a complete foundation in the Italian language with particular attention to the oral and written communication of everyday use and all aspects of Italian culture. The course will be conducted in Italian after the first month and will involve the study of all basic structures of the language—phonological, grammatical, and syntactical—with practice in conversation, reading, composition, and translation. In addition to the basic Italian grammar and an array of supplementary computer and Internet material, the course will also include texts from prose fiction, poetry, journalistic prose, songs, films, recipe books, and the language of publicity. Conference work is largely based on reading and writing, and the use of the language is encouraged through games and creative composition. The course also has a conversation component in regular workshops with the language assistants. Supplementary activities such as opera and relevant exhibits in New York City are made available, as possible. Credit for the course is contingent upon completing the full year, by the end of which students attain a basic competence in all aspects of the language.

Intermediate Italian: Modern Prose

Tristana Rorandelli
Intermediate, Seminar—Year

This course aims at improving and perfecting the students' speaking, listening, reading, and writing skills, as well as their knowledge of Italy's contemporary culture and literature. In order to acquire the necessary knowledge of Italian grammar, idiomatic expressions, and vocabulary, students will be exposed to present-day Italy through the selection of modern Italian literature (e.g., short stories, poems, and passages from novels), as well as specific newspaper articles, music, and films in

the original language. Some of the literary works will include selections from Alessandro Baricco, Gianni Rodari, Marcello D'Orta, Clara Sereni, Dino Buzzati, Stefano Benni, Antonio Tabucchi, Alberto Moravia, Achille Campanile, and Italo Calvino. In order to address the students' writing skills, written compositions will also be required as an integral part of the course. The materials selected for the class—whether a literary text, song, or grammar exercise—will be accessible at all times to the students through MySLC. Research on the Web will be central to the course and will offer the basis for the weekly “Web piece,” a short paper on a particular topic. Individual conference topics might include the study of a particular author, literary text, film, or any other aspect of Italian society and culture that might be of interest to the student. Conversation classes will be held twice a week with the language assistants.

Advanced Italian: Read the Book! See the movie!

Judith P. Serafini-Sauli

Advanced, Seminar—Fall

This course is intended for students with proficiency in Italian who want to read works of Italian literature in the original, as well as to continue their work in the language. The course is a study of some modern Italian narratives and the films based on them. We will read the novels as linguistic, literary, and cultural texts and examine the films they inspired as both language, cinema, and “translation.” The texts and films will be chosen to reflect a range of issues in modern Italian culture—regionalism, Sicily and the mafia, fascism and antifascism, politics and social representation. Examples of works are *Il Gattopardo*, *Il giardino dei Finzi-Contini*, *Sostiene Pereira*, and *Io non ho paura*. We will also read some film theory, particularly theories of adaptation. Class work will be supplemented by a grammar review based on “analisi logica,” using Italian scholastic texts. Conference work may explore Italian literature or Italian film and can also focus on further perfecting language skills. There will be emphasis on writing Italian through the frequent submission of short papers, and weekly conferences with the language assistant will offer additional opportunities to speak Italian. *Open to students with advanced proficiency in Italian.*

Another course offered in a related discipline this year is listed below. A full description of the course may be found under the appropriate discipline.

Literature in Translation: Divine and Human Comedies: Dante and Boccaccio (p. 73), Judith P. Serafini-Sauli *Literature*

JAPANESE

The Japanese program includes courses in Japanese language and Japanese literature. In beginning and intermediate language course levels, students develop and deepen communicative skills in speaking, listening, reading, and writing. Students at all language course levels also meet weekly with a language assistant for conversation practice either individually or in small groups. The weekly lunchtime Japanese Table is a friendly gathering for casual conversation. Field trips to places in the New York City area—such as the Urasenke Chanoyu Center for a Japanese tea ceremony or Mitsuwa Marketplace for a taste of Japanese noodles or to browse in Kinokuniya bookstore—bring Japanese language study to life.

Students may also study Japanese literature in translation in courses such as Modern Japanese Literature, Spirits and the Supernatural in Japanese Literature, and Reading Ōe Kenzaburō and Murakami Haruki. Students with Japanese language proficiency may do readings of primary Japanese texts for conference work. For Sarah Lawrence students interested in studying abroad in Japan, the College has two exchange programs: Tsuda Women's College in Tokyo and Kansai Gaidai University in Osaka. Students may also attend other study-abroad programs in Japan.

Japanese I

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

Izumi Funayama

Intermediate/Advanced, Seminar—Year

This course is for students who have completed Japanese II or its equivalent. The aim of the seminar is to advance students' Japanese language proficiency in speaking and listening, reading (simple essays to authentic texts), and writing in various styles (emails, essays, and/or creative writing). Students will meet for classes and conferences with the instructor and for weekly individual tutorials with a language assistant.

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

First-Year Studies: Japanese Literature: Ancient Myths to Contemporary Fiction (p. 68), Sayuri I. Oyama *Literature*

Chan and Zen Buddhism (p. 116), T. Griffith Foulk *Religion*

The Buddhist Tradition in East Asia (p. 116), T. Griffith Foulk *Religion*

LATIN

The Sarah Lawrence College classics program emphasizes the study of the languages and literature of ancient Greece and Rome. Greek and Latin constitute an essential component of any humanistic education, enabling students to examine the foundations of Western culture and explore timeless questions concerning the nature of the world, the place of human beings in it, and the components of a life well lived. In studying the literature, history, philosophy, and society of the

ancient Greeks and Romans, students come to appreciate them for themselves, examine the continuity between the ancient and modern worlds, and, perhaps, discover "a place to stand"—an objective vantage point for assessing modern culture.

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

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

Beginning Latin

Samuel B. Seigle

Open, Seminar—Year

This course provides an intensive introduction to Latin grammar, syntax, and vocabulary, with a view to reading the language as soon as possible. Close reading of Vergil's *Aeneid* in English will accompany intensive language study in the fall. By midsemester, students will be translating authentic excerpts of Latin poetry and prose. During the spring semester, while continuing to develop and refine their knowledge of Latin grammar and vocabulary, students will read selections of the *Aeneid* in Latin.

Intermediate Latin

Emily Fairey

Intermediate, Seminar—Year

This course will offer students who have established a foundation of Latin skills a chance to read poetic

and prose works from a pair of famed authors of the Late Roman Republic: the poems of Catullus and Cicero's *Pro Caelio*. Poet and politician reveal very different attitudes about some of the same controversial figures in Roman life during this period. Catullus is famed for immortalizing his mistress, "Lesbia," in the groundbreaking genre of Roman neoteric poetry. This woman is traditionally identified as the notorious Clodia whom Cicero, in his exemplary legal oration, the *Pro Caelio*, blames for attacking his client. Through the study of these two authors, the conventions of Roman rhetoric and poetry will be introduced. To establish context, the class will explore the literature and history of the Late Roman Republic with particular emphasis on the tumultuous years from the death of Sulla (78 BCE) to the death of Caesar (44 BCE). Excerpts of other authors will be examined, including Lucretius, Caesar, and Sallust. There will be two formal translation exercises per semester, and students will develop a special topic in conference for a paper or presentation. Additional conference hours and grammar review will be included, as necessary.

Advanced Latin

Emily Fairey

Advanced, Seminar—Year

This course will explore the literature, history, and politics of the Late Roman Republic, with particular emphasis on the tumultuous years from the death of Sulla (78 BCE) to the death of Caesar (44 BCE). Closely examining works of Catullus, Lucretius, Cicero, Caesar, and Sallust, we will consider how the violent struggle for political power resulted in the demise of republican government and the centralization of authority in the hands of one individual. Class discussions and writing assignments will assess the relationship between intellectual views and political action during this critical moment in Western history. Students will attend seminar meetings and, in addition, develop and refine their reading comprehension skills by reading selections of the seminar texts in Latin for their conference work. Reading assignments will be read in their entirety in English. Additional conference hours and grammar review will be included, as necessary. Conference projects can also include science and linguistics. With the permission of the instructor, qualified students will participate in the Intermediate Latin seminar and complete additional readings in Latin for class and conference work.

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

Advanced Greek (p. 50), Samuel B. Seigle *Greek (Ancient)*

Beginning Greek (p. 49), Emily Fairey *Greek (Ancient)*

Intermediate Greek (p. 50), Samuel B. Seigle *Greek (Ancient)*

The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations (p. 71), Samuel B. Seigle *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.

First-Year Studies: Introduction to Development

Studies: The Political Ecology of Development (p. 47), Joshua Muldavin
Geography

International Political Economy: The Rise (and Fall) of Neoliberal Hegemony. (p. 101), Yekaterina Oziashvili *Politics*

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 104), Gina Philogene *Psychology*

Constructing Citizenship, Dismantling Hierarchies: The Immigrant and Racial Struggle for Political Equality (p. 114), Luisa Laura Heredia *Public Policy*

The Art of Protest (p. 114), Luisa Laura Heredia *Public Policy*

Advanced Beginning Spanish: Pop Culture(s) (p. 125), Heather Cleary *Spanish*

Advanced Spanish: Coming of Age I (p. 126), Heather Cleary *Spanish*

Advanced Spanish: Coming of Age II (p. 126), Heather Cleary *Spanish*

Beginning Spanish (p. 125), Eduardo Lago *Spanish*
Intermediate Spanish I: Latin America, a Mosaic of Cultures (p. 125), Priscilla Chen *Spanish*

Intermediate Spanish II: Culture in the Information Age (p. 125), Eduardo Lago *Spanish*

Words and Pictures (p. 148), Myra Goldberg *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.

Love, Sex, and Globalization

John (Song Pae) Cho
Open, Seminar—Year

In 2015, the issue of gay rights in Israel was thrust into international spotlight when 26 Israeli surrogate babies were evacuated from earthquake-devastated Kathmandu, but their Nepalese surrogate mothers

were left behind. Among the Israeli parents were gay couples who had been forced to look abroad, as surrogacy is restricted to heterosexual couples in Israel. What this event also revealed are the strange bedfellows that love and sex find when they travel and take up new life in the age of globalization. In recent years, scholars have been increasingly concerned with the worldwide political-economic and technological restructuring that goes under the name of “globalization.” Too often, however, globalization has been figured as an abstract and all-powerful capitalist phenomenon imposed on the rest of the world by American political elites and US corporations. Missing have been accounts of how this restructuring is experienced by people in their daily lives, including their most intimate acts and practices. This course seeks to challenge the binaries of proximate/distant, economic/intimate, and global/local by which we understand globalization. Using an interdisciplinary lens drawn from anthropology, cultural studies, sociology, international relations, literature, and film and media studies, we will seek to account for the complex ways in which political-economic and technological transformations both shape and are shaped by love, sex, and intimacy. Among the topics of discussion will be gay marriage, mail-order brides, transnational adoption, international sex work, militarism, the Internet, and social media. Potential readings will include *Symposium* by Plato, *A Lover’s Discourse: Fragments* (1977) by Roland Barthes, *The Transformation of Intimacy* (1992) by Anthony Giddens, *Neon Wasteland: On Love, Motherhood, and Sex Work in A Rust Belt Town* (2011) by Susan Dewey, *Gay Bombay: Globalization, Love and (Be)longing in Contemporary India* (2008) by Parmesh Shehani, *Love in the Time of AIDS: Inequality, Gender, and Rights in South Africa* (2010) by Mark Hunter, and *On the Move for Love: Migrant Entertainers and the US Military in South Korea* (2010) by Sealing Cheng. For conference work, students will have a chance to expand upon their personal interests and learn the basics of ethnographic research by conducting mini-ethnography on a selected topic of their choice. Samples of past student work may be found on the instructor’s faculty home page.

Perverts in Groups: The Social Life of Homosexuals

Julie Abraham
Open, Seminar—Fall

Contradictory assumptions about the relations of homosexuals to groups have dominated accounts of modern LGBT life. In Western Europe and the United States from the late 19th century onwards, 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 are 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 can 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 are routinely attacked as threats (whether to unit cohesion or the family), intent on destroying the groups that they are 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 that they have created—at different times and places and 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.

Global Masculinities

John (Song Pae) Cho
Open, Seminar—Fall

What does it mean for straight white men in fraternities and the military to grab each other's penises as part of a hazing ritual (Ward 2015)? Or for blond, "all-American" jocks to dress like "nerds" with glasses and perform a *Revenge of the Nerds* skit for a high school's "homecoming king" contest (Pascoe 2007)? Or for the National Basketball Association to feature a promotional video of Yao Ming, the first Chinese player in the NBA, leading a Tai-chi practice on a basketball court wearing his Rockets jersey (Wang 2004)? What do these images and practices reveal about the diverse cultures of masculinity that exist within the United States and around the world?

Often when scholars study gender, they focus on women. In contrast, within this course we will spotlight the lives of men who have long escaped critical examination as members of an unmarked category that has stood for humanity in general. In exploring the diversity of men's lives across the globe, this course will highlight the social construction of masculinity; that is, rather than understanding being "male" or a "man" as biological facts, we will view them as sociocultural constructs that vary not only according to time but also setting. We will see how masculinity intersects with race, class, age, language, sexuality, religion, and nationality to create various models of hegemonic and subordinate masculinities that co-exist and compete with one another. We will explore how, even as masculinity operates to empower men as a group, they inhabit positions of power and wealth and simultaneously regulate the behavior of all men. Therefore, we will also discuss how drag queens, butch lesbians, and transgender people create their own complex genders (Taylor 2004) that have the power to disrupt the gender binary that, in turn, supports not only a white normative queer community and heteronormative family system but also hetero-masculinist states as part of a global capitalist system of homosocial bonding and rivalry. Potential readings include *Dude, You're a Fag: Masculinity and Sexuality in High School* (2011) by C.J. Pascoe, *Not Gay: Sex Between Straight White Men* (2015) by Jane Ward, *Sexual Discretion: Black Masculinity and the Politics of Passing* (2014) by Jeffrey McCune, "The Track of My Tears: Trans" Affects, Resonance, and PitBulls and Parolees" (2015) by Harlan Weaver, *Manly States: Masculinities, International Relations, and Gender Politics* (2012) by Charlotte Hooper, and Chih-ming Wang's "Capitalizing the big man: Yao Ming, Asian America, and the China Global" (2004). For conference work, students will have a chance to expand upon their personal interests and learn the fundamentals of ethnographic research by conducting mini-ethnography on a selected topic of their choice. Samples of past student work may be found on the instructor's faculty home page.

Pretty, Witty, and Gay

Julie Abraham
Sophomore and above, Seminar—Fall

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, read about, 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 on some aspect of the historical background of the materials that we will be considering.

Queer New Media

John (Song Pae) Cho

Sophomore and above, Seminar—Spring

Until recently, "queer media" called to mind bar rags or community newsletters. With the proliferation of computer-mediated communication—including cell phones, fax machines, satellite television, and the Internet—queer communities around the world have seen the proliferation of multimedia conglomerates very much modeled on their mainstream counterparts (Gamson 2003). Not only that, as location-aware dating applications such as Tinder and Grindr provide novel opportunities for queers to socialize outside of gay spaces, Web 2.0 has resulted in the increased centrality of user-generated content, including DIY porn that is pro-sex, collaborative, and explicitly queer (McGlotten 2012). Finally, social networking and entertainment sites such as YouTube, Twitter, and Facebook offer possibilities, in previously unimaginable ways, for grassroots organizing and political struggle for social justice. Yet, even as the connectivity of the Internet has reinvigorated hopes for radical queer politics, democracy, and global community, it has also fed into fears about damage to face-to-face interactions and community. For instance, "No Fats, No Fems, No Asians" is now a ubiquitous phrase on gay hook-up apps where white, muscular, masculinity is most prized. At the same time, Big Data gathered from our Google searches and Facebook likes is threatening to become a regular part of diffuse and opaque campaigns of social engineering that involve guessing, among other

things, one's sexual orientation for marketing purposes. Clearly then, a more precise understanding of both the real and novel effects of queer new media is needed. Eschewing the largely speculative writing on sexuality and new media, this course will investigate how social media affect how queer users interact in online spaces as particular raced, classed, and gendered beings and how these interactions shape their understandings of themselves and the world. It will also explore how these communication technologies are situated in larger structures of political economy and how they have the potential to remediate mass mobilization and political action. Potential readings include Corinne Lysandra Mason's "Tinder and humanitarian hook-ups: the erotics of social media racism" (2016), Catherine Connell's "Fashionable Resistance: Queer 'Fa(t)shion' Blogging as Counterdiscourse" (2013), Dominique Pierre Batiste's "'0 Feet Away: The Queer Cartography of French Gay Men's Geo-social Media Use" (2013), Shaka McGlotten's *Virtual Intimacies: Media, Affect, and Queer Sociality* (2013), and Lindsey O'Connor's "'Weird' Sex: Identity, Censorship, and China's Women Sex Bloggers" (2014). For conference work, students will have a chance to expand upon their personal interests and learn the basics of ethnographic research by conducting mini-ethnography on a selected topic of their choice. Samples of past student work may be found on the instructor's faculty home page.

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

The Art of Democracy: A Cultural History of the United States (p. 58), Lyde Cullen Sizer *History*
The Political and Cultural Work of Women Writers in the United States, 1790-1990 (p. 53), Lyde Cullen Sizer *History*

Challenges to Development: Child and Adolescent Psychopathology (p. 112), Jan Drucker *Psychology*

First-Year Studies: Health, Illness, and Medicine in a Multicultural Context: A Service-Learning Course (p. 103), Linwood J. Lewis *Psychology*

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: States of Emergence, Stages of Emergency

Isabel de Sena

Open, FYS—Year

The Golden Age of Spain, a period lasting roughly 200 years that coincides in its middle part with the Elizabethan era, is a period of extraordinary creativity that reflects, in myriad ways, the wondrous changes taking place—scientific, economic, social, philosophical, literary, and artistic—as the world becomes truly globalized for the first time and the early modern era is born. In Spain, these two centuries span the emergence and lexicalization of a number of new genres: the picaresque; the Moorish and pastoral romances; the exemplary tale; the sonnet form; a wondrous theatrical tradition, *la nueva comedia*—synchronous with Elizabethan theatre—that produced playwrights like Lope de Vega, Tirso de Molina, and Calderón; and of course, Cervantes (playwright, short-story writer, novelist). We will explore the smaller entities “on the ground” that merge and bloom into this explosion of creativity. In the first semester, we will focus primarily on the emergence of a theatrical tradition as medieval fuses into modern; in the second, on the prose and poetry that leads us to a reading of Cervantes’ *Don Quixote*...naturally.

First-Year Studies: Text and Theatre

Joseph Lauinger

Open, FYS—Year

This course explores the relation between the play as written text and the play as staged event. More than any other literary form, drama depends upon a specific place and time—a theatre and its audience—for its realization. The words of a play are the fossils of a cultural experience: They provide the decipherable means by which we can reconstruct approximations of the living past. With this goal in mind, we will read and examine texts from ancient Athens and medieval Japan to Elizabethan London and contemporary New York (with many stops in

between) in an attempt to understand the range of dramatic possibility and the human necessity of making theatre.

First-Year Studies: What We Do With Words: Literature and Theory, 19th-21st Centuries

Eric Leveau

Open, FYS—Year

In this class, we will study major works of modern and contemporary Western literature in relation to theoretical and philosophical texts that helped shape the way we think today. We will try to better understand how writers felt compelled to invent new ways of speaking and how this fundamental change to how we relate to language also affected the way we think. At the same time, literary texts have become a crucial source of inspiration for philosophy and other disciplines such as linguistics and psychoanalysis. We will study this dialogue between creators and theorists, trying to better understand how they inspire and illuminate each others. Plato and Homer, Benjamin and Baudelaire, Heidegger and Hölderlin, Barthes and Balzac, Deleuze and Proust, Derrida and Poe, Judith Butler and Simone de Beauvoir are some examples of the dialogues that we will discuss. Other authors studied will include Walt Whitman, Gustave Flaubert, Emily Dickinson, James Joyce, James Baldwin, and Tony Morrison. Over the course of the year, we will focus on the art of essay writing and acquire a better understanding of major literary and philosophical concepts in order to become more keen readers of all texts. Although the focus of this class is primarily on literature, our seminar discussions will also allow us to have conversations on important issues related to feminism and women studies, race, and gender.

First-Year Studies: Japanese Literature: Ancient Myths to Contemporary Fiction

Sayuri I. Oyama

Open, FYS—Year

From deities procreating the islands of Japan to a frog who saves Tokyo from mass destruction, this course is an introduction into the richness and diversity of Japanese literature in English translation. During the fall semester, we will read Japanese literature from its earliest written records to the 19th century, including ancient myths, poetry, epic tales of imperial courtiers and samurai warriors, folktales, and drama (*bunraku* and *noh* plays). During the spring semester, we will read literature from the 20th century to the present day,

including short stories and novels by writers such as Natsume Soseki, Kawabata Yasunari, Enchi Fumiko, Abe Kobo, Oe Kenzaburo, Murakami Haruki, and Ogawa Yoko. Films, historical texts, and critical essays will complement these readings to help us deepen our interpretative approaches. As a First-Year Studies seminar, the course will emphasize the development of each student's critical skills in reading, writing, and discussion, as well as independent conference work.

First-Year Studies in Literature: Texting and Intertexting

William Shullenberger

Open, FYS—Year

No literary text stands alone. New texts build themselves out of creative engagements and dialogues with other texts. A literary tradition builds itself out of interchanges between writers and other writers, between writers and readers. This course will study the intertextual give and take among ancient and more modern writers. We will study clusters of books where we can see the textual dynamics of interchange and extension at work, linking "modern" texts with "classics" of earlier times. We will consider the ways in which writers in the last two centuries, particularly writers of color, have established their own creative authority and cultural centrality—in part by creative reading and re-envisioning several of the most powerful texts of Western literature: Homer's *Iliad*, Dante's *Inferno*, Shakespeare's *The Tempest*, and Milton's *Paradise Lost*. The cultural authority and imaginative power invested in such "canonical" stories make literary tradition an imagined place for experimentation with ideas of self and society and language, for the extension of the sense of self and community into new forms and possibilities. Among the modern writers whose works we will study as creative and transformative responses to the "classics" will be: Derek Walcott, LeRoi Jones (Amiri Baraka), Gloria Naylor, Aldous Huxley, Mary Shelley, Charles Chesnutt, and Toni Morrison. These modern writers' various strategies of appropriation, subversion, and transformation will vivify and focus our sense of the still-challenging imaginative and social power of the "classical" texts. These instances of literary interchange should provide us with a way of thinking about literary tradition as liberating, dynamic, and pluralistic.

Shakespeare and the Semiotics of Performance

Joseph Lauinger

Open, Lecture—Year

The performance of a play is a complex cultural event that involves far more than the literary text upon which it is grounded. First, there is the theatre itself, a building of a certain shape and utility within a certain neighborhood of a certain city. On stage, we have actors and their training, gesture, staging, music, dance, costumes, possibly scenery and lighting. Offstage, we have the audience, its makeup, and its reactions; the people who run the theatre and the reasons why they do it; and finally the social milieu in which the theatre exists. In this course, we study all these elements as a system of signs that convey meaning (semiotics)—a world of meaning whose life span is a few hours but whose significances are ageless. The plays of Shakespeare are our texts. Reconstructing the performances of those plays in the England of Elizabeth I and James I is our starting place. Seeing how those plays have been approached and re-envisioned over the centuries is our journey. Tracing their elusive meanings—from within Shakespeare's Wooden O to their adaptation in contemporary film—is our work.

Epic Vision and Tradition From the Odyssey to Walcott's Omeros

William Shullenberger

Open, Lecture—Year

The epic is a monumental literary form, an index to the depth and richness of a culture, and the ultimate test of a writer's creative power. Encyclopedic in its inclusiveness, the epic reflects a culture's origins and projects its destiny, giving definitive form to its vital mythology and problematically asserting and questioning its formative values. This course on the emergence and development of the epic genre developed in the Western tradition will be organized around four central purposes. First, we will study the major structural, stylistic, and thematic features of each epic. Second, we will consider the cultural significance of the epic as the collective or heroic memory of a people. Third, we will examine how each bard weaves an inspired, yet troubled, image of visionary selfhood into the cultural and historical themes of the poem. Fourth, we will notice how the epic form changes shape under changing cultural and historical circumstances and measure the degree to which the influence of epic tradition becomes a resource for literary and cultural power. First term: Homer, *Odyssey*; Virgil, *Aeneid*; Dante,

Inferno; Milton, *Paradise Lost*. Second term: Pope, *The Rape of the Lock*; Wordsworth, *The Prelude*; Eliot, *The Waste Land*; Joyce, *Ulysses*; Walcott, *Omeros*.

History and Fantasy: An Introduction to Cultural Studies

Una Chung

Open, Lecture—Spring

This cultural studies course explores a selection of literature, film, video, performance art, installation media art, and sculpture, with an emphasis on feminist and postcolonial artists. The course covers a variety of methods of cultural criticism, as well as key texts in Marxist, postcolonial, and feminist theory. These diverse materials are organized around the central theme of the entanglement of history and fantasy, which appears in contexts as varied as urban development, war, migration, exile, environmental disaster, spiritual journey, psychological disintegration, haunting, and love. These are techno-myths for our time.

Modern German Literature and Film From 1871 to the Present

Roland Dollinger

Open, Seminar—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) 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 German literary and cinematic masterworks with a reading of primary and secondary historical and philosophical sources. In the fall semester, we will cover the period between 1871 and 1945; in the spring semester, the emphasis will be on postwar German literature and film since 1945. This seminar is open to all students, and no expertise in German history or literature is required; however, students will be asked to read a novel or play every week, some of which may be several-hundred pages long. You must be a dedicated reader! The preliminary reading list includes the following works of literature and film for the fall of 2017: Florian Illies: *1913*; Theodor Fontane: *On Tangled Paths*; Rilke: *The Diary of Malte Laurids Brigge*;

Hermann Hesse: *Siddhartha*; Thomas Mann: *Death in Venice and Other Stories*; Franz Kafka: *The Judgment*, *The Hunger Artist*; Alfred Döblin: *Berlin Alexanderplatz*; Ernst Jünger: excerpts from *Storm of Steel*; Remarque: *All Quiet on the Western Front*; Irmgard Keun: *The Artificial Silk Girl*; Berthold Brecht: *The Three Penny Opera*; Anna Seghers: *The Seventh Cross*. In the spring semester, the seminar will focus on postwar German literature after 1945 and, especially, the question of how writers and intellectuals have dealt with the Holocaust, the National Socialist and Communist dictatorships, and German reunification since 1990. Films such as *The Murderers Are Among Us*, *Sophie Scholl, Germany Pale Mother*, *The Lives of the Others*, and *Good-bye Lenin* will give students visual representations of the most important cultural and historical issues in Germany since 1945. Novels and plays include: Heinrich Böll: *Group Portrait With Lady*; Günther Grass: *Crabwalk*; Wolfgang Borchert: *The Man Outside*; Max Frisch: *Andorra*; Jurek Becker: *Jacob the Liar*; Monika Maron: *Pavel's Letters*; Schlink: *The Reader*; Sebald: *Austerlitz*; Jenny Erpenbeck: *Go, Went, Gone*; Antje Rave Kruseman: *Under Snow*. German-speaking students may read some of these works in the original German and will meet with the German assistant, Nike Mizelle, once a week to improve their speaking and writing skills in German. Their conferences will also be conducted in German.

English: History of a Language

Ann Lauinger

Open, Seminar—Year

What happened to English between *Beowulf* and Virginia Woolf? What's happening to it now? The first semester of this course introduces students to some basic concepts in linguistics, tracing the evolution of pronunciation, vocabulary, and grammar from Old English (Anglo-Saxon), through the Middle English of Chaucer, to the Early Modern English of Shakespeare and the 18th century, to an English that we recognize—for all of its variety—as our own. Second semester turns from the history of English and the study of language's change over time to the varieties of contemporary English and a sociolinguistic approach to the ways in which language differs from one community of speakers to another. Among the topics for second semester are: pidgins and creoles, American Sign Language, language and gender, and African American English (Ebonics). This course is intended for anyone who loves language and literature. Students may choose their conference work from a range of topics in either language or linguistics or both.

The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations

Samuel B. Seigle

Open, Seminar—Year

This course invites the serious student to penetrate the tides of time in order to uncover what really lies behind the making of ancient Greece and Rome from their earliest times to their final transformations. The aimed-for result is a more deeply informed understanding of their direct contribution to us; namely, the classical tradition that still shapes our thinking and exercises our imagination. The methodologies employed will be derived as much from the fields of anthropology and sociology as from those of political science, economics, archaeology, and religious studies. The particular topics pursued will be set through joint decision by class members and the teacher but anchored always in the reality of what these two gifted peoples experienced—or believed to be their experience. To further this goal, all conferences will be in small groups, and all papers will be written as joint productions rather than as individual conclusions. A model for this procedure will be established in the first two weeks of the fall semester through the class's multidisciplinary reading, in translation, of important selections from Homer's *Iliad*.

Chinese Identity

Leihua Weng

Open, Seminar—Year

"Chinese identity" as an organic cultural composite is important to the "Self-Other" positioning in cultural exchanges and transmissions and has taken various expressions in classical and modern Chinese literature. This course will examine the trajectory that Chinese identity took in Chinese literature from earliest times, through different imperial periods, to the modern era. Through an engagement with poetry, historical writings, fictions, and films, we will chronically explore various literary issues concerning the formation and transformation of Chinese identity. For example, we will examine the role of early Chinese poetry in shaping a shared cultural identity in a partial parallel with Homeric epics. We will also pay attention to how foreign elements—often in the form of female demons, spirits, and ghosts—were gradually accepted into society and households and granted certain social and cultural status in classical novels and folklores. The interplays between empire/state and gender in literature and in films will be part of our reading and discussion on Chinese identity as discourses of

geopolitics and nationalism. The course will be divided into two parts. We will read classical texts in the fall semester and will move onto modern and contemporary materials in the spring. This course encourages comparative studies and literary theories. *Taught in English; no Chinese language prerequisite.*

Frankenstein Unbound

Fiona Wilson

Open, Seminar—Year

Like Walter Benjamin's image of the angel of history, Mary Shelley's *Frankenstein* plunges forward into the future while looking back—anxiously? longingly?—toward the past. This course takes Shelley's 1818 novel as its core text for an investigation of writing as an activity as troubled by mythic origins as it is fired by utopian dreams. In the first semester, we focus closely on *Frankenstein* itself, a highly intertextual work. We trace the influence of such literary ancestors as Milton and Rousseau and Shelley's own scandalous real-life parents, the proto-feminist Mary Wollstonecraft and anarchist William Godwin. We join the party at Lake Geneva, with Percy "Victor" Shelley, Claire Clairmont, mad, bad Lord Byron, and Byron's unfortunate personal doctor, John Polidori (initiator of the first vampire story in English). In the spring, we expand our reading with a wide-ranging exploration of Gothic literature and its utterly modern obsession with the past. We look at the origins of the genre and its chief characteristics from its 18th-century origins through the 20th century. Likely authors: Walpole, Radcliffe, Lewis, Austen, C. Bronte, Stevenson, Wilde, James, Rhys, and Morrison.

Before Jane: 18th-Century Women Writers

James Horowitz

Sophomore and above, Seminar—Fall

By the time of her death in 1817, Jane Austen could boast that novels 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 somewhat familiar today (Aphra Behn, Mary Wollstonecraft) and those who have been unjustly

neglected (Eliza Haywood, Frances Burney). The focus will be on the individual lives, personalities, and accomplishments of these remarkable artists and intellectuals; and 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, autobiographies to pseudo-Austenian courtship narratives. We may even, as a coda to the course, read a little of Austen's own early work.

Acting Up: Theater and Theatricality in 18th-Century England

James Horowitz

Open, Seminar—Fall

From melodrama to burlesque, farce to musical theater, Restoration and 18th-century England helped to shape the modern conventions of dramatic art and popular entertainment. These periods also introduced an early form of celebrity culture, thanks in part to the rise of England's first professional female actors and the reign of a king, Charles II, who loved theater and all-too-public extramarital sex. At the same time, the increasing prominence of drama raised unsettling questions about the nature and potential of performance, not only as a form of artistic practice but also as an element of social and political life: What if our putatively God-given identities (king and subject, wife and husband) were merely factitious roles that we could adopt or discard at will? This course will consider how authors and theatrical professionals from the 1660s to the 1790s imagined the potential of performance to transform—or sometimes to reinforce—the status quo, with a look ahead to Hollywood films that have inherited and adapted the legacy of 18th-century entertainments. Our emphasis will be on plays, with a survey of major Restoration and 18th-century comedies (some of the funniest ever written), parodies, afterpieces, heroic tragedies, imperial pageants, sentimental dramas, and Gothic spectacles by authors such as William Wycherley, George Etherege, John Dryden, Aphra Behn, Susanna Centlivre, John Gay, Henry Fielding, and Hannah Cowley. We will also consider nondramatic writing on performance and theatrical culture, including 18th-century acting manuals, racy theatrical memoirs, and a “masquerade novel” by Eliza Haywood, as well as films by directors such as Howard Hawks, Billy Wilder, and Hal Ashby.

J.R.R. Tolkien, C.S. Lewis, and Medievalism

Timothy Miller

Open, Seminar—Fall

“In a hole in the ground there lived a hobbit.” So, the story goes, originated the whole of Middle Earth, beginning with this single line that J.R.R. Tolkien, a professor of medieval literature at Oxford, scribbled on a student's exam paper while procrastinating during a marathon grading session. Indeed, long before they had achieved international fame for co-inventing the modern genre of fantasy literature, both Tolkien and his friend and colleague C.S. Lewis had devoted their professional lives to the rigorous study of medieval literature, culture, and language. This course aims to introduce you to some of the major texts of medieval English literature through the varied lenses that Tolkien and Lewis can provide us in both their formidable scholarship and their popular creative works. In addition to reading academic essays on medieval literature by Tolkien and Lewis, we will examine the medieval underpinnings of *The Hobbit*, *The Silmarillion*, and one of the *Narnia* books—and then consider the peculiarly medieval character of Lewis's science fiction, as well as his final novel, the mythic retelling *Till We Have Faces*. Works of medieval literature that we will read—in Tolkien's own translations whenever possible—include the Old English heroic poem *Beowulf*; several key primary texts for our understanding of Old Norse mythology; and later Middle English masterworks such as *Sir Gawain and the Green Knight*, *Pearl*, *Sir Orfeo*, and selections from Chaucer's *Canterbury Tales*. There are now multiple academic journals dedicated to the study of Tolkien and Lewis, and each has achieved a truly global popularity. Even so, as we study their fictions in connection with medieval narrative, we may well wonder how the interest of a pair of unassuming scholars in a body of literature read by so few people could have led to, for example, the launch of multiple multibillion dollar film franchises in the 21st century. Our answers will become clear only when we consider Tolkien and Lewis in the wider context of “medievalism,” the interest of later eras in reviving, reappropriating, repurposing, and reimagining the Middle Ages. If Tom Shippey is correct to declare Tolkien “The Author of the Century,” it may nevertheless be important to ask in which century Tolkien and Lewis's works truly belong.

Literature in Translation: Divine and Human Comedies: Dante and Boccaccio

Judith P. Serafini-Sauli
Open, Seminar—Fall

Within two generations, two Tuscans produced extraordinary works of literature: Dante's *Comedia*, written in the first two decades of the 14th century, and Boccaccio's *Decameron*, written in the middle of the same century. Dante's *Divine Comedy* is a kind of summa of medieval culture, a prism through which he filters classical and medieval civilization and melds them in one magnificent and totalizing Christian vision that embraces art, literature, philosophy, science, history, and theology. Like all concepts of Heaven and Hell, it is a repository for dreams of ecstasy, fantasies of horror, and, most importantly, moral guidance. It is the magnificent vision of a profoundly religious and sophisticated Roman Catholic of the 13th and 14th centuries in Italy. A generation later, Boccaccio—a great admirer and imitator of Dante, as well as one of the first commentators of the *Comedia* (He is sometimes credited with having added the adjective "Divina" to a work Dante simply called "Comedia"), writes his *Decameron*, a magisterial collection of short stories that represent an astonishing variety of human experience in a vast range of narrative registers. In contrast to Dante's "Divine Comedy," Boccaccio's work has been characterized as a "human" comedy—earthbound, humorous, indulgent and dramatically different from the work of his admired predecessor. In this course, we will read both works, concentrating on salient cantos and stories to try to understand the genius of these two extraordinary authors, as well as some of their cultural origins, the new mercantile world of the 14th century, and the enormous changes they effected in Western literature.

History Plays: Dramatic Irony and Historical Time

Fredric Smoler
Open, Seminar—Fall

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 that we identify with the core of the Western theatrical tradition—much of Greek tragedy, for example; 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 history plays in one sense or another, 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.

Literary London

Fiona Wilson
Open, Seminar—Fall

In Canto XI of *Don Juan*, Byron's hapless hero stands on a hill outside London, enthusiastically meditating upon the splendid freedoms of the city before him: "Here laws are all inviolate; none lay/Traps for the traveller; every highway's clear:/Here—", he was interrupted by a knife,/With,—'Damn your eyes! your money or your life!'" Here, one might add, comic reversal works though the brilliant compression of real and ideal images of Britain's capital city. This course reads London as, at once, the origin and object of its own myths. How have Londoners, from

the 19th century on, seen their own city? How has the density of urban life been represented in the written word? How do London writers imagine their home now, in the age of globalization and Brexit? Among the topics we explore are: the city as fantasy, the city as nightmare; streetwalkers and street-sweepers; flash, cant, and rhyming slang; money; crowds, theatre, journalism; quiet places; anarchists; reading and public transportation; the immigrant city; the gay city; psychogeography; boom and bust; and what happens next? Possible authors: William Blake, Thomas de Quincey, John Keats, Charles Dickens, Henry Mayhew, Robert Louis Stevenson, George Gissing, Joseph Conrad, Virginia Woolf, T.S. Eliot, Graham Greene, Sam Selvon, Colin MacInnes, Muriel Spark, Michael Moorcock, Monica Ali, Martin Amis, Zadie Smith, Iain Sinclair, and others.

High Romantic Poetry: Blake to Dickinson

Neil Arditi

Open, Seminar—Spring

In this course, we will explore the work of seven major poets writing in English 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, Wordsworth, and Coleridge invented a new kind of autobiographical poetry that internalized the myths that they had inherited from literary and religious traditions. The poet's inner life became the inescapable subject of the poem. We will trace the impact of this innovation on two subsequent generations of poets: the second generation English Romantics, Shelley and Keats; and the fountainheads of the visionary strain in American poetry, Whitman and Dickinson. 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 and influences will emerge largely from our close, imaginative reading of texts.

Medieval Sci-Fi? Medieval Science and Medieval Fiction

Timothy Miller

Open, Seminar—Spring

In spite of our growing understanding of the intellectual sophistication of medieval science and technology, in many popular cultural representations the Middle Ages remain a period associated with darkness and ignorance, especially in scientific matters. But medieval science had ready answers to

many of the ageless questions that humans have asked about their physical environment. For instance, the Middle English “textbook” known as the *Lucydarye* poses and answers questions such as the following: Why is the ocean salty? How can we explain the changing phases of the moon? “Howe farre is it to walke frome hence unto paradise and from hence into hell?” This course will explore some of the medieval precursors to modern experimental science but with special reference to how these protoscientific discourses influenced medieval literary texts, including those by Geoffrey Chaucer and John Gower. We will see how mainstream medieval disciplines that modernity rejects as pseudoscience—astrology, alchemy, dream theory, and so on—in fact relied heavily on complex mathematical models and frequent experimentation and verification. As we read widely in the genres of the romance, dream vision, encyclopedia, bestiary, and more, we will discuss the possible differences between magic and science in the Middle Ages and, above all, examine the metaphysical implications of what C. S. Lewis famously called the “discarded image” of the medieval cosmos as an elegant and ordered whole. The medieval understanding of the universe, as we will see, was a powerful tool for meaning-making and deserves more attention than we usually grant to obsolete models of how the universe works. Reading medieval science and medieval literature in this way can also give us a better understanding of the relationship between contemporary fiction and science. After all, given enough time, our own scientific paradigms are likely to be superseded by others; but they are no less significant now for our understanding of our place in the universe.

Global Intertextualities

Bella Brodzki

Sophomore and above, Seminar—Year

This course provides exposure to a wide array of contemporary global writing from locations such as Nigeria, China, the former Yugoslavia, France, Columbia, Ireland, Zimbabwe, United Kingdom, Tunisia, and the United States. Readings consist of literary texts written in the last decade, originally in English as well as in translation, though students able to read these texts in their original languages will be encouraged to do so. Primary attention will be directed to the particular stylistic, formal, and thematic features of the individual works, as we keep in mind the dynamic relation between local contexts and transnational space—the complex circuits by which languages and cultures circulate and exchange in a global economy. Thus, we will

interrogate notions such as “cosmopolitan,” “world,” “global,” and “postcolonial” as modes of intertextuality and consider what “comparative literature” means today.

Studies in the 19th-Century Novel

Ilija 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, they seek to find grounds for transcending its limitations. We will explore the tensions in these novelists' works between accepting the world as given and seeking to transcend it. At the same time, we will try to understand why—in spite of a century and a half of great historical and cultural change—these novels continue to speak to the issues posed by the human condition with such beauty, depth, and wisdom. We will read the works of novelists such as Tolstoy, Dostoevsky, Balzac, Stendhal, Eliot, Austen, Dickens, Twain, and Goethe.

Adam's Dream: Romantic Poetry and Beyond

Ann Lauinger

Sophomore and above, Seminar—Fall

As a cultural movement, Romanticism radically transformed the notion of what it means to be alive, re-envisioning the human in relation to what critic Keith Sagar called “the energies, powers, presences of the nonhuman cosmos.” Beauty and the creative imagination assumed new importance, and poetry rivaled philosophy as a key to the big questions. This course centers on a close reading of three poets—the high-romantic Keats, the symbolist/modernist Rilke, and the 21st-century American Louise Glück—whose work allows us to trace Romanticism and some of its developments to the present day. We'll also read shorter excerpts from poets roughly contemporary with those three: Giacomo Leopardi, Tennyson, and Mark Strand. In discussing poems and writing about them, we aim to deepen our understanding by paying consistent attention to language and technique and to sharpen our ability to articulate that understanding. Students may do conference work on a wide range of poets

and topics in poetry or choose an altogether different focus, depending on their interests and needs.

The Marriage Plot: Love and Romance in Classic American and English Fiction

Nicolaus Mills

Sophomore and above, Seminar—Fall

“Reader, I married him. A quiet wedding we had,” Charlotte Brontë's Jane Eyre exclaims in the concluding chapter of *Jane Eyre*. Jane's wedding may be quiet, but the steps leading up to her marriage with the man who once employed her as a governess are the opposite of quiet. By the time of *Jane Eyre*, we are far from the early marriage-plot novel in which suitors, proposals, and comic misunderstandings pave the way for a joyous wedding. This course is designed to follow the evolution of the marriage plot in classic 19th- and 20th-century American and English fiction. The course begins with Jane Austen's *Emma* and ends with Sylvia Plath's *The Bell Jar*. In between, we will read six paired novels: Nathaniel Hawthorne's *The Scarlet Letter* and George Eliot's *Middlemarch*, Charlotte Brontë's *Jane Eyre* and Henry James's *The Portrait of a Lady*, and Edith Wharton's *The House of Mirth* and D. H. Lawrence's *Sons and Lovers*.

The Music of What Happens: Alternate Histories and Counterfactuals

Fredric Smoler

Sophomore and above, Seminar—Fall

The alternate history imagines a different present or future originating in a point of divergence from our actual history—a branching point in the past. Alternate history is both an increasingly popular form of genre fiction and a decreasingly disreputable form of analysis in history and the social sciences. While fictions of alternate history were, until very recently, only a subgenre of science fiction, two celebrated American “literary” novelists, Philip Roth and Michael Chabon, have within the last four years written well-regarded novels of alternate history (*The Plot Against America* and *The Yiddish Policeman's Union*). Similarly, while counterfactual historical speculation is at least as old as Livy, academic historians have until recently scorned the practice as a vulgar parlor game; but this is beginning to change. In the early 1990s, Cambridge University Press and Princeton both published intellectually rigorous books on alternate history and counterfactual analysis in the social sciences;

Cambridge more recently published a volume analyzing alternate histories of World War II; and in 2006, the University of Michigan Press published an interesting collection of counterfactual analyses titled, "Unmaking the West." This course will examine a number of fictions of alternate history, some reputable and some less reputable, and also look at some of the academic work noted above. We shall attempt to understand what it might mean to think seriously about counterfactuals, about why fictions of and academic works on alternate history have become significantly more widespread, and about what makes an alternate history aesthetically satisfying and intellectually suggestive rather than ham-fisted, flat, and profoundly unpersuasive.

Join the Club: Conversation, Criticism, and Celebrity in the British Enlightenment

James Horowitz

Sophomore and above, Seminar—Spring

Before the 18th century was dubbed the Enlightenment, it was widely known as the Age of Criticism—a term that captures the growing cultural influence, especially in the British Isles, of secular commentary on society, politics, morality, and the arts. Suddenly everyone was a critic, eager to express his or her opinions in one of the many sites for conversation and debate that were blossoming across England, Ireland, and Scotland. These included institutions with brick-and-mortar locations—coffeehouses, taverns, and private clubs—but also the virtual forums created by the increasingly inescapable medium of print. (Parallels to our own social-media-crazed era are easy to draw.) With the Age of Criticism came a new kind of celebrity: the public intellectual. No man of letters was more renowned for his powers of criticism, conversation, and what he called "clubbability" than Samuel Johnson (1709–84), the central focus of this seminar. In addition to compiling the first English dictionary of note, Johnson was a gifted and hugely influential literary theorist, poet, political commentator, biographer, and satirist, as well as a legendarily pithy maker of small talk and a master of the English sentence. His overbearing but strangely lovable personality was preserved for posterity by his friend and disciple, James Boswell, who in 1791 published the greatest and most entertaining of all literary biographies, *The Life of Johnson*, which records, among much else, Johnson's near-blindness, probable Tourette's Syndrome, and selfless love of cats. Now, after the tercentenary of his birth, this course will reappraise Johnson's legacy within a broad cultural survey of the British Enlightenment.

Along with Johnson, Boswell, and other titans of 18th-century prose such as Edward Gibbon, David Hume, and Adam Smith, we will consider international writing on imperialism and the slave trade (Olaudah Equiano, the abolitionist poets), the French and American revolutions (Edmund Burke), and women's rights (the bluestocking circle, Mary Wollstonecraft). We will also sample the period's fiction (Horace Walpole's lurid Gothic novel, *The Castle of Otranto*, and Frances Burney's coming-of-age saga, *Evelina*), comic drama (Oliver Goldsmith's uproarious *She Stoops to Conquer*), and personal writing (Burney's diary, Boswell's shockingly candid *London Journal*), as well as Celtic literature (James Macpherson), visual art (Joshua Reynolds), and the poetic innovations that laid the groundwork for Romanticism (Thomas Gray). We may also glance at Johnson's reception and influence over the centuries, for instance in the work of Virginia Woolf.

The Mirror and the Rose: Shakespeare's Poetry in Context

Ann Lauinger

Sophomore and above, Seminar—Spring

The reading for this course is the poetry that Shakespeare wrote apart from the stage: his sonnets, his three narrative poems ("Venus and Adonis," "The Rape of Lucrece," and "A Lover's Complaint"), and the puzzling lyric commonly known as "The Phoenix and the Turtle." Shakespeare was fully immersed in his culture, with strong roots in the busy commercial theatre of 16th- and 17th-century London and perhaps some acquaintance with figures at court. Like his plays, Shakespeare's poems show a knowledge of current trends in writing; and, as in everything he wrote, Shakespeare transformed any genre or style to which he turned his attention, stretching its possibilities. To provide context for Shakespeare's poems, we'll read several other poets: the Italian Petrarch (1304–74), grandfather of the love sonnet, with his translators Wyatt and Surrey; and Sidney, Spenser, and Marlowe, three contemporaries of Shakespeare. Our discussions will include technical issues of meter and form, as well as the emotional, intellectual, and cultural work that the poems do. Students may do conference work in a wide range of literary topics, including those unrelated to the course.

Portraits of the Artists: Modernists Writing the Self

Fiona Wilson

Sophomore and above, Seminar—Spring

"What does the human mind do/What does human nature do." Should these lines from Gertrude Stein's "Identity a Poem" be understood as statements or questions? Such indeterminacy reflects Stein's own complex interest in identity. It also resonates with the larger problem of self-representation among modernist writers. This course addresses the various ways in which anglophone modernists sought to deal with the challenge of writing themselves. How did modernists react to 19th-century notions of the author? What did Eliot mean, and can we believe him when he insists that "[t]he progress of an artist is a continual self-sacrifice, a continual extinction of personality"? What are we to make of the extent to which Woolf writes herself into her fiction, even as she disparages life writing as a "bastard, an impure art"? While we focus mostly on select works by Joyce, Yeats, Woolf, and Eliot, we will also explore some American texts. Topics of discussion may include aestheticism, androgyny, advertising, automatic writing, the use of masks, contemporary theories of psychology and psychoanalysis, technologies of mass reproduction, and, of course, literary experiment.

Nine Modern Poets: Dickinson to Ashbery

Neil Arditi

Intermediate, Seminar—Year

This course will focus on some of the most influential poets writing in English in the 20th century, with particular emphasis on the first half of the century—a period of self-proclaimed "modernism" in the arts. We will begin our readings in the 19th century, however, with the poetry of Emily Dickinson, whose style and procedure so vividly anticipate later developments in poetry. Other authors will include Thomas Hardy, W. B. Yeats, Robert Frost, Wallace Stevens, T. S. Eliot, Hart Crane, Elizabeth Bishop, and John Ashbery. Some of the poems that we will be reading are (or may seem) accessible on a superficial level, presenting challenges to interpretation only on closer inspection; other poems—most notably, the poems of Stevens, Eliot, Crane, and Ashbery—present significant challenges at the most fundamental level of comprehension. The major prerequisite for this course is a willingness to grapple with literary difficulty and 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 they create out of the meanings they evade. Our central task will be to appreciate and articulate the unique strengths of each of the poems that we encounter through close, imaginative reading and informed speculation.

Marxist Aesthetic Theory and New Media Art Practices

Una Chung

Intermediate, Seminar—Year

This course opens in the contemporary milieu of digital media, which are paradoxically both hyperorganized in their penetration of infrastructure and inchoate as a cultural formation. Not for the first time, scholars have been torn between articulating a rupture and tracking a continuity. We begin our study of new media by turning to early 20th-century critical debates that raised the question of "What is literature?" as a way of inquiring into the nature and extent of social transformation caused by the development of capitalism. The function of criticism was also implicitly recontextualized in political terms at the boundary between art and society. Taking these historical literary discourses as points of departure, we further explore the particular significance of studying new media in American culture today. We consider a broad range of both new media arts and commercial digital applications, with a special focus on how to write art and cultural criticism involving new media. The first semester of the course focuses on Marxist literary theory, while the second semester emphasizes the aesthetics and art practices of contemporary digital culture.

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

Images of India: Text/Photo/Film (p. 12), Sandra Robinson *Asian Studies*

Intermediate Italian: Modern Prose (p. 61), Tristana Rorandelli *Italian*

Pretty, Witty, and Gay (p. 66), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

The New Elements: Mathematics and the Arts (p. 79), Philip Ording *Mathematics*

First-Year Studies: From Homer to Plato (p. 93), Abraham Anderson *Philosophy*

First-Year Studies: The Hebrew Bible (p. 115), Cameron C. Afzal *Religion*

Readings in Christian Mysticism: Late Antiquity (p. 118), Cameron C. Afzal *Religion*

Gender and Nationalism(s) (p. 124), Shahnaz Rouse
Sociology
First-Year Studies in Theatre: History and
Histrionics: A History of Western
Theatre (p. 127), Stuart Spencer *Theatre*
Fiction: True or False? (p. 150), Stephen O'Connor
Writing

MATHEMATICS

Whether they had any interest in mathematics in high school, students often discover a new appreciation for the field at Sarah Lawrence College. In our courses—which reveal the inherent elegance of mathematics as a reflection of the world and how it works—abstract concepts literally come to life. That vitality further emerges as faculty members adapt course content to fit student needs, emphasizing the historical context and philosophical underpinnings behind ideas and theories.

By practicing rigorous logic, creative problem solving, and abstract thought in small seminar discussions, students cultivate habits of mind that they can apply to every interest. With well-developed, rational thinking and problem-solving skills, many students continue their studies in mathematics, computer science, philosophy, medicine, law, or business; others go into a range of careers in fields such as insurance, technology, defense, and industry.

First-Year Studies: Everything (and Nearly Nothing) About Infinity

Daniel King
Open, FYS—Year

"There is a concept that corrupts and upsets all others. I speak not of Evil, whose limited realm is that of ethics; I refer to The Infinite." So wrote Jorge Luis Borges, the highly influential, 20th-century Argentine writer, though Borges was not alone in his fascination with the subject matter. Indeed, the concept of infinity has been a virtual leitmotif in the history of intellectual thought. The pre-Socratic philosopher Zeno voiced concern over paradoxes involving infinity as related to physical motion, paradoxes that would not be fully resolved until the advent of "the calculus." In the later Greek era, Euclid provided an elegant proof of the infinitude of prime numbers; and Archimedes, the greatest applied mathematician of antiquity, recognized infinity as a natural extension of the finite through limiting processes. Italian friar, poet, physicist, and

mathematician Giordano Bruno, of early modernity, was burned at the stake by the Inquisition for his "antireligious" interest in the infinite and "unholy" belief in a heliocentric solar system. Galileo nearly suffered the same outcome. Newton and Leibniz simultaneously, yet independently, invented calculus, bridging the mathematical divide between the discrete and the continuous and harnessing the power imbedded in the concept of the infinitesimally small. The 19th-century German scholar Georg Cantor was the first to study Infinity with all of the usual rigor associated with other mathematical inquiries, though most of his contemporaries discredited his visionary efforts. Over the ages, writers, painters, musicians, and other artists have taken their turn in an effort to understand and depict infinity in its diverse forms. Though the approach of this first-year studies seminar will be decidedly mathematical, we will not hesitate to explore the notion of infinity from all of its multidisciplinary perspectives. Prior study of the calculus or more advanced mathematics is not a prerequisite for this course, but a willingness to explore and enjoy such hefty concepts is expected.

An Introduction to Statistical Methods and Analysis

Daniel King
Open, Lecture—Fall

Correlation, regression, statistical significance, and margin of error. You've heard these terms and other statistical phrases bantered about before, and you've seen them interspersed in news reports and research articles. But what do they mean? And why are they important? And what exactly fueled the failure of statistical polls and projections leading up to the 2016 US presidential election? An introduction to the concepts, techniques, and reasoning central to the understanding of data, this lecture course focuses on the fundamental methods of statistical analysis used to gain insight into diverse areas of human interest. The use, misuse, and abuse of statistics will be the central focus of the course, and specific topics of exploration will be drawn from experimental design, sampling theory, data analysis, and statistical inference. Applications will be considered in current events, business, psychology, politics, medicine, and other areas of the natural and social sciences. Statistical (spreadsheet) software will be introduced and used extensively in this course, but no prior experience with the technology is assumed. Conference work will serve as a complete practicum of the theory learned in lecture: Students working closely in small teams will conceive, design, and fully execute a small-scale research study. This lecture is recommended for

anybody wishing to be a better-informed consumer of data and strongly recommended for those planning to pursue graduate work and/or research in the natural sciences or social sciences.

Mathematical prerequisite: basic high school algebra and geometry.

The New Elements: Mathematics and the Arts

Philip Ording

Open, Lecture—Spring

This lecture will explore the bearing of modern mathematical ideas on 20th-century Western creative and performing arts. Euclid's collection of geometric propositions and proofs, entitled *The Elements*, is an archetype of logical reasoning that, since antiquity, has had a broad influence beyond mathematics. The non-Euclidean revolution in the 19th century initiated a radical reconception of not only geometry but also mathematics as a whole. We will investigate, on the one hand, mathematical content as a source of new forms of expression, including non-Euclidean geometry, the fourth dimension, set theory, functions, networks, topology, and probability. On the other hand, we will study mathematical practice and the artists and writers who, intentionally or not, reflect modern mathematical attitudes in an attempt to break with the past. While this lecture does not aim for a comprehensive survey of the entire last century, we will investigate a sequence of case studies, including: Russian Suprematist art; the Bauhaus school in Western European architecture and design; Serialism in Western music; OuLiPo, "a secret laboratory of literary structures" in post-war French literature; and the origins of postmodern dance in 1960-70s North America, among others. This course assumes no particular expertise with mathematics or cultural history. Course readings and a program of art and performance viewings, both in lecture and off campus, will establish a basis for investigating the relevance of fundamental mathematical concepts to modern literature and the arts. Group conferences will provide practice for students, working with such mathematical concepts as they relate to particular artistic practices.

Calculus I: The Study of Motion and Change

Nick Rauh

Open, Seminar—Fall

Our existence lies in a perpetual state of change. An apple falls from a tree; clouds move across expansive farmland, blocking out the sun for days; meanwhile,

satellites zip around the Earth, transmitting and receiving signals to our cell phones. The calculus was invented to develop a language to accurately describe and study the change that we see. The ancient Greeks began a detailed study of change but were scared to wrestle with the infinite; so it was not until the 17th century that Isaac Newton and Gottfried Leibniz, among others, tamed the infinite and gave birth to this extremely successful branch of mathematics. Though just a few hundred years old, the calculus has become an indispensable research tool in both the natural and social sciences. Our study begins with the central concept of the limit and proceeds to explore the dual of differentiation and integration. Numerous applications of the theory will be examined. For conference work, students may choose to undertake a deeper investigation of a single topic or application of the calculus or conduct a study in some other branch of mathematics. This seminar is intended for students interested in advanced study in mathematics or science, 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 pre-calculus. Students concerned about meeting the course prerequisites are encouraged to contact the instructor as soon as possible.*

Calculus II: Further Study of Motion and Change

Nick Rauh

Open, Seminar—Fall and 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, 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 in some other branch of mathematics. This seminar is intended for students interested in advanced study in mathematics or science, 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 course prerequisites are encouraged to contact the instructor as soon as possible.

Discrete Mathematics: A Bridge to Advanced Mathematics

Philip Ording

Intermediate, Seminar—Fall

Your voice will produce a mostly continuous sound signal when you read this sentence out loud. As it appears on the page, however, the previous sentence is composed of 79 distinct characters, including letters and a punctuation mark. Measuring patterns—whether continuous or discrete—is the *raison d'être* of mathematics, and different branches of mathematics have developed to address the two sorts of patterns. Thus, a course in calculus treats motion and other continuously changing functions. In contrast, discrete mathematics addresses problems of counting, order, computation, and logic. We will explore these topics and their implications for mathematical philosophy and computer science. The form of this seminar will be that of a (mathematical) writing workshop. We will work collaboratively to identify and reproduce the key formal elements of mathematical exposition and proof as they appear in both mathematical literature and each other's writing. This seminar is designed for students interested in advanced mathematical study and highly recommended for students with an interest in computer science, law, logic, or philosophy. *Some prior study of calculus is highly recommended.*

Mathematical Modeling I: Multivariable Calculus

Philip Ording

Intermediate, Seminar—Fall

It is difficult to overstate the importance of mathematics for the sciences. Twentieth century polymath John von Neumann even declared that the "sciences do not try to explain, they hardly even try to interpret, they mainly make models. By a model is meant a mathematical construct which...describes observed phenomena." This two-semester sequence will introduce students to the basic mathematical ingredients that constitute models in the natural and social sciences. This first course in the sequence will concentrate on extending the concepts and tools developed in single-variable calculus to work with multiple variables. Multivariable calculus is a natural setting for studying physical phenomena in two or three spatial dimensions. We begin with the notion of a vector, a useful device that combines quantity

and direction, and proceed to vector functions, their derivatives (gradient, divergence, and curl), and their integrals (line integrals, surface integrals, and volume integrals). The inverse relationship between derivative and integral appearing in single-variable calculus takes on new meaning and depth in the multivariable context, and a goal of the course is to articulate this through the theorems of Green, Gauss, and Stokes. These results will be of particular interest to students pursuing physics, engineering, or economics, where they are widely applicable. Students will gain experience developing mathematical models through conference work, which will culminate in an in-depth application of seminar ideas to a mathematical model in the natural, formal, or social sciences, based on student interest. *Prerequisite: successful completion of Calculus II or the equivalent [a score of 4 or 5 on the Calculus BC Advanced Placement exam].*

Mathematical Modeling II: Differential Equations and Linear Algebra

Philip Ording

Intermediate, Seminar—Spring

At the center of many mathematical models, one often finds a differential equation. Newton's laws of motion, the logistic model for population growth, and the Black-Scholes model in finance are all examples of models defined by a differential equation; that is, an equation in terms of an unknown function and its derivatives. Most differential equations are unsolvable; however, there is much to learn from the tractable examples, including first-order equations and second order linear equations. Since derivatives are themselves linear approximations, an important approach to differential equations involves the algebra of linear transformations, or linear algebra. Building on the study of vectors begun in Mathematical Modeling I, linear algebra will occupy a central role in the course, with topics that include linear independence, Gaussian elimination, eigenvectors, and eigenvalues. Students will gain experience developing mathematical models through conference work, which will culminate in an in-depth application of seminar ideas to a mathematical model in the natural, formal, or social sciences, based on student interest. *Prerequisite: Mathematical Modeling I or the equivalent [college-level course in multivariable calculus].*

Abstract Algebra: Theory and Applications

Daniel King

Advanced, Seminar—Spring

In pre-college mathematics courses, we studied the underlying methodology, concepts, and applications of basic algebra. We appointed letters of the alphabet to abstractly represent unknown quantities and translated real world (and often complicated) problems into simple equations whose solutions, if they could be found, held the key to greater understanding of the situation at hand. Fine, but algebra does not end there. Advanced algebra examines sets of various types of objects (matrices, polynomials, functions, rigid motions, etc.) and the operations that exist on these sets. The approach is axiomatic: One assumes a small number of basic properties, or axioms, and attempts to deduce all other properties of the mathematical system from these few properties. Such abstraction allows us to study, simultaneously, all of the various structures satisfying a given set of axioms and identify both their commonalities and their differences. Specific topics to be covered include groups, actions, isomorphisms, symmetries, permutations, rings, and fields and their various applications. *Prerequisite: Calculus I and Discrete Mathematics or other evidence of successful preparation for advanced study in mathematics; permission of the instructor is required.*

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.

Islamic Art and Society (p. 7), Jerrilynn Dodds *Art History*

Romanesque and Gothic: Art and Architecture at the Birth of Europe (p. 7), Jerrilynn Dodds *Art History*

First-Year Studies: Pilgrimage and Initiation (p. 10), Sandra Robinson *Asian Studies*

Middle Eastern Nationalisms (p. 59), Matthew Ellis *History*

The Emergence of the Modern Middle East (p. 53), Matthew Ellis *History*

American Muslims: History, Politics, and Culture (p. 117), Kristin Zahra Sands *Religion*

First-Year Studies: Islam (p. 115), Kristin Zahra Sands *Religion*

Gender and Nationalism(s) (p. 124), Shahnaz Rouse *Sociology*

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 offer literature courses in translation, so that students can choose to combine literature study with conference work in the original languages. We also sponsor an annual journal of translation, *Babel*, which invites submissions from across the College.

Finally, our open curriculum encourages students to plan a semester or an entire year abroad, and a large percentage of our students spend their junior year in non-English-speaking countries. In addition to our long-established programs in Florence, Catania, Paris, and Cuba, the College has recently initiated study-abroad programs in Barcelona, Peru, and Tokyo. There are also two summer programs: German Studies, Art and Architecture, and Dance in Berlin and Translation Studies in Buenos Aires. Our study-abroad programs are usually based on a concept of “full immersion,” including experiences such as study at the local university, homestays, and volunteer work in the country. We also send students to many non-Sarah Lawrence College programs all over the world.

Languages offered include:

- Chinese
- Classics
- French
- German
- Greek (Ancient)
- Italian
- Japanese
- Latin
- Russian
- Spanish

MUSIC

The music program is structured to integrate theory and practice. Students select a combination of component courses that together constitute one full course, called a Music Third. A minimal Music Third includes four components:

1. Individual instruction (instrumental performance, composition, or voice), the central area of study around which the rest of the program is planned
2. Theory and/or history (see requirements below)
3. A performance ensemble (see area requirements below)
4. Concert attendance/Music Tuesdays (see requirements below)

The student, in consultation with the faculty, plans the music program best-suited to his or her needs and interests. Advanced students may, with faculty consent, elect to take two-thirds of their course of study in music.

Lecture and Seminars

The following lecture and seminar with conferences are offered to the College community and constitute 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).

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 from cultural theory, research from the field of sound studies, and ethnographic case studies from 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 torture and for 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 Iranian pop, Buddhist chant, Balinese Gamelan, muzak, and EDM. Participation in the Gamelan Angklung *Chandra Buana* (Balinese music ensemble) is strongly encouraged. *This course may be counted for either humanities or social science distribution credit. It may also be taken as a semester-long component. No prior experience in music is necessary.*

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 the 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. It may also be taken as a semester-long component. No prior experience in music is necessary.*

THREE-CREDIT SEMINAR—*The following seminar without conferences is offered to the College community and constitutes three credits of a student's program. This seminar may also be taken*

as a component in one of the performing-arts Third programs (Music, Dance, or Theatre). See COMPONENTS, below, for specific requirements for students taking Advanced Theory.

Music, Mind, and Meaning: The Perception and Cognition of Music

Kevin McKenna

Open, 3-credit seminar—Fall

As early as Pythagoras and Aristoxenus, humans have tried to characterize and explain how music is understood, processed, and endowed with meaning despite seeming to have no obvious semantic content. As we have come to learn more about human cognition in general, our engagement with music has been explored with much greater understanding of the intersecting aspects of our nature as biological organisms that impact our cognition of music—from our segmentation of audio streams, to our conceptualization of musical objects and tropes, to the role that gesture plays in our experiences of “motion” in music. This course will survey several major areas of music cognition and perception. We will explore how modern insights into cognition can inform analyses of compositions from various historical periods, primarily from the Western concert-hall tradition. Students taking the course as a component in one of the performing arts Third programs (Music, Dance, or Theatre) will complete regular weekly readings and/or analytical responses. For students taking the course as a three-credit seminar, the weekly readings and analytical exercises will be supplemented with at least one in-class presentation and two additional analytical essays (on topics to be assigned). *The ability to read music is preferred but not required.*

Components

Individual Instruction

Arranged by audition with the following members of the music faculty and affiliate artists:

Composition—Chester Biscardi (fall), 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 (spring)

Piano—Chester Biscardi (fall), Paul Kerekes, Bari Mort, Carsten Schmidt (spring)

Piano (jazz)—Billy Lester

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Voice—Hilda Harris, Eddy Pierce-Young, Wayne

Sanders, Thomas Young

Flute—Roberta Michel

Oboe—James Smith

Clarinet—Igor Begelman

Bassoon—James Jeter

Trumpet—Jon Owens

Trombone—Jen Baker

Tuba—Andrew Bove

Percussion—Matt Wilson (drum set)

Percussion—Ian Antonio (mallet)

Harp—Mia Theodoratus

Violin—Sung Rai Sohn

Viola—Daniel Panner

Violoncello—James Wilson

Contrabass—Mark Helias

The director of the music program will arrange all instrumental study with the affiliate artist faculty members who teach off campus. In all cases, individual instruction involves consultation with members of the faculty and the director of the music program. Instructors for instruments not listed above will also be arranged.

Lessons and Auditions

Beginning lessons are offered only in voice and piano. A limited number of beginning acoustic guitar lessons are offered based on prior musical experience. All other instrumentalists are expected to demonstrate a level of proficiency on their instruments. In general, the music faculty encourages students to prepare excerpts from two contrasting works that demonstrate their musical background and technical abilities. 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 his/her 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 the Guitar Class.

Composition Lessons

The student who is interested in individual instruction in composition must demonstrate an appropriate background.

Theory and Composition Program

Theory I, Theory II, and Advanced Theory—including their historical studies corollaries—make up a *required theory sequence* that must be followed by all music students unless they prove their proficiency in a given area. Entry level will be determined by a *diagnostic exam*, which will be administered immediately after the Music Orientation Meeting that takes place during the first day of registration.

Theory I: Materials of Music

Paul Kerekes, Bari Mort

Component

This introductory course will meet twice each week (two 90-minute sessions). We will study elements of music—such as pitch, rhythm, intensity, and timbre—and will see how they combine in various musical structures and how these structures communicate. Studies will include notation and ear training, as well as theoretical exercises, rudimentary analyses, and the study of repertoire from various eras of Western music. *Hearing and Singing is taken concurrently with this course. This course is a prerequisite to the Theory II: Basic Tonal Theory and Composition and the Advanced Theory sequence.*

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.*

With Advanced Theory, students are required to take either one yearlong seminar or two semester-long seminars in music history, which include: Jazz History; Cross Cultural Listening (fall); Music, Mind, and Meaning: The Perception of Cognition of Music (fall); The Modern String Quartet: Evolutions and Styles; Ecomusicology: Music, Activism, and Climate Change (spring); The Modern Symphony: Evolutions and Styles (spring); Monteverdi to Monteverdi (spring).

Advanced Theory: Advanced Tonal Theory and Analysis

*Paul Kerekes
Component*

This course will focus on an analysis of tonal music, with a particular emphasis on chromatic harmony. Our goal will be to quickly develop basic understanding and skill in this area, and then to refine them in the analysis of complete movements and works. Our repertoire will range from Bach to Brahms, and we will try to incorporate music that class participants might be studying in their lessons or ensembles. *Prerequisite: Successful completion of the required theory sequence or an equivalent background.*

Advanced Theory: Jazz Theory and Harmony

*Glenn Alexander
Component*

This course will study the building blocks and concepts of jazz theory, harmony, and rhythm. This will include the study of the standard modes and scales, as well as the use of melodic and harmonic minor scales and their respective modals systems. It will also 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, re-harmonization, 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.*

Advanced Theory: Orchestration and Score Study

*Patrick Muchmore
Component*

Although this course will be important for composers, it is predicated on the conviction that learning more about the capabilities of instruments—both individually and in combination—is invaluable to the appreciation of music for anyone. Of course, a composer needs to learn the timbral palettes of various instruments, as well as how to write idiomatically for them; but performers, theorists, and historians benefit enormously, as well. They learn both 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 large chamber group or full orchestra. Non-composition students will have the option to either do those projects or substitute with relatively brief papers, analyzing 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. *Prerequisite: Theory II: Basic Tonal Theory and Composition.*

Hearing and Singing

Jacob Rhodebeck

Component

This class focuses on developing fluency with the rudiments of music. It is the required aural corollary to Theory I: Materials of Music. As students begin to explore the fundamental concepts of written theory—reading notes on the staff, interpreting rhythm—Hearing and Singing works to translate these sights into sounds. The use of solfège helps in this process, as ear, mind, and voice begin to understand the relationship between the pitches of the scale. Rhythm drills help solidify a sense of rhythm and a familiarity with rhythm patterns. In-class chorale singing supports this process. All incoming students will take a diagnostic test to determine placement. *This class also fulfills the performance component of the music program for those beginning students who are not ready to participate in other ensembles.*

Sight-Reading for Instrumentalists

Sungrai Sohn

Component

This course is open to all instrumentalists who are interested in developing techniques to improve their sight-reading skills. Groups from duets to quintets will be formed, according to level, and will meet once a week. A sight-reading "performance" will be held at the end of each semester.

20th-Century Compositional Techniques

Paul Kerekes

Component

Composers have been exploring new avenues for creating and organizing their music beyond a traditional tonal construct since the turn of the 20th century. As we will discover, some composers relate to the past by extending those techniques into a new realm; 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 during 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. *Students should have taken 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 A. 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—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 A. 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 areas. Projects will be presented in class for discussion and critique. *Permission of the instructor is required.*

Studio Composition and Music Technology

John A. 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. *Open to a limited number of advanced students who have successfully completed Studio for Electronic Music and Experimental Sound and are at or beyond the Advanced Theory level. Permission of the instructor is required.*

Music History Classes

Survey of Western Music

Chester Biscardi, Carsten Schmidt

Component

This course is a chronological survey of Western music from the Middle Ages to the present. The course is designed to acquaint the student with significant compositions of the Western musical tradition, as well as to explore the cyclical nature of music that mirrors philosophical and theoretical ideas in Ancient Greece and how that cycle appears every 300 years: the *Ars nova* of the 14th century, *Le nuove musiche* of the 17th century, and the *New*

Music of the 20th century and beyond. The course involves participation in listening, reading, and discussion, including occasional quizzes about and/or written summaries of historical periods. Presentations are required during the second term. *This component is required for all students taking Theory II: Basic Tonal Theory and Composition and is also open to students who have completed the theory sequence.*

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 (see above).*

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 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 Symphony: Evolutions and Styles

Patrick Muchmore

Component—Spring

This course will begin with the origins of the symphonic form in the Classical and Romantic eras, and will then explore the many “-isms” of the 20th and 21st centuries as they manifested themselves in that format. The course will function as both a history course—introducing the biographies of many composers, as well as the evolution of the most important stylistic trends of the modern and contemporary eras—and as a music literature course—acquainting the student with seminal symphonies and unsung classics of the genre. In addition to the usual common-practice suspects, students will be introduced to the lives and works of Igor Stravinsky, Dmitri Shostakovich, Gloria Coates, Anton Webern, Galina Ustvolskaya, Amy Beach, Per Nørgård, Wolfgang Rihm, Ellen Taaffe Zwilich, John Adams and others. The evolution of many styles will be explored, including spectralism, serialism, microtonalism, eclecticism, minimalism, and brutalism.

Monteverdi to Monteverdi

Carsten Schmidt

Component—Spring

Claudio Monteverdi occupies a truly unique position in music history. His early works are masterful examples of the often serene and balanced style of late Renaissance vocal music. Yet, by the end of his long life, he had become a key player in developing and establishing the much more personal and often extravagant musical language of the early Baroque. Our course will follow this journey, as well as some of his other extraordinary transitions—such as from

the secular and privileged world of the court of Mantua to directing musical worship at St. Mark's in Venice and eventually returning to the secular sphere by being an engine of early commercial opera. We will also have an opportunity to examine important aspects of his artistic evolution by comparing the youthful innocence and immediacy of his *L'Orfeo* to the cynicism and wisdom of his late work, *L'Incoronazione di Poppea*. In addition, we will attend a number of performances of his music in New York City and invite some professional stage directors and singers to share their insights into the Italian master. *Permission of the instructor is required.*

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.

Performance Ensembles and Classes

All performance courses listed below are open to all members of the Sarah Lawrence community with permission of the instructor.

Ensemble Auditions

Auditions for all ensembles will take place at the beginning of the first week of classes.

Chamber Choir

Patrick Romano

Component

Early madrigals and motets and contemporary works especially suited to a small number of voices will form the body of this group's repertoire. The ensemble will perform winter and spring concerts. *Chamber Choir meets twice a week. An audition is 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 bluesmen such as Johnny Winter and Stevie Ray Vaughn and pioneer rockers such as Jeff Beck, Eric Clapton, Jimmy Page, and Jimi Hendrix. *An audition is 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. *An audition is 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. *A placement audition is 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. They will learn how to work with, give direction to, and get what they need from the rhythm section. It will provide an environment 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 also to work with other vocalists in singing backup or harmony vocals for and with each other. And it will 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. *An audition is required.*

Vocal Studies include the following courses:

Jazz Vocal Seminar

Thomas Young

Component

This component is an exploration of the relationship of melody, harmony, rhythm, text, style and how these elements can be combined and manipulated to create meaning and beauty. A significant level of vocal development will be expected and required. *An audition is required.*

Self-Discovery Through Singing

Eddyee Pierce-Young

Component

This course encourages an exploration of the student's vocal ability and potential. Each singer develops his/her technique through repertoire and vocal exercises geared to individual ability and specific voice type. At the core of instruction is the required weekly "practice sheet," which becomes the tool for "self-discovery." Each semester ends with a class performance in recital format.

So This Is Opera?

Eddy Pierce-Young, 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. 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. *An audition is required.*

Studio Class

Hilda Harris, Wayne Sanders, Eddy Pierce-Young, Thomas Young
Component

This is a beginning course in basic vocal technique. Each student's vocal needs are met within the structure and content of the class. *A placement audition is required.*

Seminar in Vocal Performance

Hilda Harris
Component

Voice students will gain performance experience by singing repertoire selected in cooperation with the studio instructors. Students will become acquainted with a broader vocal literature perspective through singing in several languages and by exploring several historical music periods. Interpretation, diction, and stage deportment will be stressed. *During the course of their studies and with permission of their instructor, all Music Thirds in voice are required to take Seminar in Vocal Performance for two semesters.*

World Music ensembles and courses include the following:

African Classics of the Post-Colonial Era

Andrew Algire
Component—Fall

From highlife and jùjú in Nigeria, to soukous and makossa in Congo and Cameroon, to the sounds of Manding music in Guinea, and to "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 will 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. A basic facility on one's musical instrument is expected, but prior experience with African musical aesthetics is neither assumed nor required.

Gamelan Angklung Chandra Buana

Andrew Algire, Nyoman Saptanyana
Component—Fall

A *gamelan angklung* is a bronze orchestra that includes four-toned metallophones, gongs, drums, and flutes. Rhythmic patterns played upon the instruments interlock and combine to form large structures of great complexity and beauty. The *gamelan angklung* that we will play was specially handcrafted in Bali for the College and was named *Chandra Buana*, or "Moon Earth," at its dedication on April 16, 2000, in Reisinger Concert Hall. Any interested student may join; no previous experience with 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: It 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, in the United States and in 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, dun dun drums, and djembe hand drums—were constructed for the College in 2006, handcrafted by master builders in

Guinea. Relevant instrumental techniques will be taught in the class, and no previous experience with African musical practice is assumed. Any interested student may join.

Other classes and ensembles:

Awareness Through Movement™ for Musicians

Carsten Schmidt

Component—Spring

This course will offer a selection from the thousands of Awareness Through Movement lessons developed by Moshe Feldenkrais. The lessons consist of verbal instructions for carefully designed movement sequences that allow the students to better sense and feel themselves and thereby develop new and improved organizational patterns. These gentle movements are done in comfortable positions (lying, sitting, and standing), and many instrumentalists and singers have found them to be hugely helpful in developing greater ease, reducing unwanted tension and performance anxiety, and preventing injuries. Another benefit is the often increased capacity for learning and, perhaps most importantly, an increased enjoyment of music making and the creative process.

Baroque Ensemble

Carsten Schmidt

Component—Spring

This performance ensemble focuses on music from roughly 1600 to 1750 and is open to both instrumentalists and singers. Using modern instruments, we will explore the rich and diverse musical world of the Baroque. Regular coachings will be supported by sessions exploring a variety of performance practice issues, such as ornamentation, notational conventions, continuo playing, and editions. *An audition is 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 American Southeast in the 1940s. This ensemble will highlight through performance many of the influences and traditions that bluegrass comprises, including ballads, breakdowns, “brother duets,” gospel quartets, Irish-style medleys, “modal” instrumentals, “old-time” country, popular song, and rhythm and blues, among

many possible others. Though experienced players will have plenty of opportunities to improvise, participants need not have played bluegrass before. The ensemble should include fiddle, 5-string banjo, steel-string acoustic guitar, mandolin, resophonic guitar (Dobro®), and upright (double) bass.

Chamber Music

Sungrai Sohn

Component

Various chamber groups—from quartets or quintets to violin and piano duos—are formed each year depending on the number and variety of qualified instrumentalists who apply. There are weekly coaching sessions. Groups will have an opportunity to perform at the end of each semester in a chamber music concert.

Chamber Music Improvisation

John A. Yannelli

Component—Fall

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 and collaboration with other programs—such as dance, theatre, film, and performance art—as well as community outreach. *Class size is limited. An audition is required.*

Evolution of a Performance

Carsten Schmidt

Component—Spring

This advanced seminar presents a unique resource designed to help students develop well-informed and inspired performances. The content of this course will be carefully tailored to participants’ interests, needs, abilities, and chosen repertoire. It will include a combination of the following: textual criticism and possible creation of a performance edition; consideration of performance practices, drawing on historical documents and recent scholarship; study of historical instruments; review of pertinent analytical techniques and writings; analytical, compositional, and ear-training assignments; readings that explore the cultural, artistic, and emotional worlds of the composers studied; in-class performances and coaching; and discussion of

broader philosophical issues relating to authenticity in performance. This course is for accomplished and highly motivated performers who have a theory background commensurate with completion of at least the first semester of Advanced Theory: Advanced Tonal Theory and Composition. It is especially suitable for instrumentalists and singers who are preparing for a recital or performances of major chamber music works. *Permission of the instructor is required.*

Experimental Improvisation Ensemble

Kathy Westwater, John A. Yannelli

Component—Spring

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

Guitar Class

William Anderson, Glenn Alexander

Component

This course is for beginning acoustic or electric guitar students by recommendation of the faculty.

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. *Permission of the instructor is required.*

Keyboard Lab

Bari Mort

Component

This course is designed to accommodate beginning piano students who take Keyboard Lab as the core of their Music Third. Instruction takes place in a group setting, with eight keyboard stations and one master station. Students will be introduced to elementary keyboard technique and simple piano pieces. *Placement arranged by the piano faculty.*

Senior Recital

Component—Spring

This component offers students the opportunity to share with the larger College community the results of their sustained work in performance study. During the semester of their recital, students will receive additional coaching by their principal teachers. *An audition is required.*

Violin Masterclass

Sungrai Sohn

Component

This class meets weekly and involves both playing and discussion. Each student is required to prepare a solo piece. An accompanist will be present before and during each class to rehearse and perform with students. Each master class is organized as a series of individual lessons that address recurrent performance problems, including discussions concerning technical and musical issues (basic and advanced), as well as performance practices. All students will receive copies of the works being performed.

Required Concert Attendance/Music Tuesdays Component

The music faculty wants students to have access to a variety of musical experiences; therefore, *all Music Thirds are required to attend all Music Tuesday events and three music department-sponsored concerts on campus per semester*, including concerts (the number varies from semester to semester) presented by music faculty and outside professionals that are part of the Concert Series. Music Tuesdays consist of various programs, including student/faculty town meetings, concert presentations, guest artists' lectures and performances, master classes, and collaborations with other departments and performing-arts programs. Meetings, which take place in Reisinger

Concert Hall on selected Tuesdays from 1:30-3:00 p.m., are open to the community. *The schedule will be announced each semester.*

Master Classes and Workshops

Master Class

Music Faculty

Component

Master classes—a series of concerts, instrumental and vocal seminars, and lecture demonstrations pertaining to music history, world music, improvisation, jazz, composition, and music technology—take place on Wednesdays from 12:30-1:30 p.m. in either Reisinger Concert Hall or Marshall Field House Room 1. The classes are open to the College community.

Music Workshops and Open Concerts

Bari Mott

Component

These workshops provide 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 SLC 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.

Dance and Music Improvisation (p. 24), Kathy Westwater, John A. Yannelli *Dance*

The New Elements: Mathematics and the Arts (p. 79), Philip Ording *Mathematics*

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: From Homer to Plato

Abraham Anderson

Open, FYS—Year

The habit of asking questions, which constitutes Western thought, has its primary origin in Greece. In this class, we will read Greek epics, tragedies, histories, comedies, and works of philosophy in order to think about how our thinking got started.

Lucretius: On the Nature of Things

Gwenda-lin Grewal

Open, Seminar—Fall

Lucretius was a first-century BC Roman philosopher and poet—the contemporary of Cicero, Catullus, Virgil, and Horace and a follower of the Greek atomist Epicurus. All that remains of Lucretius' work is a long poem, entitled, "On the Nature of Things." It is written in epic meter and explores everything from

nature and the world to human beings and the soul. Lucretius explains supernatural entities on the basis of natural phenomena. The motivation for this materialism seems to have been to bring human morality back down to earth. We will read Lucretius' original text with a view to why it was written in poetry and how it might have provoked St. Jerome to claim that Lucretius composed it while drunk on love potion. We will also read the only surviving letters of Epicurus in Diogenes Laertius's "Lives of Eminent Philosophers," along with several essays by Martin Heidegger on the limits of human thinking and the failure of modern philosophy to comprehend antiquity.

Philosophical Hubris: The Wish to Be God?

Gwenda-lin Grewal
Open, Seminar—Fall

Is philosophy's interest in first causes a sign of its arrogance? Is the wish to know "god" a wish to be god? To make pretensions to know beyond one's human situation was, in times past, considered a sign of impiety. Anaxagoras was exiled for atheism, because he imagined that the planets were fiery rocks. Empedocles went around in a purple robe and bronze shoes, announcing that anyone who didn't understand him was a "fool." Socrates famously defended himself against impiety by proclaiming that he once heard a third party verify from the oracle at Delphi that Socrates was the wisest man alive. This did not help win the affection of the Athenian jurors, and Socrates was sentenced to death. Is there some justice to these accusations, even if one doesn't believe in impiety but only in relativism? Relativism means to think it is impossible to know beyond one's own perspective. One wonders, therefore, if it harbors a certain piety. This course will explore how to distinguish between true truths and self-righteous truths and whether the search for wisdom is motivated by vanity. We will consider not only Plato's *Apology* but also St. Thomas Aquinas's *On Being and Essence*. While Aquinas is usually considered a pious medieval theologian, a careful reading of his text may reveal a possible link between a humble ignorance of first causes and a megalomaniacal philosophical curiosity. Of course, no study of the vanity of humility would be complete without Nietzsche. We will read *The Antichrist* and *Ecce Homo*, which begins with a chapter, called "Why I Am So Wise," in consideration of Nietzsche's philosophical trial of himself and his repudiation of Christianity.

Love, Friendship, and Philosophy

Gwenda-lin Grewal
Open, Seminar—Spring

The word "philosophy" is usually glossed as "love of wisdom," where "love" comes from the prefix philo-. But the Greek word *philia* really means "friendship." Indeed, it would seem strange if the philosopher's pursuit of truth were to be characterized by an erotic longing. Wouldn't this lead him to fall in love with truth and so to be prejudiced toward it? Plato, more than any other author, uses the metaphor of erotic conquest to describe the search for knowledge. This course will ask if there is a difference between *eros* and *philia*—love and friendship—and whether philosophy's attachment to truth-seeking is lusty or friendly. We will read Plato's *Symposium* (on *eros*) and Plato's *Lysis* (on friendship), as well as Cicero's essay on friendship and excerpts from Aristotle's *Nicomachean Ethics*.

Philosophy and Conflict: The Idea of War

Gwenda-lin Grewal
Open, Seminar—Spring

Plato is the first philosopher to describe war in terms of an art (in the *Republic*). He does so in a context in which the strongest warriors turn out to be philosophers with special training in gymnastics, geometry, and dialectic. The suggestion seems to be that solving geometrical proofs, resolving philosophical contradictions, and fighting enemies are related pursuits. This appears to be especially true of Thucydides, for whom philosophy and history coincide in one exemplary event: the Peloponnesian War. Since that war was between Greeks and Greeks, Thucydides' interest is in opposition arising from similarity. We will read his *History of the Peloponnesian War*, followed by Machiavelli's *The Prince*. Machiavelli, too, contemplates potential war within sameness, especially conspiracies on the inside of cities (among which is Machiavelli's book). The idea that the inside might contain the possibility of further insides suggests that the political problem—a certain tension between "us" and "them"—might be a philosophical problem and, conversely, that the philosophical tension exhibited by contradictions might be somehow political.

Aesthetics: the Romantics and Hegel

Abraham Anderson

Intermediate, Seminar—Fall

We will read German Romantic thought and Hegel's *Lectures on Aesthetics* to understand the unfolding of modern aesthetics after Kant.

Ancient Philosophy (Plato)

Michael Davis

Intermediate, Seminar—Fall

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. In doing that, it 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 fall 2017 will be Plato's *Theaetetus*, the dialogue in which the question "What is knowledge?" is raised.

Thinkers on the Right

Abraham Anderson

Intermediate, Seminar—Spring

The goal of the seminar is to investigate the development of the "Right" in European political thought after the French Revolution. We will read selections from Joseph de Maistre, Hegel's *Philosophy of Right*, Nietzsche's *Genealogy of Morals*, and other things yet to be determined.

Modern Philosophy (Descartes)

Michael Davis

Intermediate, Seminar—Spring

Descartes is generally acknowledged to be the founder of modern philosophy and categorized as a rationalist. Yet he interprets reason so as to found a new science that will make us "like masters and possessors of nature." What is the motive for this mastery? We labor and we die; in addressing both these evils, the new science is, in principle, meant to return us to paradise and so satisfy our deepest longings—to render us godlike. Descartes' scientific "rationalism" is thus rooted in, and for the sake of, something not in any obvious way rational or scientific. If for Descartes, as a later philosopher will claim, "reason is and ought to be the slave of the passion," to understand his project one must

understand what he means by reason, what he means by the passions, and how the two are connected. Taken together, the *Discourse on Method* and *The Passions of the Soul* treat these issues and so constitute the most complete treatment of human nature to be found in Descartes, the philosopher who—perhaps more than any other—sets the stage for the modern world, for our world.

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

Taoist Philosophy and the Arts (p. 11), Ellen Neskar
Asian Studies

Discrete Mathematics: A Bridge to Advanced Mathematics (p. 80), Philip Ording
Mathematics

Modern Political Theory (p. 99), David Peritz *Politics*
The Legitimacy of Modernity (p. 98), David Peritz
Politics

Individualism Reconsidered: Beyond Pride and Shame (p. 111), Marvin Frankel *Psychology*
Personality Development (p. 110), Jan Drucker
Psychology

The Empathic Attitude (p. 112), Marvin Frankel
Psychology

Readings in Christian Mysticism: Late Antiquity (p. 118), Cameron C. Afzal *Religion*

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.

First-Year Studies: It's About Time

Merideth Frey

Open, FYS—Year

This seminar will explore the topic of time from a wide variety of viewpoints—from the physical to the metaphysical to the practical. We will seek the answers to questions such as: What is time? How do we perceive time? Why does time appear to flow only in one direction? Is time travel possible? How can I make the most use of my time? We will discuss Stephen Hawking's *A Brief History of Time*, explore the perception of time across cultures and eras, construct an appreciation of the arrow of time by designing and building a Rube Goldberg machine, as well as learn some useful time-management skills. Time stops for no one, but we will pause to appreciate its uniqueness.

Classical Mechanics (Calculus-Based General Physics)

Merideth Frey

Open, Lecture—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 dynamics, kinematics, momentum, energy, and gravity. Emphasis will be placed on scientific skills, including problem solving, development of physical intuition, scientific communication, use of technology, and development and execution of experiments. The best way to develop scientific skills is to practice the scientific process. We will focus on learning physics through discovering, testing, analyzing, and applying fundamental physics concepts in an interactive classroom and in workshop-style group conferences. In addition to lectures and group conferences, the class will meet weekly to conduct laboratory work. *Permission of the instructor is required. Prerequisite: one semester of calculus. Students who have not completed a second semester of calculus are strongly recommended to enroll in Calculus II, as well. Classical Mechanics or equivalent, along with Calculus II or equivalent, is highly recommended in order to take Electromagnetism and Light (Calculus-Based General Physics) in the spring.*

Modern Breakthroughs in Physics

Open, Seminar—Fall

This course will discuss the many breakthroughs in physics in the past century and recent decades, ranging from the basics of Einstein's relativity to the open questions about dark energy and the accelerating universe. We will focus on the main concepts concerning these astounding discoveries and avoid any difficult mathematics. Students are encouraged to dig deeper into the topic of their choice for their conference projects. No previous physics or math class required; just bring an open and curious mind.

Introduction to Mechanics (General Physics Without Calculus)

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.*

Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus)

Intermediate, Seminar—Spring

This course covers the topics of electromagnetism and optics. 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 weekly to conduct laboratory work. *Calculus is not a requirement for this course. Students should have had at least one semester of physics (mechanics).*

Thermodynamics and Statistical Mechanics

Intermediate, Seminar—Spring

This course will cover the three laws of thermodynamics and apply these laws to applications in physics, chemistry, earth science, and engineering (including heat engines and chemical reactions). We will also derive these macroscopic thermodynamic properties from the underlying statistical mechanics of particularly useful microscopic models of various systems. This is a standard intermediate course for students interested in pursuing physics, physical chemistry, or engineering. *Prerequisites: one year of calculus, as well as one year of general physics and/or general chemistry.*

Electromagnetism and Light (Calculus-Based General Physics)

Merideth Frey

Intermediate, Seminar—Spring

In this follow-on course to Classical Mechanics, we will be covering waves, geometric and wave optics, electrostatics, magnetostatics, and electrodynamics. We will use the exploration of the particle and wave properties of light to bookend our discussions and ultimately finish our exploration of classical physics with the hints of its incompleteness. Seminars will incorporate discussion, exploratory activities, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. *Prerequisites: Classical Mechanics or equivalent, along with Calculus II or equivalent.*

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. 81), Daniel King *Mathematics*

Mathematical Modeling I: Multivariable Calculus (p. 80), Philip Ording *Mathematics*

Mathematical Modeling II: Differential Equations and Linear Algebra (p. 80), Philip Ording *Mathematics*

POLITICAL ECONOMY

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

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

First-Year Studies: 2016 Presidential Election in Context: Power, Inequality, and Public Authority (p. 27), Jamee K. Moudud *Economics*

Global Inequalities and Financial Crises: Legal Approaches to the International Economic System (p. 28), Jamee K. Moudud *Economics*

Introduction to Economic Theory and Policy (p. 28), Kim Christensen *Economics*

Understanding Property: Cultural and Environmental Perspectives (p. 29), Charles Zerner *Environmental Studies*

First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 47), Joshua Muldavin *Geography*

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 47), Joshua Muldavin *Geography*

Global Masculinities (p. 66), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Love, Sex, and Globalization (p. 65), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Queer New Media (p. 67), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

An Introduction to Statistical Methods and Analysis (p. 78), Daniel King *Mathematics*

Mathematical Modeling I: Multivariable Calculus (p. 80), Philip Ording *Mathematics*

Mathematical Modeling II: Differential Equations and Linear Algebra (p. 80), Philip Ording *Mathematics*

African Politics (p. 100), Elke Zuern *Politics*

Democracy and the Market (p. 101), Elke Zuern *Politics*

International Political Economy: The Rise (and Fall) of Neoliberal Hegemony (p. 101), Yekaterina Oziashvili *Politics*

Modern Political Theory (p. 99), David Peritz *Politics*

The Legitimacy of Modernity (p. 98), David Peritz *Politics*

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 104), Gina Philogene *Psychology*

POLITICS

The study of politics at Sarah Lawrence College encompasses past and present thinking, political and interdisciplinary influences, and theoretical and hands-on learning. The goal: a deep understanding of the political forces that shape society. How is power structured and exercised? What can be accomplished through well-ordered institutions? And how do conditions that produce freedom compare with those that contribute to tyranny? Questions such as these serve as springboards for stimulating inquiry.

Rather than limit ourselves to the main subdisciplines of political science, we create seminars around today's issues—such as feminism, international justice, immigration, and poverty—and analyze these issues through the lens of past philosophies and events. We don't stop at artificial boundaries. Our courses often draw from other disciplines or texts, especially when looking at complex situations. Because we see an important connection between political thought and political action, we encourage students to participate in service learning. This engagement helps them apply and augment their studies and leads many toward politically active roles in the United States and around the world.

The Legitimacy of Modernity

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. They 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, 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 gambit from those who view Western modernity as achieving the apex of human freedom and individuality to those who 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 and the social sciences, 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, it will also cover various schools of social explanation, including Marxism, structuralism, poststructuralism, and (in group conferences) 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 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 answering these questions in class and group conferences, we will grapple with both the classical texts and 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?

Presidential Power

Samuel Abrams

Open, Seminar—Year

The President is the most prominent actor in the US government, and developing an understanding of how and why political leaders make the choices that they do is the goal of this course. Presidents must make countless decisions while in office and, as Edwards and Wayne explain, "Executive officials look to [the presidency] for direction, coordination, and general guidance in the implementation of policy...Congress looks to it for establishing priorities, exerting influence...the heads of foreign governments look to it for articulating positions, conducting diplomacy, and flexing muscle; the general public looks to it for...solving problems and exercising symbolic and moral leadership..." This course will examine and analyze the development and modern practice of presidential leadership in the United States by studying the evolution of the modern presidency, which includes the process of presidential selection and the structure of the presidency as an institution. We will then reflect on the ways in which presidents make decisions and seek to shape foreign, economic, and domestic policy. This will be based on a variety of literatures, ranging from social psychology to organizational behavior. We will look at the psychology and character of presidents in this section of the course. We will also explore the relationship of the presidency to other major governmental institutions and organized interests. We will pay particular attention to how presidents have attempted to expand presidential power and the various struggles the White House has had with the ministry, Congress, the Judiciary, and global institutions such as the United Nations. We will pay particular attention to a particular set of presidents: Franklin D Roosevelt, Harry Truman, Richard Nixon, and Dwight D Eisenhower. We will conclude by examining the post-9/11 era of Bush, Obama, and Trump, where all of these presidents have greatly sought to increase the power of the Oval Office relative to other branches of government. While the course is open to all students, the workload is intense, and prior background in American history and politics is preferable.

Modern Political Theory

David Peritz

Open, Seminar—Year

Political theory consists of a discourse of thinking about the nature of political power; the conditions for its just and unjust use; the rights of individuals, minorities, and majorities; and the nature and bounds of political community. Rather than tackling pressing political problems one at a time, political theorists seek systematic solutions in overall visions of just societies or comprehensive diagnoses of the roots of oppression and domination in political orders. In this course, we focus on modern writers who shaped the terms and concepts that increasingly populate political imaginations the world over; that is, the conscious and unconscious ideas about rights, power, class, democracy, community, and the like that we use to make sense of our political lives. Thinkers to be considered include Hobbes, Locke, Rousseau, Kant, Hegel, Marx, Mill, and Nietzsche. By studying their work, we will be better positioned to answer something like the following range of questions: What is the nature of political power? What is the content of social justice? Does democracy threaten basic individual rights? Is it more important to respect the individual or the community when the interests of the two conflict? Is a market economy required by or incompatible with democracy? What aspects of human potential and social worlds do different grand theories of political life illuminate and occlude? Finally, this course will pose the issue of the worth and legitimacy of European modernity; that is, 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 ideas that jostle for prominence within this tradition are worth defending? Which should be rejected? Or should we reject them all and, instead, embrace a new, postmodern political epoch? In answering these questions, we will be forced to test both the internal coherence and the continuing relevance of the political visions that shape modern politics.

People on the Move: Narrating Displacement, Critiquing Crisis, and Advocating for Refugees and Forced Migrants

Janet Reilly

Open, Seminar—Year

UN Secretary General Antonio Guterres famously declared in 2007 that the 21st century would be one of “people on the move.” The idea that the term “refugee” should apply only to individuals who have been forced to flee their homes due to state persecution or armed conflict is of limited use in a world where the number of forced migrants is more than 65 million and the causes of displacement (both within states and across borders) are increasingly complex and interrelated—including conflict, extreme deprivation, and environmental degradation due to climate change. The refugee “crisis” in Europe has drawn attention to the plight of forced migrants worldwide, but liberal democracies continue to institute border controls and nonarrival measures in order to restrict access to asylum—citing security threats from smugglers, irregular migrants, and “bogus” refugees—while failing to recognize the structural violence of international migration regimes or taking responsibility for the active harm inflicted upon refugees. This yearlong seminar will draw upon case materials, selected readings (including policy briefs, academic articles, memoirs, and ethnographies), and documentary films to explore the causes and consequences of displacement. Special attention will be paid to the lived experiences of, and knowledge produced by, forced migrants. We will also examine the assumptions and actions of governments, the donor community, the United Nations, and nongovernmental organizations (NGOs) that typically intervene on behalf of refugees. Complex ethical, legal, and policy issues will be considered, such as: (1) ethical dilemmas in the provision of protection and care for the most vulnerable groups, such as orphans and unaccompanied children, during refugee migrations; (2) contrasting models of care: camp settings vs. urban refugees; (3) legal status and distinctions between refugees, asylees, and other migrants; (4) decisions about “durable solutions”: repatriation, local integration, and third country resettlement; (5) the need for burden-sharing arrangements between countries of the global North and the global South (which host the vast majority of refugee populations); (6) states’ responsibilities and increasing restrictions on access to asylum; and (7) challenges that refugee migrations pose to state-centric concepts of citizenship. Experiential learning

will be a key component of the course. Throughout the year, students will explore the link between global refugee movements and the status of refugees and other forced migrants in the United States through involvement in individual service-learning projects in their local community. Students are expected to engage in a community service activity that brings them into direct contact with refugees for at least three hours per week. Students may act as homework tutors, activity leaders for children, English conversation partners, teachers’ aides, or advocates promoting public awareness for refugees. Conference work will engage students in advocacy efforts on behalf of refugees and forced migrants and will be conducted in groups in both the fall and the spring semesters. In the fall, students will conduct research, in collaboration with Scholars at Risk, on the case of an imprisoned scholar and plan advocacy activities for the spring semester. Students will develop a social media campaign and conduct outreach to case stakeholders, including human rights organizations, the UN, and government officials. In the spring, in addition to implementing their advocacy plans, students will work in groups to conduct community needs assessments at their service sites and author grant proposals in response to identified needs.

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 in order to unearth the contradictions and promises of these processes.

International Political Economy: The Rise (and Fall) of Neoliberal Hegemony.

Yekaterina Oziashvili

Open, Seminar—Spring

It is often said that all politics is economics. The aim of this course is to show that all economics is politics. Though economists and policymakers often present their economic policy decisions and views as neutral—based solely on abstract mathematical models, guided by the laws of nature (or the “invisible hand” of the market)—they are, in fact, driven by sometimes surprisingly transparent political ends and ideology. In this class, we will question the frequently proclaimed universality, neutrality, and inevitability of economic principles and policies through a close examination of neoliberal ideology and the ways in which it limits political discourse, reforms, and development. Specifically, we will examine the economic and political origins and consequences of shock therapy in Latin America and Eastern Europe, structural adjustment policies in countries suffering from economic crisis, and austerity measures imposed by the Troika on Greece and other states in the European Union. We’ll also look at socioeconomic explanations for the recent rise of populist parties and political candidates. Some of the questions that we will explore include: What is the role of international economic institutions in domestic and international affairs? How do the interactions between international and domestic institutions and actors determine the production and distribution of scarce resources? And what is the relationship between capitalism and democracy, conditional lending and democratization, and international institutions and national sovereignty?

Democracy and the Market

Elke Zuern

Intermediate, Seminar—Year

This yearlong seminar will address the question of how liberal democracy and market capitalism reinforce and contradict one another. It will also explore alternative ideals. We will begin with the seemingly timeless debate concerning modernization and consider the lessons of past successful, state-led growth strategies without democracy. This brings us to the question as to whether such state-led strategies, with or without democracy, are still possible in the post-Cold War era in light of the so-called Washington—and now post-Washington—consensus. To understand the challenges that individual states face, we investigate the wave of democratization that occurred from the late 1980s and the ways in which economic conditions and economic policy contributed to the pressure for change and limited possible outcomes. We will also consider the role of social movements in pressing for change and the discrepancies between what many people mobilized for and the results of regime change. This leads us to consider inequality in both the political and economic realm and the interaction between the two. Corruption forms another key challenge that is often highlighted or ignored for ideological and partisan reasons. We will approach corruption debates from a number of disciplinary perspectives to assess what is really at stake. Finally, the course will investigate a wide range of country case studies, transnational movements, and international actors (IOs, INGOs, donors) and consider both their defense of liberal ideals and the alternatives that they offer. *Prior coursework in the social sciences is required.*

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

Introduction to Economic Theory and Policy (p. 28),
Kim Christensen *Economics*

Landscapes in Translation: Cartographies, Visions, and Interventions (p. 30), Charles Zerner
Environmental Studies

Understanding Property: Cultural and Environmental Perspectives (p. 29), Charles Zerner
Environmental Studies

First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 47), Joshua Muldavin
Geography

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 47), Joshua Muldavin
Geography

The Russian Revolution (p. 54), Philip Swoboda
History

Global Masculinities (p. 66), John (Song Pae) Cho
Lesbian, Gay, Bisexual, and Transgender Studies

Love, Sex, and Globalization (p. 65), John (Song Pae) Cho
Lesbian, Gay, Bisexual, and Transgender Studies

Queer New Media (p. 67), John (Song Pae) Cho
Lesbian, Gay, Bisexual, and Transgender Studies

An Introduction to Statistical Methods and Analysis (p. 78), Daniel King
Mathematics

First-Year Studies: From Homer to Plato (p. 93), Abraham Anderson
Philosophy

Philosophy and Conflict: The Idea of War (p. 94), Gwenda-lin Grewal
Philosophy

Thinkers on the Right (p. 95), Abraham Anderson
Philosophy

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 104), Gina Philogene
Psychology

Constructing Citizenship, Dismantling Hierarchies: The Immigrant and Racial Struggle for Political Equality (p. 114), Luisa Laura Heredia
Public Policy

The Art of Protest (p. 114), Luisa Laura Heredia
Public Policy

PSYCHOLOGY

How do infants navigate their world? How do factors as diverse as genetics, socioeconomic status, social networks, mindfulness practices, and access to open spaces contribute to how people cope with the problems of living? How do technology, architecture, language, and cultural practices affect how we think? What accounts for the global epidemic of mental health issues? What has psychology contributed to understanding genocide and torture? In what ways can psychologists illuminate the mystery of the creative process in science and art? How does morality develop? What factors determine our political, economic, and moral decisions? What happens in mind and body as we experience emotions? These reflect just a few of the questions discussed in our psychology courses, a sampling of the broad range covered in the psychology curriculum.

We offer courses from the domains of biological, clinical, cognitive, community, cultural, developmental, educational, experimental, health, personality, and social psychology. Our courses emphasize the interplay of theory and observation, research and analysis, understanding and applications. Our courses are also inherently interdisciplinary, making connections between psychology and other fields such as biology, anthropology, education, linguistics, public policy, public health, women's studies, philosophy, and the arts. Students have a variety of choices as they design their independent conference work.

Some conference projects consist of reviewing and analyzing the primary research literature on a topic of interest. Others make experiential learning central to the independent work. Opportunities open to students include: assisting at our Early Childhood Center, in local schools, or at clinics; planning and carrying out original research in one of three psychology lab spaces on campus (the Child Study Lab, the Cognition and Emotion Lab, and the Adult Experimental Psychology Lab); working with community organizations in Yonkers, New York; and participating in environmental education at our Center for the Urban River at Beczak (CURB). Psychology is also a core component of two focused, semester-long community-based academic programs: the Intensive Semester in Yonkers and Sarah Lawrence College's Study Abroad Program in Sub-Saharan Africa.

Ideas and skills developed in class and in conference often play a formative role in the intellectual and professional trajectories of students who go on to pursue these ideas in a wide range of fields, including clinical and research psychology, education, medicine, law, the arts, social work, human rights, and politics. Our alums tell us that the seminar and independent conference work here prepared them well for the challenges of both graduate school and their careers.

The college has two psychology-related graduate programs: Art of Teaching and Child Development. These offer the possibility for our undergraduate students to pursue both their bachelor's and master's degrees in five years of study. The college also offers a dual-degree program with the New York University Silver School of Social Work, allowing Sarah Lawrence undergraduates to obtain a BA, a Master of Social Work, and an MA in Child Development in six years.

First-Year Studies: Child and Adolescent Development

Carl Barenboim
Open, FYS—Year

In this course, we will study the psychological growth of the child from birth through adolescence. In the process, we will read about some of the major theories that have shaped our thinking concerning children, including psychoanalytic (Freud and Erikson), behaviorist (Skinner), social learning (Bandura), and cognitive developmental (Piaget). A number of aspects of child development will be considered, including: the capabilities of the infant; the growth of language, thinking, and memory; various themes of parent-child relations, including attachment, separation, and different parenting styles; peer relations (friendships, the “rejected child”); sex role development; some of the “real-world” challenges facing today’s children and adolescents (e.g., “pushing” young children, divorce, and single-parent/blended families); and the modern study of childhood resilience in the face of difficult circumstances. Direct experience with children will be an integral part of this course, including fieldwork at the Early Childhood Center or other venues. Written observational diaries will be used as a way of integrating these direct experiences with seminar topics and conference readings.

First-Year Studies: Health, Illness, and Medicine in a Multicultural Context: A Service-Learning Course

Linwood J. Lewis
Open, FYS—Year

What is the difference between disease and illness? Do people in different cultures manifest the same illness similarly? Has the biomedical model resulted in better health for all? Why do women get sicker but men die quicker? This course offers an overview of theoretical and research issues in the psychological study of health and illness within a cultural context. We will examine theoretical perspectives in the psychology of health, health cognition, illness prevention, stress, and coping with illness. We will also examine the interrelationship between humans and the natural and built environment. A lifespan approach examining child, adolescent, and adult issues will provide additional insight. Issues of sexuality, gender, race, and ethnicity are a central focus, as well. This class is appropriate for those interested in a variety of health careers or in public health. Conference work may range from empirical

research to bibliographic research in this area. The community partnership/service-learning component is an important part of this class. We will work with local agencies to promote healthy and adaptive person-environment interactions within our community.

History of Social Psychology

Gina Philogene
Open, Lecture—Fall

Before the emergence of social psychology as a formal discipline in the late 19th and early 20th centuries, it is clear that some philosophers, religious authorities, and various individuals using their conventional wisdom had already articulated many different perspectives on human interactions with others and with their social environments. The roots of the discipline point to an embedding of the field in both sociology and psychology at the same time. This resulted in the development of two different social psychologies, which evolved differently and were more likely organized along a geographical axis between Europe and North America. Such a division made it difficult to have an integrative and independent social psychology, rendering it very complicated to reach a common definition. This lecture explores the origins and evolution of social psychology in the United States. More specifically, we will look at three interrelated issues in the evolution of the field. First, we will review the various definitions of the field and what impact these have had on the type of research we have designed. Second, we will analyze the succession of crises that the field has faced throughout its history and how those have contributed to a lack of cohesion between the different perspectives. Finally, we will look at how the field has evolved in other parts of the world, often marked and structured by a history of colonialism.

Who am I? Clinical Perspectives of Psychology of the Self

David Sivesind
Open, Lecture—Fall

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, 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 and 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. This is an open lecture course format; however, students in the course will be expected to engage actively in discussions as part of every lecture. We will consider writings from a variety of perspectives: Heinz Kohut, Donald Winnicott, Eric Berne, Karen Horney, Martin Seligman, Joseph Ledoux, Oliver Sacks, and others.

Trauma, Loss, and Resilience

Adam Brown

Open, Lecture—Spring

How people remember and respond to stress and trauma has garnered much attention and controversy in the field of psychology. These debates have reached well beyond therapists’ offices and academic departments, figuring prominently in the media, policy debates, and judicial decisions. Through a review of theory, research, and clinical case reports, this course aims to provide a nuanced examination of traumatic stress research. The course will begin with a historical exploration of how the mental-health community has defined and treated trauma over the past century, including the sociocultural forces that shaped these definitions and interventions. We will also delve into more current issues involving trauma, specifically post-traumatic stress disorder (PTSD). Readings will survey a range of topics, drawing on cognitive, developmental, neuroscientific, and psychoanalytic perspectives. We will discuss and question: What are the impacts of stress and trauma across the life span? How is trauma processed cognitively, and what brain regions are involved in trauma-related distress? What is the impact of trauma and loss on mental and physical health? What is an appropriate response to trauma (and who decides)? Are there outcomes to stress and trauma other than distress? Is memory for trauma special? Are horrific experiences indelibly fixed in a victim’s memory, or does the mind protect itself by banishing traumatic memories from consciousness? How do those working in the field of traumatic stress cope with secondary exposure? Why are some people able to experience repeated exposure to trauma without

significant impairment? Conference work will offer students the opportunity to apply ongoing issues in trauma and resilience research to a wide range of disciplines, including science, law, medicine, art, media, politics, and ethics.

Crossing Borders and Boundaries: The Social Psychology of Immigration

Gina Philogene

Open, Lecture—Spring

Remember, remember always, that all of us...are descended from immigrants and revolutionists.

—Franklin D. Roosevelt

Immigration is a worldwide phenomenon where people move into another nation with the intention of making a better life for themselves and/or residing there temporarily or permanently. While anchored in a multidisciplinary perspective, this seminar explores the crucial role of psychology in understanding the processes associated with our conceptualizations of immigrants and immigration. The course begins with some theoretical perspectives on immigration, as well as a brief historical overview of sociological and social psychological research on immigrants. We then examine the identity of the immigrant, stressing the profound distinctions between forced and voluntary immigrants. We will analyze the processes through which “illegality” is constructed by reflecting on the lives of undocumented immigrants. We will look at how the intersections of race, class, gender, sexuality, and culture shape the psychological experience of immigrants. Seeking to extend our analysis to immigration’s impact on the host population, we conclude the course by discussing several social psychological issues, such as the intergroup relations, discrimination, and modes of adaptation.

Ways of Knowing Each Other: Psychotherapeutic Models and the Restoration of Freedom

Marvin Frankel

Open, Seminar—Year

What are the narratives of people who have no reason to fear being negatively judged? We will review therapeutic transcripts such as these: 1. “Can I be what I have never been?” (comment by Alice in first therapeutic session) “I no longer wonder what I ought to be but only what I can be.” (comment by Alice in 10th therapeutic session) *Is this progress?* 2. Therapist: “How do you know your relationship is

over?" Client: "Our conflicts are not interesting!" *Is this an excellent measure of the health or illness of a relationship?* 3. The client has terminal cancer. Client: "My family believes I am in denial." Therapist: "And you?" Client: "For me, dying is just my final experience. I won't give it any more respect than that." *Is this wisdom or denial?* 4. Break up of a relationship: Client: "I feel so guilty for hurting him." Therapist: "For no longer loving Jeff?" Client: "Exactly..." Therapist: "But wasn't loving Jeff a pleasure?" ["Uh huh"] "If so, then why would you feel guilty over losing a pleasure?" *Does the therapist make good sense to you?* Over the past century, the concepts of "wisdom" and "ignorance" have been replaced by "health" and "illness." Vanity has been replaced by narcissism and our pretensions by insecurities. We are asked to accept the seeming paradox that a person "can always make something out of what is made of him." We consult psychologists and psychiatrists rather than philosophers to become cured rather than educated. The cure is presumably accomplished through a series of conversations between patient and doctor, but these are not ordinary conversations. Despite more than a century of practice, there remains little agreement among these practitioners of "health" regarding what the content of the conversations should be or the proper roles of doctor and patient. Moreover, the relationship between one psychologist and patient is vastly different from the relationship of another psychologist and client. Consequently, the patient who sees a psychoanalyst has a very different kind of experience from a patient who seeks the help of a person-centered therapist or a behaviorally-oriented psychotherapist. This course will examine the rules of conversation that govern various psychotherapeutic relationships and compare those rules with those that govern other kinds of relationships, such as those between friends, teachers and students, and family members.

The Synapse to Self: The Neuroscience of Self-Identity

Adam Brown

Open, Seminar—Fall

It has long been believed that "you are what you remember." Autobiographical memories are central to how we construct self-identity and experience a sense of self-continuity. They figure prominently in every aspect of our lives: earliest childhood recollections, developmental milestones and achievements, personal loss and public tragedy, and the breakdown of these memories across the life span. Conversely, self-identity plays a key role in how memories are selectively encoded, retrieved, or

forgotten. Although these complex relations are far from being understood, neuropsychology and neuroscience research are illuminating the neural regions and networks underlying autobiographical memories and self-related processing. In this course, we will examine neuropsychological research—looking at how the loss of autobiographical memory impacts the integrity of identity such as in cases of amnesia and Alzheimer's disease. We will also discuss how different memory systems support self-continuity and the capacity to "mentally time travel" back to the past and into the imagined future. We will examine how shifts in self-identity alter the accessibility of our memories and, in turn, our social and emotional functioning. Emphasis will also be placed on autobiographical memory and self-identity disturbances associated with mental illness and the way in which neuropsychologists and neuroscientists study these changes following therapeutic interventions.

Amandla! Power, Prejudice, Privilege, and South African Human Development Under and After Apartheid

Kim Ferguson (Kim Johnson)

Open, Seminar—Fall

It was during those long and lonely years that my hunger for the freedom of my own people became a hunger for the freedom of all people, white and black. I knew as well as I knew anything that the oppressor must be liberated just as surely as the oppressed.
—Nelson Mandela (1994), *Long Walk to Freedom*

For it is the dawn that has come, as it has come for a thousand centuries, never failing. But when that dawn will come, of our emancipation, from the fear of bondage and the bondage of fear, why, that is a secret. —Alan Paton (1948), *Cry, the Beloved Country*

How do the contexts in which we live influence our development? And how do these contexts influence the questions that we ask about development and the ways in which we interpret our observations? In this course, we will evaluate from a cultural-ecological perspective these and other key questions about development through a discussion of human development in South Africa during and after the apartheid era. We will discuss ways in which cognitive, language, and socioemotional development and mental and physical health are influenced by the environments in which we live—which, during apartheid, was determined by the governmental classification of race. Key topics will include fear, racial stereotyping and

discrimination, identity formation, acculturation and globalization, crime and violence, and forgiveness and reconciliation. We will also take a broader view of these topics in discussing what human development in apartheid and post-apartheid South Africa can tell us about human development in general. In thinking about human development in South African contexts, we will also discuss South African psychological research during and after apartheid, with a view toward understanding more broadly how psychological research can both influence and be influenced by public policy. How did researchers' political affiliations, race, ethnicity and cultural beliefs and practices affect the questions they asked, the measures they used, the ways in which they interpreted their data, and even whether and where they published their research findings? Readings will be drawn from both classic and contemporary research in psychology, human development, anthropology, sociology, and public health; from memoirs and other first-hand accounts (including Nelson Mandela's autobiography); and from classic and contemporary South African literature. We will also view and analyze several classic and contemporary films, including: *The Power of One*, *Tsotsi*, *Catch a Fire*, and *Cry, the Beloved Country*.

Virtually Yours: Evolution and Technology of Relationships in the Digital Age

Meghan Jablonski

Open, Seminar—Fall

This seminar seeks to examine 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 may occur when our gazes are fixed on screens and not on each other. We will also consider our

emerging engagement with artificial intelligence and our attachment to the digital devices themselves. Classes will be both discussion-based and experiential, with opportunities for observation (e.g., observing children relating/engaging in play in the Early Childhood Center, free from digital devices) and in-class activities related to weekly topics (e.g. comparing experiences engaging with early logic-based digital toys, such as Simon and Speak n' Spell, vs. digital toys that express affection such as Furby). 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 through artificial intelligence and/or digital devices; and/or developmental, neuropsychological, clinical, social and/or cultural perspectives on, or shifts in, relating in the digital age. Conference projects may be completed in the form of an academic literature review, in original data collection, and/or in a creative piece with academic justification and will include a class presentation.

Food Environments, Health, and Social Justice

Magdalena Ornstein-Sloan

Open, Seminar—Fall

With obesity and diabetes rising at alarming rates and growing awareness of the social determinants of health and disparities in food access, researchers and policymakers are rethinking the role of the environment in shaping our diets and health. This course takes a collaborative approach to investigating some of the key issues guiding this area of research and action. Students will critically review literature on food environments, food access, and health inequalities and explore how modes of food production and distribution shape patterns of food availability and inequities in the food system. Students will use photography and video to examine foods available in the neighborhoods where they live, review media related to the course themes, and use a time/space food diary to reflect on the ways in which their own eating habits are influenced by the social and material settings of their day-to-day lives. The course concludes with students writing letters to the editor/op-eds to a news outlet of their choice, with suggestions about how to move forward with action to improve food access, public health, and social justice in the places where they live. Students

may have the opportunity to engage in community-based service learning and/or research, with the possibility of conference projects resulting from that experience.

Perspectives on Child Development

Charlotte L. Doyle

Open, Seminar—Spring

A noted psychologist once said, "What you see depends on how you look." Our subject is the worlds of childhood; and in this class, we try out the lenses of different psychological theories to highlight different aspects of those worlds. Freud, Erikson, Bowlby, and Stern provide differing perspectives on emotional development. Skinner, Bandura, Piaget, and Vygotsky present various approaches to the problems of learning and cognition. Chess and her colleagues take up the issues of temperament and its interaction with experience. Chomsky and others deal with the development of language. We will read the theorists closely for their answers but also for their questions, asking which aspects of childhood each theory throws into focus. We will also examine some systematic studies that developmental psychologists have carried out to confirm, test, and critique various theories: studies of mother-infant relationships, the development of cognition and language, and the emergence of intersubjectivity. In several of these domains, studies done in cultures other than our own cast light on the question of universality versus cultural specificity in development. Direct observation is an important complement to theoretical readings. In this class, all students will do fieldwork at the Early Childhood Center. At times, we will draw on student observations to support or critique theoretical concepts as part of the seminar. The fieldwork will also provide the basis for developing conference work. Ideally, conference projects combine the interests of the student, some library reading, and some aspect of fieldwork observation. Among the many diverse projects students have designed in the past are topics such as children's friendships, the meanings of block building, and how young children use language.

Babies, Birds, and 'Bots: An Introduction to Developmental Cognitive Science

Kim Ferguson (Kim Johnson)

Open, Seminar—Spring

Do lemurs see red? Do you? What about newborns? Do you really have déjà vu? Does listening to Mozart

in the womb really make children more intelligent? What about Metallica? What is intelligence, anyway? Why are phone numbers seven digits long? And why do children learn language better from an adult, in-person, than from the same adult on television? In this course, we will attempt to answer all of these questions and many more that you may have about how we process visual and auditory information, first put things in categories, solve simple and complex problems, communicate with each other and with our pets, and remember how to ride a bicycle and how to get to New York City. To answer these questions, we will read and discuss both theory and research in developmental psychology, psychobiology, linguistics, anthropology, cognitive neuroscience, and philosophy on various aspects of cognitive development across the life span in different cultural contexts, focusing on infancy, childhood, and adolescence. We will also discuss both the usefulness and the limitations of this research in light of the populations studied and the methodologies employed. Topics will include perception, categorization, reasoning, theory of mind and autism, language and thought, multilingualism and second-language acquisition, social cognition, memory, metacognition and metamemory, consciousness, and competence in context.

Reality in an Age of Uncertainty: Clinical, Developmental, and Sociocultural Perspectives

Meghan Jablonski

Open, Seminar—Spring

Reality leaves a lot to the imagination. —John Lennon

This course seeks to 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? What internal factors shape our perception of reality? How does our mind determine if an external source is reliable? What happens when an individual's ability to perceive reality is impaired or altered? How is one's sense of reality impacted when trusted sources distribute lies, misinformation, and fake news and/or serve as echo chambers—only reinforcing, never challenging, particular biases and distortions? How can a sense of center be found in a time of uncertainty? We will begin the semester by examining the innate, developmental, cultural, and social psychological factors that shape our perception of reality and our choice of reliable

sources, including the roles of race, gender, and ethnicity in these processes. We will consider how psychological constructs and psychometric measures of reality have taken these 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; or 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. Seminar classes will meet twice weekly and be discussion-based, informed by weekly reading assignments. Class reading will include primary- and secondary-source academic material from diverse perspectives in developmental, clinical, cultural psychology and related fields. Supplemental material will include relevant literature, memoir, TedTalks and popular media coverage of related topics. Conference work may include, but is not limited to, developmental, clinical, cultural, environmental, and/or historical perspectives on reality. Conference projects may be completed in the form of an academic literature review, original data collection, and/or a creative piece with academic justification and will include a class presentation.

Wherever You Go, There You Are: An Exploration of Environmental Psychology

Magdalena Ornstein-Sloan

Open, Seminar—Spring

This course explores the relationship between physical and social environments and human behavior. Utilizing qualitative methodologies (autoethnography and photovoice), 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 food (in)security and alternative food networks, 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 people with disabilities. Topics will ultimately be driven by student interest. Films and a field trip will be incorporated. Students are encouraged to participate in service learning through local community

involvement facilitated by the Office of Community Partnerships, with the possibility of conference projects resulting from that experience.

Psychological Illness, Neurodiversity, and Human Creativity: Perspectives From Clinical Psychology and Neuroscience

David Sivesind

Open, Seminar—Spring

This seminar considers that difficult-to-identify dividing line between psychological illness and human variation that contributes to our creative leaps (artistic or other creativity) from the vantage point of clinical psychology. A quick Internet search will reveal historical creative luminaries proposed to have suffered from some form of psychological illness. We will consider that slippery clinical evaluation of "normal limits" that is often evoked as an ill-defined and subjective comparative standard in taxonomies of psychological illness. We will consider the notions/movement of neurodiversity. We will incorporate views from the anti-psychiatry/anti-psychology movements while also not losing sight of the suffering involved for many who are identified with various psychological disorders. To understand these movements against the current format of diagnosis, we will also have the class objective of understanding the use, usefulness, scientific backing, and aim of current taxonomies of those diagnoses that we explore for the class. We will consider work in this domain by experts such as Kay Jamison, Oliver Sacks, John Elder Robinson, and others. We will explore historical views regarding the connection between "madness and genius," as well as contemporary psychology explorations of the topics involved in this proposed connection.

Advanced Research Seminar

Kim Ferguson (Kim Johnson), Elizabeth Johnston, Linwood J. Lewis, Adam Brown

Intermediate, 3-credit seminar—Year

In this seminar, students will gain valuable research experience through a weekly meeting focused on research methods, research ethics, and contemporary research questions and approaches; a weekly lab meeting with one of the faculty members leading the research seminar; and individual and group conference meetings with faculty supervisors on a regular, as-needed basis. The seminar component will include readings on, and discussions of, research methods and ethics, both broad and specific to the research in which students are

involved, as well as the discussion of contemporary research articles that are relevant to student and faculty research projects. All faculty and students involved in the research experience will take turns leading the discussion of current research, with faculty taking the lead at the beginning of the semester and students taking the lead as their expertise develops. Weekly lab meetings will also involve reading and discussing research articles and research methods in papers specific to the topics of research being undertaken by each student and faculty member. Students will be expected to learn the current research approaches being employed by their supervising faculty member, contribute toward ongoing research in the form of a research practicum, and develop and implement their own independent research projects within the labs in which they are working. Faculty supervising each lab will also be available to meet with students individually and in small groups on an ongoing basis, as needed, and at least every other week in addition to the regular weekly, hour-long lab meeting. Students participating in the Advanced Research Seminar will be expected to attend and actively participate in weekly full-group seminars, weekly lab meetings, and regular (typically, at least biweekly) individual and group conference meetings; keep an ongoing journal and/or scientific lab notebook; select and facilitate group and lab discussions of relevant contemporary research articles (at least once for each meeting type); work at least five hours within a lab and/or community setting, as appropriate for their projects; contribute toward ongoing research and practice within their lab or community setting; develop, implement, and report on (in the form of a short paper prepared for possible publication and a poster at the Natural Sciences and Mathematics Poster Session) an independent research project; and provide their colleagues with ongoing verbal and written feedback on their projects. *Permission of the instructor is required.*

The Epistemological Relevance of Social Psychology

Gina Philogene

Intermediate, Seminar—Year

This class is dedicated to Clarence Edwin Ayres (1891-1972), who nearly a century ago (1918) started asking questions about the role of social psychology in the social sciences, as well as its relevance to everyday life. He questioned the duality between a quantitative and a qualitative social psychology. In other words, one type of social psychology systematically uses the purity of the scientific

method (commonly referred to as “Methodenreinheit”), rooted in the perceived objectivity of experimentation, to explain the social world. Yet, at the same time, another type of social psychology tries to capture the complexity of individual humans as social beings, which often escapes standard methods of quantitative measurements and, therefore, calls for a different methodology. This seminar is an epistemological exploration of the duality between the sociological forms of social psychology and the psychological forms of social psychology. In fostering the emergence of social psychology, the psychological perspective encouraged greater collaboration with the natural sciences and the pursuit of truth with the use of the scientific method. Similarly in sociology, key thinkers of the discipline have failed to recognize the role of social psychology in the social sciences and quickly discarded it as simply a “subfield.” Social psychology is still struggling with how to reconcile this dichotomy into a more productive synthesis. We will examine some of the issues that have prevented social psychology from playing a more important role in dealing with the complexities of human affairs in relation to their social world.

Bullies and Their Victims: Social and Physical 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. *Prior coursework in psychology is required.*

Abnormal Psychology

Adam Brown

Intermediate, Seminar—Fall

According to recent data, approximately half of all Americans will meet the criteria for a psychological disorder at some point in their lives, and about 25% of adults in the United States may have suffered from a mental illness in the past year. Why are rates of mental illness so high, and what can we do to reduce these figures? What does it mean to be mentally ill, and who decides? Where do we draw the line between normal and abnormal, and what kinds of methods do we use in psychology and neuroscience to make this determination? This course will serve as an introduction to the field of abnormal psychology. We will cover theoretical frameworks, research methods, and treatments associated with a range of psychological disorders, such as depression, anxiety, schizophrenia, addiction, and personality disorders. In addition, we will discuss historical, political, and cultural influences that shape the way in which mental illness has been defined, represented, and treated. Course materials will draw on experimental and theoretical research, memoirs, films, and clinical case studies. This course will be of particular interest to students interested in pursuing graduate school or careers working in fields related to clinical 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 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 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.

Background in college-level psychology or philosophy is required.

Personality Development

Jan Drucker

Intermediate, Seminar—Fall

A century ago, Sigmund Freud postulated a complex theory of the development of the person. While some aspects of his theory have come into question, many of the basic principles of psychoanalytic theory have become part of our common culture and worldview. This course will explore developmental and clinical 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 integrative “relational perspective”; and we will consider the issues they raise about children’s development into individuals with unique personalities within broad, shared developmental patterns in a given culture. Readings will include the work of Anna Freud, Erik Erikson, Margaret Mahler, Daniel Stern, Steven Mitchell, Nancy Chodorow, and George Vaillant. Throughout the semester, we will return to fundamental themes such as the complex interaction of nature and nurture, the unanswered questions about the development of personal style, and the cultural dimensions of personality development. 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. *For graduate students and for juniors and seniors with permission of the instructor.*

Individualism Reconsidered: Beyond Pride and Shame

Marvin Frankel

Intermediate, Seminar—Fall

"Sticks and stones may break your bones, but names will never harm you." Can anything be further from the truth? This course will examine how reputation in all its guises shadows our lives. Do we not dispense praise and blame to control the lives of others? Can we deny that pride and shame represent the rewards and punishments that we employ to imprison ourselves? Can we inhabit a world that goes beyond pride and shame? For example, consider the following tale: Alexander the Great allegedly came across the philosopher Diogenes, clothed in rags and taking a sunbath while reclining on the street. According to one version of this tale, Alexander asked Diogenes if there were anything he desired. If there were, then certainly Alexander would grant his wish. Diogenes waved his hand and replied: "Stand out of my light." Addressing his troops, Alexander exclaimed, "If I were not Alexander the Great, I would like to be Diogenes." What of you, dear student?

Theories of Development

Barbara Schechter

Intermediate, Seminar—Fall

"There's nothing so practical as a good theory," suggested Kurt Lewin almost 100 years ago. Since then, the competing theoretical models of Freud, Skinner, Piaget, Vygotsky, and others have shaped the field of developmental psychology and have been used by parents and educators to determine child-care practice and education. In this course, we will study the classic theories—psychoanalytic, behaviorist, and cognitive-developmental—as they were originally formulated and in light of subsequent critiques and revisions. Questions we will consider include: Are there patterns in our emotional, thinking, or social lives that can be seen as universal, or are these always culture-specific? Can life experiences be conceptualized in a series of stages? How else can we understand change over time? We will use theoretical perspectives as lenses through which to view different aspects of experience—the origins of wishes and desires, early parent-child attachments, intersubjectivity in the emergence of self, symbolic and imaginative thinking, and the role of play in learning. For

conference work, students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to bridge theory and practice. *For graduate students and for seniors with permission of the instructor.*

Moral Development

Carl Barenboim

Intermediate, Seminar—Spring

For thousands of years, philosophers have struggled with the questions surrounding the issue of morality. Over the past hundred years, psychologists have joined the fray. While many theories exist, a unifying theme centers upon the notion that childhood is the crucible in which morality is formed and forged. In this course, we will explore the major theories dealing with three aspects of the development of morality: moral thought, or reasoning (e.g., Piaget, Kohlberg); moral feelings (psychoanalytic approaches, including Freud, and the modern work on the importance of empathy and mirror neurons); and moral actions, or behavior (behaviorism, social-learning theory). In addition, we will investigate the possible relations among these three aspects of moral development. For example, how is moral thought connected to moral action? Throughout the course, we will relate moral development theory to the results of research investigations into this crucial aspect of child development. Conference work may include direct experience with children or adolescents in the form of either detailed observations or direct interaction (interviews, etc.). *Prior course in psychology is required.*

Experimental Psychology Research Seminar

Adam Brown

Intermediate, Seminar—Spring

Psychological science attempts to study complex human behavior, emotions, and cognitive processes through research and experimentation. Over the course of the semester, students will have the opportunity to develop both a strong foundation in the theories, techniques, and ethical questions that have guided psychology research and the opportunity to put their ideas into practice. A major component of this course will involve generating hypotheses and designing studies, carrying out original research, learning how to analyze and interpret data, and writing up and presenting findings. Readings will span research from a variety of subfields in psychology (clinical, developmental, social), and assignments will involve both individual and group work. A variety of research designs will be

discussed and evaluated throughout the semester, such as case studies and observational, cross-sectional, longitudinal, and experimental approaches. *Students do not need a background in statistics, but prior coursework in psychology is required.*

Challenges to Development: Child and Adolescent Psychopathology

Jan Drucker

Intermediate, Seminar—Spring

This course addresses 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. In discussing readings drawn from clinical and developmental psychology, memoir, and research studies, 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. *For graduate students and for juniors and seniors by permission of the instructor.*

Language Research Seminar

Kim Ferguson (Kim Johnson)

Intermediate, Seminar—Spring

The baby, assailed by eye, ear, nose, skin, and entrails at once, feels it all as one great blooming, buzzing confusion. —William James [1890]

The acquisition of our first language is "doubtless the greatest intellectual feat any of us is ever required to perform" (Bloomfield), yet this feat was essentially accomplished by the time we were three years old—and we likely have no memory of it. Furthermore, human language fundamentally influences human ecology, culture, and evolution. Thus, many contemporary researchers in the interdisciplinary field of psycholinguistics argue that

our language abilities are a large part of what makes us uniquely human. Are we, in fact, the only species with true language? And how would we begin to answer this question? In this course, we will attempt to answer this and other key questions in the broad field of language development through both our discussions of current and contemporary research and theory and the development of new research in this field. Current "hot" research topics include whether bilingual children have better control over what they pay attention to than monolingual children (attention and language); whether language influences thought; whether language acquisition is biologically programmed; and why children learn language better from an adult, in-person, rather than the same adult on television. Over the course of the semester, you will have the opportunity to design an independent research project that investigates either one of these key questions or another question of interest to you in the broad area of language development. In doing this, you will learn how to outline the rationale for a research project, develop an effective research methodology, collect data, analyze the data, interpret your results, and communicate your findings in a persuasive, yet objective, manner. This course thus serves as an introduction to research methods, with a specific focus on research methods in psycholinguistics, through your own research. Topics will include experimental research design, case studies, observational techniques, survey development, and hypothesis testing. To help you design and implement your own research, we will discuss your conference research projects in class throughout the semester. You will obtain feedback from your colleagues on your questions, methods, analyses of the data, and interpretation of the results. This project could include fieldwork at the Early Childhood Center or in another setting with children. *Previous course work in psychology or permission of the instructor is required.*

The Empathic Attitude

Marvin Frankel

Intermediate, Seminar—Spring

It is when we try to grapple with another man's intimate need that we perceive how incomprehensible, wavering, and misty are the beings that share with us the sight of the stars and the warmth of the sun. —Joseph Conrad

We mark with light in the memory the few interviews we have had, in the dreary years of routine and of sin, with souls that made our soul's wiser; that spoke

what we thought; that told us what we knew; that gave us leave to be what we...were. —Emerson, Divinity School Address, 1838

After graphically describing her predicament to her cousin Molly, Sarah asked: “So, do you understand?” “Yes, I do, I certainly do,” her cousin replied. “You do?” Sarah asked again. “Most emphatically, I do.” “Then you agree with me?” “Oh no.” “You sympathize with me then?” “No, I don’t.” “Then you at least see it from my point of view.” “Hardly.” “Then what do you understand?” “You are simply a fool!” “How dare you judge me?” “If I see it from your point of view, I shall only be a different kind of judge. My dear Sarah, don’t you see that there is no escaping judgment?”

For Conrad, the other is so shrouded in mists that our empathic understanding must necessarily fall short. For Emerson, an empathic rapport is rare but possible. As for Sarah and Molly, what can we say? Do they completely fail to understand each other, or do they understand each other only too well? Indeed, what do we mean by understanding in this context? Too often, understanding is confused with agreement or the absence of judgment. This course will examine what an empathic understanding entails and the function of empathy in defining areas of conflict, as well as in the resolution of conflict. In brief, the empathic attitude requires us to enjoy and appreciate the differences between ourselves and others even as we attempt to bridge those differences.

Art and Visual Perception

Elizabeth Johnston

Intermediate, Seminar—Spring

Seeing comes before words. The child looks and recognizes before it can speak. —John Berger

Psychologists and neuroscientists have long been interested in measuring and explaining the phenomena of visual perception. In this course, we will study how the visual brain encodes basic aspects of perception—such as color, form, depth, motion, shape, and space—and how they are organized into coherent percepts or *gestalts*. Our main goal will be to explore how visual neuroscience and art-making can inform each other. One of our guides in these explorations will be the groundbreaking *gestalt* psychologist Rudolf Arnheim, who was a pioneer in the psychology of art. The more recent and equally innovative text by the neuroscientist Eric Kandel, *Reductionism in Art and Brain Science*, will provide our entry into the subject of *neuroaesthetics*. Throughout our visual journey, we will seek connections between perceptual

phenomena and what is known about brain processing of visual information. This is a course for people who enjoy reflecting on why we see things as we do. It should hold particular interest for students of the visual arts who are curious about scientific explanations of the phenomena that they explore in their art, as well as students of the brain who want to study an application of visual neuroscience.

Play in Developmental and Cultural Context

Barbara Schecter

Intermediate, Seminar—Spring

For many years, the conviction has grown upon me that civilization arises and unfolds in and as play. —Huizinga, *Homo Ludens*

Many adults look back fondly on their memories of childhood play and the rich imaginary worlds created. Yet, play in our current sociopolitical climate is threatened by the many demands of our over-regimented lives and standardized goals of education. In this course, we will look closely at the amazing complexity of those playworlds and at the many aspects of children’s experiences through play. Observing and reading about play offer the opportunity to understand children’s thinking, communicating, problem solving, nascent storytelling, and emotional and imaginative lives. We will also consider the variations in play within different family and cultural contexts, as well as play’s relationship to scientific and aesthetic activities of adult life. Other topics will include therapeutic uses of play, importance of play for early literacy, and the re-invigoration of the phenomenon of adventure play in the United States, at SLC in the form of our CAPEs, and abroad. Students will be encouraged to choose a context in which to observe and/or participate in play either at our Early Childhood Center or in other settings with children or adults. *Prerequisite: Previous coursework in psychology or a related social science.*

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

An Introduction to Statistical Methods and

Analysis (p. 78), Daniel King *Mathematics*

Body and Soul: Drawing From Life (p. 146), Gary

Burnley *Visual and Studio Arts*

Color (p. 145), Gary Burnley *Visual and Studio Arts*

PUBLIC POLICY

Sarah Lawrence College's public policy program addresses the most pressing public policy issues of our time, including promoting peace, protecting the environment, providing education and health services, and safeguarding human and workers' rights. Supported by the College's Office of Community Partnerships, students partner with unions, community organizations, and legal groups in the New York City area as a required element of their coursework, gaining direct experience that they can relate to theoretical issues.

Students also participate in international fieldwork, including at a labor research exchange in Cuba, a health-care worker conference in the Dominican Republic, a community-organizing project to help establish a medical clinic for residents of the impoverished community of Lebrón in the Dominican Republic, and a study trip to the United States/Mexico border area of El Paso/Juarez. This combination of study and direct experience exposes students to various approaches to problems and builds an enduring commitment to activism in many forms.

The Art of Protest

Luisa Laura Heredia
Open, Seminar—Year

Contentious, collective action is everywhere. Especially now, it is easy to recall the images of undocumented youth activists staring down Immigration and Customs enforcement officials or the face-off between protestors and police in Ferguson over the shooting of Michael Brown and the "Hands Up, Don't Shoot" meme launched in solidarity. Protest is (and has been) a major form of claims-making for groups that find their voices shut out of traditional institutional spaces. People take to the streets to challenge policies and systemic violence; they collectively resist in their workplaces; and they confront and assert their place in distinct organizational spheres of society. Through their activism, they create alternative social and political spaces in their efforts to effect change by reforming or dismantling dominant societal institutions. In this course, we will bridge the academic literature on social movements and protest with case studies of different movements in the United States and transnationally. We will imagine and reimagine what a just society looks like and how protest can help to create that society—but also where it fails. Students will consider questions such as: Why do people protest? What gains can be made via protest? How is protest policed, co-opted, or

contained as politics-as-usual? And, finally, is there a liberatory potential to fundamentally reshape society via protest?

Constructing Citizenship, Dismantling Hierarchies: The Immigrant and Racial Struggle for Political Equality

Luisa Laura Heredia

Sophomore and above, Seminar—Year

In the past few years, we have witnessed the undocumented, African Americans, and Latinos taking to the streets in protest, engaging in acts of civil disobedience, calling and writing letters to policymakers, and participating in a variety of other political activities. Meanwhile, organizations—newly created and long standing, political and nonpolitical—are joining in by organizing political actions and lobbying on behalf of marginalized groups. Still, the impetus for these demonstrations, the mixed and sometimes nativist public reactions toward marchers, and the continued passage and implementation of punitive enforcement policies are also a reminder of the political marginalization of immigrant and racial and ethnic groups in the United States. This course examines this heightened activism by situating it within historical political and social contests over citizenship in the United States. The first part of the course will draw from immigrant adaptation, minority political incorporation, and social movements to examine the political incorporation of immigrant and racial groups in the United States. The second part of the course will provide a historical overview of citizenship and its legal and social constructions at key moments throughout US history. Specifically, we will examine moments in which citizenship was being constructed, challenged, and resettled. Citizenship is a multifaceted concept that is not fixed; rather, it is constantly being negotiated, contested, and reformulated. Students will not only be engaging in theoretical and empirical debates about citizenship but also will be asked to consider their own role in its contestation.

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

Introduction to Economic Theory and Policy (p. 28),
Kim Christensen *Economics*

First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 47), Joshua Muldavin
Geography

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 47), Joshua Muldavin
Geography

First-Year Studies: In the Tradition: An Introduction to African American History (p. 52), Komozi Woodard *History*

Human Rights (p. 53), Mark R. Shulman *History*
International Law (p. 53), Mark R. Shulman *History*

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 104), Gina Philogene *Psychology*

Food Environments, Health, and Social Justice (p. 106), Magdalena Ornstein-Sloan
Psychology

RELIGION

Religious traditions identify themselves with, and draw sustenance from, the texts that they hold sacred. In Sarah Lawrence College religion courses, these 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 Hebrew Bible

Cameron C. Afzal
Open, FYS—Year

The Hebrew Bible stands at the foundation of Western culture. Its stories permeate our literature, our art...indeed, our sense of identity. The Hebrew Bible's ideas inform our laws, have given birth to our revolutions and social movements, and have thereby made most of our social institutions possible (as well as the movements to remove them). What is this book? How was it written? Who wrote it? Who preserved it for us? Why has all or part of this body of literature been considered holy to the practitioners of Judaism and Christianity? Four thousand years ago, various groups from small tribe-

wandering nomads would get together and tell stories. These stories were not preserved on stone tombs but in the hearts and memories of the people to whom they belonged. We will read the collection of traditions in a book called Genesis and compare these stories with other texts (written in mud and stone) such as The Epic of Gilgamesh and The Babylonian Creation Epic, which were contemporary with biblical traditions. We will read the biblical epic of liberation, Exodus; the historical books that weave theology into a history of a nation; and the oracles of the great Hebrew prophets of Israel, those reformers, judges, priests, mystics, and poets to whom modern culture owes its grasp of justice. We will trace the social, intellectual, and political history of the people formed by these traditions from the Late Bronze until the Roman age.

First-Year Studies: Islam

Kristin Zahra Sands
Open, FYS—Year

This course will provide a comprehensive introduction to the foundational texts of Islam, the historical development of different Muslim cultures, and the contemporary issues that animate Islam's ever-evolving manifestations. We will begin with the Qur'an, a book whose juxtaposition of narrative fragments, apocalyptic imagery, divine voice, and sociopolitical themes conveyed in rhymed Arabic prose has both entranced and confounded readers. We will look at the historical roots of the "isms" used today to describe the orientations of Sunnism, Shi'ism, Sufism, and Salafism. Looking beyond the Middle East, where only about 20% of the current global population of Muslims reside, we will examine how migrating people, concepts, texts, and practices both transform and are transformed by existing traditions in different geographical locations. Contemporary preoccupations such as the status of women in Islam and the relationship between Islam and violence will be examined from a variety of perspectives, illustrating the intricacies of Muslim and non-Muslim acts of interpretation and their relationship to power and authority.

The Jews in Europe

Glenn Dynner
Open, Lecture—Fall

How did a Jewish civilization develop throughout the triumph of Christianity in the West? This course conceives of Jewish culture as a counterpoint to the dominant cultures of Europe. We begin with the arrival of Jews to the Roman Empire and proceed to the more insular "Ashkenazic" Jewish communities of medieval France and Germany. Next, we explore

"Sephardic" Jewry emanating from Spain, including worldly poets and philosophers, other-worldly Kabbalists, and secret Judaizing "conversos" throughout the Inquisition. We then follow the exiles of Spain as they begin openly practicing Judaism again in other locales; trace the growth of the popular movement around the false messiah Shabbetai Tzvi; and witness the blossoming of Jewish life in Eastern Europe, with its extensive self-rule, new economic niches, and world-renowned yeshivas. In the last part of the course, we examine the dissolution of the "ghetto" during the process of emancipation, the rise of more virulent forms of anti-Semitism, modern political responses like Zionism and Socialism, and the destruction of European Jewry during the Holocaust. Throughout, we will attempt to balance manifestations of anti-Semitism with positive features of Jewish life like economic innovation, political activism, and spiritual developments (Hasidism, Haskalah, and Reform, Orthodox, and Ultra-orthodox Judaism).

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 audiovisual materials. Readings include *An Introduction to Buddhism: Teachings, History, and Practices*, 2nd ed., Peter Harvey, Cambridge University Press, 2013. For students who wish to continue studying the development of the Buddhist tradition in other parts of the world, a companion lecture course, *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 audiovisual materials. The course has no prerequisite but 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.

Chan and Zen Buddhism

T. Griffith Foulk

Open, Seminar—Year

This course is an in-depth, historical examination of the philosophy, mythology, literature, institutional arrangements, religious practices, art, and architecture associated with this most famous and widely misunderstood branch of East Asian Buddhism. The Chan (Zen) school of Buddhism arose in China as the result of a cross-cultural exchange of epic proportions: the gradual intrusion of an alien set of religious ideas, values, and practices—those belonging to Indian Buddhism—into China between the first and the eighth centuries of the Common Era and the subsequent efforts of some 20 generations of Chinese Buddhists to defend, adapt, domesticate, and finally make the foreign religion entirely their own. Chan became the most "Chinese" school of Buddhism by defining itself in terms of indigenous concepts of clan genealogy, by exalting members of its spiritual lineage as native-born buddhas, and by allowing those buddhas to speak in the vernacular, using a mode of rhetoric that was heavily influenced by the Confucian and Daoist traditions. The course

begins by outlining the Indian Buddhist doctrines and practices that were imported into China and by summarizing the indigenous cultural milieu that was initially quite hostile to the alien religion. It then explores the various compromises and adaptations of Indian Buddhist teachings, practices, and institutions that took shape within the Chan tradition and enabled it to emerge in the Song dynasty (960-1278) as the predominant school of Chinese Buddhism. The main theme of the second semester is the transmission of the Chan school of Buddhism to Japan, where it became known as Zen, and the subsequent development of the tradition in that country from the 13th century to the present. Books and readings include *Encyclopedia of Buddhism* and *Zen Masters of Meditation in Images and Writings*, Brinker, both PDF files; *Buddhist Wisdom: The Diamond Sutra and the Heart Sutra*, Conze, Edward, trans., Vintage, 2001; ; and *The Vimalakirti Sutra*, Watson, Burton, trans., Columbia University Press, 2000. A background knowledge of East Asian history, languages, or religions is desirable but not required.

American Muslims: History, Politics, and Culture

Kristin Zahra Sands
Open, Seminar—Year

The United States has a long and complicated history with its very diverse body of Muslim citizens. Muslim slaves were brought involuntarily to this country and forcibly kept from practicing their religion. Many of their descendants began to rediscover Islam in the early 20th century and were joined by an increasing number of Muslim immigrants after the Immigration and Nationality Act ended racial quotas on immigration in 1965. White converts joined them throughout the years. Although Muslims currently comprise only 1% of the American population, their significance goes well beyond their numbers. Beginning with Malcolm X in the 1950s and early 1960s and continuing to the post-9/11 era in the 21st century, perceptions about Muslims have functioned as barometers of deep social and political anxieties. To carefully examine these anxieties is to expose major fault lines in the domestic and foreign policies of the United States. The rise of fearmongering discourse from self-proclaimed “experts” on radical Islam after 9/11 is very much connected to the religious, political, and economic objectives of different groups, which are important to investigate. This course will look behind, but also beyond, the hot-button issues that dominate current headlines, exploring the variety of ways in which Muslim Americans have flourished in America and

contributed to its intellectual and creative heritage in substantial ways. Material studied throughout the year will include many examples from the rich body of American Muslim memoirs, social and political critique, theology, literature, poetry, and art.

The Holocaust

Glenn Dynner
Open, Seminar—Spring

The Holocaust raises fundamental questions about the nature of our civilization. How could a policy of genocide be carried out by one of the most advanced and sophisticated countries of Europe? In this course, we will examine how these appalling events took place, beginning with anti-Semitic ideology and policy. At the same time, we will confront a surprisingly neglected perspective of the victims, whose perspective—how they chose to respond to the impending catastrophe (through art, diary-writing, mysticism, violence, hiding, etc.)—has not been integrated into an overall history of the Holocaust. 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, rescued Jews, or became perpetrators themselves. We shall inevitably be compelled to make moral judgments. But these will be of value if they are informed and based on a fuller understanding of the perspectives of the various actors in this dark chapter of European history.

Jewish Mysticism From Antiquity to the Present

Glenn Dynner
Sophomore and above, Seminar—Year

This course examines a vibrant countertrend within Judaism known as mysticism. We begin with the biblical and ancient “Chariot” mysticism, proceed to ascetic medieval German pietism, and dwell at length on the erotically-charged “Kabbalah” that emerged in medieval Spain and Southern France—observing its unique conceptions of God, evil, demonology, sin, death, sexuality, and magic. We then follow the emergence of circles of mystics in 16th-century Safed (Land of Israel) that eventually sparked a mass messianic movement around the figure of Shabbetai Tzvi. In the second semester, we delve into the most popular and enduring Jewish mystical movement, Hasidism. Founded on the teachings of the Ba’al Shem Tov (The Besht) in 18th-century Eastern Europe, Hasidism was forged into a mass movement by charismatic miracle-workers called “tzaddikim” and spread by means of oral and

written tales. We follow the emergence of Hasidic dynasties, gauge Hasidic responses to modern phenomena like Zionism and the Holocaust, and follow the movement's continued flourishing today in tight-knit communities from Brooklyn to Jerusalem. Finally, we will examine popular contemporary neo-Kabbalah. Throughout, we strive to appreciate different manifestations of Jewish mysticism within their changing historical contexts.

Readings in Christian Mysticism: Late Antiquity

Cameron C. Afzal

Intermediate/Advanced, Seminar—Year

This course will focus on the intersection of Jewish theology and Greco-Roman philosophy in the early Christian texts commonly seen to contain "mystical elements." We will define these elements as texts that have to do with the desire on the part of the reader to "know," experience, or "be with" God and with the author's attempt to properly demarcate the boundaries within which these desires can be fulfilled. Christian mysticism is perhaps best thought of as erotic theology—theology that involves the desire for God. Recognizing this, we must also acknowledge that inherent to this theology is a profound paradox. What is desired must be conceived. It must be held in the grasp of one's understanding in order to be attained. While this is fine for an orange, or even wealth and power, it is much more problematic when the object of desire is God, the creator of the universe. Theologians in the early church developed a language of desire and specific sets of practices involving one's lifestyle and prayer in order to resolve this paradox and fulfill their desire. They began to ponder this paradox with a synthesis of a biblical theology of divine revelation (i.e., the revelation of God as preserved in the biblical canon, symbolized in both the revelation of YHWH on Mt. Sinai and in the incarnation of the Divine Logos as Jesus of Nazareth) and Platonic expression of a desire for the ultimate good, truth, or beauty. In order to better grasp these ideas, we will read parts of the Hebrew Bible, the Gospels, and contemplate the anthropology of desire set forth by Plato in the *Symposium* and the *Phaedrus*. Educated in the Hellenistic world, the early church fathers took these ideas for granted and attempted to find common ground with their Christian inheritance. We will study the phenomenon of Gnostic Christianity, an early attempt at synthesis of biblical material and Greek philosophy. We will then move on to encounter the great early Christian writers—such as Origen and Athanasius of Alexandria, Gregory of Nyssa, Pseudo-Dionysius, and Ambrose of Milan—and

conclude our study with a lengthy look at what, for Western culture, is the seminal work of Augustine of Hippo. *Permission of the instructor is required.*

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

First-Year Studies: Pilgrimage and Initiation (p. 10),

Sandra Robinson *Asian Studies*

Hindu Iconography and Ritual (p. 12), Sandra

Robinson *Asian Studies*

Images of India: Text/Photo/Film (p. 12), Sandra

Robinson *Asian Studies*

Spiritual Autobiography (p. 55), Philip Swoboda
History

First-Year Studies: From Homer to Plato (p. 93),

Abraham Anderson *Philosophy*

RUSSIAN

The goal of the Russian language classes at Sarah Lawrence College is to teach students to speak, comprehend, read, and write a fascinating language with a logic very different from that of English. Oral proficiency is the focus of the first-year class, culminating in end-of-semester projects where students, in small groups, write and film skits. In the second-year course, reading is also emphasized. We include short stories and poetry, as well as texts paired with films. Topics, texts, and authors covered in the advanced class vary widely, and student input is strongly encouraged. Past syllabi have included works by authors such as Pushkin, Gogol, Tolstoy, Tsvetaeva, Bulgakov, and Pelevin, as well as films. Student work in class and conference is also supplemented by weekly meetings with the language assistant and by a variety of extracurricular activities, including a weekly Russian Table, Russian opera at the Metropolitan Opera in New York City, and excursions to Brighton Beach, Brooklyn's "Little Odessa."

Students of Russian are strongly encouraged to spend a semester or, ideally, a year abroad. Sarah Lawrence students regularly attend a variety of programs, including: Middlebury College's School in Russia, with sites in Moscow, Irkutsk, and Yaroslavl; Bard College's program at the Smolny Institute in St. Petersburg; the Moscow Art Theatre School Semester through Connecticut College; ACTR in Moscow, St. Petersburg, or Vladimir; and CIEE.

The Russian program also offers courses taught in translation as part of the literature curriculum. Recent literature courses include: *The Literatures of Russian and African American Soul: Pushkin and Blackness, Serfs and Slaves, Black Americans and Red Russia*; *Dostoevsky and the West*; *The 19th-Century Russian Novel*; and *Intertextuality in the 20th-Century Russian Novel*. More generally, students of Russian also pursue their interest in Russia and Eastern Europe in many other areas of the College. Conference work always may be directed toward the student's field of interest. Courses focusing either entirely or in part on Russia and/or Eastern Europe are regularly offered in a number of disciplines, including history, film history, dance history, and philosophy.

Beginning Russian

Melissa Frazier

Open, Seminar—Year

At the end of this course, students will know the fundamentals of Russian grammar and will be able to use them to read, write, and, most especially, 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. This course will lay equal emphasis on both. Our four hours of class each week will be spent actively using what we know in pair and group activities, dialogues, discussions, etc. Twice-weekly written homework, serving both to reinforce old and to introduce new material, will be required. At the end of each semester, we will formalize—through small-group video projects—the principle of rigorous but creative communication that underlies all of our work. Students are required to attend weekly conversation classes 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 Russian or the equivalent.*

Another course offered in a related discipline this year is listed below. A full description of the course may be found under the appropriate discipline.

The Russian Revolution (p. 54), Philip Swoboda
History

SCIENCE AND MATHEMATICS

Science is a dynamic process by which we seek to improve our understanding of ourselves and the world around us. We use the language and methods of science and mathematics on a daily basis. Science and mathematics nurture a special kind of creativity by enhancing our abilities to ask concise, meaningful questions and to design strategies to answer those questions. Such approaches teach us to think and work in new ways and to uncover and evaluate facts and place them in the context of modern society and everyday life. The science and mathematics division offers classes in a variety of disciplines, including biology, chemistry, computer science, mathematics, and physics. Studies in each of these disciplines are offered at all levels, ranging from open courses to advanced seminars and individual laboratory research projects.

Qualified students have the option of enrolling in a Science Third program. In the Science Third, students simultaneously register for the seminar component of two science/mathematics courses, which comprises one-third of their curriculum. Because Science Third students will still be able to take two additional nonscience courses each semester, this option is an opportunity for well-prepared or advanced students to study multiple science courses without limiting their options in other disciplines. For more details and information, please contact the faculty group.

Pre-Health Program

Students interested in pursuing further studies in medicine or other health-related fields may take advantage of the pre-health program, which prepares students academically for medical school and assists in meeting the demands of admission to individual medical or graduate programs. Students supplement required courses in biology, chemistry, and physics with additional courses offered by the division as part of their preparation for the MCATs and postgraduate education. Conference work provides students with additional opportunities to organize original research projects, pursue independent learning, and critically examine professional literature—skills fundamental to future success in medical and graduate schools. Students in the program have significant contact with the pre-health adviser, as well as with other faculty members in the division, through conferences, course work, and independent research. Therefore, faculty members with a thorough and personal knowledge of the individual student write letters of recommendation. The pre-health adviser and faculty members also serve as resources for information regarding application procedures, research and volunteer opportunities within the community, structuring of class work, MCAT preparation, and practice interviews.

See separate entries for specific course descriptions in biology, chemistry, computer science, mathematics, and physics.

SOCIAL SCIENCE

The social science program is designed to enrich and systematize the understanding that we have of our own experiences in relation to broader societal forces. The social sciences begin from the premise that no matter how much we might wish to, we can never detach ourselves entirely from the social institutions and processes that are the context for our individual thoughts and actions. Thus, the purpose of the social science curriculum is to contribute to our empowerment by helping us understand the many ways in which people's lives—values, goals, relationships, and beliefs—are affected by and have an impact on the social world. Most importantly, we can learn to contextualize our experiences in relation to those of others whose personal, social, and cultural circumstances differ from our own. An ability to think critically about our social environment can enhance our experience of whatever else we may choose to study or do.

In relation to the humanities, the social sciences offer empirical and theoretical perspectives that complement those of history, philosophy, and religion. In relation to literature and the creative arts, social sciences provide a context for a fuller understanding of the works that we study and create. In relation to the natural sciences, social sciences help us analyze the economic, social, and political implications of modern technological advances and our complex interaction with the physical and biological environment. Finally, social-science disciplines give us access to the information and analytical tools that we must have in order to evaluate and formulate alternative public policies and to actively contribute to intellectual and public life.

For full course descriptions, see anthropology; economics; environmental studies; politics; public policy; science, technology, and society; and sociology.

SOCIOLOGY

Class, power, and inequality; law and society (including drugs, crime and “deviance”); race, ethnicity, and gender issues; and ways of seeing...these are among the topics addressed by Sarah Lawrence College students and professors in sociology courses. Increasingly, social issues need to be—and are—examined in relation to developments in global politics and economics. Students investigate the ways in which social structures and institutions affect individual experience and shape competing definitions of social situations, issues, and identities.

Courses tend to emphasize the relationship between the qualitative and the quantitative, between theoretical and applied practice, and the complexities of social relations rather than relying on simplistic interpretations, while encouraging student research in diverse areas. Through reading, writing, and discussion, students are encouraged to develop a multidimensional and nuanced understanding of social forces. Many students in sociology have enriched their theoretical and empirical work by linking it thematically with study in other disciplines—and through fieldwork.

Borders and Transnational Mobilities

Parthiban Muniandy

Open, Seminar—Year

In a global context where immigration has become one of the biggest flashpoints in political discourse, our understanding of how human and nonhuman mobility takes place needs constant re-examination and refinement. In addition to major humanitarian issues leading to global refugee crises, we are also looking at an ever-growing number of people who move across and within national borders in search of work, opportunities, education, and a chance to fulfil their aspirations for a better life. People also move because of conflict, dispossession, coercion, and environmental issues. Classical scholarship on migration has focused predominantly on the two largely distinct phenomena of “immigration” and “emigration,” while more recent developments in transnational studies and the “mobility” turn have led to a stronger emphasis on cross-border movements and flows of people, goods, capital, ideas, and vectors. Here, we will focus on building our knowledge about global and transnational mobility from an issue-based interdisciplinary perspective, drawing from the fields of sociology, anthropology, economics, history, and global studies. These issues include refugee crises, human trafficking, economic exploitation, modern-day slavery and indentured servitude, the global care-chain, and the emergence of new groups of precarious people around the world. To help with our exploration of these issues, we will be looking at how different regimes of mobility have developed under the auspices of globalization in the past three decades from a national, regional, international, and transnational perspective. What are some of the reasons influencing the movement of people away from their homes and countries of origin? How does the movement of people from privileged and wealthier backgrounds differ from that of people from poorer, marginalized communities (particularly in the Global South)? What are some of the institutional frameworks and regimes that govern, regulate, and produce new classes of “migrants” in today’s world? The course will follow a modular structure that focuses on various themes within mobility studies. In each module, we will be using classical and contemporary readings that address the themes and issues at hand, in addition to nontraditional sources such as videos, blogs, online forums, and websites. The second half of the course will be focused on helping students design and propose projects based around some of the issues covered and through an engagement with different

forms of data and methods: surveys, ethnographies, demographics, historical, and digital. This course will likely appeal to students interested in learning, researching, and working with different migrant communities around the world.

Cities of the Global South

Parthiban Muniandy

Open, Seminar—Fall

Saskia Sassen conceptualizes the “global city” as a model defined by the concentration of the economic activities of globalization, from infrastructure to services, as well as new forms of corporate governance and labor structures. The restructuring of global neoliberal economics has been a major factor in the unbalanced development experiences of various cities and urban centers in the Global South. While many enjoy vast material benefits from rapid economic expansion in cities like Singapore and Mumbai, others also experience an increase in precarious conditions and unprecedented levels of inequality, as witnessed in cities like Jakarta, Johannesburg, and São Paulo. In this course, we will be looking at the implications and consequences of uneven development in urban societies of the Global South. We will be particularly focused on issues such as urban informality, poverty, violence, inequalities, segregation, and surveillance as they pertain to cities outside the Global North countries. In addition, the course will also be focused on changing notions and meanings behind “urban” in the context of increasingly cosmopolitan societies and globalization by looking at how migration and mobility have had an impact on the social, political, and economic dynamics of urban living. Some of the case studies that we examine include gated communities in Johannesburg, informality in Mumbai and Jakarta, and precariousness in Kuala Lumpur and Hong Kong. Finally, we look at how urban transformations and realities in cities of the Global South give rise to the new forms of social movements and political agency among dispossessed and marginalized communities that strive to make demands and claims at both micro and macro levels—from the collective mobilization of migrant women in Hong Kong in order to secure humane working conditions to the major public protests and revolutionary movements in cities such as Cairo. We will be reading and engaging with the works of scholars such as Sassen, David Harvey, Asef Bayat, Stephen Graham, Mike Davis, Teresa Caldeira, and Ananya Roy, among others. Students will be given the opportunity to design case studies of different cities in the non-Western world, focusing on key issues that we read and discuss in the course.

Both Public and Private: The Social Construction of Family Life

Shahnaz Rouse

Open, Seminar—Fall

Many of us take for granted the dichotomy between public and private life. The former is frequently understood as abstract, distant, and a key site of power; the latter, as the site of warmth, intimacy, and emotional sustenance. In this seminar, we will critically examine the assumptions underlying such idealized distinctions between public and private domains. Through such revisioning, it is hoped that we will better understand the public and private dimensions of the family, its complexity, and its historical variability. In particular, our analysis will enable us to critically examine notions that posit the inevitability of the nuclear, heterosexual family as a universal and “natural” institution. Relying primarily on the writings of Stephanie Coontz on the topic of the family, supplemented by relevant additional materials, we will take apart myths of the family to better understand both its discursive production and material reality across time and space. Specifically, we will look at the myriad ways in which personal and social reproduction occur; the relationship between distinct family forms and different systems of social organization and social movements; and the expression of gender, racial, and sexual relations in diverse historical settings. Throughout, we will be attentive to shifting boundaries between the private domain (often erroneously and transhistorically understood in familial terms) and public institutions and practices—from which, again erroneously, the latter is often set apart. Furthermore, the “private” domain of the family will be problematized as a site for the construction of identity and caring and, simultaneously, as a location that engenders compulsion and violence. In this latter context, we will examine how relations of domination and subordination are produced through the institution of the “family” and how resistance is generated to such dominant relations and constructions. The course will conclude with an examination of family forms in contemporary societies—single parent-, same sex-, and fictive kin-based—and of public struggles over these various forms.

Disabilities and Society

Sarah Wilcox

Open, Seminar—Fall

In this seminar, we will broadly consider the topic of disability within contemporary society, examining questions of social justice, discrimination, rights, identities, and cultural representations. Disability studies is an interdisciplinary field of academic

study that emerged out of disability rights movements and has, therefore, focused on how social structures are disabling, limiting, and exclusionary. In concert with this perspective, we will study the history of the disability rights movement, including the passage and ramifications of the Americans with Disabilities Act. We will also consider tensions within disability movements, including the difficulties inherent in mobilizing a collective identity that encompasses a wide range of conditions and circumstances. In addition to political mobilization, we will analyze cultural meanings and representations of physical, psychological, and cognitive disabilities. Cultural representations of disability shape our assumptions and expectations, while disability activists have used literature and art to contest stigma and create new kinds of representations of non-normative bodies and selves. Finally, we will consider questions of embodiment, self, and identity. Disability is typically defined in terms of physical or mental impairment, which implies that there is a “normal” state of non-impairment. Defining disability has been highly contested, both because of the stigma attached to those who are seen as different and because many people with conditions that have been labeled as disabilities do not see their conditions in negative terms. Most of us will experience some degree of impairment at some point in our lives; but only some of us will be seen as, or identify ourselves as, disabled. Some disabilities are a part of identity from an early age, and others develop later in life. Thus, we will consider the relationship between embodiment, ability, and selfhood, looking at how people negotiate identity in relation to social categories and their own embodied experiences.

Embodiment and Biological Knowledge: Public Engagement in Medicine and Science

Sarah Wilcox

Intermediate, Seminar—Fall

In this course, we will explore when, why, and how biological ideas become salient to people’s identities and to political debates, whether and how closely popular conceptions of biology and the physical body match scientific and medical knowledge, and the variations in the extent to which biological knowledge is seen as relevant to particular conceptions of the self or social controversies over the body. For example, why have vaccinations become controversial, and what understandings of the immune system underlie these controversies? How does the subjective nature of pain figure into controversies over contested illnesses such as

fibromyalgia or repetitive strain syndrome? What do “genes” or “genetics” mean in social or cultural terms? How do hormones figure into our cultural understanding of gender and into people’s own gendered self-identities, particularly at times of hormonal change such as puberty, hysterectomy, or taking hormones as part of aligning the physical body with gender identity? In sociology and anthropology, medical and scientific knowledge has often been described as alienating, distancing people from their direct embodied experiences. Yet, to be a body is also always to be in a social context; so that perception is simultaneously cultural and physical. While medical and scientific knowledge provides us with ideas about our bodies that we cannot directly experience (e.g., our genes), these ideas can be deeply embedded and socially powerful explanatory systems. Thus, scholars have also argued that rather than alienating us from ourselves and our bodies, medical knowledge is constitutive of bodies and selves. Biological ideas and terms also circulate freely, so that popular conceptions of biology or physiology and scientific knowledge may not map neatly onto each other. We will explore these themes of bodily association and dissociation, science as alienating or constitutive, and popularization and expertise through various domains of biological knowledge, embodiment, and public debate. Past course work in the social sciences is beneficial but not required.

Temporariness and Displacement: Refugees, Migrants, and Aliens

Parthiban Muniandy

Intermediate, 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 their 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 the works of Faranak Miraftab, Aihwa Ong, Nicole Constable, Guy Standing, Joseph Carens, David Bacon, and others as resources to bolster our discussions and reflections on the key questions of citizenship, rights, and temporariness. The course will require students to seek out and engage with local community organizations that work with different migrant communities and to develop reflective projects (blogs, forums, wikis, or journals) focusing on these key questions.

Propaganda: A History of Spin

Matthew Ellis, Shahnaz Rouse

Intermediate, Joint seminar—Spring

This seminar provides an interdisciplinary analysis of the phenomenon of mass persuasion in modern society. How does propaganda “work”? How should we characterize the individuals and institutions that shape and disseminate it? What are the specific languages and visual symbols that propagandists have typically used to affect mass audiences? How have both “democratic” and “authoritarian” societies sought to generate consent; and how, in turn, have individuals and social groups drawn the line between what is truth and what is propaganda? Although the manipulation of information for political ends has been intrinsic to human societies across history, this course focuses on the so-called “axial age of propaganda,” beginning with World War I, which saw the emergence of tightly organized, large-scale, government-sponsored propaganda efforts across Europe and the United States. The course will place special emphasis on the interwar period, when—amid the onset of totalitarian regimes in Europe—the very nature of “public opinion” and mass society were hotly debated by intellectuals and interpretive experts. This course will utilize a variety of case studies to explore the symbolic content of specific kinds of propaganda and the institutional milieu that produce it, paying attention to propaganda that both seeks to

overthrow social structures as well as to maintain them. Finally, the course will consider the ubiquity of propaganda in contemporary society, focusing on the role of image-making professionals working in the spheres of political campaigning, advertising, and public relations. Specific case studies may include: The US Committee on Public Information during World War I, the Nazi Ministry of Propaganda, Stalinism and the Soviet Union, state control of culture under the *Deutsche Demokratische Republik* (East Germany), McCarthyism and the Hollywood blacklist, ISIL, and Breitbart News and Trumpism.

Gender and Nationalism(s)

Shahnaz Rouse

Advanced, Seminar—Year

Nationalism can be understood as a project simultaneously involving construction(s) of memory, history, and identity. In this seminar, we will identify the multiple and shifting dimensions of nationalism as a world historical phenomenon. Central to our focus will be the centrality and particular constructions of gender in different national projects. Attention will be paid to nationalism in its colonial and contemporary trajectories. Questions to be addressed include the following: What is the relationship between nationalism and identity? Which symbols/languages are called upon to produce a sense of self and collective identity? What are the various inclusions, exclusions, and silences that particular historically-constituted nationalisms involve? Is nationalism necessarily a positive force? If not, under what circumstances, in what ways, and for whom does it pose problems? What is the relationship of nationalism(s) to minorities and socially/politically marginalized groups? How is pluralism and difference constructed and treated? How do the same positions (e.g., issues of cultural authenticity and identity) take on a different meaning at diverse historical moments? How does the insider/outsider relationship alter in different periods and conceptualizations? Women have been interpellated and have participated within nationalist movements in a variety of ways. The dynamics and contradictions of such involvement will be analyzed closely. We will strive to explore the implications of these processes for women's sense of self, citizenship, and belonging at specific periods and over time. In the spring semester, we will turn our attention more specifically to performances of nationalism through institutional and popular cultural arrangements. Under the former category, we will look at issues of migration, immigration, and exile; public policy and international relations; war and conflict. In the arena of popular culture, we will

examine the production of nationalism(s) through the mass media, sports, film, museums and exhibitions, and tourism. Conference work may include an examination of a specific nationalist movement, theoretical issues pertaining to nationalism(s), memory, identity, performances of nationalism(s) in popular culture and the mass media, and the interplay between institutional and everyday constructions of nationalism in specific settings. *Open only 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.

Introduction to Economic Theory and Policy (p. 28), Kim Christensen *Economics*

First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 47), Joshua Muldavin
Geography

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 47), Joshua Muldavin
Geography

Diversity and Equity in Education: Issues of Gender, Race, and Class (p. 58), Nadeen M. Thomas
History

Global Masculinities (p. 66), John (Song Pae) Cho
Lesbian, Gay, Bisexual, and Transgender Studies
Love, Sex, and Globalization (p. 65), John (Song Pae) Cho
Lesbian, Gay, Bisexual, and Transgender Studies

Queer New Media (p. 67), John (Song Pae) Cho
Lesbian, Gay, Bisexual, and Transgender Studies

An Introduction to Statistical Methods and Analysis (p. 78), Daniel King *Mathematics*

The Legitimacy of Modernity (p. 98), David Peritz
Politics

Challenges to Development: Child and Adolescent Psychopathology (p. 112), Jan Drucker
Psychology

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 104), Gina Philogene *Psychology*

Individualism Reconsidered: Beyond Pride and Shame (p. 111), Marvin Frankel *Psychology*

Constructing Citizenship, Dismantling Hierarchies: The Immigrant and Racial Struggle for Political Equality (p. 114), Luisa Laura Heredia *Public Policy*

The Art of Protest (p. 114), Luisa Laura Heredia *Public Policy*

First-Year Studies: The Hebrew Bible (p. 115),
 Cameron C. Afzal *Religion*
Color (p. 145), Gary Burnley *Visual and Studio Arts*

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 small group conferences, we will explore the multiple resources provided by the Internet, retrieving all sorts of textual and visual tools that later will be collectively exploited by the group. The viewing of films, documentaries, and 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

In this class, for students who have had some experience with Spanish but are still laying the

foundations of communication and comprehension, we will do a thorough review of basic grammatical, lexical, and syntactical concepts at a more accelerated pace than the regular Beginning Spanish class. 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 also a fundamental part of this course. *Course taught entirely in Spanish. Students should take the placement test prior to registration.*

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 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 in order 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 all students, especially those who have not taken Spanish at SLC.*

Intermediate Spanish II: Culture in the Information Age

Eduardo Lago

Intermediate, Seminar—Year

Once students have reached the linguistic command required to work at an advanced-intermediate level, they are in an ideal position to begin to explore the numerous resources that can be found on the Internet. Instrumentally, we will focus on the multiple uses of Spanish to be found in the virtual world, making use of its many possibilities such as blogs, newspapers, magazines, and other formats.

We will identify the most relevant Web pages from the Spanish-speaking world, extract the adequate information, and exploit it in class jointly, making the necessary adjustments. Access to authentic sources from all over the Spanish-speaking world will give us an excellent idea of the varieties of the language used in more than 20 countries. We will explore all forms of culture, paying special attention to audiovisual resources such as interviews, documentaries, TV programs, and other formats—all of which will be incorporated into the course of study, complete or in fragments, depending on the level of difficulty. Art, film, music, photography, theatre, science, politics, comics, video games, gastronomy—all forms and manifestations of culture, high and low—will be the object of our attention, as long as the vehicle of expression is Spanish. We will minimize the use of printed matter, which will be devoted mainly to a more classical exploration of grammar. The class as a whole, as well as students on an individual basis, will be encouraged to locate different kinds of materials on the Internet. Weekly conversation sessions with the language assistants, in small groups, are required. *This course is taught in Spanish. Please take the Spanish placement test prior to interviewing with the instructor.*

Advanced Spanish: Coming of Age I

Heather Cleary

Advanced, Seminar—Fall

Growing up isn't easy, but it does provide incredible material for creative expression and social criticism. With an eye toward topics like sexuality, physical and symbolic violence, and political activism, students will engage film and literature from Latin America and Spain, both critically and creatively, as they hone their communication, analytic, and essay-writing skills. Advanced grammar review and writing workshops will complement our work with canonical texts by Jorge Luis Borges and Alejandra Pizarnik and films like *Machuca*, among many others. Students will also meet with a language tutor, in small groups, every week. *Course taught entirely in Spanish. Students should take the Spanish Placement Test prior to interviewing for the course and registration.*

Advanced Spanish: Coming of Age II

Heather Cleary

Advanced, Seminar—Spring

Growing up isn't easy, but it does provide incredible material for creative expression and social criticism. Building on the analytic and writing skills developed

in the fall, students will engage novels by contemporary authors, including César Aira, Guadalupe Nettel, Alejandro Zambra, Roberto Bolaño, and Samanta Schweblin, as well as a selection of films from Latin America and Spain. In addition to classroom discussions, students will develop and workshop critical and creative responses to these works for publication on a class blog. *Course taught entirely in Spanish. Students should take the Spanish placement test prior to registration.*

Another course offered in a related discipline this year is listed below. A full description of the course may be found under the appropriate discipline.

First-Year Studies: States of Emergence, Stages of Emergency (p. 68), Isabel de Sena *Literature*

THEATRE

The Sarah Lawrence College theatre program embraces the collaborative nature of theatre. Our objective is to create theatre artists who are skilled in many disciplines: actors who write; directors who act; theatre makers who create their own projects; and sound, set, and lighting designers who are well-versed in new media and puppetry. Students have the advantage of choosing from a multidisciplinary curriculum taught by working theatre professionals that also draws on the resources of the College's theatre, music, and dance programs. At the heart of this curriculum are focused programs in acting, directing, playwriting, and design, with supplementary offerings in production and technical work.

Theatre students are encouraged to cross disciplines as they investigate all areas of theatre. The faculty is committed to active theatre training—students learn by doing—and have put together a vocabulary that stresses relationships among classical, modern, and original texts. The program uses a variety of approaches to build technique while nurturing individual artistic directions.

The theatre program examines not just contemporary American performance but also diverse cultural and historical influences that precede our own. Courses include Alexander Technique, acting, comedic and dramatic improvisation, creation of original work, design, directing, movement, musical theatre, playwriting, puppetry, speech, solo performance, voice, and the art of bringing theatre into the local community.

Curriculum

Students create an individualized Theatre Third with the guidance of their don and the theatre faculty. Components are chosen to extend skills and interests and to develop performing and practical experience. There are open auditions for faculty-, student-, and guest-directed productions. There is a proposal system for student-directed, -written, and -devised work within the seasonal production schedule.

Practicum

The theatre faculty is committed to the philosophy that students learn by doing. Classes provide a rigorous intellectual and practical framework, and students are continually engaged in the process of making theatre. The program helps students build a solid technique based on established methodologies while also being encouraged to discover and develop their individual artistic selves. Wide-ranging opportunities are available for students to learn by doing. Students may participate in internships or fieldwork in New York City theatres and theatre organizations. The College's Theatre Outreach program is a training program that uses music, writing, theatre techniques, and the visual arts to address social and community issues. The outreach course has been a vibrant component in the curriculum for more than two decades, encouraging the development of original material with a special emphasis on cross-cultural experiences.

Many theatre components include an open-class showing or performance. In addition, multiple performance and production opportunities in acting, singing, dance, design, directing, ensemble creation, playwriting, and technical work are available to students throughout the academic year. The College's performance venues include productions and readings sponsored by the department in the Suzanne Werner Wright Theatre, a modified thrust stage, and the Frances Ann Cannon Workshop Theatre, as well as student-produced work in the student-run blackbox DownStage Theatre. Workshops, readings, and productions are also mounted in the blackbox OpenSpace Theatre, Film Viewing Room, Outdoor Stage Theatre, and various other performance spaces throughout the campus.

First-Year Studies in Theatre: History and Histrionics: A History of Western Theatre

Stuart Spencer

Open, FYS—Year

This course explores 2,500 years of Western drama and 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 for the plays in question to better understand how and why they were written as they were. Classroom discussion will focus on a new play each week, while conference work will be devoted mostly to the students writing about them.

Performance/Acting

Actor's Workshop: Suit the Action to the Word, the Word to the Action—Hamlet, III. ii. 17-18

Ernest H. Abuba

Open, Component—Year

Students will work on voice work, script analysis, sensory exercises, a Shakespeare sonnet, cold readings, improvisation, auditioning, and extensive scene work from the following playwrights: Sara Ruhl, Theresa Rebeck, Susan Yankowitz, Maria Irene Fornes, Suzan-Lori Parks, Jean-Paul Sartre, Eugene Ionesco, Jean Anouilh, Edward Albee, Tennessee Williams, Samuel Beckett, Oscar Wilde, Lynn Nottage, 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: Incognito: The Craft of Assumed Identity

Kevin Confoy

Open, Component—Year

An approach to performance that focuses on external applications as a method of building a character—working with costumes, props, make-up, and tangible aspects of production, as well as voice, dialects, gesture, and given behavior—students will

develop an “outside-in” technique that allows for the full physical and emotional expression of a character and the text. *This class meets twice a week.*

Actor’s Workshop: Acting Techniques

Erica Newhouse

Open, Component—Year

This is an acting techniques class: foundational, process-based work to empower the actor in any theatrical environment. The first semester focuses on the voice and body and the development of a “toolbox” of acting techniques. The second semester focuses on applying those tools to language and text, while integrating the voice and body work through scene work. The goal is for students to leave the class with all of the basic tools that they need to act; to have a growing awareness of their body, voice, and physical habits in order that they may consciously use them in the development of character; and to begin to develop their own process of working, start to finish, with an arsenal of tools and techniques to use when needed. We explore the Alexander Technique, character work, sense memory work, viewpoints, animal work, voice and speech work, script analysis, text analysis, Lecoq exercises, and much more. *This class meets twice a week.*

Acting Poetic Realism

Michael Early

Intermediate, Component—Year

The plays of Anton Chekhov, Tennessee Williams, and August Wilson serve as the point of departure in our exploration of the craft of acting. In this class, students will be challenged to expand their range of expression and build their confidence to make bold and imaginative acting choices. Particular attention will be paid to learning to analyze the text in ways that lead to defining clear, specific, and playable actions and objectives. In tandem with their work on a given text, students will be guided through a progression of physical, vocal, sensory, and imaginative exercises designed to impart tangible skills that will enable them to create multidimensional characters. *This class meets twice a week.*

Acting Shakespeare

Michael Early

Advanced, Component—Year

Those actors rooted in the tradition of playing Shakespeare find themselves equipped with a skill set that enables them to successfully work on a wide range of texts and within an array of performance

modalities. The objectives of this class are to learn to identify, personalize, and embody the structural elements of Shakespeare’s language as the primary means of bringing his characters to life. Students will study a representative arc of Shakespeare’s plays, as well as the sonnets, with the goal of bringing his characters to life. Class time will be divided among physical, vocal, and text work. *This class meets twice a week.*

Breaking the Code

Kevin Confoy

Intermediate, Component—Year

A specific text-driven approach to acting, Breaking the Code provides a context for the most vital performances based upon a way of dissecting a play and determining a character’s behavior. Students will act scenes from contemporary plays and adaptations. *Open to both actors and directors. This class meets twice a week.*

Close Up and Personal

Faculty TBA

Advanced, Component—Year

Great camera work demands intimacy, emotional adaptability, risk, and connection. Students will learn how to maintain an organic experience in spite of the rigid technical restrictions and requirements. During the fall semester, we will work on cold-reading techniques, emotional expansion exercises, and scenes from published works. In the second semester, we will put original monologues and scenes on camera. We will use a monitor playback system for reviewing work to help identify specific problems. *Class size is limited. This class meets twice a week.*

The Art of Improvising

Christine Farrell

Open, Component—Year

We will explore techniques for spontaneous behavior, immediate creation, and developing your creativity and truth on stage as an actor. There will be improvisational exercises that build community and investigate themes for directors and teachers and improvisational methods to deepen the live communication skills of each artist. We will study the works of Viola Spooling, Keith Johnstone, and August Boal. *This class will meet once 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. It is designed to introduce students to *commedia dell'arte*, vaudeville, parody, satire, and standup comedy. At the end of the final 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

Erica Newhouse

Advanced, Component—Year

This class will take a rigorous approach to the preparation and process of performance. Building on your "toolbox," you will go deeper into text, character exploration, and action—expanding self-awareness and revealing and risking more. The first hour of class will focus on movement and making ephemeral works as a way to tune your instrument. The following two hours will be devoted to scene study, using contemporary and modern texts. *This class will meet once a week for three hours.*

Creating a Role

Ernest H. Abuba

Open, Component—Year

It is a sanctum of discovery, enabling the actor to explore non-Western movement: centering energy, concentration, the voice, and the "mythos" of a character to discover one's own truth in relation to the text, both contemporary and the classics. Traditional as well as alternative approaches to acting techniques are applied. Fall semester concentrates on roles: Hamlet, Leontes, Caliban, Othello, Lear, Macbeth, Richard III, Hecuba, Medea, Antigone, Lady Anne, Tamara, Portia, and 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 and 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. *This class meets twice a week. Audition required.*

SLC Lampoon

Keisha Zollar

Advanced, Component—Year

SLC Lampoon is a comedy ensemble of actors, directors, and writers. The techniques of Second City and TheatreSports will be used to create an improvisational troupe that will perform throughout the campus. The ensemble will craft comic characters and write sketches, parodies, and political satire. This work will culminate in a final SLC Lampoon Mainstage performance in the style of Second City or *Saturday Night Live*. *This class meets once a week a week for three hours. Audition required.*

Directing, Devising, Performance, Movement & Voice

Spring Musical

Kevin Confoy

Open, Component—Year

Students in this class will become the company of the Theatre Program's Main Stage Spring Musical. Classes will provide for an in-depth rehearsal process and allow for an extended study of the show in its greater context. Students will work together on the songs, scenes, dance and movement, and book of this musical in a traditional manner, with class time dedicated to rehearsals with the director, musical director, and creative team of the production. In addition, students will have a distinct opportunity to study and participate in the show at a level of far greater discovery and intensive preparation than a standard rehearsal period allows. First semester work will include meetings with the show's designers, extended work on the text and characters, and in-class rehearsals. All aspects of the show—its relevance and significance in a historical context, its production history and place in the canon of musicals, as well as a study of its composer and creators of similar works of its kind—will be discussed and become part of regular class work.

Also in the first semester, students will be expected to meet out of class for rehearsals on designated scenes, songs, etc., as they would in a traditional scene study class. Students will be assigned to research and report back to the cast certain aspects of the show and its history. Second semester work will move to a concentration on production and will include a regular period of out-of-class nightly rehearsals on a pre-determined schedule. Students interested in directing plays and musicals will be given specific aspects/scenes/songs of the show to be rehearsed and worked on under the guidance of the teachers. Student directors in the class will become part of the discussion of the design and production elements of the show. Students in this class are free to participate in shows outside of class in the first semester. In the second semester, students may not participate in any production that has rehearsals or performances that conflict with the schedule of this production. All principal and featured roles in the show will be cast from within this class. *Required audition and interview held during registration 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 the 20th Century: From Chekhov to Churchill

Will Frears

Intermediate, Component—Year

This class will focus on directing plays in the 20th-century canon, covering a range of styles and content. It will cover the whole journey of directing a play, with a strong emphasis on practical work. Students will be required to bring in design research for plays and to direct scenes from the plays, both of which they will present to the class for critique. The class will focus on how to use the text to inform the choices made by the director.

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. Two sections of this class.

Building a Vocal Technique

Sterling Swann

Intermediate, Component—Year

A continuation of Breathing Coordination for the Performer, which is suggested as a prerequisite, students deepen their understanding of breathing coordination and Alexander Technique and work on songs and monologues of their choice. The emphasis is on maintaining physical ease in performance to increase vocal range and power. *This class meets once a week.*

Introduction to Stage Combat

Sterling Swann

Open, Seminar—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.*

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 weapon 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 that lead to actor/combatant status in the Society of American Fight Directors. *This class meets once a week.*

Movement for Performance

David Neumann

Open, Component—Year

This class will explore the full instrument of the performer, namely the human body. A daily warmup will open the body to larger movement ranges while introducing students to a better functioning alignment, efficient muscle and energy use, full breathing, clear weight transfer, and increased awareness while traveling through space. A combination of improvisation, contact improvisation, set phrases, and in-class assignments creating short movement-based pieces will be used to explore a larger range of articulation that the body reveals regardless of the words spoken on stage. In all aspects, the goals of this class are to enable students to be courageous with their physical selves, more articulate with their bodies, and more personally expressive in performance. No movement background is required, just a healthy mix of curiosity and courage. In addition to occasional reading handouts, there will be opportunities to attend rehearsals and performances of professional theatre and dance in New York City. Please wear loose, comfortable clothing to class. *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 Theater 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 from those differences about effectively acting and singing. *This class meets once a week for four hours.*

Voice and Speech I: Vocal Practice

Francine Zervas

Component—Year

This course will focus on awakening the young artist to the expressive range of the human voice, as well as to the intricacies of developing greater clarity of speech and playing with sound. A thorough warmup will be developed to bring power, flexibility, and range to the actor’s voice and speech. Exercises and text work will be explored, with the goal of uniting body, breath, voice, and speech into an expressive whole when acting.

This class meets once a week for two hours.

Design and Media

Costume Design I

David Moyer

Open, Component—Year

In this course, students will be introduced to the various strategies and techniques integral to the many facets of costume design. Through historical research projects, we will investigate the evolution of costume/fashion history and the vital importance of the research process itself. Through theoretical design projects, we will explore how to develop a design concept and how to articulate that concept through various modes of visual communication. We will explore costume renderings through basic life drawing exercises and painting skills and examine the use of preliminary and final sketches as blueprints for realized costumes. Students will also begin to understand aspects of costume construction through exercises in both hand and machine sewing and basic pattern making, as well as to develop a vocabulary for the tools and techniques of construction. No previous experience with any of the aforementioned topics or techniques

is necessary for taking this course. Actors, directors, designers, and theatre makers of all kinds are welcome. *This class meets once a week.*

Costume Design II

David Moyer

Intermediate, Component—Year

As an extension of Costume Design I, this course will delve in greater depth into the various strategies, techniques, and methodologies of costume design. We will cover and review a range of topics that will advance and hone existing skill sets in both design and construction. Emphasis will be placed on encouraging students to develop a critical eye in regard to their own design process. In addition, projects in this class will explore the intersections of bodily adornment/augmentation and identity, as well as the use of clothing/fashion/costume to evoke social change/justice. We will also discuss costume design within the context of the professional world and explore the practical skill sets relevant to the industry. Most students will have an opportunity to design a department production. *Prerequisite: Costume I or permission of the instructor. This class meets once a week.*

Lighting Design I

Greg MacPherson

Open, Component—Year

This class 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. Students will also have opportunities to design productions and 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

This class will build upon the basics introduced in Lighting Design I to help develop the students' abilities in designing complex productions. The course will focus primarily on CAD and other computer programs related to lighting design, script analysis, advanced console operation, and communication with directors and other designers. Students will be expected to design actual

productions and in-class projects for evaluation and discussion and will be offered the opportunity to increase their experience in design by assisting Mr. MacPherson and others, when possible. *This class meets once a week.*

Scenic Design I

Faculty TBA

Open, Component—Year

This course introduces basic elements of scenic design, including developing a design concept, drafting, and practical techniques for creating theatrical space. Students will develop tools to communicate their visual ideas through research, sketches, and models. The class will discuss examples of design from theatre, dance, and puppetry. Student projects will include both conceptual designs and production work in the department. *This class meets once a week. There is a \$50 course fee.*

Sound Design I: Intro to Sound Design

Tei Blow

Open, Component—Year

This course will cover the basic tools and processes of theatrical sound design from script analysis and collaboration with directors and the rest of the design team to the execution of a full sound design for performance. The course will explain how to source, record, and edit sound and give a basic overview of the software and hardware used in professional sound design. Throughout the course, we will create sound effects, transitions, and sound collages and cover the many ways that sound is used in the theatre. Skills learned in this class will prepare students to design sound in many different venues and on different types of systems. The class will focus on the creative side of sound design while covering the basics of system design, sound equipment, and software.

Puppet Theatre

Lake Simons

Open, Component—Year

This course will explore a variety of puppetry techniques, including *bunraku*-style, marionette, shadow puppetry, and toy theatre. We will begin with a detailed look at these forms through individual and group research projects. We will further our exploration with hands-on learning in various techniques of construction. Students will then have the opportunity to develop their own manipulation skills, as well as to gain an understanding of how to

prepare the puppeteer's body for performance. The class will culminate with the creation and presentation of puppetry pieces of students' own making. *This class meets once a week for two hours.*

Directing, Devising, and Performance/Something From Something Else: Mass Media, Live Bodies, and Contemporary Performance Strategy

Tei Blow, David Neumann

Intermediate, Component—Year

This course will explore the interaction between media and “liveness” in the process of making original, collaborative performance work. By combining embodied processes with the creative reuse of mass media, this course is designed to introduce students to an experimental performance strategy that incorporates design elements throughout the playwriting and production process. 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 these techniques into embodied practices, students will experiment with various methods of extracting movement, text, and intention from these source materials. Class workshops focusing 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 period and performance. *This course meets once a week, culminating in additional rehearsals within a typical production schedule.*

LIVE MEDIA: Creating Hybrid Performance With Technology

Faculty TBA

Open, Component—Year

This course experiments with blending different technological elements—cameras (both acting in front of and operation), video, sound, cell phones, the Internet, games, sensors, etc. The goal is to create hybrid performances that transcend locations and redefine live performance's relationship with audiences. Elements of immersive and interactive performance will also be explored. Basic knowledge

of video projection and sound technology and being comfortable with programming is highly recommended. *This class meets once a week.*

Projection Design for Theatre

Faculty TBA

Open, Component—Year

This course allows students to explore design possibilities in projection, animation, scenic design, and puppetry through a series of exploratory projects and group work. We will create visual sequences using the overhead projector, stop-motion animation techniques, shadow puppetry, and video animation. The course will introduce basic digital manipulation in Photoshop, simple video animation in After Effects, and the live manipulation of video using Isadora media interface software. Individual projects in the second semester will challenge students to integrate these techniques into performance. Basic knowledge of Photoshop and the Macintosh operating system is highly recommended. *This class meets once a week.*

CultureHub Live Media Workshop

Faculty TBA

Open, Component—Year

This course will explore live-feed projection design and technology with theatre students at Sarah Lawrence College and design and video students at the Seoul Institute of the Arts in Ansan, South Korea. The course will focus on creating puppetry and miniature environments for theatrical performance in the two separate locations, Seoul and New York, by utilizing the telepresence studios at SeoulArts and CultureHub. Students in both locations will be introduced to basic puppetry manipulation and construction techniques, as well as to methods for designing and building miniature sets and environments. In addition, live video feeds, chroma keying, and depth-sensing cameras will be implemented to enhance the media and performance landscape. Through the process, students will be exposed to a variety of multimedia theatre and puppetry forms and will gain an understanding of critical design considerations, including lighting, manipulation, chroma key, and live video techniques. The goal of the course will be to create collaborative performances that are a combination of manipulated figures and sets in separate physical locations. The course will be team-taught by: Professor Seung-Ho Jeong, scenic and lighting designer at Seoul Institute for the Arts and one of Korea's most high-profile, in-demand set designers; Tom Lee, puppet artist, theatre designer, and guest faculty member at Sarah Lawrence

College; and Billy Clark, director of CultureHub New York City and member faculty of the Seoul Arts Institute. *This class meets once a week.*

Playwriting

Creative Impulse: The Process of Writing for the Stage

Sibyl Kempson

Advanced, Component—Year

In this course, the vectors of pure creative impulse hold sway over the process of writing for the stage—and we write ourselves into unknown territory. Students are encouraged to set aside received and preconceived notions of what it means to write plays or to be a writer—along with ideas of what a play is “supposed to” or “should” look like—in order to locate their own authentic ways of seeing and making; in other words, disarming the rational, the judgmental thinking that is rooted in a concept of a final product, and empowering the chaotic, spatial, associative processes that put us in immediate formal contact with our direct experience, impressions, and perceptions of reality. Emphasis on detail, texture, and contiguity will be favored over the more widely accepted, reliable, yet sometimes limiting Aristotelian virtues of structure and continuity in the making of meaningful live performance. Readings will be tailored to fit the thinking of the class. We will likely look at theoretical and creative writings of Gertrude Stein, George Steiner, Mac Wellman, Maria Irene Fornes, Adrienne Kennedy, Mircea Eliade, Kristen Kosmas, Richard Maxwell, and Roland Barthes, as well as work that crosses into visual art realms and radical scientific thought from physicists David Bohm and F. David Peat. The course will be conducted in workshop fashion, with strong emphasis on the tracking and documenting of process. *This class meets once a week. Two sections of this class.*

Experiments in Language and Form

Cassandra Medley

Advanced, Component—Year

In this class, we focus on writing “experimental theatre”; that is, we experiment with theatrical forms that extend beyond traditional portrayals of time, three-dimensional space, language, character, and dramatic structure to discover the impact that different types of onstage presentations might have on audiences. We are not interested in imitating the style of “experimental” playwrights but, rather, using their texts as influence, stimulus, and

encouragement as we attempt our own “experiments.” We will also style experimental texts to ascertain the types of environments—political, spiritual, mental, social—that influenced such texts to be generated; that is, created. Our aim, first and foremost, is to investigate and explore ways to genuinely investigate and give theatrical expression to our own personal, political, and spiritual interior lives, values, observations, and beliefs. We will then strive to examine the most effective manner of communicating our theatrical experiments to an audience. Our experimental writing may include multimedia presentations as part of the scripted onstage play or performance. *This class meets once a week for four hours (with a lunch break).*

Writer’s Gym

Cassandra Medley

Open, Component—Year

You can’t wait for inspiration; you have to go after it with a club. —Jack London

Writer’s Gym is a yearlong writing workshop designed for writers of any genre and any level of experience, from beginner to advanced. Our focus is on writing exercises that develop characters and stories—whether for the stage, screen, or prose narration. In addition, we study theories about the nature of creativity. Our goals are as follows: to study writing methods that help to inspire, nurture, encourage, and sustain our urge/need to write; to learn how to transform personal experiences and observations into imaginative dramatic and/or prose fiction or poetic metaphor and imagery; to concentrate on building the inner lives of our characters through in-depth character work in order to create stronger stories; to explore—that is to say, investigate—and gain access into our spontaneous ideas; to articulate and gain a more conscious relationship to the “inner territory” from which we draw ideas; to confront issues that block the writing process; and to gain greater confidence in relation to revision as we pursue clarification of the work. *This class meets once a week.*

Medley Workshop: Developing the Dramatic Idea

Cassandra Medley

Intermediate, Component—Year

The purpose of this workshop is to develop and complete a draft of a final project play of any length. Our focus is on originating character-driven stories that involve multiple events and/or multiple turning points and revelations, concluding with a major crisis and/or consequence for the characters. From

the very beginning of the semester, writers create several short drafts of “mini-plays” as we practice the components that lead to effective playwriting. Writers allow various characters, topics, and concerns to be revealed to them as their in-process project(s) take shape. We will also study a selection of full-length plays and/or screenplays for inspiration, guidance, and analysis of various contemporary styles of drama. Styles may be varied; but as dramatists, we are all challenged by a form of storytelling that requires us to try and hold the attention of an audience for a condensed length of “real” time in a public space. *This class meets once a week.*

Playwriting Techniques

Stuart Spencer

Open, Component—Year

In this course, you will investigate the mystery of how to release your creative process and, at the same time, discover the fundamentals of dramatic structure that will help you tell the story of your play. In the first term, you will write a short scene, every week, 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 that you need to write? Where is the nexus between the amorphous, subconscious wellspring of the material and the rigorous demands of a form that will play in real time before a live audience? This course is designed for playwriting students who have a solid knowledge of dramatic structure and an understanding of their own creative process—and who are ready to create a complete dramatic work of any length. (As the late Edward Albee pointed out, “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 on which they plan to work; 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: Collaboration and Community

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 with 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. We will study sociological and psychological dynamics 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 afterschool programs, styles and forms of community on-site performances, and media techniques for artists who teach, as well as working with the Sarah Lawrence College Human Genetics Program. *This class meets once a week.*

Theatre Outreach Projects: Connections to Community

Allen Lang

Advanced, Component—Year

This advanced course will provide a strong foundation from which to explore and extend teaching and theatre-making skills in the community. With an interest in exploring personally expressive material and in extending and developing skills, students will find a practical approach to experiential learning that grows teaching skills through a weekly community placement. Placements are usually yearlong and typically culminate in a process-over-product, informal presentation that is reflective of the interests, stories, and experiences of the individual participants. Students will explore

collaborating with partnerships at schools, libraries, museums, community centers, prisons, and downtown Yonkers storefronts and other venues to develop original work that will result in a creative forum, with performances concluding in a talkback environ. Historical and contemporary social-political and artistic issues are applied to community work. Class readings and discussions will explore theoretical and practical discussions about theatre making and sharing theatre skills in the 21st century that will examine the role of creative artists working in the community to bring forth social change. Exploring gender, and open to all races and ethnicities, students will work toward the development of a creative ensemble of SLC theatre artists. Class readings and discussions will explore LGBTQ, African American, Latino/Hispanic, Asian/Asian American artistic contributions, and that will provide a strong foundation from which to create new work. Focusing on local, national, and world issues as they pertain to our own experiences, first-semester work will culminate in informal workshop presentations and discussion sessions at a Yonkers High School. Second-semester class work will culminate in a touring show for the HS Lunchbox Group and intergenerational work with the 50+ Lunchbox Group. First-semester coursework will include a Yonkers tour that visits the Yonkers Downtown Waterfront, as well as important Yonkers cultural attractions. The class is open to all students who want to explore personal material through a sociopolitical lens. Open to dancers, poets, playwrights, actors, and visual artists. Educator John Paul Lederach asks the artist to connect with the “moral imagination”—the ability to “stay grounded in the here and now, with all its violence and injustice, while still imagining and working toward a more life-affirming world.” *This class meets once a week.*

Crisis Mode: Theatre From the Late 1960s Through Today

Kevin Confoy

Open, Component—Year

Crisis Mode examines how theatre has responded to certain events of historical significance and moments of crisis. It is of particular value to those directors, actors, and theatre makers/producers interested in an expansive view of theatre and in how and why a play can change the way we think. The course provides a working foundation for performance and production. We will examine plays and playwrights and theatre movements and styles that have developed and come to expression in the past several decades. Students will discuss a variety

of plays, with an emphasis on looking at the world in which those plays were written and why they continue to resonate today. Students will study documentaries and make presentations on events of historical/political/cultural significance as a way of providing a play with a rich context for production and performance. We will concentrate on American plays and political movements but will encompass a global and cultural perspective with discussion ranging from the influential works and innovations of Brecht and Beckett to political theatre groups like El Teatro Campesino of the 1960s, to agitprop theatre events like those of the Vietnam War and Civil Rights eras, and to those of ACT UP in the 1980s AIDS Crisis. Students in Crisis Mode will devise projects to serve their particular theatre interests. Projects range from staging and acting scenes to design work, dramaturgical presentations, and original plays written in the style/spirit of the events studied. *This class meets twice a week.*

Dramaturgy

Stuart Spencer

Advanced, Component—Year

Dramaturgy is the study of dramatic structure: how plays are built and how they work. Although any play worth its salt works according to its own idiosyncratic plan, certain principles allow us to take it apart in order to better understand how it is built. There are many ways to do that, and we will be trying a wide assortment. For example, we will study classical structure as it shapes not only Sophocles' *Oedipus the King* but also Euripides' *The Bacchae* and Maureen Duffy's *Rites*. In order to understand “the well-made play,” we'll read Émile Augier's simple-minded *Olympe's Marriage* side-by-side with Henrik Ibsen's profound *A Doll's House*. We'll look at: the development of expressionism over the course of the 20th century from Adrienne Kennedy's vertiginous nightmare, *Funnyhouse of a Negro*, to Ted Tally's poetic tragedy, *Terra Nova*; the development of the Theatre of Cruelty from *Jet of Blood*, to Harold Pinter's *The Homecoming*; and the role of ambiguity in Shakespeare by delving deeply into *King Lear* and *Hamlet*. The examination of multiple drafts of plays is often the surest way to see inside the playwright's mind. We're lucky to have complete, early drafts of plays that, after substantial revision, became masterpieces. We will look at Chekhov's early manuscript of *The Wood Demon*, the play that later evolved into *Uncle Vanya*; and we'll watch Ibsen struggle to find the way to release Nora's persona in the first draft of *A Doll's House* and succeed incomparably in the final version. Other kinds of revisions will also be examined, such as Brandon

Jacob Jenkins' brilliant postmodern reworking of the 19th-century melodrama, *The Octoroon*, which he subtly retitles *An Octoroon*. There are many other possibilities, as well, such as ritualistic drama in S. A. Ansky's great horror-thriller, *The Dybbuk*; Jean Genet's *The Maids*; and Edward Albee's *Who's Afraid of Virginia Woolf?* Because an understanding of genre is essential to the work that we will do, a working knowledge of the principle genres (classicism, Elizabethan, neoclassicism, realism, naturalism, expressionism, etc.) and their historical context is required for the course. *This course meets once a week.*

Global Theatre: The Syncretic Journey

Ernest H. Abuba, Mia Yoo, David Diamond
Open, Seminar

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.*

Far-Off, Off-Off, Off, and On Broadway: Experiencing the 2017–2018 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; they 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 student 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 (including readings, workshops, and productions) for all of the directors, assistant directors, and playwrights participating in the fall theatre season. This is an opportunity for students to discuss with their peers the process, problems, and pleasures of making theatre at Sarah Lawrence College (and beyond). This workshop is part problem solving and part support group, with the emphasis on problem solving. *This course is required for directing, assistant directing, and playwriting students whose productions are included in the fall theatre season. This class meets once a week.*

Stage Management

Greta Minsky, Neelam Vaswani

Open, Component—Fall and Spring

This course is a hands-on laboratory class in the skills, practices, and attitudes that help a stage manager organize an environment in which a theatrical team can work together productively and with minimum stress. Classroom exercises and discussion augment the mentored production work that is assigned to each student. Script analysis, blocking notation, prop management, and cue writing/calling are among the topics covered. Knowledge of—and practice in—stage management are essential tools for directors and useful supplements for actors and designers. *This class meets once a week during the fall semester and is taught by Ms. Minsky. Spring semester is taught by Ms. Vaswani and is devoted to mentored production practicums.*

Tools of the Trade

Robert Gould

Open, Seminar—Year

This is a stagehand course that focuses on the nuts and bolts of light 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.*

The London Theatre Program

Seminar

Sponsored by Sarah Lawrence College and the British American Drama Academy (BADA), the London Theatre Program offers undergraduates from Sarah Lawrence an opportunity to work and study with leading actors and directors from the world of British theatre. The program offers acting classes with leading artists from the British stage. These are complemented by individual tutorials, where students work one-on-one with their teachers. A faculty selected from Britain's foremost drama schools teaches technical classes in voice, movement, and stage fighting. This intense conservatory training is accompanied by courses in theatre history and theatre criticism, tickets to productions, and the experience of performing in a professional theatre. In addition, master classes and workshops feature more of Britain's fine actors and directors. Designed for dedicated students who wish to study acting in London, the program offers enrollment in either the fall or spring semester for single-semester study. Those wishing to pursue their training more intensely are strongly encouraged to

begin their training in the fall and continue with the Advanced London Theatre Program in the spring semester. *Audition required.*

La MaMa E.T.C.

Intercession—Summer

La MaMa E.T.C. sponsors two summer events in Umbria, Italy, in conjunction with Sarah Lawrence College: International Symposium for Directors, a three-week training program for professional directors, choreographers, and actors in which internationally renowned theatre artists conduct workshops and lecture/demonstrations; and Playwright Retreat, a one-week 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: <http://lamama.org/programs/la-mama-umbria>.

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

Making It Work (p. 25), Aaron Mattocks *Dance*
Shakespeare and the Semiotics of Performance (p. 69), Joseph Lauinger *Literature*
Body and Soul: Drawing From Life (p. 146), Gary Burnley *Visual and Studio Arts*

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

Landscapes in Translation: Cartographies, Visions, and Interventions (p. 30), Charles Zerner *Environmental Studies*
First-Year Studies: In the Tradition: An Introduction to African American History (p. 52), Komozi Woodard *History*
Love, Sex, and Globalization (p. 65), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*
Queer New Media (p. 67), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*
Literary London (p. 73), Fiona Wilson *Literature*
An Introduction to Statistical Methods and Analysis (p. 78), Daniel King *Mathematics*
Amandla! Power, Prejudice, Privilege, and South African Human Development Under and After Apartheid (p. 105), Kim Ferguson (Kim Johnson) *Psychology*
Constructing Citizenship, Dismantling Hierarchies: The Immigrant and Racial Struggle for Political Equality (p. 114), Luisa Laura Heredia *Public Policy*
The Art of Protest (p. 114), Luisa Laura Heredia *Public Policy*
Borders and Transnational Mobilities (p. 121), Parthiban Muniandy *Sociology*
Cities of the Global South (p. 121), Parthiban Muniandy *Sociology*

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.

VISUAL AND STUDIO ARTS

Students enrolled in a visual and studio arts course at Sarah Lawrence College work in a new environment created to support the College's unique arts pedagogy: a philosophy of teaching that not only encourages individual investigation into the nature of the creative process but also provides a setting to foster the exchange of ideas across artistic disciplines.

While courses are taught in the traditional seminar/conference format, the Monika A. and Charles A. Heimbald, Jr. Visual Arts Center is specifically designed to break down barriers among visual-arts media. The Center features ateliers that give each student an individual work area for the year, while its open classrooms and movable walls encourage students to see and experience the work of their peers in painting, sculpture, photography, filmmaking, printmaking, drawing, visual fundamentals, and digital imagery. Students may

enhance their work in a chosen discipline by enrolling in a workshop—a minicourse—selected from 10 offerings annually. In some visual-arts courses, a particular workshop will be required. This recently developed program expands students' technical skills and enables them to utilize different media in the development of their work. Workshops are open to students of any visual-arts medium, promoting even more interaction and understanding across disciplinary boundaries and furthering the College's overall emphasis on interdisciplinary work.

The Heimbold Center, a high-performance "green" building, embodies an environmentally friendly approach that features safe alternatives to toxic materials, special venting systems, and an abundance of natural light. In addition to well-equipped, open-space studios, individual ateliers, and digital technology in every studio and classroom, the building also includes space for welding, woodworking, clay and mold making; a common darkroom, digital imaging lab, and critique rooms; and a sound studio, screening room, and large exhibition area. The Center's doors open onto a miniquad, allowing students from throughout the College both access to and inspiration from their peers' works-in-progress.

The visual-arts curriculum is reflected in—but not confined to—the Heimbold Center's visual-arts facilities. The building also houses courses in visual culture, increasing the integration of the creative arts and the humanities. The College's proximity to New York City brings recognized artists to campus to lecture and also gives the students the opportunity to visit hundreds of galleries and some of the world's major museums.

Faculty members are working artists who believe in the intrinsic value—for all students—of creative work in the visual arts, the inseparable connection of the creative arts and the liberal arts, and the necessity of art in life. All visual-arts faculty and their students have access to technicians, based in the Heimbold Center, who can provide technical support in most areas.

In 2017-18, various workshops in the visual-arts disciplines will be offered that serve to broaden students' vocabulary and technical skills. In the past, workshops in Metalworking, Letterpress, Web Design, Drawing, Water Color, Woodworking, Artist Books, Final Cut, Sculpture Methods, and Photoshop have been offered.

First-Year Studies: Basic Analog Black-and-White Photography

Michael Spano

Open, FYS—Year

This analog, film-based course introduces the fundamentals of black-and-white photography: acquisition of photographic technique, development of personal vision, 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, through slide presentations, individual artists' working methods. Throughout the year, students will be 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 must have a 35mm film or medium-format film camera and be able to purchase film and gelatin silver paper throughout the year.

Painting on Site

John O'Connor

Open, Seminar—Fall

This will be a rigorous art course meant for students who are serious about delving deeply into painting and drawing through the spaces around them. Each week, we'll travel to a different location to paint "on site." We'll work in nature (on various locations along the Hudson River), from architecture (in New York City, Yonkers, the Cloisters), and draw in museums (Metropolitan Museum of Art and Museum of Natural History). As we travel to make art, you'll be rendering from *within*: How can your paintings express the specific temperature, light, color, and the temporal conditions of changing spaces? Ultimately, your paintings will reflect how you see the world through intense observation. Course preference is given to those who have painting experience. Studio practice will be reinforced through discussion, written work, readings, and slide lectures for context. Visiting artist lectures are mandatory.

Experimental Drawing

John O'Connor

Open, Seminar—Spring

Drawing is a dynamic art form that encourages experimentation and embraces mistakes. It's a reflection, on paper, of how we think. This will be a

highly creative, process-based drawing course that will challenge you to think about the medium in new and transformative ways. We'll make open-ended, experimental drawings, moving from the representational into the abstract and beyond. Our subjects will include the human figure, space, memory, portraiture, time, text, installation, collage, the imagined, collaboration, color, and humor, among others. Permeating all of this will be our investigation into ways of introducing content into your work: What will your drawings be about? Through varied, in-depth, exploratory projects, you'll gain a greater understanding of the tools and techniques of drawing and will learn to combine ideas and mediums in inventive, personal, thought-provoking ways. Studio practice will be reinforced through discussion, written work, readings, slides, and museum visits. Visiting artists and studio visits with artists in New York City will be scheduled.

Our Nine Senses: Advanced Studio

John O'Connor

Advanced, Seminar—Year

This course is intended for advanced visual-arts students interested in more fully pursuing their own art-making processes. 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 the fall semester, students will be given open-ended prompts based on nine human senses (*vision, hearing, smell, taste, touch, balance, temperature, proprioception, pain*), from which they will be asked to experiment with how they make work and will be encouraged to work across mediums. In the 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 solo exhibition. We will have regular critiques, readings, image discussions, and trips to artist's studios; and we will participate intimately 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.*

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 Reas, Davis, Riley, MacDonald, and others. Taught in Javascript, HTML5, and Processing.

Game Studio: Nonlinear and Interactive Narrative

Angela Ferraiolo

Sophomore and above, Small seminar—Fall

As more stories are delivered on interactive devices, our idea of narrative keeps changing. This course explores the strategies of nonlinear, multilinear, modular, and interactive forms of design, while analyzing several examples of the nonlinear story design found in games, electronic literature, and interactive art. Students will develop the critical tools to create and analyze interactive projects. All students will keep a sketchbook, participate in game night, develop one nonlinear or interactive narrative, and write one five-page design document. Artists include Leishman, Gysin, Eco, Calvino, Mateas, and others. Taught in Unity 2D/C#, with Pyskel, Tiled, and GarageBand.

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 either individually or in small groups, students will collaborate on campaigns of détournement, designing and implementing inventions of their own through alternative and hybrid forms.

Digital Tools for Artists

Angela Ferraiolo

Open, Seminar—Spring

This course provides fundamental instruction in art installation. Students will learn the basics of digital imaging, interaction, spatial design, and video mapping while working toward proficiency with the tools of installation art. We will meet twice weekly, once for a skills workshop and again for a guided work session. Artists surveyed include Albers, Klimt, Kusama, Menard, Mock, Nakamura, Holzer, and others. Taught in Photoshop, After Effects, VPT, and Max/MSP Jitter.

Game Studio: 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 Moilleindustria, 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 GarageBand.

New Genres: Interactive Art

Angela Ferraiolo

Sophomore and above, Small seminar—Spring

This course focuses on the cutting-edge technologies behind interactive art and dynamic installation. Students will work in a programming environment called Max/MSP/Jitter to create installations that dynamically generate on-screen visuals, spectacle, and noise while combining multiple types of media to create an overall theme. Topics include an introduction to Max, basic patching, control logic, external/live video input, reactive visuals, color/object tracking, openCV in Jitter, sensors, and the glitch aesthetic. Artists surveyed are Ikeda, Rokeby, Benson, Liddell, TeamLAB, and others. Taught in MAX/MSP Jitter with LEAP, Kinect, sensors, and cameras. *Prerequisite: Art from Code or Digital Tools for Artists.*

Painterly Print

Vera Iliatova

Open, Seminar—Year

This course is an opening 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 means to explore their individual idea, 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 materials, film clips and video screenings, group critiques, homework projects, and visits to artist studios.

Beginning Painting: From Observation to Invention

Vera Iliatova

Open, Seminar—Fall

This course is an introduction to the materials and techniques of oil painting. There will be an examination of various painting strategies that fluctuate between specific in-class assignments and individual conference projects. The primary focus will be an elaboration on rudimentary concepts such as color, tonal structure, spatial construction, painting surfaces, and composition. The fall semester focuses on the subjects of still life and landscape, which will be starting points for experimentation with spatial structures ranging from direct observation to composite constructions. We will also explore narrative possibilities that landscape and still-life paintings can imply; and we will examine the role of these subjects in the history of painting and other visual media. The course will culminate in an individual project that will be researched by the student and discussed during conferences and course critiques and will include a large-scale painting. In-class assignments will be supplemented with PowerPoint presentations, reading material, film clips and video screenings, group critiques, and homework projects. Students are required to work in the studio outside the class time in order to develop the work. The goal of the course is to gain confidence with technical aspects of painting and to begin to establish an individual studio practice.

Beginning Painting: From Observation to Narrative

Vera Iliatova

Open, Seminar—Spring

In this course, students will be introduced to the materials and techniques of oil painting. There will be an examination of various strategies that fluctuate between specific in-class assignments and individual studio work. Color theory and color mixing will be an integral part of the course. We will focus primarily on portraiture and figure, as well as on the historical, psychological, and narrative implications of using a human form as a subject. There will be an exploration of studio-based strategies that will include working from observation and using mediated imagery such as film stills, photography, and art history. The course will culminate in an individual project that will be researched by the student and discussed during conferences and course critiques and will include a large-scale painting. In-class assignments will be supplemented with PowerPoint presentations, reading material, film clips and video screenings, group critiques, and homework projects. Students are required to work in the studio outside the class time in order to develop the work. The goal of the course is to gain confidence with technical aspects of painting and to begin to establish an individual studio practice.

Seeing Is Believing: How to Draw the World

Kanishka Raja

Open, Small seminar—Fall

Even in the image-drenched, media-saturated, digital universe in which we live, the act of drawing remains a fundamental means by which to record, document, translate, and analyze the worlds we inhabit. Drawing communicates with an immediacy and directness that transcends language and facilitates understanding. From film to fashion, animation to game design, every aspect of visual culture depends on the primacy of drawing as a means by which to communicate our ideas and interpret our environment. Learning to draw the world can thus be said to be the process of learning to see the world. By following some basic principles of observation and expression, this is an ability available to anyone willing to allow his/her eye and mind to be receptive to patient practice. Designed for all levels of expertise, from beginner to advanced, this class will explore multiple approaches to drawing, from observation to invention, using a variety of media ranging from graphite to ink, watercolor, and alternate media.

Art Is a Lie: Making Paintings About the World

Kanishka Raja

Open, Small seminar—Spring

Using Picasso's famous observation as a frame of reference and a prompt, this class will explore ways in which to represent our contemporary lives via the medium of painting. In an age of ubiquitous digital media, painting has proven to be a surprisingly effective and resilient means for artists to comment incisively on every aspect of our world. Contemporary painters address issues ranging from climate change to social justice, geo to gender politics, globalization to the most local and personal narratives. Through an exploration of basic techniques of oil painting, as well as by studying examples of works by today's artists, students will embark on the process of developing their own voice and visual language by which to express their ideas and subjects. A combination of studio-based experimentation, discussions, presentations, and field trips to museums and galleries will be involved. Projects may also focus on the impact and relevance of digital technology on the form, content, and modes of production of contemporary painting. Open to all levels of expertise, from beginner to experienced, the emphasis in this class will be on learning and refining basic techniques and nurturing your ideas into fruition.

America as Photographic Art

Joel Sternfeld

Open, Seminar—Fall

In this course, students will study the work of Walker Evans, Robert Frank, Stephen Shore, Alec Soth, and the many others who have made the American scene their primary subject. At the same time, using the local landscape as a surrogate for the country as a whole, students will make their own photographs and studies of the look and meaning of the American experience. America was young when photography was invented in 1839. The "old world" had been depicted in painting, but the sights and sounds of the new nation were different from anything that had come before. Photography and America grew up together—and they made good companions. Much of photography's development as a medium in the 20th century took place in America and under American terms. While this special relationship may be at a conclusion, the perpetually evolving American physical, social, and political landscape yet remains rich subject matter open to everyone with a desire to investigate and express their understanding.

The New Narrative Photography

Joel Sternfeld

Open, Seminar—Fall and Spring

A photograph presented alone and without a fully descriptive caption is like a simple utterance. “Ooh,” “Aah,” and “Huh?” are its proper responses. When pictures are presented in groups with accompanying text (of any length) and perhaps in conjunction with political or poetic conceptual strategies, however, any statement becomes possible. The photographs can begin to function as a sentence, a paragraph, or an entire treatise. Whether working in fiction, in nonfiction, or in a fictive space, artists such as Alan Sekula, Robert Frank, Susan Meiselas, Taryn Simon, Jim Goldberg, Ronie Horn, and others have been in the process of transforming photography with their work for the past 30 years. Or perhaps they have created a medium: The New Narrative Photography. In this course, students will initially study the work of these narrative photographers and either write about their work or make pictures in response to it. The culmination of this experience will be the students’ creation of their own bodies of work. If you have a story to tell or a statement to make or a phenomenon that you wish to study and describe, this course is open to you. No previous photographic experience is necessary nor is any special equipment. The opportunity to forge a new medium is rare. This course aims to create the forum and the conditions necessary for all to do so in a critical and supportive workshop environment.

The Ideas of Photography: Moving Beyond Influence

Joel Sternfeld

Open, Seminar—Spring

This course is a hybrid. Each week of the semester, a different photographic idea or genre will be traced from its earliest iterations to its present forms through slide lectures and readings. Each week, students will respond with photographic work inspired by the visual presentations and readings. Topics include personal dress-up/narrative, composite photography/photographic collage, the directorial mode, fashion/art photography, new strategies in documentary practice, abstraction/new photography, the typology in photography, the photograph in color, and the use of words and images. In the final portion of the semester, the emphasis will shift as students choose to work on a subject and in a form that coincides with the ideas they are most compelled to express. No previous experience in photography is necessary nor is any

special equipment. A desire to explore and experiment and to create a personally meaningful body of work are the only prerequisites.

Printmaking: Silkscreen

Kris Philipps

Open, Small seminar—Fall and Spring

This course introduces the student to the basic fundamentals and concepts of silkscreen printing in an environment that practices newly-developed, nontoxic printmaking methodologies. Participants will learn how to develop an image (either hand-drawn or computer-generated), how to transfer the image to paper, and how to print an edition with primary emphasis placed on the development of each class member’s aesthetic concerns. Exercises in color and color relationships will also be included in the content of this class.

Relief Printmaking

Kris Philipps

Open, Small seminar—Fall and Spring

In this class, students will be introduced to linocut, woodcut, and polymer plate techniques—each as an expression of what is known as relief printmaking and each practiced in a nontoxic studio environment. Experimentation in these mediums will enable students to reach beyond the production of simply a one-color print but, rather, into reductive printing, embossing, and multicolor prints. Emphasis is placed on the development of each class member’s aesthetic concerns.

Sculpture and Play

Kenneth Tam

Intermediate, Seminar—Fall and Spring

In this semester-long course, students will learn to play. This is not the innocent play of the schoolyard but play where ideas about sculpture and object making are understood through constant physical experimentation coupled with thoughtful reflection and critical thinking. The class will use play as a principle from which to approach art making and will emphasize the way “playing” can inform creative activity through artistic, material investigations. This class will introduce students to various fundamental techniques and principles related to sculpture and to contemporary art in general. It will consist of in-class demonstrations and presentations, assigned projects, readings, and field trips to galleries and museums. Assignments will culminate with a group critique, which will give students the opportunity to not only engage with each other directly about their work but also to learn

from one another and to value divergent opinions from the class as a whole through critical dialogues. This class will look at a wide range of artists that work both within and at the edges of the contemporary sculptural field and will give students a basic familiarity with contemporary sculptural practice in its many forms. Students will learn to work with standard sculptural materials, as well as those of a less conventional nature. Throughout the semester, you will be encouraged to consider how sculpture can act as a mode of physical and even conceptual play and how this sustained play can become a way of thinking creatively. You will not only learn how things are made but, more importantly, how they can come apart and be expressed differently. Students are not expected to have prior knowledge about contemporary art or sculpture. Rather, they are asked to bring a fearless and adventurous attitude to both the classroom and their projects. The goal of this class is not only to further one's appreciation of sculpture as related to contemporary art but also to give students the opportunity to re-imagine the physical world by way of the creative act. Students will be expected to challenge themselves through their work, enrich the in-class dynamic through their active participation, and, most importantly, play. Please bring to the interview images of any relevant past work or ideas for possible future projects.

Video Fields

Sara Magenheimer
Open, Seminar—Fall

This course will provide a context in which to explore video as an artistic medium. We will engage with both conceptual and material questions relating to video art inside and outside the gallery. We will view and discuss historical and contemporary precedents in the areas of installation, disrupted narratives, encounters with objects, site specificity, architectural interventions, guerilla interventions, light collage, atmospheric gestures, virtual reality, and dispersion via the Internet and social media. Through a number of assignments, we will explore the varied practices of artists who employ video today, specifically exploring alternative approaches to moving-image display and what happens when we leave the cinema screen. Prior experience with photography, sound, and moving image is desirable but not absolutely necessary.

3D Modeling

Shamus Clisset
Open, Seminar—Fall

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.

Introduction to Digital Imaging

Shamus Clisset
Open, Seminar—Spring

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.

Color

Gary Burnley
Open, Seminar—Year

Color is primordial. It is life itself, and a world without color would appear dead and barren to us. Nothing affects our entire being more dramatically than color. The children of light, colors reveal and add meaning, giving richness and fullness to all that surrounds us. A vehicle for expressing emotions and concepts, as well as information, color soothes us and excites us. Our response to color is both

biological and cultural. It changes how we live, how we dream, and what we desire. Using a variety of methods and materials, this course will focus on an exploration of color, its agents, and their effects. Not a painting course, this class will explore relationships between the theory, perception, use, and physiology of color. Clearly defined problems and exercises will concentrate on understanding and controlling the principles and strategies common to the visual vocabulary of color, (hue, value, saturation, form, context, texture, pattern, space, continuity, repetition, rhythm, gestalt, and unity), as well as the personal, psychological, symbolic, expressive, and emotional consequences of that visual vocabulary.

Body and Soul: Drawing From Life

Gary Burnley

Open, Seminar—Year

For a visual artist, the human form provides a subject unlike no other. Descriptively, emotively, biologically, and culturally, the figure is a mirror, the representation of who we are as well as who we wish to be. For the artist, a true understanding of the human form—its unique formal, symbolic, narrative, psychological, and historical role—comes through prolonged and detailed exploration. The potential of the human form as an artistic resource will be the focus of this yearlong course. Daily exercises, both in and outside the studio, that stress the development of personal vision and disciplined work habits will be key to growing each student's observational and technical skills. Over the course of the year—using both observation and memory, as well as a variety of materials and methods and an analysis of the relationships between gesture and form, rhythm and movement, and structure and biology—will lay the foundation necessary for individual expression.

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

Images of India: Text/Photo/Film (p. 12), Sandra Robinson *Asian Studies*

Dance in Frame (p. 24), Rosane Chamecki, Andrea Lerner *Dance*

Landscapes in Translation: Cartographies, Visions, and Interventions (p. 30), Charles Zerner *Environmental Studies*

Black Box/White Cube: Moving Image Art In and Out of the Cinema and Museum (p. 33), Kenneth White *Film History*

Introduction to Film History, Part I (p. 31), Kenneth White *Film History*

Introduction to Film History, Part II (p. 32), Kenneth White *Film History*

Paranoid Style in Cinema (p. 33), Kenneth White *Film History*

First-Year Studies: Fundamentals of Nonfiction Animation (p. 35), Robin Starbuck *Filmmaking and Moving Image Arts*

Media Sketchbooks (p. 38), Robin Starbuck *Filmmaking and Moving Image Arts*

The New Elements: Mathematics and the Arts (p. 79), Philip Ording *Mathematics*

Art and Visual Perception (p. 113), Elizabeth Johnston *Psychology*

Words and Pictures (p. 148), Myra Goldberg *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: Subject Matter, Voice, Form, Purpose

Carolyn Ferrell

Open, FYS—Year

What does it mean to be a writer today? How do we find our subject matter, our voices, our forms? The writer Paula Whyman observed, “Art in its many forms can give voice to our concerns, hopes, fears, anxieties—and joys. Art can provide solace. It can spur engagement. It can increase understanding. It can help us feel less alone.” Through weekly reading and writing assignments, we will begin the journey into understanding who we can be as fiction writers. We’ll explore questions of craft: What makes a story a story? How does one go from word to sentence to paragraph to scene? Does there always need to be transformation? What is the role of setting? And how does structure help create voice? The workshop will be divided between discussions of student stories and of published fiction writers, including Denis Johnson, George Saunders, Dorothy Allison, Claudia Rankine, and Lesley Arimah. We will also read from other genres, including graphic memoirs and essays on craft by authors such as James Baldwin, Richard Russo, Roxane Gay, and Robin Hemley. 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; when developed in a supportive atmosphere, our critiques should help us better grasp the workings of our stories and see what those stories can be in the world.

First-Year Studies: A Life in Fiction, the Craft of Fiction

Victoria Redel

Open, FYS—Year

In this yearlong fiction class, we will create a community of writers committed to the craft of fiction—namely, reading and writing every day. In the fall semester, full attention will be given to the short story in all of its possibilities. We will consider the possibilities in a writer’s tool belt: POV, tone, structure, character, diction, tense, narrative, distance, etc. Weekly writing experiments, weekly close reading, and formal annotations of published short stories will be assigned. In the fall, we will approach the short story in a systematic way—building up from the demands of the opening sentence and opening paragraphs to the demands of event and complication and the development of character. We will take a story through to a first draft (workshopped in class) and then to revision

(again, discussed in class). Each week, we will read one to three stories to highlight the week’s subject and to build a shared writers’ vocabulary. Conference work will involve additional writing and reading. In the spring semester, our writing group will delve deeper into the narrative possibilities of the story form. We might decide to focus our class reading with regard to certain themes that are emerging out of the class fictions. Additionally, each student will explore the full body of work of an established writer, as well the work of her or his influences, which will be presented to the class at the end of the year.

First-Year Studies: Is Journalism What We Think It Is?

Marek Fuchs

Open, FYS—Year

This class will both investigate journalism as a social, cultural, and historical phenomenon and employ journalism as a practice by which to encounter the world. We will immerse ourselves in journalism’s intricacies and complexities, its strengths and faults, and come to understand it not only as a working trade and history’s first draft but also as a literary art in its own right—one with as many deep imperatives and as rich a tradition as poetry or fiction. We will survey the best (and a little bit of the worst) of short- and long-form journalism and, over the course of the year, craft everything from brief profiles to ambitious investigative pieces. How does a writer know which details to highlight and which to subordinate? What is the nature of good interviewing technique? How does one interview a willing source as opposed to a resistant one? When should one write concisely, and when is it appropriate to expatiate? What are the ways in which a journalist interacts with—and runs the danger of contaminating—his or her subject? We will ask and answer these and many other questions and spend significant time puzzling out the ways in which fundamental journalistic practice leaps from print to television to new media. Prominent journalists will be invited to talk to us and tell us what they do. Readings will range from H. L. Mencken, George Orwell, Janet Malcolm, Joseph Mitchell, and Truman Capote to Joseph Roth.

First-Year Studies: Writing the Literature of Fact

Nicolaus Mills

Open, FYS—Year

The aim of this course is to have students produce a range of nonfiction essays. We start with basic

reporting and work our way up to long-form journalism. Along the way, we will read a series of well-known nonfiction writers—among them George Orwell, Joan Didion, and James Baldwin. But the reading that we will do is designed to serve the writing. This is not a course in the history of the nonfiction essay. Essays are assigned with deadlines for drafts, rewrites, and final copies. The assignments are those that any editor would give. The aim of this course, to paraphrase Tom Wolfe, is to produce nonfiction as lively as fiction. Accurate reporting is a non-negotiable starting and finishing point. The course will begin by emphasizing writing technique; and as we move to longer assignments, our focus will be on the role that research, interviews, and legwork play in completing a story. This course is *not* for first-year students with remedial writing problems or for those whose preference is fiction writing.

First-Year Studies in Poetry: The Making of the Complete Lover

Suzanne Gardinier

Open, FYS—Year

The known universe has one complete lover, and that is the greatest poet. —Walt Whitman

This class will be a yearlong introduction to the ways and means of making poetry, from the most concrete to the least: the word, the line, the image, the sonnet, the ghazal, the blues, prescience, truth, revision. Our text will be an anthology of 99 great poems according to me, from ancient Sumer to the present, called “Love the Wild Swan,” supplemented by poems your tastes will add to our mix. We will not discuss drafts of student work in class but in conference; in class, we’ll discuss the mysteries of poems that we love as a way of figuring out how to make new poems in dialogue with them. You will be expected to attend class, engage with assigned and suggested readings, participate in discussions, and, by the end of the course, produce: (a) a short critical essay on a poem; (b) a short biographical sketch of a poet; (c) a 20-page anthology of poems, with introduction; and (d) a 10-page chapbook. The only prerequisites for this class 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.

Fiction Workshop

Melvin Jules Bukiet

Open, Seminar—Year

Some people think that all classes—especially writing classes—should be “safe.” I don’t. I prefer danger. Only by risking failure can anyone learn. I want students to care about what they write and how they write; and if the consequences of caring include anxiety, trepidation, and night sweats, so be it. Oh, class should also be fun. As for the content: You write, I read, we talk. Using student work as examples, we talk about what makes one story dynamic and another dull, what makes one character believable and another implausible, and, mostly, what makes one sentence sing and another croak.

Our World, Other Worlds

Myra Goldberg

Open, Seminar—Year

This course explores prose writing with an emphasis on the creation of a world. The writing can be fiction or nonfiction and can take place in this world, another, or several. We will explore ideas about this world and writing about this world and others and work on our writing to make it livelier and more real, no matter how imaginary our world is. This course runs in two parts, one semester each. You can take one or both parts. One part will involve writing episodes to build a world that, revised, will become a conference project; the other part will work on craft and content exercises of all kinds, with the conference project distinct from the exercises. Readings include folktales, religious writing, philosophy, fiction, and newspaper items.

Words and Pictures

Myra Goldberg

Open, Seminar—Year

This is a course with writing at its center and other arts—mainly, but not exclusively, visual—around it. We will read and look at all kinds of narratives, children’s books, folk tales, fairy tales, and graphic novels and try our hands at many of them. The reading tends to come from a wide range of times and places and includes everything from ancient Egyptian love poems to contemporary Latin American literature. For conference work, people have done graphic novels, animations, quilts, rock operas, items of clothing with text attached, nonfiction narratives that take a subject and explore it visually and in text, and dystopian fictions with pictures. There will be weekly assignments that involve making something. This course is especially suited for students with an

interest in some other art or body of knowledge that they would like to make accessible to nonspecialists. The spring semester will be similar in approach but with different assignments and texts. This course may be taken for one semester, either semester, or as a yearlong class.

The Revolution Will Not Be Televised: Writing and Producing Audio Fiction

Ann Heppermann

Open, Seminar—Year

The goal of this class is to start a revolution. Over the past few years, we have entered into a time of what is being called “The Second Golden Age of Radio.” But there is a problem. This Golden Age is primarily nonfiction. This class will change that. Students will learn to write and produce groundbreaking contemporary audio dramas for radio and podcast. We will listen to emerging works from podcasts such as *Welcome to Night Vale*, *The Truth*, *Wiretap*, and *Lore*, as well as by authors who have played in this field: Miranda July, Rick Moody, Gregory Whitehead, Joe Frank, and others. We will also create our own critical discourse for contemporary audio drama—analyzing writings and essays from the fields of screenwriting, sound art, contemporary music, and literature—to help understand and analyze the works that we are creating. The creators of *Limetown* and *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 newly created 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. At the end of the year, students will take over WGXC radio station in the Hudson Valley and broadcast their final conference projects.

No, Really, Where Do Ideas Come From? A Fiction Workshop/Creative Bootcamp

Myla Goldberg

Open, Seminar—Fall

It's not a stupid question. We'll seek to answer it by spending the first third of the semester engaging in writing exercises, thought experiments, intelligence gathering, and craft discussions designed to get your own ideas flowing and to provide seeds for the stories that you'll be writing. The rest of the semester will be devoted to workshopping what

you've written, with the class coming together to create a constructive community of readers with the kindness, toughness, honesty, and sensitivity that can make a workshop a unique and valuable writing tool. Ambition and risk-taking will be encouraged, as we address a slew of other not-stupid questions such as: What makes a plot strong? Does a character have to be likable? And how much truth goes into fiction? Outside reading will be designed to take you in and out of your comfort zones, running the gamut from realism to fabulism and featuring a multitude of rule makers and rule breakers for you to admire and inspire, love and loathe—sometimes simultaneously.

Compassion and Contempt

Emily Gould

Open, Seminar—Fall

Experienced writers who seek to prove that they are wise—and young writers who seek to prove that they are experienced—are often guilty of the same sin: We cultivate a jaded, cynical tone that's hypercritical of everyone and everything that we encounter. This can be very effective; in fiction, readers tend to trust narrators or point-of-view characters who see their worlds through a dark lens. But as cynicism becomes the default mode of discourse, its effect is blunted. Just as insidious as knee-jerk contemptuousness, though, is anodyne, upbeat blandness. Can we find a middle ground that enables us to stay true to our beliefs? How can fiction writers make their opinions clear without resorting to caricature? In this workshop, we'll examine what it means to write with compassion and with contempt, using both modes as tools in a series of creative exercises that will build to longer-form stories or lyric essays. Authors we'll read may include Philip Roth, Jonathan Franzen, Meaghan Daum, Rachel Aviv, and Myriam Gurba.

Fiction Workshop

April Reynolds Mosolino

Open, Seminar—Fall

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 developed my characters fully? 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 Prose Experiment

Nelly Reifler

Open, Seminar—Fall

All fiction is written taking into account the basic constraints of prose: grammar, punctuation, and the formal standards of style. In this class, we will explore the use of other structures to build compelling, surprising works of fiction. A writing constraint can be as hypnotic as an illusionist's sleight of hand, freeing the writer's mind for magic. We'll examine the effects of lists, footnotes, erasures, numbering, and omissions; the impact of experiments with verb mood, unexpected points of view, and tense; different approaches to intentionally breaking established rules; and the ways in which other formulae can help us and our readers find new paths to our imaginations. Students will work with writing assignments, play writing games, and do in-class exercises to generate stories. We'll read published fiction—by authors such as Gertrude Stein, Thomas Bernhard, Georges Perec, Junot Diaz, Maurice Kilwein Guevara, Matthew Sharpe, Elizabeth Crane, and others—created using such techniques. We'll also discuss some theory around constraints in writing and talk with contemporary authors about their writing processes. Workshop discussions will focus on students' fiction written with such techniques, and each student will design a writing constraint.

Collage/Assemblage/Montage

Kate Zambreno

Open, Seminar—Fall

In this generative seminar, we will think about how writing can be inspired by and catalyzed from visual forms. We will ask how literary texts can take on dimensions, fragments, and layers by seeing and thinking through collage, assemblage, and montage. Much can inspire us about modes of juxtaposition and hybridity—collage is usually marked by an obsessive vision, passionate and constant collecting, and the witty and melancholy gaze of history. Each week, I will pair a collage artist with a chosen text and ask you to write from and about and to be inspired by these visual and literary forms for your own prose pieces that you will assemble and that may cross the border between fiction and nonfiction. Examples of visual artists at whom we might look

include Joseph Cornell, Max Ernst, Chris Marker, Nan Goldin, Kara Walker, Hannah Hoch, Ray Johnson, Kurt Schwitters, B. Ingrid Olson, Paul Sepuya, and Isa Genzken. Some of the possible writers that we read for this class include a mix of generations, forms, genres—Bhanu Kapil, Charlie Fox, W. G. Sebald, Claudia Rankine, Theresa Hak Kyung Cha, Lisa Robertson, Chris Kraus, Danielle Dutton, Wayne Koestenbaum, Anne Carson, and Kathy Acker. This is a prose workshop, meaning that we'll be reading inside and outside of genres. Open to anyone willing to read and write wildly and seriously.

Fiction Workshop

Mary LaChapelle

Open, Seminar—Spring

Nabokov stated that there are three points of view from which a writer can be considered: as a storyteller, as a teacher, and as an enchanter. We will consider all three, but it is with the art of enchantment that this workshop is most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and learn to recognize and trust our more mysterious and promising impulses? How do our characters guide the work? How do we come to know an ending, and how do we earn that ending? And finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable. We will investigate these questions through a series of exercises meant to generate and sustain your visions of a story, as well as to put into practice the various elements of fiction: plot, character, setting, detail, dialogue, and exposition. We will learn how these seemingly practical conventions of story writing have been used to virtuosic effect by authors such as Donald Barthelme, Jamaica Kinkaid, James Baldwin, Flannery O'Connor, Tobias Wolff, ZZ Packer, George Saunders, and others. You will generate your conference work from your readings and exercises, develop it through close critique in our classes and conferences, present it in preliminary workshops, and finally submit your best work in a series of formal workshops at the end of the semester.

Fiction: True or False?

Stephen O'Connor

Open, Seminar—Spring

In this class, we examine the much maligned but remarkably fruitful miscegenation of fiction and nonfiction. For roughly the first half of the semester, we will read and discuss works that are either

composed of both fiction and nonfiction or that call such genre distinctions into question. We will begin by looking at Stephen Crane's two accounts of being shipwrecked: one is a short story; the other, journalism/memoir. We will also read excerpts from fiction that incorporate discrete nonfictional segments (John Berger's *Pig Earth* and Milan Kundera's *The Book of Laughter and Forgetting*), fiction that disguises itself as nonfiction (John Haskell's *I'm Not Jackson Pollock* and Rachel Cusk's *Outline*), nonfiction that isn't quite (Lauren Slater's *Lying*, Ryszard Kapuscinski's *The Emperor*, and Zora Neale Hurston's *Mules and Men*), and works with no clear genre (Jenny Boully's *The Body*, John Edgar Wideman's *Fanon*, and Italo Calvino's *Mr. Palomar*). The second half of the semester will be devoted to workshoping the students' own mixed-genre works, the composition of which will be the primary focus of their conferences. Among the questions that we will take up are: What are the differing advantages of fiction and nonfiction? How does genre affect an author's obligations to readers? Is there a clear distinction between the genres? When does blurring that distinction render thrilling art, and when does it amount to a con job?

Fiction Workshop

Nelly Reifler

Open, Seminar—Spring

Our imaginations grant us waking dreams, and cultivating the imagination is a large part of writing good fiction. Equally important, though, are sharpening our observations and mastering craft. In this course, we will aim for a balance of all these elements. We will pursue philosophical questions about writing, as well. For instance: Is there such a thing as a reliable narrator? Does what is considered realistic vary according to culture and era? What essentially defines a short story, as opposed to a poem or an essay? Students will be encouraged to stick with the revision process, to let go of preconceived ideas about subject matter, and to experiment with language and form. During the first half of the semester, we will focus on writing and reading short-short stories; the second part of the term will be spent writing and discussing longer pieces. We will read work by authors such as Anton Chekhov, Katherine Anne Porter, Joy Williams, Shelley Jackson, Dolan Morgan, Robert Lopez, Helen Oyeyemi, and Gary Lutz.

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. And in some cases, these might become a novel told in stories. Whether through THEME (as in Poe or, more recently, Dan Chaon's *Among the Missing* or Joan Silber's *Ideas of Heaven*), through PLACE (as in James Joyce's *Dubliners* or Sandra Cisneros's *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 (Haruki Murakami's *After the Quake*, Russell Banks's *The Sweet Hereafter*, or Thornton Wilder's *The Bridge of San Luis Rey*), writers have found ways to link their stories. This workshop will focus on the writing of stories that are connected in one of these various ways. We will read from connected collections. Exercises will be created in order to help students mine their own material in order to create small collections of narratives with similar preoccupations, terrains, or people. Each student will produce his/her own collection of 10-12 linked stories during the yearlong course. This is not a class in how to write a story, per se, but rather in how to link them. Though not required, it is best if a student has previously worked in the genre and has had some creative writing experience.

The Unconscious, The Absurd, the Sublime, and The Impossibly Probable

Mary LaChapelle

Intermediate, Seminar—Spring

This one-semester workshop will venture into more unlikely fictional territories: dream narratives, preposterous situations served up matter-of-factly, uncanny ghost stories, speculative fiction, and virtuosic works that elude comprehension but deliver you to the profound and pleasurable edges of apprehension. To jar us from our more prosaic and safe forms of fiction, we will begin the semester with a series of exercises inspired by the stories of authors such as Gabriel Garcia Marquez, Franz Kafka, Virginia Woolf, Jorge Luis Borges, Angela Carter, George Saunders, Clarice Lispector, and David Foster Wallace, as well as essays by Carl Jung, Immanuel Kant, and Charles Baxter. You will generate your conference work from the readings and exercises, develop it through close critique in our classes and

conferences, present it in preliminary workshops, and finally submit your best work in a series of formal workshops at the end of the semester.

Lines of Flight: A Mixed-Genre Workshop

Cynthia Cruz

Open, Seminar—Fall

In the current political climate—where we are inundated each day with too much news and information to fully comprehend while, at the same time, becoming less and less certain what “truth” means—thinking as a form of exercise to work through what is happening in the world becomes essential. Refraining from clichéd thinking and instead practicing a type of thinking that allows us to examine our ideas and thoughts, we will practice what Gilles Deleuze and Félix Guattari termed “Lines of Flight,” a thinking that moves, travels, and leaps while resisting binaries and reductive thinking. Leaping from genre to genre in our writing practice (poetry, nonfiction, art writing, and the essay) and from genre to genre in our reading practice (philosophy, theory, art writing, poetry, and nonfiction), we will attempt to make sense of the world in which we live while, simultaneously, practicing different “lines of flight.” Some of the writers and thinkers that we will be reading may include: Lara Mimosa Montes, Paul B. Preciado, Dolores Dorantes, Antonin Artaud, Franz Kafka, Allison Benis White, Donna Haraway, Gilles Deleuze and Félix Guattari, Michel Foucault, Fred Moten, Fernand Deligny, Avital Ronell, Sara Ahmed, Anna Lowenhaupt Tsing, and Jakob von Uexküll.

Nonfiction Workshop: To Tell the Truth

Suzanne Gardinier

Open, Seminar—Fall

This class will explore the mysteries of writing what has been called “nonfiction,” focusing particularly on questions around what has been called lying and what has been called telling the truth. Was Toni Morrison right when she said our minds have an “antipathy to fraud”? Does lying have a syntax? What are the cultural contexts, nourishments, and manipulations that may affect what happens between a writer and a drafted or published sentence? What’s the difference between a lie that illuminates the truth and a lie that obfuscates or tries to extinguish it? Can popular writing lie? Is it possible to “tell the truth”? We will not discuss drafts of student work in class but, rather, in conference; in class, we’ll discuss readings in light of

the questions above as a way of guiding our own makings. Our readings may include the work of James Baldwin, Anne Carson, Frantz Fanon, Elizabeth Cook-Lynn, Dionne Brand, Aimé Césaire, Adrienne Rich, Edward Said, Hannah Arendt, and Jean Améry, as well as that of Wallace Stegner, Donald Rumsfeld, Ward Churchill, Peter Matthiessen, Tom MacMaster, Louise Mensch, and the Senate Intelligence Committee Report on Torture. You will be expected to attend class, engage with assigned and suggested readings, participate in discussions, and, by the end of the class, produce 20 pages of publishable nonfiction. The only prerequisites are a passion for reading that equals your passion for writing and a willingness to undertake whatever might be necessary to read and write better on our last day of class than on our first.

What’s The Story? A Radio Journalism Class

Sally Herships

Open, Seminar—Fall

After a politically divisive presidential election that 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 story-making machines are hungry, both for stories and for producers with the skills to know how to tell them. 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.

Documenting Identity: Undergraduate Nonfiction Writing

Vijay Seshadri

Open, Seminar—Fall

Identity politics, which has been of serious consequence across the political spectrum recently, has been accompanied by an explosion of identity writing over the past 30 years. In this (largely, though not exclusively) nonfiction writing class, we will look as deeply as we can into what identity actually is—and what, as far as literature is concerned, the rhetoric of identity is—by reading writers ranging from Whitman, Freud, Kafka, Pessoa, Woolf, and Baldwin to contemporaries whose subject matter comprises race, sex, disability and ability, gender dysphoria and euphoria, and existential exaltation or dread. Conference work will consist of reading tailored to individuated projects; one large identity essay (the term is flexible and can encompass anything from journalism of the self to confession to critical inquiry), which will be workshoped; and a series of short exercises, some of which will also be discussed in class.

Forms of the Personal Essay

Clifford Thompson

Open, Seminar—Fall

In this course, students will read and discuss published essays that fall into three categories: "People You Know," in which writers evoke figures from their lives; "Trouble," or essays that describe predicaments that the writers faced; and "The Personal in the Journalistic," or works that combine discussion of the writers' personal lives with discussions of well-known outside subjects (e.g., a famous movie or 9/11). The writers whose published essays we will read include James Baldwin, Joan Didion, Jo Ann Beard, George Saunders, and Chitra Banerjee Divakaruni. Students will turn in personal essays, at least 1,500 words in length, related to each topic. In addition, each week at least two students will have pieces workshoped. (Workshopped pieces do not have to fit in any of the three categories.) Finally, each week students will participate in an in-class exercise.

Wrongfully Accused

Marek Fuchs

Open, Seminar—Spring

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.

I'm Not Making This Up: Writing Creative Nonfiction

Timothy Kreider

Open, Seminar—Spring

Nonfiction has to be based on real life, but nonfiction is also supposed to make sense and mean something—two things that real life consistently fails to do. The fact that something really happened does not, in itself, make it interesting. How do you reconcile the messy raw material of reality with the necessities of art? How do you lop off little segments of time that are shaped like stories? How do you render your mundane and idiosyncratic personal stories into something significant and universal—something worth reading? *How do you make your life matter?* Another touchy issue is that of literal veracity vs. artistic truth: When does artistry become falsification? How do you write honestly and bravely without forfeiting all privacy? Also, hey, won't everyone you know get mad at you if you write about them? No one's pretending that there are clear or easy answers to these questions. What we'll do is hash them over in class as truthfully and thoughtfully as we can. We'll read beautiful, hilarious, and moving essays and memoirs and journalism to see how writers smarter and more talented than we, from Montaigne to Michael Herr, have managed it. We'll labor to find strange new ways of saying the same old truths. We'll talk euphony and rhetoric, memorize snatches of great literature, and write letters to loved ones. And we will do the very least fun thing anyone can voluntarily do—write essays ourselves.

Mind as Form: The Essay, Personal and Impersonal

Vijay Seshadri

Open, Seminar—Spring

The essay has been resorted to as a vehicle of intimacy and directness—not only by writers in other 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 movements 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, and Claudia Rankine, among others) to writers from recent history (Sontag, Didion, Mailer, Eiseley, Baldwin, Orwell, and Miyazaki), from its classic writers (Yeats, Pater, and 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, and Plato). Conference work will comprise two essays, both to be presented to the whole class, and a series of exercises.

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, 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: Joseph Mitchell, Tom Wolfe, Daphne Merkin, Janet Malcolm. We will also turn to shorter forms of writing—personal sketches, obituaries, brief reported pieces, fictional descriptions—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.

Creative Nonfiction Writing

Jo Ann Beard

Advanced, Seminar—Year

This is a course for students who have taken a creative writing class and are interested in exploring how nonfiction can be an art form. 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 be composed mostly of exercises and short pieces aimed at putting into practice what is being illuminated in the readings. We will look at poetry to better understand language and image and at documentary films to study narrative structure; and we will write in class. During the second semester, students will create longer, formal essays to be presented in workshop.

Eco Poetry

Marie Howe

Open, Seminar—Year

In this poetry class—a yearlong school of the Earth and the stars—we will consider the great organism Gaia of which we are a part. We will read the long and rich tradition of poetry addressing itself to this subject, from the early indigenous peoples through the Zen monks and Wordsworth and right up through Gary Snyder and to utterly contemporary poets such as Brenda Hillman and Chase Twichell. We will consider the Earth and the fullness thereof. We will take field trips, watch films, study trees and plants, and listen to birdsong. We will write a poem a week, read, meet together in poetry dates, observe, and learn. By the end of the class, my hope is that each of us will have a greater understanding of the great organism that we call Earth and will have a collection of poems that somehow sing to it and to

the questions that our class raises: What is time? What is death? What is Eden? Where is the garden now? Who are the other animals? What is a star? What is occurring right now in the deep ocean? What does it mean that everything seems to eat everything? [Again] what is death? What is time? Which bird is that singing right now?

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 refuses easy categorization by authors such as Maggie Nelson, Claudia Rankine, Jenny Offill, and Eula Biss. Our syllabus will be composed of texts that blur the lines of genre. We will consider architecture, diction, association, metaphor, and other issues of craft. Students will be required to write critical responses to the reading and bring in a new piece of writing each week. For workshop, students can submit poetry, fiction, creative nonfiction, or anything in between. We will aim to locate a piece's heat—its linguistic, figurative, and musical energy—and consider how that energy might be developed, or maximized, in subsequent drafts and to what effect. Half of each class will be devoted to discussing the weekly reading; the other half will be spent discussing student work. Occasionally, we will do in-class writing exercises that emphasize intuition and chance and steer students toward a place of hybridity. In the spring semester, students will work on hybrid projects of their own. A background in creative writing is not essential to taking this class; a willingness to read and write and take creative risks is.

Hybrid Beast

Tina Chang

Open, Seminar—Fall

The word hybrid comes from the Latin *hybrida*, which means mongrel, a creature of mixed breed, and that definition is well worth exploring. The tradition of poetry is widening, drawing from many art forms, blending and fusing to create contemporary, cross-pollinated forms. In this class, we will explore the many ways in which poetry is increasingly a hybrid beast, as innovative and exciting projects are envisioned across the genres. We will discuss the process by which poets collaborate with visual artists, filmmakers, choreographers, and dramatists; and we will practice the poem-as-essay, poem-as-tweet, dramatic monologue, prose poem, ekphrastic

poem, mosaic poem, erasure, collage, comic and graphic novel, and the many formal experiments that make the current environment of poetry so eclectic. Classwork will comprise student writing and critique, linguistic adventure, wild meanderings, and manifestos in order to understand future possibilities for one's own poems.

A Reading, Writing, Revising, and Working-Hard Workshop

Kate Knapp Johnson

Open, Seminar—Fall

We will open each class with a discussion of assigned texts (*Composing Poetry*, essays on metaphor and craft, and a variety of poems by others, past and present); however, the focus of the class will be on workshopping your poems. Mistake-making, risking everything, the logic of illogic, the slapping-fresh image, angst, and faith are required. Equally required: attendance in class and conference and a poem a week with sufficient copies for all. Our job, in every workshop, is to try to see the intent of our peers' poems and to make suggestions, open possibilities, and craft choices that the poet may not have considered. This is a compassionate but careful work; and within this work, we will find ourselves learning, consciously or not, much about our own aesthetics: a gleaning of how we might affirm something of our own, what we never knew we knew; a fine definition of poetry, what we never knew we knew; and how to evoke this unthought known in our work, in our readers. In conference, we will focus on what you most need. Accordingly, I'll assign poets and books to read. Some will strike the mark; others, less so. Keep a book log of why/how. In conference, we can also discuss your individual writing "blocks" and concerns about your writing process and revisions. At semester's end, a chapbook of your poems, revised and sequenced, and a responsive journal to your readings (likes, dislikes, influence) will be due.

Masks, Personas, and The Literal I: A Poetry Workshop

Jeffrey McDaniel

Open, Seminar—Fall

In this writing workshop, we will read books by poets who utilize masks and personas to explore depths of honesty, thought, and feeling that might otherwise be off limits. We will consider the different ways in which a character may be created and inhabited via syntax, diction, emotional crescendos and deflations, associative leaps, metaphors, and tonal shifts. We will also read books by poets who collapse the space

between poetic speaker and author, employing a more literal I. We will strive to come to a richer understanding of the possibilities of the first person. Students will be asked to create their own mask, a constructed first person to breathe and speak through, and also to write poems in the mind/throat/heart of a more literal I. The reading class will be roughly a book of poetry a week, including John Berryman's *Henry*, Zbigniew Herbert's *Mr. Cogito*, and the expansive I in Whitman's *Song of Myself*. There will be a number of short response essays to the reading. Students will be expected to write and rewrite with passion and vigor, turning in a new first draft each week and a final manuscript of 6-10 poems. Class time will be split evenly between discussing outside reading and student work. This class will be good for both workshop veterans and those who have been harboring an urge to give poetry a try.

Poetry Workshop

Marie Howe

Open, Seminar—Spring

This is a reading/writing course. We will spend time every week reading poems that have already been published to see how they were made: music, syntax, line, sound, and image. We might spend time generating new work in class through exercises and experiments. And we will spend time looking closely at one another's work, encouraging each other to take risks and to move even closer to the sources of our poems. 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.

Awake and Dreaming

Kate Knapp Johnson

Open, Seminar—Spring

A dream is very like a poem, always after the logic of illogic; but a poem is a dream carried into the world. This is to be a poetry workshop, with the focus on your poems; and all sorts of mistake-making, risk-taking, angst, and discoveries are required. At the same time, we will begin each class with discussion and questions about previously assigned readings: *How Poets Work With Dreams*, *Night Errands*, *Freud on Daydreams*, *The Practice of Automatic Writing*, *Surrealism*, and a variety of poems as dreams or vice-versa. No, this is not a seminar on dream interpretation! No! Perhaps more importantly, we will together consider our work in the light and shadow of the relationship between the unconscious and the conscious mind, always working as poets towards an impossible balance: wildness and clarity; the "structure" of freedom; "no discovery, no poem"; what a difficult work, what serious play. If facts are no longer the truth, poems attempt to be truthful but are not necessarily factual. Dreams may be difficult to understand, but dreams don't lie. Artistic growth (including prosody, reading, revising) is, as Cather said, always an approach toward truth-telling. How can we write while standing in such ambivalence? Because ambiguity and the play of dark and light is all the material that poets have. Required: attendance in class and conference; your questions about readings and, especially, your thoughts about poems being workshoped; i.e., compassionate and clear responses to the work of others; and your poems weekly, with copies for all. A chapbook of your work, revised and sequenced, and your continuing book log (journal) of reading and reaction is due before the semester's end.

Another course offered in a related discipline this year is listed below. A full description of the course may be found under the appropriate discipline.

Intermediate Italian: Modern Prose (p. 61), Tristana Rorandelli *Italian*

FACULTY

Each year, Sarah Lawrence invites distinguished scholars and artists to teach at the College on a guest basis. In 2017-2018, approximately 18 percent of our faculty are teaching on a guest basis.

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 (on leave spring semester)
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. Research fellow at Stanford University's Hoover Institution on War, Revolution, and Peace; 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 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 comparative historical study to understand political participation in Western democracies and understanding the political culture on college and university campuses. SLC, 2010–

Ernest H. Abuba Theatre
Recipient of an OBIE Award, five New York State Council on the Arts fellowships for playwriting and directing, a Rockefeller Foundation fellowship, Creative Artist Public Service Award (CAPS), Best Actor Focus Press Award, Society of Stage Directors and Choreographers (SSDC) member. Broadway: *Pacific Overtures*, *Shimada*, *Loose Ends*, *The King and I*, *Zoya's Apartment*, director Boris Morozov, Maly Theatre. Regional/off-Broadway roles: King Lear, Macbeth, Oberon, King Arthur, Autolycus, Chebutykin, James Tyrone, Lysander, Mishima; *Caucasian Chalk Circle*, director Fritz Bennewitz, Berlin Ensemble. Author of *Kwatz! The Tibetan Project*, *Leir Rex*, *The Dowager Empress of China*, *An American Story*, *Eat a Bowl of Tea*, *Night Stalker*, and the opera *Cambodia Agonistes*, all produced off-Broadway; national tours to the Cairo Experimental Theatre and Johannesburg, South Africa. Performed Butoh with Shigeko Suga in *Spleen*, *Accade Domani* by Dario Fo, and *Sotoba Komachi*. Film/TV: *12 Monkeys* (director Terry Gilliam), *King of New York*, *Call Me, New York Undercover*, *Kung Fu*. Director/ screenwriter: *Mariana Bracetti*, Arthur A. Schomburg, *Asian American Railroad Strike*, *Iroquois Confederacy*, *Lilac Chen-Asian American Suffragette*, and *Osceola* (PBS/CBS). Voice of His Holiness the Dalai Lama on the audiobook *The Art of Happiness*. SLC, 1995–

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–

Kirsten Agresta Music
Harp

Glenn Alexander Music (Guitar)
BA, Wichita State University. Acclaimed jazz, rock, blues guitarist, composer, and vocalist. Performs internationally with the world's finest musicians and

entertainers. Recorded CDs, albums, TV, and commercials. Served as jazz professor at Wichita State University and taught at The New School. Band leader, Shadowland. SLC, 2017–

Andrew Algire Music (African percussion)
University of Wisconsin. Currently, musical director of the New York-based Feraba African Rhythm Tap; works with a number of groups, including The Mandingo Ambassadors, Kakande, The Afro-yorkers, Saida Fikri, and others. Performs locally and internationally with several African recording artists, including Sekouba Bambino and Oumou Dioubate. Traveled to Europe, Cuba, Guinea, and Mali to study and perform; received composition grants from various New York arts foundations. Residencies throughout New York and New England. SLC, 2017–

Abraham Anderson Philosophy
AB, Harvard College. PhD, Columbia University. Fellowships at École Normale Supérieure and the University of Munich. Interests in philosophy and history of science, history of modern philosophy, and the Enlightenment. Author of *The Treatise of the Three Impostors and the Problem of Enlightenment*, as well as articles on Kant, Descartes, and other topics. Contributor to the new *Kant-Lexikon*. Has taught at the Collège International de Philosophie, St. John's College, Instituto de Investigaciones Filosóficas, and elsewhere. SLC, 2007–

Chris Anderson Music (Trumpet)
BM, Manhattan School of Music. Lead trumpet and horn arranger: Southside Johnny and The Asbury Jukes, Allman Brothers Band; Beacon Theater Residency, 2003-2015. Co-founder, New York Horns. Lead trumpet: Donald Fagen New York Rock and Soul Revue, 1991-92; Hector Lavoe, 1986-88; Ray Barretto, 1981-1986. Touring: Bruce Springsteen, Jon Bon Jovi, Celia Cruz, Marc Anthony, Illinois Jacquet Big Band, Little Kids Rock Gala House Band, Michael Bolton, Shadowland, S'Killit. Broadway: *Movin' Out*, *In The Heights*, *Swing*, *The Full Monty*, *Beehive*, *Bring in 'da Noise Bring in 'da Funk*. SLC, 2017–

William Anderson Music (Guitar)
BA, SUNY-Purchase. Performed at Tanglewood Festival and with the Metropolitan Opera Chamber Players, Chamber Music Society of Lincoln Center, and New York Philharmonic. Guest on WNYC Leonard Lopate Show. Featured on NPR's *All Things Considered*, where excerpts of his composition were broadcast throughout the United States. His *Djuna Barnes* settings were orchestrated and performed by the Riverside Symphony in 2015. Founder of Cygnus Ensemble. SLC, 2017–

Emily Katz Anhalt Classics, Greek, Latin, Literature
(on leave yearlong)
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 *Salon 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 Ardit The Esther Raushenbush
Chair—Literature
BA, Yale University. MA, PhD, University of Virginia. Special interest in British Romantic poetry, Romantic legacies in modern and contemporary poetry, and the history of criticism and theory. Essays published in *Raritan*, *Parnassus*, *Keats-Shelley Journal*, *Philosophy and Literature*, and *Jewish-American Dramatists and Poets*. SLC, 2001–

Damani Baker Filmmaking and Moving Image Arts
BA, Sarah Lawrence College. BA, MFA, University of California-Los Angeles, School of Film and Television. Selected by *Filmmaker Magazine* as one of “25 new faces in independent film,” his career spans documentaries, music videos, museum installations, and advertisements. Documentaries include *The House on Coco Road*, which revisits the events and circumstances of the 1983 US invasion of Grenada, and *Return*, an award-winning film that explores the genius of traditional African medicine. Directed music videos for Maiysha's single, “Wanna Be,” which was nominated for a 2009 Grammy, and Morley's “Women of Hope,” which was inspired by pro-democracy activist Aung San Suu Kyi. As a director, commercial clients have included Nike/Wieden & Kennedy and their 2006 World Cup “Play Beautiful” campaign and IBM. Shot several viral campaigns for Puma, *Wired Magazine*, BMW, and Apple for *Late Night and Weekends*. His first feature documentary, *Still Bill*, on the life and music of Bill Withers opened theatrically in New York, Los Angeles, and Chicago. *Still Bill* had its television premiere on Showtime and has been seen on outlets globally, including BBC. In 2010, he shot *Music for Andrew Zuckerman*, a series of interviews with 50 prominent musicians, and directed two more videos in Morocco for Morley. Current projects include more than 10 films for museums in Nigeria and in Chattanooga, Tennessee, for Ralph Appelbaum Associates, Inc. These films include interviews with President Bill Clinton, Dr. Kofi Annan, and President Ellen Johnson Sirleaf. In addition, he is the director of the Quest for Global Healing Film Series in Bali, Indonesia, and media collaborator with the

International Budget Partnership, tracking government transparency through budgets around the world. SLC, 2003–

Jen Baker Music (Trombone)
BM, Oberlin Conservatory. MFA, Mills College. Trombonist/composer. Awards: ASCAP Plus Award, 2012, 2013; Meet the Composer award, 2012. Member, International Alliance of Women Musicians, International Society of Improvised Music, and International Trombone Association. Author: *Hooked on Multiphonics*. (July 2016). Collaborates with artists throughout the world in site-specific, mixed-media performances, concert halls, solo and chamber commissions. Featured on the soundtrack to Werner Herzog's Oscar-nominated *Encounters at the End of the World*. Toured with Arijit Singh, Karole Armitage, Mansour, new music ensembles S.E.M. and TILT brass, and the mobile ensemble Asphalt Orchestra (founding member). SLC, 2017–

Ashley Bales Biology

Carl Barenboim Psychology
BA, Clark University. PhD, University of Rochester. Special interest in the child's developing ability to reason about the social world, as well as the relation between children's social thinking and social behavior; articles and chapters on children's perspective-taking, person perception, interpersonal problem solving, and the ability to infer carelessness in others; past member, Board of Consulting Editors, *Developmental Psychology*; principal investigator, grant from the National Institute of Child Health and Human Development. SLC, 1988–

Jo Ann Beard Writing
BFA, MA, University of Iowa. Essayist and creative nonfiction writer; author of *In Zanesville*, a novel, and *The Boys of My Youth*, a collection of autobiographical essays, as well as essays/articles published in magazines, journals, and anthologies. Recipient of a Whiting Writers' Award and a Guggenheim Fellowship. SLC, 2000–2005, 2007–

Igor Begelman Music (Clarinet)
BM, Manhattan School of Music. MM, The Juilliard School. Artist Diploma, The Juilliard School. Recipient of an Avery Fisher Career Grant, soloist with major orchestras in the United States and abroad, including Houston Symphony, L'Orchestre de la Suisse Romande, Orchestra of St. Luke's, and I Musici de Montreal, among many others. Appeared at Caramoor, Ravinia, Marlboro, Tanglewood, and Schleswig-Holstein festivals. Provides regular master classes throughout the United States. Formerly a professor of clarinet at North Carolina School of the

Arts and director of the Woodwind Program at Bowdoin International Music Festival also teaches at Brooklyn College and Lehman College. SLC, 2017–

Chester Biscardi Director, Program in Music—Music (on leave spring semester)
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. 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, and Sept Jardins (Canada) labels. Yamaha Artist. SLC, 1977–

Lucas Blalock Visual and Studio Arts
BA, Bard College. Skowhegan School of Painting and Sculpture. MFA, UCLA. Exhibited at the Hammer Museum, Center for Creative Photography, Dallas Museum of Art, Contemporary Arts Museum Houston, Marian Goodman Gallery, Hauser and Wirth, and MoMA PS1. Solo exhibitions: Ramiken Crucible (New York), Rodolphe Janssen (Brussels), White Cube (London), Peder Lund (Oslo), and White Flag Projects (St. Louis). Work featured in numerous publications, including *Art in America*, *The New York Times*, *The New Yorker*, *Frieze*, *W*, *Mousse*, *Monopol*, and *Aperture*, among others. Artist books: *SPBH VII* (2014), *Inside the White Cub* (2014), *WINDOWS MIRRORS TABLETOPS* (2013), *Towards a Warm Math* (2011), and *I Believe You, Liar* (2009). Published writing about art and photography includes a growing body of essays, experimental writings, and interviews, including conversations with Zoe Crosher (*Aperture* 2012), Jeff Wall (*Aperture* 2013), and Torbjorn Rodland (*Mousse* 2014), as well as a recent essay rethinking the camera as a drawing tool (*Foam* 2014). SLC, 2015–

Tei Blow Theatre

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–

Bella Brodzki Literature

BA, Sarah Lawrence College. MA, Hebrew University. PhD, Brown University. Special interests in critical and cultural theory, gender studies, postcolonial studies, translation studies, autobiography and life narrative, and modernist and contemporary fiction. Selected scholarly publications include essays in *PMLA*, *MLN*, *Yale French Studies*, *Studies in Twentieth-Century Fiction*, *Yale Journal of Criticism*, *Modern Fiction Studies*, *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–

Adam Brown Sara Yates Exley Chair in Teaching Excellence —Psychology

BA, University of Oregon. MA, PhD, New School for Social Research. Postdoctoral Fellow, Weill Medical College of Cornell University. Director of the Sarah Lawrence College Cognition and Emotion Laboratory. Clinical psychologist with special interests in clinical, cognitive, and neuroscientific approaches to memory and emotion, post-traumatic stress disorder (PTSD), resilience, social influences on memory, the construction of autobiographical memory and self-identity, and international mental health. Recipient of grants from the National Institutes of Health, US Department of Defense, Fulbright, and private foundations. Adjunct assistant professor, New York University School of Medicine. SLC, 2009–

Tricia Brown Project Dance

Kyle Bukhari Dance

BA, Columbia University. MA, University of Roehampton, London. Danced with the Joffrey Ballet in New York and the Zurich Ballet in Switzerland. Winner: Best German Dance Solo (1998). Created choreographies for the Augsburg City Theatre; Saarland State Theatre in Saarbrücken; the Tanzfabrik Berlin in Germany; the Centennial of

Monte Verità in Ascona, Switzerland (2000); the Swiss Contemporary Dance Days, Lausanne (2002); the Amman Contemporary Dance Festival, Jordan; and The Season in Beirut, Lebanon (2004).

Choreographed and performed at the Whitney Museum in *Berlin Sun Theater* with anthropologist Michael Taussig (2013) and at the Museum of the City of New York (2014). Currently collaborates with Jodi Melnick and Yanira Castro. Has taught at Barnard College, Pratt University, Joffrey Ballet School, Zurich Dance Theatre School, and Tanzhaus Zurich. US-UK Fulbright Fellow in Dance in London, United Kingdom (2013-14). Presentations at Columbia University; University of Ghent, Belgium; University of Groningen, Holland; Video Art Festival, Camaguey, Cuba; and Center for Ballet and the Arts, New York University (2014-16). Current research focuses on dance philosophy and intermediality in works of artists such as Yvonne Rainer, Richard Serra, Michael Clark, and Charles Atlas. SLC, 2016–

Melvin Jules Bukiet Writing

BA, Sarah Lawrence College. MFA, Columbia University. Author of *Sandman's Dust*, *Stories of an Imaginary Childhood*, *While the Messiah Tarries*, *After*, *Signs and Wonders*, *Strange Fire*, and *A Faker's Dozen*; editor of *Neurotica*, *Nothing Makes You Free*, and *Scribblers on the Roof*. Works have been translated into a half-dozen languages and frequently anthologized; winner of the Edward Lewis Wallant Award and other prizes; stories published in *Antaeus*, *The Paris Review*, and other magazines; essays published in *The New York Times*, *Washington Post*, *Los Angeles Times*, and other newspapers. SLC, 1993–

Gary Burnley Visual and Studio Arts

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–

Marvin Campbell Literature

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. Adjunct professor, Westchester Community College; workshop leader at seminars and conferences on early childhood education. SLC, 2003–

David Castriota Mary Griggs Burke Chair in Art & Art History—Art History (on leave spring semester) 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 at The Alvin Ailey School and Steps on Broadway; music director for the Young Dancemakers Company. SLC, 2003–

Rosane Chamecki Dance

Tina Chang Writing
MFA, Columbia University. Poet, Brooklyn poet laureate, and author of *Half-Lit Houses* and *Of Gods & Strangers*; co-editor of the anthology *Language for a New Century: Contemporary Poetry From the Middle East, Asia, and Beyond* (W.W. Norton, 2008). Poems have appeared in *American Poet*, *McSweeney's*, *The New York Times*, *Ploughshares*, *Quarterly West*, and *Sonora Review*, among others. Recipient of awards

from the Academy of American Poets, the Barbara Deming Memorial Fund, The Ludwig Vogelstein Foundation, The New York Foundation for the Arts, Poets & Writers, and The Van Lier Foundation, among others. SLC, 2005–

Persis Charles History
BA, Bryn Mawr College. MA, Brown University. PhD, Tufts University. Special interest in modern social and women's history, with particular emphasis on British and French history. SLC, 1977–

Priscilla Chen Spanish
BA, State University of New York-Stony Brook. MA, Queens College. Currently completing a doctorate in Spanish literature at the Graduate Center of the City University of New York. Special interests include Golden Age peninsular literature, Latin American literature and culture in general, and fiction. SLC, 2004–

Eileen Ka-May Cheng History
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–

John (Song Pae) Cho Lesbian, Gay, Bisexual, and Transgender Studies
BA, Carleton University. MA, Yonsei University, Seoul. PhD, University of Illinois at Urbana-Champaign. Special interests in transnational LGBT studies, Korean/East Asian studies, neoliberalism, and the Internet. Recipient of postdoctoral fellowships from the Korea Foundation and the Social Science Research Council for Transregional Research, both held at University of California-Berkeley and the Korea Institute at Harvard University. SLC, 2015–

Kim Christensen Economics
BA, Earlham College. PhD, University of Massachusetts-Amherst. Taught economics and women's/gender studies (1985-2010) at SUNY-Purchase, where she received several awards for her teaching; four-time recipient of the Students' Union Award for Outstanding Teaching in the Letters and Sciences; the first recipient of the President's Award for Innovative Pedagogy; and, in 1992, recipient of the statewide SUNY Chancellor's Award for Distinguished College Teaching. Taught economics,

labor history, and public policy as a guest faculty member at Sarah Lawrence College. Research focuses on the intersection of economics with public policy issues, with a particular emphasis on issues of race, gender, class, and labor; e.g., the experiences of low-income women in the AIDS crisis, the politics of welfare "reform," the "gendered" nature of the recent recession, and the impact of our campaign finance system on public policy. SLC, 2008—

Una Chung Literature

BA, University of California-Berkeley. MA, San Francisco State University. PhD, Graduate Center of the City University of New York. Special interests in Asian American literature and film, late 20th-century transnational East and Southeast Asian cultural studies, East Asian film, postcolonial theory, ethnic studies, globalization, affect, new media. 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 BaTeria is a leading promoter of contemporary dance in West Africa. From 1996-2000, Compagnie Kongo Ba Téria performed on many African stages in countries such as Senegal, Ivory Coast, Benin, and Cameroon. Since 2000, the company has toured throughout Europe, including France, Italy, Denmark, Spain, Belgium, and Germany. Coulibaly and Badolo's creations have won international awards, including the Pan-African competition SANGA. Recent work includes a solo presented at Cornell, New York University, and Stonybrook University, among other venues, and guest appearances with the internationally known Faso Dance Theatre. Featured artist in the documentary, *Movement (R)evolution Africa*, which documents the emergent experimental African dance scene. Recent work includes an ongoing, multisite research collaboration with Emily Coates, leading to the creation of a work-in-progress duet titled, *Ici Du Ailleurs*. Taught at the University of Florida, Brown University, and Yale University. SLC 2016—

Michael Cramer Film History

BA, Columbia University. MA, MPHil, PhD, Yale University. Author of several articles on European cinema and television and the book *Utopian Television: Roberto Rossellini, Peter Watkins, and Jean-Luc Godard Beyond Cinema* (University of Minnesota Press, 2017). Special interests in film and media theory, European cinema of the 1960s and '70s, contemporary world cinema, the relationship of cinema and television, documentary and nonfiction cinema, and the politics of aesthetics. SLC, 2015—

Jay Craven Filmmaking and Moving Image Arts
MA Goddard College. Writer/director/producer: *High Water* (w/Greg Germann, Jane MacFie); *Where the Rivers Flow North* (w/Rip Torn, Tantoo Cardinal, Michael J. Fox); *A Stranger in the Kingdom* (w/ Ernie Hudson, Martin Sheen, David Lansbury); *In Jest* (w/ Bill Raymond, Tantoo Cardinal, Rusty DeWees); *Windy Acres* (w/ Ariel Kiley, Bill Raymond, Seana Kofoed, Rusty DeWees); *Disappearances* (w/ Kris Kristofferson, Gary Famer, Charlie McDermott, Genevieve Bujold); *Northern Borders* (w/ Bruce Dern, Genevieve Bujold, Seamus Davey-Fitzpatrick, Jessica Hecht); *Peter and John* (w/ Jacqueline Bisset, Christian Coulson, Diane Guerrero); *Wetware* (w/ Jerry O'Connell, Cameron Scoggins, Morgan Wolk). Writer/director: *The Year That Trembled* (w/ Jonathan Brandis, Marin Hinkle, Fred Willard, Martin Mull). Documentaries include *After the Fog*, *Dawn of the People*, *Gayleen*, and *Approaching the Elephant* (producer). Festivals and special screenings include: Sundance, SXSW, AFI Fest, Vienna, Vancouver, Avignon, Havana, Lincoln Center, Smithsonian, Harvard Film Archives, Cinematheque Francaise, Constitutional Court of Johannesburg, and 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–

Dylan Crossman Dance

Cynthia Cruz Writing
BA, Mills College. MFA, Sarah Lawrence College. Poet; author of *Ruin* (Alice James Books, 2006) and *The Glimmering Room* (Four Way Books, 2012); recipient

of fellowships from Yaddo, the MacDowell Colony, and a Hodder Fellowship at Princeton University. Work published in *Isn't it Romantic: 100 Love Poems by Younger American Poets* (Wave Books, 2004) and *The Iowa Anthology of New American Poetries* (The University of Iowa Press, 2004). SLC 2008–

Michael Davis Philosophy
BA, Cornell University. MA, PhD, Pennsylvania State University. Interests in Greek philosophy, moral and political philosophy, and philosophy and literature; author of many books, most recently *The Autobiography of Philosophy*, a translation of Aristotle's *On Poetics*, and *Wonderlust: Ruminations on Liberal Education*; member, editorial board, *Ancient Philosophy*; lecturer, essayist, and reviewer. SLC, 1977–

Isabel de Sena Joseph Campbell Chair in the Humanities—Spanish, Literature
MA, University of California—Berkeley. PhD, University of California—Santa Barbara. Published works on late medieval and early Renaissance Peninsular literature, as well as Latin American literature (Sarmiento, Altamirano, Manuel de Jesús Galván). Among her translations: Virginia Woolf's *Between the Acts* (into Portuguese) and Caetano Veloso's *Tropical Truth: A Story of Music and Revolution in Brazil* (Knopff, 2002). Taught at King's College (London), Princeton, and Goucher College; the first resident director of the Sarah Lawrence in Cuba program (2001-04). Currently at work on a bilingual edition of short tales from the Spanish-speaking world. SLC, 1997–

Claudy Delne French
BA, MEd, Université de Montréal. JD, Université de Moncton. PhD, CUNY-Graduate Center. Area of specialization: 19th- to 20th-century colonial and postcolonial fictions. Dissertation on the concealment of the Haitian Revolution in Western Imagination through fictional narratives of the 19th and 20th centuries. Research interests: francophone Caribbean literature, with a particular focus on narratology, representation, otherness, race. SLC, 2015–

Robert R. Desjarlais Anthropology
BA, University of Massachusetts-Amherst. MA, PhD, University of California-Los Angeles. Special interests in the cultural construction of experience, subjectivity and intersubjectivity, death and mourning, and the political economy of illness and healing; ethnographic fieldwork in the Nepal Himalayas, with the residents of a homeless shelter in Boston, and among competitive chess players; author of *Body and Emotion: The Aesthetics of Illness*

and *Healing in the Nepal Himalayas*; *Shelter Blues: Sanity and Selfhood Among the Homeless*; *Sensory Biographies: Lives and Deaths Among Nepal's Yolmo Buddhists*; and *Counterplay: an Anthropologist at the Chessboard*. Recipient of a Guggenheim fellowship and a Howard fellowship. NIMH postdoctoral research fellow at Harvard Medical School. SLC, 1994–

David Diamond Theatre

Carlo Diego Filmmaking and Moving Image Arts

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 yearlong)
BA, MA, University of Pavia, Italy. PhD, University of Milano-Bicocca, Italy. Special interests in linguistic anthropology, political oratory and ritual speech, vernacular practical philosophies, ethnopoetics, missionization, and the emergence of colonial discourse genres; ethnographic fieldwork in Southeast Asia (upland Sulawesi and East Timor); author of several articles on language and ethnicity, local theories of action, power and emotions, verbal art, and language ideologies. FCT postdoctoral research fellow at Institute of Theoretical and Computational Linguistics in Lisbon, and Endangered Languages Academic Programme (SOAS) in London. SLC, 2009–

Charlotte L. Doyle Psychology
BA, Temple University. MA, PhD, University of Michigan. A generalist in psychology with special interests in the creative process, psychological theory, and children's literature. Articles written on the creative process in art, the fiction-writing episode, facilitating creativity in children, and the definition of psychology. Books include *Explorations in Psychology* (a textbook) and seven picture books for children: *Hello Baby*, *Freddie's Spaghetti*, *Where's Bunny's Mommy?*, *You Can't Catch Me, Twins!*, *Supermarket!*, and *The Bouncing Dancing Galloping ABC*. SLC, 1966–

Jan Drucker Director, Child Development Institute's Empowering Teachers Program—Psychology
BA, Radcliffe College. PhD, New York University. Clinical and developmental psychologist with teaching and research interests in the areas of developmental and educational theory, child development, parent guidance, clinical assessment and therapy with children and adolescents, and the development of imaginative play and other symbolic processes in early childhood and their impact on later development. Professional writings have centered on various forms of early symbolization in development and in clinical work with children. SLC, 1972–

Scott Duce Filmmaking and Moving Image Arts
BFA, University of Utah. MFA, Boston University. Visual artist with multiple awards and grants, including a National Endowment for the Arts artist grant. Exhibitions include solo exhibits in New York City, Chicago, Atlanta, Boston, and internationally in Paris,

Barbizon, Florence, and Lima. Notable collections include Random House, General Electric, IBM, McGraw-Hill, Petroplus Holdings (Switzerland), Seagram's (Montreal), and US Embassy (Stockholm). Currently producing work for exhibitions, creating hand-drawn animated shorts, and developing a series of e-book artist catalogues. SLC, 2012–

Glenn Dynner Religion

BA, Brandeis University. MA, McGill University. PhD, Brandeis University. Scholar of East European Jewry, with a focus on the social history of Hasidism and the Haskalah (Jewish Enlightenment). Author of *Men of Silk: The Hasidic Conquest of Polish Jewish Society*, which received a Koret Publication Award and was a National Jewish Book Awards finalist. Received textual training in several Israeli yeshivas and the Hebrew University of Jerusalem. Additional interests include Polish-Jewish relations, Jewish economic history, and popular religion. Recipient of the Fulbright Award. Member (2010–11), Institute for Advanced Study, Princeton University. SLC, 2004–

Jason Earle French, Literature

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. Research addresses the relationship between nationalism, territoriality, and political identity in Egypt and in the late Ottoman Empire. His book manuscript, provisionally titled *Desert Borderland: Bedouins, Territoriality, and the Making of Modern Egypt and Libya*, 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 empire; and the history of geography and cartography. Articles published in *History Compass* and *The Long 1890s in Egypt: Colonial Quiescence, Subterranean Resistance* (Edinburgh UP, 2014). Dissertation research was supported by grants from the Social Science Research Council and the American Research Center in Egypt. Recipient of a Fulbright-IIE grant to Egypt. Member of the American Historical Association and the Middle East Studies Association of North America. SLC, 2012–

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–

Anthony Esposito Biology

Emily Fairey Classics, Greek, Latin

Margarita Fajardo Alice Stone Ilchman Chair in Comparative and International Studies —History (on leave yearlong)

BA, Universidad de los Andes, Bogotá, Colombia. MA, PhD, Princeton University. Research and teaching

interests include history of Latin America, particularly Brazil, Chile, and Colombia; history of capitalism and development; intellectual history and history of expertise and the social sciences; and, especially, economics, sociology, and political science. Her dissertation, "The Latin American Development Experience: Social Sciences, Economic Policies, and the Making of a Global Order, 1944-1971," currently under revision for future publication, traces the policy and intellectual endeavors of a network of social scientists whose nexus was the United Nations Economic Commission for Latin America (ECLA in English and CEPAL in Spanish and Portuguese). It shows how, by squaring economic development with the key monetary problems of the postwar order, these social scientists carved out an idea of Latin America. Using economic tools and global networks and institutions, they created a view of the world in Latin America and a view of Latin America in the world. SLC, 2015–

Christine Farrell Director, Program in Theatre—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) Roy E. Larsen Chair in Psychology—Psychology

BA, Knox College. MA, PhD, Cornell University. Special interests include cultural-ecological approaches to infant and child development, children at risk (children in poverty, HIV/AIDS orphans, children in foster care and institutionalized care), health and cognitive development, and development in African contexts. Areas of academic specialization include infant categorization development and the influences of the task, the stimuli used, and infants' culture, language, and socioeconomic status on their performance; infant face processing in African and American contexts; and relationships between the quality of southern African orphan care contexts and child outcomes. SLC, 2007–

Angela Ferraiolo Visual and Studio Arts

BLS, SUNY–Purchase. MFA, CUNY Hunter College. MFA, Brown University. Professional work includes RK0, 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, the John C. Zachiris Award given by Ploughshares, and the Quality Paperback Book Prize for First Fiction; stories anthologized in *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, the German Academic Exchange [D.A.A.D.], the City University of New York MAGNET Program, and the 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–

Joseph C. Forte Art History (on leave spring semester)

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 Frieda Wildy Riggs Chair in Religious Studies—Religion

BA, Williams College. MA, PhD, University of Michigan. Trained in Zen monasteries in Japan; active in Buddhist studies, with research interest in philosophical, literary, social, and historical aspects of East Asian Buddhism, especially the Ch'an/Zen tradition. Co-editor in chief, *Soto Zen Text Project* (Tokyo); American Academy of Religion Buddhism Section steering committee, 1987–1994, 2003–; board member, Kuroda Institute for the Study of Buddhism and Human Values. Recipient of Fulbright, Eiheiji, and Japan Foundation fellowships and grants from American Council of Learned Societies and National Endowment for the Humanities. SLC, 1995–

Marvin Frankel Psychology

BA, City College of New York. PhD, University of Chicago. Clinical internship in client-centered therapy, Counseling Center of the University of Chicago; postdoctoral fellowship at Educational Testing Service, Princeton, New Jersey. Contributed recent chapters and articles that deal with the changing nature of the psychotherapeutic relationship, the anatomy of an empathic understanding, we-centered psychotherapeutic relationships, and the clinical education of nondirective and directive psychotherapists. SLC, 1972–

Melissa Frazier Associate Dean of the College—Russian, Literature

AB, Harvard University. PhD, University of California—Berkeley. Special interests include the 19th-century novel and literature and the literary marketplace. Author of articles and books on topics including Pushkin, Senkovskii, Gogol, Tolstoy, and Russian Formalism. Awarded the 2007 Jean-Pierre Barricelli Prize for “Best Work in Romanticism Studies,” by the International Conference of Romanticism, for *Romantic Encounters: Writers, Readers, and the “Library for Reading”* (Stanford University Press, 2007). SLC, 1995–

Will Frears Theatre

Sarah Lawrence College. Yale School of Drama. Film: *Coach, All Saints’ Day* (winner, best narrative short,

Savannah Film Festival), *Beloved*. Off Broadway: *Year Zero* (Second Stage Uptown), *Still Life* (MCC), *Rainbow Kiss* (The Play Company), *The Water’s Edge* (Second Stage), *Pen* (Playwrights Horizons), *Terrorism* (The New Group/The Play Company), *Omnium Gatherum* (Variety Arts), *Where We’re Born* and *God Hates the Irish* (both at Rattlestick Playwrights Theatre), *Get What You Need* (Atlantic 453), and *Kid-Simple* (Summer Play Festival). Regional: *Build* at the Geffen Playhouse; *Some Lovers* at the Old Globe Theatre; *Romeo & Juliet*, *Bus Stop*, *The Water’s Edge*, and *A Servant of Two Masters* at the Williamstown Theatre Festival; *The Pillowman* at George Street Playhouse; *Hay Fever* and *The Price* at Baltimore CenterStage; *Sleuth* at the Bay Street Theatre; *Our Lady of 121st Street* (Steppenwolf Theatre); *Omnium Gatherum* (Actor’s Theatre of Louisville). Artistic Director: Yale Cabaret (1999–2000). Recipient of Boris Sagal and Bill Foeller directing fellowships. Contributor to *The Paris Review*, *New York Magazine*, *Harper’s*, and *The London Review of Books*. SLC, 2010–

Merideth Frey Physics

BA, Wellesley College. PhD, Yale University. Past research in novel magnetic resonance imaging (MRI) techniques for 3D imaging of solids and using optical magnetometry for low-field nuclear magnetic resonance (NMR). Current research involves building a low-field magnetic resonance setup to explore cross-disciplinary MR applications and develop new MR techniques at low magnetic fields. Previously taught courses at Wesleyan University and Princeton University, including helping develop investigative science learning environment physics labs. SLC, 2016–

Marek Fuchs Ellen Kingsley Hirschfeld Chair in Writing—Writing

BA, Drew University. Wrote “County Lines” column in *The New York Times* for six years and a book, *A Cold-Blooded Business*, based on a murder case he covered in *The New York Times*, which *Kirkus Reviews* called “riveting.” Produces syndicated online video column for TheStreet.com, often a lead feature on Yahoo! Finance. Served as editor-in-chief of Fertilemind.net; twice named “Best of the Web” by *Forbes* magazine. Awards include the Silver Award in 2007 from the League of American Communications Professionals; named the best journalism critic in the nation by Talking Biz website at the University of North Carolina School of Journalism and Mass Communication. When not writing or teaching, serves as a firefighter in Hastings, New York. Most recent book (2012) is on firefighters. 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 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**Suzanne Gardinier** Writing

BA, University of Massachusetts-Amherst. MFA, Columbia University. Author of the long poem, *The New World*, winner of the Associated Writing Programs Award Series in poetry; *A World That Will Hold All the People*, essays on poetry and politics; *Today: 101 Ghazals* (2008); the long poem, *Dialogue With the Archipelago* (2009); and fiction published in *The Kenyon Review*, *The American Voice*, and *The Paris Review*. Recipient of The Kenyon Review Award for Literary Excellence in the Essay and of grants from the New York Foundation for the Arts and the Lannan Foundation. SLC, 1994–

Beth Gill Dance**Graeme Gillis** Theatre

Artistic director of Youngblood, the company of emerging playwrights at Ensemble Studio Theatre (2012 Obie Award). Director of the E.S.T./Sloan Project, a \$1.5 million program that fosters plays about science, technology, and economics. Worked as a playwright at theatres throughout the United States and Canada, including E.S.T. (Youngblood, Marathon of One-Act Plays), Rattlestick, Cherry Lane, Vampire Cowboys, Williamstown Theatre Festival,

Source Theatre (DC), Tarragon Theatre (Toronto). Published by Dramatists Play Service and Applause Books. Member of the Actors Studio and E.S.T. SLC, 2013–

Myla Goldberg Writing

BA, Oberlin College. Author of the best-selling novel *Bee Season* (2000), which was adapted to film and was a New York Times Notable Book, winner of the Borders New Voices Prize, finalist for the NYPL Young Lions Award and the Hemingway Foundation/PEN award. Author of the novels *Wickett's Remedy* (2005) and *The False Friend* (2010) and of the essay collection *Time's Maggie* (2004) and the children's book *Catching the Moon* (2007). Short stories have appeared in *Harper's*. 2013 recipient of a Sustainable Arts Foundation grant. SLC, 2008–

Myra Goldberg Writing

BA, University of California–Berkeley. MA, City University of New York. Author of *Whistling and Rosalind: A Family Romance*; stories published in journals, including *The Transatlantic Review*, *Ploughshares*, *Feminist Studies*, *The Massachusetts Review* and *The New England Review*, and in the book anthologies *Women in Literature*, *Powers of Desire*, and *The World's Greatest Love Stories* and elsewhere in the United States and France; nonfiction published in *Village Voice* and elsewhere; recipient of Lebensberger Foundation grant. SLC, 1985–

Martin Goldray Marjorie Leff Miller Faculty Scholar in Music. 2010 Recipient of the Lipkin Family Prize for Inspirational Teaching—Music (on leave yearlong)

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. SLC, 1998–

Emily Gould Writing

Peggy Gould Anita Stafford Chair in Service

Learning—Dance (on leave spring semester)
 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–

Gwenda-lin Grewal Philosophy

BA, Sarah Lawrence College. PhD, Tulane University. Andrew W. Mellon Postdoctoral Fellowship, Yale University. Interests in Ancient Greek philosophy, the history of philosophy, and Classical Greek and Latin. SLC, 2009, 2015–

Hilda Harris Music

BA, North Carolina Central University. Singer and actress; performer in opera, oratorio, and orchestral concerts in the United States and Europe; solo artist with Metropolitan Opera Affiliate Artist Program; freelance recording artist, vocal division of the Chautauqua Institution. SLC, 1992–

Matthea Harvey Writing (On leave spring semester)
 BA, Harvard College. MFA, University of Iowa Writers' Workshop. Poet, author of *Pity the Bath tub 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

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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–

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

Cathy Park Hong Writing (on leave fall semester)

BA, Oberlin College. MFA, University of Iowa Writers' Workshop. Poet; author of *Translating Mo'um* (Hanging Loose Press, 2002); *Dance Dance Revolution* (W. W. Norton, 2007), which was chosen for the Barnard New Women's Poets Series; and *Engine Empire* (W. W. Norton, 2012). Recipient of a New York Foundation for the Arts fellowship, National Endowment for the Arts fellowship, and a Fulbright grant for South Korea. Work published in *A Public Space*, *Poetry*, *Paris Review*, *McSweeney's*, *The Nation*, and *Conjunctions*, among others; essays and articles published in *Village Voice*, *Guardian*, *Salon*, and *Christian Science Monitor*. SLC, 2006–

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. Poet laureate of New York State; author of *The Good Thief*, selected by Margaret Atwood for the National Poetry Series; editor, with Michael Klein, of *In the Company of My Solitude: American Writing from the AIDS Pandemic*; author of *What the Living Do*; recipient of the Peter I. B. Lavan Younger Poet Prize from the Academy of American Poets, the Mary Ingram Bunting fellowship from Radcliffe College, and grants from the National Endowment for the Arts, the Massachusetts Artist Foundation, and the Guggenheim. SLC, 1993–

Tishan Hsu Visual and Studio Arts

BSAD, MArch, Massachusetts Institute of Technology. Sculptor and painter; solo and group exhibitions in the United States, Mexico, and Europe; work included in major private and museum collections, including

at the Metropolitan Museum of Art, High Museum, Centre Georges Pompidou (Paris), and Centro Cultural Arte Contemporaneo (Mexico City); honorary member, board of directors, White Columns, New York; recipient of grant from National Endowment for the Arts. SLC, 1994–

Eleanor Hulihan Dance

Dan Hurlin Director, Graduate Theatre—Theatre, Dance
BA, Sarah Lawrence College. Performances in New York at Dance Theater Workshop, PS 122, La MaMa E.T.C., Danspace, The Kitchen, St. Ann's Warehouse, and at alternative presenters throughout the United States and the United Kingdom. Recipient of a *Village Voice* OBIE Award in 1990 for solo adaptation of Nathanael West's *A Cool Million* and the 2000 New York Dance and Performance ("Bessie") Award for *Everyday Uses for Sight, Nos. 3 & 7*. Recipient of fellowships from National Endowment for the Arts, New Hampshire State Council on the Arts, and Guggenheim (2002–2003) and of grants from Creative Capital, Rockefeller Foundation, New York State Council on the Arts, Mary Cary Flagler Charitable Trust, and the New England Foundation for the Arts. Recipient of the Alpert Award in the Arts for Theatre, 2004. Former teacher at Bowdoin, Bennington, Barnard, and Princeton. SLC, 1997–

Vera Iliatova Visual and Studio Arts
BA, Brandeis University. MFA, Yale University. Represented by Monya Rowe Gallery in New York City, venue of her fifth solo exhibition in 2015. Work included in numerous exhibitions in the United States and abroad at venues that include: Galleria Glance, Torino, Italy; Mogadishni Gallery, Copenhagen; New Langton Art Center, San Francisco; Artist Space, New York; and David Castillo Gallery, Miami. Previously held full-time teaching appointments at Massachusetts College of Art, University of California–Davis, and University of New Hampshire. Recipient of residencies at Skowhegan School of Art and Vermont Studio Center; awarded free studio space in The Space Program at the Marie Walsh Sharpe Foundation, 2007/2008. SLC, 2014–

Meghan Jablonski Psychology
BA, Muhlenberg College. MA, PhD, The New School for Social Research. Clinical psychologist with special interests in attachment theory and the impact of important relationships throughout life, the role of creative processes in wellness and resilience, and mindfulness practices. Current work includes psychodynamic/relational psychoanalytic approaches to life changes and adjustments, flow- and mindfulness-based interventions promoting

wellness beyond symptom reduction, and mindfulness-based interventions for new and expecting parents adjusting to parenthood. 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

Kate Knapp Johnson Writing
BA, MFA, Sarah Lawrence College. NCPsyA, Westchester Institute. Special interests include Jungian studies and religion; author of *When Orchids Were Flowers, This Perfect Life*, and *Wind Somewhere, and Shade*, which received the Gradiva Award; most recently published in *Ploughshares*, *The Salt Journal*, *Luna*, and *The Sun*; recipient of New York Foundation for the Arts Award. SLC, 1987–

Elizabeth Johnston Psychology
MA, St. Andrew's University, Scotland. DPhil, Oxford University. Special interests in human perception of three-dimensional shape, binocular vision, and the perception of depth from motion; author of articles and book chapters on shape perception from stereopsis, sensorimotor integration, and combining depth information from different sources. SLC, 1992–

Kenneth G. Karol Biology

BSc, University of Wisconsin-Madison. PhD, University of Maryland-College Park. Research interest in molecular systematics, classification and evolution of green algae and land plants, and interest in organellar genome evolution. Currently an assistant curator at the New York Botanical Garden's Cullman Molecular Systematics Program, adjunct faculty member at City University of New York, international collector of algae, and author of more than 30 papers and book chapters on algae and land plant evolution. SLC, 2008–

Kathy Kaufmann Dance

BA, New York University. Lighting designer for dance and performances around the world for more than 20 years. Worked with many fine artists, including Sally Silvers, Douglas Dunn, David Parker and the Bang Group, Maura Donohue, Rebecca Stenn, Ben Munisteri, Eiko & Koma, Adrienne Truscott, Hilary Easton, Enrico Wey, Jacques D'Amboise, Paige Martin, Laura Pawel, Keely Garfield, Neta Pulvermacher, Arturo Vidich, Mari Lopez, Michelle Dorrance, Dormeisha Sumbry-Edwards, Amanda Loulaki, Gina Gibney, Aitana Cordero, Cherylyn Lavagnino, Larissa Velez-Jackson, Roseanne Spradlin, Jack Ferver, Jody Oberfelder, and Kota Yamazaki. Also lights events for The Food Network and was a production manager for the Hudson River Festival (now known as River to River) for 8 years. Received a "Bessie" (New York Dance and Performance Award) for her body of lighting design work in 2004 and for Yvonne Meier's *Stolen* in 2009. Also honored to be included in *Curtain Call: Celebrating 100 Years of Women in Design* at the New York Performing Arts Library. SLC 2012–

Sibyl Kempson Theatre**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–

Barbara Bray Ketchum Dance**Daniel King** Mathematics

BS, Lafayette College. MS, PhD, University of Virginia. Special interests in mathematics education, game theory, history and philosophy of mathematics, and the outreach of mathematics to the social sciences and the humanities. Author of research papers in the areas of nonassociative algebra, fair-division theory, and mathematics education; governor of the Metropolitan New York Section of the Mathematical Association of America; member, board of editors, *The College Mathematics Journal*. SLC, 1997–

Timothy Kreider Writing

Essayist and cartoonist. Author of *We Learn Nothing* (Simon & Schuster). Contributor to *The New York Times*, *The New Yorker's* "Page-Turner" blog, *al Jazeera*, *Men's Journal*, *nerve.com*, *The Comics Journal*, and *Film Quarterly*. His cartoons have been collected in three books by Fantagraphics. His cartoon, "The Pain—When Will It End?" ran for 12 years in the *Baltimore City Paper* and other alternative weeklies and is archived at paincomics.com. SLC, 2014–

Mary LaChapelle Writing (on leave fall semester)

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 in translation theory, the aesthetics of the Baroque, and the connections among contemporary US Latino, Iberian, Spanish American, and Luso-Brazilian fiction writers. Author of *Ladrón de mapas* (*Map Thief*), a collection of short stories published in September 2007; *Cuentos disperses* (*Scattered Tales*), a collection of short stories, and *Cuaderno de Méjico* (*Mexican Notebook*), a memoir of a trip to Chiapas, both published in 2000. First novel *Llámame Brooklyn* (*Call Me Brooklyn*) in 2006 won Spain's Nadal Prize and the City of Barcelona Award for best novel of the year, the Fundación Lara Award for the novel with the best critical reception, the National Critics Award, and best novel of the year in Spain by *El Mundo*. Recipient of the 2002 Bartolomé March

Award for Excellence in Literary Criticism. Currently director of Instituto Cervantes of New York. SLC, 1994–

Kevin Landdeck Adda Bozeman Chair in International Relations—Asian Studies, History BA, Valparaiso University. MA, University of Michigan-Ann Arbor. PhD, University of California-Berkeley. Recipient of a Chiang Ching-kuo Foundation dissertation grant for archival research in Chongqing, China. Research concerns 20th-century China, specifically Kuomintang war mobilization and interior society during the Sino-Japanese War (1937-45). Dissertation, "Under the Gun: Nationalist Military Service and Society in Wartime Sichuan, 1938-1945," presently being revised for future publication, examines the state-making projects embedded within conscription and voluntary enlistment in Chiang Kai-shek's army. Translating the confessions and jottings of a captured KMT spy, who spent 16 years undergoing self-reform in a communist prison, is a side project currently in progress. Key areas of interest include China's transition from a dynastic empire to a nation-state; the role of war in state-making; modes of political mobilization and their intersection with social organization; and private life and selfhood, including national, regional, or local and personal identities. Broadly teaches on modern (17th century to present) East Asian history, with a focus on politics, society, and urban culture. In addition to a course on war in 20th-century Asia, a personal involvement in photography has inspired a course on photographic images and practice in China and Japan from the 19th century through the present. Member of the American Historical Association, Association of Asian Studies, and Historical Society for Twentieth-Century China. SLC, 2011–

Allen Lang Director, Theatre Outreach—Theatre BA, University of Wisconsin-Stevens Point. MFA, SUNY-Empire State College. Published plays include *Chimera*, *White Buffalo*, and *The Wading Pool*. Recipient of the Lipkin Playwright Award and Drury College Playwright Award. Plays produced in New York City at Pan Asian Rep, Red Shirt Entertainment, La Mama, The Nuyorican Poets Cafe, and other venues. In New York, directed new plays by Richard Vetere, Adam Kraar, Diane Luby, and Michael Schwartz. Established The River Theatre Company in Central Wisconsin with a company of local players. Directed, toured with the work of Samuel Beckett, Eugene Ionesco, Slawomir Mrozek, David Lindsay Abair, 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–

Ann Lauinger Literature BA, University of Pennsylvania. MA, PhD, Princeton University. Special interest in medieval and Renaissance poetry, particularly English. Author of papers and articles on Shakespeare and Ben Jonson; of *Persuasions of Fall* (The University of Utah Press, 2004) and *Against Butterflies* (Little Red Tree Publishing, 2013), both books of poems; and of poems published in *Confrontation*, *Missouri Review*, *Parnassus*, and other magazines. Recipient of Agha Shahid Ali Poetry Prize, Ernest J. Poetry Prize, Thouron-University of Pennsylvania British-American Exchange Program scholarship; Woodrow Wilson Fellow. SLC, 1973–

Joseph Lauinger Literature BA, University of Pennsylvania. MA, Oxford University. MA, PhD, Princeton University. Special interest in American literature and film, the history of drama, and classical literature; recipient of the New York State Teacher of Excellence Award and a grant from the National Endowment for the Humanities; fiction and poetry published in *Epoch*, *Lost Creek*, *Georgetown Review*, *Confrontation*, and *Pig Iron*; plays performed throughout the United States and in the United Kingdom, Australia, and India; member of the Dramatists Guild. SLC, 1988–

Andrea Lerner Dance

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–

Matt Lopez Dance

Kevin Lotery Art History
BA, Columbia University. MA, PhD, Harvard University. Research focuses on the interactions of art, architecture, technology, and forms of scientific research in modern and contemporary aesthetic production. Specific focus on cross-disciplinary spatial practices such as exhibition-making and installation art; special interest in interactions between art and historical trauma. Co-editor of special issue of *October* magazine, *Artists Design Exhibitions* (2014). Forthcoming and published texts in *October*, *caa.reviews*, *Afterall Online*, as well as *Routledge Companion to Scenography* and *Reaper: Sigfried Giedion and Richard Hamilton*. At work on book project, *The Long Front of Culture: The Independent Group and Exhibition Design*. Former curatorial assistant at the Guggenheim Museum. SLC, 2017–

Robert Lyons Creative Director—Theatre
Playwright, director, and artistic director of the two-time OBIE Award-winning New Ohio Theatre in Manhattan. Most recently a writer on *Lush Valley*, which was developed at The Playwright's Center in Minneapolis and produced at HERE Art Center in fall 2011. Other recent productions include, *Nostradamus Predicts the Death of Soho*, *Red-Haired Thomas* ("a sweetly fractured fairy tale"—*The New York Times*), and *Doorman's Double Duty* ("A gem!"—*The New York Times*). Other plays include, *PR Man*, *No Meat No Irony*, *The Naked Anarchist*, *Dream Conspiracy*, *Creature of the Deep*, *No Thanks/Thanks*, *Vater Knows Best*, and *Floor Boards*, which have been presented in New York City by Soho Think Tank, HERE Arts Center, Project III Ensemble, Clubbed Thumb, The Foundry, and Synapse Productions, among others.

Commissioned adaptations range from *The Possessed* by Dostoevsky to *How it Ended* by Jay McInerney. SLC, 2013–

Doug MacHugh Theatre, Filmmaking and Moving Image Arts
BA, New England College. MFA, Sarah Lawrence College. Peace Corps, El Salvador. Writer of PSAs, commercials, industrials, and documentaries. Script writer and talent director at Gates Productions for 80 hours of local and regional live television in Los Angeles; one of two conceptual designers for Mitsubishi's Waterfront Project, creating 32 amusement park attractions; creative producer of *Red Monsoon*, a feature film shot in Nepal. Film acting credits include *Clean and Sober*, *Alien Nation*, *Come See the Paradise*, and *Weird Science*; television acting credits include *Guiding Light*, *Law and Order*, *Cheers*, *Quantum Leap*, *LA Law*, and *Night Court*; stage credits include *Holy Ghost*, *End Game*, *Zoo Story*, *Fishing*, and *Wat Tyler*; directing credits include *Platypus Rex*, *Mafia on Prozac*, *The 17th of June*, *North of Providence*, *Only You*, *To Kill A Mockingbird*, and *The Weir*. Co-director and co-producer of SLC Web Series, "Socially Active," Web feature film *Elusive*, and television pilot "Providers." Recipient of two [Los Angeles] Drama-Logue Critics' Awards for acting. SLC, 2000–

Greg MacPherson Theatre
Designed lighting for hundreds of plays and musicals in New York and around the United States, as well as in Europe, Australia, Japan, and the Caribbean. Designs have included original plays by Edward Allan Baker, Cassandra Medley, Stewart Spencer, Richard Greenberg, Warren Leight, Lanford Wilson, Romulus Linney, Arthur Miller, and David Mamet. Continues to design the Las Vegas production of Penn & Teller and to work as resident designer for the 52nd Street Project. Received an American Theatre Wing Maharam Award nomination for his lighting design of E.S.T.'s *Marathon of One-Act Plays*. SLC, 1990–

Sara Magenheimer Visual and Studio Arts
A video artist who has widely exhibited, performed, and screened her work, her recent exhibitions include Foxy Production, Interstate Projects, White Columns, Document, Chapter NY, 247365, and Cleopatra's. She performed in bands from 2004 to 2010, touring extensively and releasing five records. Recipient: 2014 Rema Hort Mann Foundation Grant and 2015 Artadia Grant; winner, Prix De Varti at the 2015 Ann Arbor Film Festival. Current exhibitions include: Art In General New Commission, Riga, Latvia; two-person screening at The High Line with Hannah Black; and a solo exhibition at The Kitchen in New

York in early 2017. Taught and guest lectured at New York University, The School of the Visual Arts, The School of the Art Institute of Chicago, Tyler School of Art at Temple University, Bennington College, and SUNY Purchase College. SLC, 2017-

Merceditas Mañago-Alexander Dance

BA, SUNY-Empire State College. Dancer with Doug Varone and Dancers, Pepatian, Elisa Monte Dance Company, Ballet Hispanico, and independent choreographers such as Sara Rudner and Joyce S. Lim. Recipient of the Outstanding Student Artist Award from the University of the Philippines Presidents' Committee on Culture and the Arts. Taught at Alvin Ailey School; guest faculty member, 92nd Street Y, Marymount Manhattan College, Metropolitan Opera Ballet, New York University Tisch School of the Arts, Rutgers University Mason Gross School of the Performing Arts. Participant/teacher, 2004 Bates Festival-Young Dancers Workshop; solo works: Free Range Arts, Dixon Place, Brooklyn Arts Exchange, and Danspace Project/St. Mark's Church. SLC, 2002-

Thomas Mandel Theatre

BA, Bowdoin College. Songwriting with Paul Simon, New York University, 1969; taught Singing Workshop with John Braswell at Sarah Lawrence (1971-77); scored musicals at Sarah Lawrence, Astor Place Theatre, and Cafe LaMaMa, New York City; composed, orchestrated, and musical-directed three rock operas Off-Off Broadway and at Sarah Lawrence. (The first, *Joe's Opera*, was twice optioned for Broadway production; animated the second, *The Sea of Simile*, on a full-length DVD.) Toured and recorded (1977-1998) from Vietnam to Vienna, New York City to Sun City, with Dire Straits, Bryan Adams, Cyndi Lauper, Tina Turner, Bon Jovi, B-52s, the Pretenders, Nils Lofgren, Little Steven, Peter Wolf, Ian Hunter/Mick Ronson, two former NY Dolls, *Live at CBGB's*, the Spinners, Shannon, John Waite, and Pavarotti. Returned to Sarah Lawrence in 2000 to work with Shirley Kaplan, William McRee, and Thomas Young. Fields of expertise: Hammond organ, rock-and-roll piano, synthesizer programming and sequencing, piano accompaniment, popular and progressive music of the 1950s-1990s. SLC, 1971-77, 2000-

Rona Naomi Mark Filmmaking and Moving Image Arts

BA, Hebrew University of Jerusalem. MFA, Columbia University. Award-winning writer, director, and producer. Festivals and awards include: Best of Fest, Edinburgh International Film Festival; Audience Choice Award, *Filmmaker Magazine*; Scenario Award, Canadian International Film and Video Festival; Best

Short (second place), Galway Film Fleadh; Best Comedy/Best of Night, Polo Ralph Lauren New Works Festival; BBC's Best Short Film About the Environment, Tel Aviv International Student Film Festival; opening-night selection, Three Rivers Film Festival; Hong Kong International Jewish Film Festival; Irish Reels Film Festival; Seattle True Independent Film Festival; New Filmmakers Screening Series; Hoboken International Film Festival; Miami Jewish Film Festival; Munich International Student Film Festival; Palm Beach International Jewish Film Festival; Pittsburgh Israeli Jewish Film Festival; Toronto Jewish Film Festival; Vancouver Jewish Film Festival; finalist, Pipedream Screenplay Competition; third prize, Acclaim TV Writer Competition; second place, TalentScout TV Writing Competition; finalist, People's Pilot Television Writing Contest; Milos Forman Award; finalist, Academy of Motion Picture Arts and Sciences Student Film Awards. Current feature film projects include: screenwriter/director/producer, *Strange Girls*, Mdux Pictures, LLC; screenwriter/director, *Shoelaces*. SLC, 2007-

James Marshall Computer Science (on leave yearlong)

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-

Aaron Mattocks Dance

Julianna May Dance

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-

Kevin McKenna Dean of Enrollment—Music

William D. McRee Theatre

BA, Jacksonville University. MFA, Sarah Lawrence College. Co-founder and artistic director for Jacksonville's A Company of Players, Inc.;

productions with The Actor's Outlet, Playwrights Horizons, Summerfest, and the Ensemble Studio Theatre. SLC, 1981–

Cassandra Medley Theatre

Producer of plays, including *American Slavery Project* (2012–13). *Cell* (2013), Ensemble Studio Theatre Marathon (2011), is pending publication in the anthology *Outstanding One-Act Plays—2012*, Dramatists Play Service; *Daughter*, Ensemble Studio Theatre Marathon (2009), published by Broadway Play Publishing (2012). *Noon Day Sun* (August, 2008), Diverse City Theatre Company, Theatre Row, New York City, was nominated for the August Wilson Playwriting Award (2008); *Noon Day Sun* was also published by Broadway Play Publishing. *Relativity*, a commission from the Alfred P. Sloan Foundation, Ensemble Studio Theatre (2004), was produced by Kuntu Repertory of Pittsburgh, Southern Repertory of New Orleans (2007), the Ensemble Studio Theatre (May 2006), St. Louis Black Repertory Theatre (February 2006), and the Magic Theatre in San Francisco (June 2004); *Relativity*, published by Broadway Play Publishing, also won the Audeco August Wilson Playwriting Award (2006) and was featured on Science Friday on National Public Radio and in an online broadcast of the Los Angeles Repertory Theatre (February 2008). *Marathon* (2004–06) was also published by Broadway Play Publishing. Recipient of the “Going to the River Writers” Life Achievement Award (2004), Ensemble Studio Theatre 25th Anniversary Award for Theatre Excellence (2002), the Theatrefest Regional Playwriting Award for Best Play (2001), the New Professional Theatre Award (1995), and the Marilyn Simpson Award (1995); a finalist for the Susan Smith Blackburn Award in Playwriting (1989) and winner of the National Endowment for the Arts Playwright Award (1990). Recipient of a New York Foundation for the Arts grant (1986) and a New York State Council on the Arts grant (1987). Taught at New York University and served as guest artist at Columbia University, the University of Iowa Playwrights Workshop, and Seattle University. Staff writer for ABC Television, *One Life to Live* (1995–97), and a playwright member of the Ensemble Studio Theatre and New River Dramatists. SLC, 1989–

Jodi Melnick Dance

BFA, State University of New York–Purchase. Choreographer, performer, and teacher. A 2012 Guggenheim fellow and recipient of the Jerome Robbins New Essential Works grant (2010–2011), a Foundation for Contemporary Arts award, 2011 Grants to Artists award, and two Bessies (2001 and 2008). Her dances have been performed at The Joyce

Theatre and City Center in New York City; her works have been commissioned and presented by The Kitchen (*Fanfare*, with set décor by Burt Barr), Dance Theater Workshop, La Mama for OtherShore Dance Company, Jacob's Pillow, The American Dance Festival, Barnard College, Bennington College, Dance Box, Kansai, Japan, and opening the Dublin Dance Festival (2011) at the Irish Museum of Modern Art. She has worked with a vast array of dance artists such as Twyla Tharp and Mikhail Baryshnikov and continues to perform with choreographers Sara Rudner, Vicky Shick, Jon Kinzel, John Jasperse, Liz Roche, and Susan Rethorst. Currently, she also teaches at Barnard College at Columbia University, New York University (in the Experimental Theater Wing), and Trevor Day School. SLC, 2013–

Roberta Michel Music (Flute)

BA, University of Colorado at Boulder. MM, SUNY–Purchase. DMA, City University of New York Graduate Center. Recipient of the Artists International Special Presentation Award, debuted at Carnegie Hall's Weill Recital Hall. Winner, National Flute Association's Graduate Research Competition, Purchase College Baroque Concerto Competition. Bang on a Can Summer Institute fellow. Participant in the Institute and Festival of Contemporary Performance at Mannes College, Banff Festival, and Domaine Forget. SLC, 2017–

Timothy Miller Literature

BA, Kenyon College. PhD, University of Notre Dame. Special interests include medieval English literature and its transcultural reception history, narrative theory, classical Latin literature and its legacies, and science in literature from the Middle Ages to contemporary science fiction. SLC, 2014–

Nicolaus Mills Literature

BA, Harvard University. PhD, Brown University. Special interest in American studies. Author of *Winning the Peace: The Marshall Plan and America's Coming of Age as a Superpower*, *The Triumph of Meanness: America's War Against Its Better Self*, *Their Last Battle: The Fight for the National World War II Memorial*, *Like a Holy Crusade: Mississippi 1964*, *The Crowd in American Literature*, and *American and English Fiction in the Nineteenth Century*. Editor of *Getting Out: Historical Perspectives on Leaving Iraq*, *Debating Affirmative Action*, *Arguing Immigration*, *Culture in an Age of Money*, *Busing USA*, *The New Journalism*, and *The New Killing Fields*. Contributor to *The Boston Globe*, *The New York Times*, *Chicago Tribune*, *San Francisco Chronicle*, *Newsday*, *The Nation*, *Yale Review*, *National Law Journal*, and *The Guardian*; editorial board member, *Dissent* magazine.

Recipient of fellowships from the Woodrow Wilson Foundation, American Council of Learned Societies, and the Rockefeller Foundation. SLC, 1972–

Greta Minsky Theatre

BA, University of Kansas. MA, Sarah Lawrence College. Stage manager of original productions of works by Tom Stoppard, Neil Simon, Laurence Fishburne, Doug Wright, Charles Busch, Larry L. King, Ernest Abuba, and Lillian Garrett-Groag, among others. Broadway, Off Broadway, touring, dance, opera, and concert work includes productions with Manhattan Theatre Club, Circle Rep, WPA, Pan Asian Rep, Vineyard Theatre, La MaMa E.T.C., The Women's Project, Radio City Music Hall, Carnegie Hall, and New York City Opera. Co-founder of Modern Times Theater. SLC, 1998–

Nike Mizelle German

BA, Queens College. MA, MPhil, Graduate Center of the City University of New York. Special interests in New German Cinema, German Romanticism, contemporary German authors, and 20th-century art history. Translator of articles on German music; contributor to Pro Helvetia Swiss Lectureship. Monika Maron Symposium chairperson, Ghent University, Belgium. SLC, 1987–

Bill Moring Music (Bass, Jazz Ensembles)

Indiana State University. Taught at Montclair State University, NJPAC Jazz for Teens, Long Island University. Lectures and concerts with Staten Island Chamber Music Players Jazz Quartet. Adjudicator at numerous high schools and universities across the United States and Europe; private teacher and ensemble coach. Recipient: National Endowment for the Arts Study Grant, Rufus Reid. Performances, notable festivals, and concerts: Tchaikovsky Hall, Moscow; Monterey Jazz Festival, California; JVC Jazz Festival, New York; Carnegie Hall, New York; Wigan Jazz Festival, England; Estoril Jazz Festival, Portugal. SLC, 2017–

Mary Morris Writing

BA, Tufts College. MPhil, Columbia University. Novelist, short-story writer, and writer of travel literature. Author of the novels *The Jazz Palace*, *Crossroads*, *The Waiting Room*, *The Night Sky*, *House Arrest*, *Acts of God*, and *Revenge*; the short story collections *Vanishing Animals* and *Other Stories*, *The Bus of Dreams*, and *The Lifeguard Stories*; the travel memoirs *Nothing to Declare: Memoirs of a Woman Traveling Alone* and *Wall to Wall: From Beijing to Berlin by Rail*; an anthology of the travel literature of women, *Maiden Voyages and Angels and Aliens: A Journey West*; recent work published in *Atlantic Monthly*, *Narrative*, and *Ploughshares*. Recipient of

the Rome Prize in Literature and grants from the Guggenheim Foundation, National Endowment for the Arts, and Creative Artists Public Service Awards. SLC, 1994–

Bari Mort Music

BFA, State University of New York–Purchase. MM, The Juilliard School. Pianist, winner of Artists International Young Musicians Auditions; New York recital debut at Weill Recital Hall at Carnegie Hall. Member of New York Chamber Ensemble; performed with International String Quartet, Musica de Camera, Da Capo Chamber Players, Colorado String Quartet, American Symphony Orchestra, Columbia Artists' Community Concerts. Broadcasts include PBS's *Live from Lincoln Center* and NPR in New York and San Francisco. Recorded for ERM Records and Albany Records. Faculty member, Bard College, 1997–2006. SLC, 2008–

Brian Morton Director, Program in Writing—Writing BA, Sarah Lawrence College. Author of five novels, including *Starting Out in the Evening* and *Florence Gordon*. SLC, 1998–

April Reynolds Mosolino Michele Tolela Myers Chair in Writing—Writing

BA, Sarah Lawrence College. Taught at the 92nd Street Y and New York University. Her short story, *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

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–

David Moyer Theatre

Patrick Muchmore Music

BM, University of Oklahoma. Composer/performer with performances throughout the United States;

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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 (on leave fall semester)

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

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–

Erica Newhouse Theatre

Sarah Lawrence College, École Jacques LeCoq, The Julliard School. New York-based actor and dancer. Theatre credits include: *The Rise and Fall of Annie*

Hall (The Lion), *Frequency Hopping* (3LD), *Stars in Her Eyes* (Ars Nova/The Brick), *Ah, My Dear Anderson* (Urban Stages); Williamstown Theatre Festival:

Demon Dreams, *Miss Julie*, *Sweet Bird of Youth*, *Two Small Bodies*; other: *House of Blue Leaves* (dir., Will Pomerantz), *The Greeks Part II: The Murders* (Brian Mertes), *Twelfth Night* (Jesse Berger), *The Winter's Tale* (Harris Yulin), *Suddenly Last Summer* (Sam Gold). TV credits: *Mozart in the Jungle*, *The Blacklist*, *Blue Bloods*, *The Good Wife*, *Law and Order*. Film credits: *I'm Coming Over*. Dance credits: *Restless Night* (Gibney Dance Center), *Vic and Zeno Are Friends* (The Brooklyn Museum of Art), *Britney's Inferno* (Dance Theater Workshop). Ongoing member of Outside the Wire and its Theatre of War and TAPE programs, performing on army bases all over the country and the world (most recently in Kuwait and Qatar) as part of suicide and sexual assault prevention programs. SLC, 2011–

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–

Jenn Nugent Dance

Dennis Nurkse Writing (on leave spring semester) BA, Harvard. Author of 10 books of poetry (under "D. Nurkse"), including *Love in the Last Days* (forthcoming from Knopf in fall 2017), *The Border Kingdom*, *Burnt Island*, *The Fall*, *The Rules of Paradise*, *Leaving Xaia*, *Voices over Water*, and most recently *A Night in Brooklyn*; poems have appeared in *The New Yorker*, *Atlantic Monthly*, and in six editions of the *Best American Poetry* anthology series; recipient of a literature award from the American Academy of Arts and Letters, a Guggenheim fellowship, a Whiting Writers' award, two National Endowment for the Arts fellowships, two New York Foundation for the Arts fellowships, and two awards from The Poetry

Foundation; a finalist for the Forward Prize for best poetry book published in the United Kingdom. SLC, 2004–

John O'Connor Visual and Studio Arts

BA, Westfield (Mass.) State College. MFA, MS, Pratt Institute. Attended Skowhegan School of Painting and Sculpture. Recipient of a New York Foundation for the Arts grant in painting and the Pollock-Krasner Foundation grant. Taught at Princeton University, Pratt Institute, and New York University. Recent exhibitions at Pierogi Gallery in Brooklyn, Martin Asbaek Projects in Copenhagen, Fleisher Ollman Gallery in Philadelphia, and The Lab in Dublin (Ireland). His work is included in the collections of the Museum of Modern Art, Whitney Museum of American Art, Southern Methodist University, and New Museum of Contemporary Art. SLC 2010–

Stephen O'Connor Writing

BA, Columbia University. MA, University of California–Berkeley. Author of *Thomas Jefferson Dreams of Sally Hemings*, *Here Comes Another Lesson*, short fiction; *Rescue*, short fiction and poetry; *Will My Name Be Shouted Out?*, memoir and social analysis; *Orphan Trains: The Story of Charles Loring Brace and the Children He Saved and Failed*, history/biography. Fiction and poetry have appeared in *The New Yorker*, *Conjunctions*, *One Story*, *Electric Literature*, *Threepenny Review*, *The Missouri Review*, *The Quarterly*, *Partisan Review*, *The Massachusetts Review*, and elsewhere. Essays and journalism have been published in *The New York Times*, *DoubleTake*, *The Nation*, *AGNI*, *Chicago Tribune*, *Boston Globe*, and *New Labor Forum*, among others. Recipient of the Cornell Woolrich Fellowship in Creative Writing from Columbia University, the Visiting Fellowship for Historical Research by Artists and Writers from the American Antiquarian Society, and the DeWitt Wallace/Reader's Digest Fellowship from the MacDowell Colony. SLC, 1997, 2002–

Philip Ording Mathematics

BA, PhD, Columbia University. Research interests in geometry, topology, and the intersection of mathematics with the arts. Mathematical consultant to New York-based artists since 2003. Currently writing a compendium of mathematical style to be published by Princeton University Press. SLC, 2014–

Magdalena Ornstein-Sloan Psychology

MA, Columbia University, Teachers College. MPH, Hunter College. PhD, CUNY, The Graduate Center. During 15 years of work in the nonprofit sector and 20 years as a personal health care advocate, Dr. Ornstein's experience encompasses individual and public-policy advocacy related to the delivery of

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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 Visual and Studio Arts
BA, Haverford College. MFA, Columbia University Graduate School of Film. Film and television writer with credits that include NBC Universal/Wolf Films: *Law & Order: Special Victims Unit* and *Law & Order: Criminal Intent*; HBO: *In Treatment*, Season 2; Fox Television: *Golden Parachutes/Thieves Like Us* (creator, writer, and executive producer for the original TV series pilot) and *Carnegie Heights* (creator, writer, and executive producer for the program in development). Member, Writers Guild of America East. Recent awards: 2013 winner, Writer's Guild of America East Screenplay Reading Series; winner, New York Women In Film Screenplay Readings; winner, American Accolades Screenwriting Competition. Honors: Hudson Valley Short Film Festival, Manhattan Short Film Festival, Austin Film Festival. SLC, 2013–

Sayuri I. Oyama Japanese, Literature
BA, Yale University. MA, PhD, University of California–Berkeley. Special interests include modern Japanese literature and film, ethnic and other minorities in Japan, literature as translation, and translating literature. Recipient of a Japan Foundation fellowship; University of California–Berkeley, Townsend Center for the Humanities Fellowship; Japan Society for the Promotion of Science Postdoctoral Fellowship. SLC, 2002–

Yekaterina Oziashvili Politics
BA, Barnard College. PhD, Graduate Center, City University of New York. Research and teaching interests include ethnic conflict, ethnofederalism, political parties and electoral systems in multinational states, constitutional and electoral engineering, American constitutional law, and, more broadly, American political development. Recent awards include Fulbright/IE Dissertation Fieldwork Fellowship and the Social Science Research Council's

International Dissertation Research Fellowship. Conducted field research in Russia. Taught courses in comparative and American politics at City University of New York's Hunter College and Baruch College. SLC, 2012–

David Peritz Politics
BA, Occidental College. DPhil, Oxford University. Special interests in democracy in conditions of cultural diversity, social complexity and political dispersal, critical social theory, social contract theory, radical democratic thought, and the idea of dispersed but integrated public spheres that create the social and institutional space for broad-based, direct participation in democratic deliberation and decision-making. Recipient of a Marshall scholarship. Taught at Harvard University, Deep Springs College, and Dartmouth College; visiting scholar at Erasmus University in Rotterdam and the London School of Economics. SLC, 2000–

Kris Philipps Visual and Studio Arts
BFA, Alfred University. MFA, University of South Florida. Studied at Royal College of Art, London, and held Tamarind Master Printer fellowship; exhibited in many national and international shows; solo exhibitions include the Newark Museum, Staempfli Gallery, and Condeso/Lawler Gallery, New York. SLC, 1983–

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–

Eddye Pierce-Young Music
BM, MM, University of Colorado. Additional study, Graz, Austria. Concert artist (soprano): national, European, and Asian stages; national finalist in both the San Francisco Opera and Metropolitan Opera competitions; recipient of awards and grants in the fields of vocal performance and music education. SLC, 1989–

Kevin Pilkington Writing Coordinator—Writing BA, St. John's University. MA, Georgetown University. Author of nine books of poetry, including: *Spare Change* (1997), which was the La Jolla Poets Press National Book Award winner; *Ready to Eat the Sky* (2004); *In the Eyes of a Dog* (2009), which won the New York Book Festival Award; and *The Unemployed Man Who Became a Tree* (2011), which was a Milt Kessler Poetry Book Award finalist. Poems have appeared in numerous magazines, including: *The Harvard Review*, *Poetry*, *Ploughshares*, *Boston Review*, *Columbia*, *North American Review*. His debut novel, *Summer Shares*, was published in 2012; his collection *Where You Want to Be: New and Selected Poems*, in 2015. SLC, 1991–

Maika Pollack Art History BA, Harvard University. MFA, Columbia University. MA, PhD, Princeton University. Dissertation, "Odilon Redon and the Color of the Unconscious," looks at psychology, painting, and theories of vision in *fin-de-siècle* France. Her writing on contemporary art and culture has been published by *Artforum*, *The New York Times*, and *Interview*; museum exhibition critic for *The New York Observer* (2011-15). Catalogue essays include PS1 Contemporary Art Center and Château de Nyon, Geneva. Co-founder and curator of Southfirst, a contemporary art space in Williamsburg, Brooklyn, that has presented experimental exhibitions for more than a decade; her shows have frequently been reviewed in *The New York Times*, *The New Yorker*, *Art in America*, *ArtNews*, and *Artforum*, among other publications. Served since 2005 on the faculty for the Language and Thinking Program at Bard College. SLC, 2013–

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–

Kanishka Raja Visual and Studio Arts BA, Hampshire College. MFA, Meadows School of the Arts, Southern Methodist University. Skowhegan

School of Painting & Sculpture, 2000. Recipient: 2011 Painters and Sculptors grant, Joan Mitchell Foundation; 2004 Artists' Prize, Institute of Contemporary Art, Boston; 2006 fellow, Civitella Ranieri Foundation, Umbertide, Italy; NEA residency fellow, International Studio and Curatorial Program (ISCP), New York; and workspace residency, Lower Manhattan Cultural Council (LMCC), New York. Recent solo exhibitions: Greenberg Van Doren Gallery, New York; Jack Tilton, New York; Galerie Mirchandani + Steinrück, Mumbai; and ICA Boston. Recent teaching positions include Yale University School of Art, Williams College, Massachusetts College of Art & Design, Rhode Island School of Design. SLC, 2015–

Nick Rau Mathematics

Victoria Redel Writing BA, Dartmouth College. MFA, Columbia University. Author of three books of poetry and four books of fiction, including her most recent collection of stories, *Make Me Do Things* (2013), for which she was awarded a 2014 Guggenheim fellowship for fiction. Her novels include *The Border of Truth* (2007) and *Loverboy* (Graywolf, 2001/Harcourt, 2002), which was awarded the 2001 S. Mariella Gable Novel Award and the 2002 Forward Silver Literary Fiction Prize and was chosen in 2001 as a Los Angeles Times Best Book. *Loverboy* was adapted for a feature film directed by Kevin Bacon. *Swoon* (University of Chicago Press, 2003), was a finalist for the James Laughlin Award. Her work has been widely anthologized and translated; her fiction, poetry, and essays have appeared in numerous magazines and journals, including *Granta.com*, *Harvard Review*, *The Quarterly*, *The Literarian*, *The New York Times*, *Los Angeles Times*, *O*, *The Oprah Magazine*, *Elle*, *BOMB*, *More*, and *NOON*. SLC, 1996–

Nelly Reifler Writing BA, Hampshire College. MFA, Sarah Lawrence College. Author of a story collection, *See Through*, and a novel, *Elect H. Mouse State Judge*; fiction in magazines and journals, including *Story*, *Tweed's*, *BOMB*, *McSweeney's*, *Nerve*, *Black Book*, *The Milan Review*, and *Lucky Peach*, as well as in the anthologies *110 Stories: New York Writes After September 11*, *Lost Tribe: New Jewish Fiction from the Edge*, *Found Magazine's Requiem for a Paper Bag*, and *No Near Exit: Writers Select Their Favorite Work from Post Road Magazine*. Fiction also read on NPR's *Selected Shorts* and as an Audible 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

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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

Sandra Robinson Asian Studies

BA, Wellesley College. PhD, University of Chicago. Special interest in South Asian cultures, religions, and literatures. Two Fulbright awards for field research in India. Articles, papers, and poems appear in international venues; ethnographic photographs exhibited. Chair of the South Asia Council and member of the board of directors of the Association for Asian Studies; administrative board of Harvard-Radcliffe College; senior fellow, Center for the Humanities, Wesleyan University; delegate to the United Nations summit on global poverty, held in Copenhagen; group leader for the Experiment in International Living; national selection boards for institutional Fulbright grants. SLC, 1990–

Patrick Romano Music

BM, MM, West Chester University. Currently choral director at Riverdale Country School, Manhattan School of Music Preparatory Division. Member of the faculty of Perlman Summer Music Program. An established tenor soloist, specializing in the Baroque and classical repertoire; performed with Waverly Consort, American Bach Soloists, Bethlehem Bach Choir, and Rifkin Bach Ensemble; guest soloist at Marlboro Music Festival, Pablo Casals Festival, and University of Maryland Handel Festival; recorded the Bach *B minor Mass* with American Bach Soloists, the Mozart *Requiem* with Amor Artis Choir and Orchestra, and the Bach *St. John Passion* with Smithsonian Chamber Players. SLC, 1999–

Tristana Rorandelli Italian, Literature

BA (Magna cum laude), Università degli Studi di Firenze, Florence, Italy. MA, PhD (with distinction),

New York University. Areas of specialization: 20th-century Italian women's writings; modern Italian culture, history, and literature; fascism; Western medieval poetry and thought. Recipient of the Julie and Ruediger Flik Travel Grant, Sarah Lawrence College, for summer research, 2008; Penfield fellowship, New York University, 2004; and Henry Mitchell MacCracken fellowship, New York University, 1998-2002. Publications: *Nascita e morte della massaia di Paola Masino e la questione del corpo materno nel fascismo* in *Forum Italicum* (Spring 2003). Translations: *The Other Place*, by Barbara Serdakowski, and *Salvation*, by Amor Dekhis, in *Multicultural Literature in Contemporary Italy* (editors Graziella Parati and Marie Orton, Fairleigh Dickinson University Press, 2007). SLC, 2001-2002, 2004, 2005–

Shahnaz Rouse 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–

Sara Rudner Dance

BA, Barnard College. MFA, Bennington College. Dancer and choreographer; participated in the development and performance of Twyla Tharp's modern dance repertory; founded and directed the Sara Rudner Performance Ensemble. Recent choreographic projects include *Dancing-on-View*, one of a series of dance marathons, and *Heartbeat*, a fusion of technology and dance. Currently a member of Ersaloly Mameraem, a dancers' consortium; past collaborations have included Mikhail Baryshnikov, Dana Reitz, and Christopher Janney. Choreographer for theatre and opera productions at the Public Theater, Salzburg Festival, Santa Fe Opera, and Paris

Opéra. Awards include a Bessie, a John Simon Guggenheim Memorial fellowship, a *Dance Magazine* award, and support from the National Endowment for the Arts and the New York State Council on the Arts. SLC, 1999–

Efeya Ifadayo M Sampson Dance

BFA, Temple University. MFA, Sarah Lawrence College. Dancer, educator, and performer. Honed her talent as a member of Moving With the Spirit, her parent's African diasporic dance company for children; continued her formal training at Brooklyn's Phillipa Schuyler School. Recipient of a full scholarship to the Charles Moore Dance Theatre, under the direction of Ella Thompson Moore, and apprenticeships with Ronald K. Brown/Evidence and Urban Bush Women. Work presented as a part of Harlem Stage's E-Moves. Served as a teaching artist for various arts education programs, including Casita Maria Center for Arts Education and DreamYard. Currently a member of many performance nation/families, where she is immersed in her study and performance of Afro-Haitian, Afro-Cuban, Yoruba, and various West African and contemporary modern dance and music forms. Those venues include Ase Dance Theatre Collective, Movement for the Urban Village, Charles Moore Dance Theatre, and The Ring Shout Music Ensemble. SLC, 2014–

Misael Sanchez Filmmaking and Moving Image Arts
BFA, New York University. Certificate in Producing, The New School. Co-founder and director of instruction at The International Film Institute of New York, currently working in collaboration with Sarah Lawrence College. Recent production credits include a feature-length documentary, *Last Call* (director and cinematographer), now in post-production and producer on the feature-length narrative, *Central Avenue*, scheduled to cast Marisa Tomei and Lorraine Bracco. A book-in-progress on cinematography lighting techniques is titled *Lighting Tricks and ShortCuts*. Staff member, faculty member, and head of the cinematography concentration at Columbia University's Graduate Film Division, where he supervises students on thesis productions. Past work includes four one-hour specials on Latinos in the media for network television, short documentary projects, films, music videos, and industrials. SLC, 2009–

Wayne Sanders Music

BM, Roosevelt University. Voice teacher, coach, and pianist; collaborated and performed with Kathleen Battle, Jessye Norman, Florence Quivar, and the late William Warfield; consultant to the Houston Grand Opera, the Savonlinna Opera Festival (Finland), and

Munich's Münchener Biennale; provided musical direction for presentations ranging from an all-star tribute to Marian Anderson at Aaron Davis Hall (New York) to *Porgy and Bess* in Helsinki and Savonlinna, Moscow, and Tallinn. Co-founder of Opera Ebony, a historic African American opera company based in New York; participated in touring performances of Opera Ebony's acclaimed Black Heritage concert series and served as its conductor over the course of its international run in Canada, Iceland, and Switzerland. SLC, 1996–

Kristin Zahra Sands 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–

Nyoman Saptanyana Music

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 (on leave fall semester)
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–

Judith P. Serafini-Sauli Italian, Literature (on leave spring semester)
BA, Sarah Lawrence College; PhD, Johns Hopkins University. Special interest in 14th- and 20th-century Italian literature. Publications include: *Ameto* by Giovanni Boccaccio, translation; *Giovanni Boccaccio*, Twayne World Authors series; *Clizia a Sarah Lawrence*, Studi italiani; *The Pleasures of Reading: Boccaccio's Decameron and Female Literacy*, MLN. Recipient of a Fulbright fellowship, Lipkin Award for Excellence in Teaching (SLC), and Esther Raushenbush Chair in the Humanities (SLC). SLC, 1981–

Ramin Serry Visual and Studio Arts, Filmmaking and Moving Image Arts
BA, University of Illinois. MFA, Columbia University School of the Arts. Screenwriter, director; wrote and directed two feature films, *Maryam* (2002) and *Loveless* (2011). Serves on the screenwriting faculty of Columbia University's School of the Arts and of Hunter College. Awards include: Golden Reel Award for Best Film, The Tiburon International Film Festival; and Emerging Filmmaker Award, St. Louis International Film Festival. SLC, 2011–

Vijay Seshadri Writing
BA, Oberlin College. MFA, Columbia University. Author of *Wild Kingdom*, *The Long Meadow*, *The Disappearances* (New and Selected Poems; Harper Collins India), and *3 Sections* (September, 2013); former editor at *The New Yorker*; essayist and book reviewer in *The New Yorker*, *The New York Times Book Review*, *The Threepenny Review*, *The American Scholar*, and various literary quarterlies. Recipient of the 2014 Pulitzer Prize for Poetry, James Laughlin Prize of the Academy of American Poets, MacDowell Colony's Fellowship for Distinguished Poetic Achievement, *The Paris Review's* Bernard F. Connors Long Poem Prize; grants from New York Foundation for the Arts, National Endowment for the Arts, John Simon Guggenheim Memorial Foundation; and area studies fellowships from Columbia University. SLC, 1998–

William Shullenberger Literature
BA, Yale University. MA, PhD, University of Massachusetts. Special interests in Milton, 17th-century English literature, English Romanticism, African literature, theology and poetics, and psychoanalytic criticism. Author of *Lady in the Labyrinth: Milton's 'Comus' as Initiation*; co-author with Bonnie Shullenberger of *Africa Time: Two Scholars' Seasons in Uganda*; essays published in *Milton Studies*, *Renaissance Drama*, and other journals and collections. Senior Fulbright lecturer at Makerere University, Uganda, 1992-1994; director of NEH Summer Seminars on the classical and the modern epic, 1996 and 1999. SLC, 1982–

Mark R. Shulman History
BA, Yale University. MSt, Oxford University. PhD, University of California–Berkeley. JD, Columbia University. Served as editor-in-chief of the *Journal of Transnational Law* at Columbia and received the Berger Prize for international law. Served as associate dean for global admissions at New York University and assistant dean for Graduate Programs & International Affairs at Pace Law School. Created and directed the Worldwide Security Program at the EastWest Institute and practiced law at Debevoise & Plimpton. A long-time leader of the Association of the Bar of the City of New York, he currently chairs the Committee on Asian Affairs and serves on the Council on International Affairs and the Task Force on National Security and the Rule of Law. He previously chaired the City Bar's Committee on International Human Rights and the Council on International Affairs. He has taught the laws of war at Columbia Law School; military history at Yale, the Air War College, and Columbia (SIPA); and human rights at Sarah Lawrence and Hunter colleges. He has published widely in the fields of history, law, and international affairs. His books include *The Laws of War: Constraints on Warfare in Western World* (1994), *Navalism and the Emergence of American Sea Power* (1995), *An Admiral's Yarn* (1999), and *The Imperial Presidency and the Consequences of 9/11* (2007). His articles have appeared in the *Columbia Journal of Transnational Law*, *Journal of National Security & Policy*, *Fordham Law Review*, *Journal of Military History*, *Intelligence and National Security*, and *The New York Times*, among others. SLC, 2009–

Michael Siff Computer Science
BA, BSE., MSE, University of Pennsylvania. PhD, University of Wisconsin-Madison. Special interests in programming languages, cryptology, and software

engineering; author of research papers on interplay between type theory and software engineering. SLC, 1999–

Joan Silber Writing (On leave fall semester)
BA, Sarah Lawrence College. MA, New York University. Author of two story collections, *Ideas of Heaven* (finalist for the National Book Award and the Story Prize) and *In My Other Life*, and of four novels, *Fools* (National Book Award finalist and nominated for the PEN/Faulkner Award), *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 Dean of the College—Physics
BS, University of Maryland—College Park. MA, PhD, University of California—Berkeley. Postdoctoral research associate, University of Oslo, Norway. Special interests in low-temperature physics, science education and education policy, and scientific and quantitative literacy. Author of articles

in theoretical condensed-matter physics (models of superfluid systems) and physics teaching. Taught at Middlebury College, Wellesley College, and Eugene Lang College at The New School University. SLC, 2003–

Paul Singh Dance
BFA, University of Illinois. Danced for Gerald Casel, Erica Essner, Risa Jaroslow, Douglas Dunn, Christopher Williams, and Will Rawls and was featured in the inaugural cast of Punchdrunk Theatre Company's American debut of *Sleep No More*. In 2014, he was a dancer in Peter Sellars' opera, *The Indian Queen*. Most recently, he danced for Peter Pleyer in a large-scale improvisation work in Berlin. Work presented at the Judson Church, New York Live Arts, Joe's Pub, Dixon Place, and La Mama E.T.C.; in 2004, his solo piece, *Stutter*, was presented at the Kennedy Center in Washington, DC. Taught contact improvisation around the world during CI training festivals in Israel, Spain, Germany, France, Finland, and India. In NYC, he continues dancing and choreographing for his company, Singh & Dance. SLC, 2015–

David Sivesind Psychology
BA, University of Northern Iowa. Addiction Studies Graduate Certificate, University of Minnesota. MA, PhD, New School for Social Research. Assistant professor of psychology, Mount Sinai School of Medicine. Clinical psychologist with special interests in addiction, HIV treatment, chronic health condition identity adjustment, LGBT issues, and integrated psychology practice in health-care settings. SLC, 2013–

Lyde Cullen Sizer History
BA, Yale University. MA, PhD, Brown University. Special interests include the political work of literature, especially around questions of gender and race; US cultural and intellectual history of the 19th and early 20th centuries; and the social and cultural history of the US Civil War. Authored *The Political Work of Northern Women Writers and the American Civil War, 1850-1872*, which won the Avery O. Craven Award from the Organization of American Historians. *The Civil War Era: An Anthology of Sources*, edited with Jim Cullen, was published in 2005; book chapters are included in *Love, Sex, Race: Crossing Boundaries in North American History*; *Divided Houses: Gender and the American Civil War*; and *A Search for Equity*. SLC, 1994–

Jacob Slichter Writing
BA, Harvard College. Author of *So You Wanna Be a Rock & Roll Star: How I Machine-Gunned a Roomful of Record Executives and Other True Tales from a*

Drummer's Life (Broadway Books, 2004); contributor to *The New York Times*; commentator for National Public Radio's *Morning Edition*; drummer for the Minneapolis-based band, Semisonic. SLC, 2013–

Fredric Smoler Literature, History (on leave spring semester)

BA, Sarah Lawrence College. MA, MPhil, PhD, Columbia University. Central interest in European history and culture, with special emphasis on military history and literature. Writes regularly for *First of the Month* and *Dissent*; occasional contributor to *The Nation*, *The Observer* (London); former editor, *Audacity*; contributing editor, *American Heritage Magazine*. SLC, 1987–

Sungrai Sohn Music (Violin and viola, director of chamber music, Orchestra Projects conductor)

BA, Peabody Institute of the Johns Hopkins University, Peabody Conservatory. MFA, Sarah Lawrence College. Concert violinist distinguished for international performances in the United States, Europe, Asia, Africa, and Canada. Appeared as soloist and chamber musician with numerous ensembles, including New York Pro Arte Chamber Orchestra, Laurentian String Quartet, and Amasi Trio. Recipient of the Artist International Award, grand prize winner of the Korean National Competition in violin and chamber music. SLC, 2017–

Michael Spano Visual and Studio Arts

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. MFA, Sarah Lawrence College. Author of numerous plays performed in New York and around the country, including *Resident Alien* (Broadway Play Publishing). Other plays include *In the Western Garden* (Broadway Play Publishing), *Blue Stars* (Best American Short Plays of 1993–94), and *Sudden Devotion* (Broadway Play Publishing). A playwriting textbook, *The Playwright's Guidebook*,

was published by Farrar, Straus and Giroux in 2002. Recent plays are *Alabaster City*, commissioned by South Coast Rep, and *Judy Garland Died for Your Sins*. Former literary manager of Ensemble Studio Theatre; fellow, the Edward Albee Foundation; member, Dramatist Guild. SLC, 1991–

Robin Starbuck Filmmaking and Moving Image Arts

BA, Salem College. 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

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

Frederick Michael Strype Margot C. Bogert

Distinguished Service Chair —Filmmaking and Moving Image Arts

BA, Fairfield University. MFA, Columbia University School of the Arts. Postgraduate study: American Film Institute, New York University Tisch School of the Arts. Screenwriter, producer, director. Recent awards, grants, festivals: Grand Prize, Nantucket Film Festival, Tony Cox Award in Screenwriting; Nantucket Screenwriters Colony; World Jewish Film Festival, Askelon, Israel; Tehran International Film Festival; Berlin Film Festival Shorts; Uppsala Sweden Film Festival; USA Film Festival; Washington [DC] Jewish

Film Festival; Los Angeles International Children's Film Festival; Temecula Valley International Film Festival "Best of the Fest"; Portugal Film Festival Press Award; *Fade In Magazine* Award/Best Short Screenplay; Angelus Film Festival Triumph Award; Austin Film Festival Screenwriting Award; Heartland Film Festival Crystal Heart Award; New Line Cinema Filmmaker Development Award; Hamptons International Film Festival; Schomburg Cultural Grants. Raindance Pictures: projects developed for Columbia/Tristar/Sony, Lifetime, MTM Productions, Family Channel, FX, Alliance/ Atlantis, Capella Films, Turman-Foster Productions, James Manos Productions, FX, Avenue Pictures. SLC, 2003–

Rachelle Sussman Rumph History

Sterling Swann Theatre

BA, Vassar College. Postgraduate training at London Academy of Music and Dramatic Art (LAMDA), at Sonia Moore Studio, and with David Kaplan (author, *Five Approaches to Acting*). President and artistic director, Cygnet Productions, National Equity Theatre for Young Audiences Company; leading performer, Boston Shakespeare Company; guest faculty at Storm King School, Western Connecticut State University, and at Vassar College; certified instructor, Society of American Fight Directors (SAFD); winner of the Society of American Fight Directors' 2006 Patrick Craen award; designated practitioner, Stough Institute of Breathing Coordination; certified teacher, Alexander Technique. SLC, 1991–

Philip Swoboda History

BA, Wesleyan University. MA, MPhil, PhD, Columbia University. Special interest in the religious and intellectual history of early modern Europe and in the history of Eastern Europe, particularly Russia and Poland. Author of articles on early 20th-century Russian philosophy and religious thought; served on the executive committee of the Mid-Atlantic Slavic Conference. Previously taught at Columbia University, Hunter College, Lafayette College, University of Wisconsin–Madison. SLC, 2004–

Kenneth Tam Visual and Studio Arts

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–

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–

Guinevere Turner Filmmaking and Moving Image Arts

Screenwriter, director, and actor working in film and TV since her 1994 debut film, *Go Fish*. Teamed up with director Mary Harron to write the films *American Psycho* and *The Notorious Bettie Page*. A writer and story editor on Showtime's *The L Word* and also played a recurring character on that show. Additional acting roles include parts in *The Watermelon Woman*, *Chasing Amy*, *Dogma*, *American Psycho*, and *Treasure Island*. Lectured and conducted master classes in screenwriting at California Institute for the Arts, University of Southern California, California College of the Arts, The American Film Institute, and Cornell University. Ongoing screenwriting mentor and professional advisor for programs that include The Sundance Screenwriting Lab, The Sundance Native Labs, and The Sundance Native Lab. Wrote and directed five

short films, two of which premiered at the Sundance Film Festival. Her latest film, *Kill Your Ego*, chronicles the journey of the women who killed for Charles Manson, starting from the beginning of their long prison terms, and will be directed by Mary Harron. SLC, 2016-

Megan Ulmert French, Film History
BA, Vanderbilt University. MA, MPhil, PhD, New York University. Dissertation on Jean Vigo and avant-garde documentary films in France in the 1920s and early 1930s. Research interests include: French cinema, European avant-garde visual culture during the interwar period, 19th-century French literature, epistolary novels; francophone North America: issues of identity and narration in French Canadian literature, Acadian history and culture, language politics and literature of Louisiana. SLC, 2014-

Neelam Vaswani Theatre

Marina Vitkin Philosophy (on leave fall semester)
PhD, University of Toronto. Special interests in Hegel and his predecessors (modern philosophy) and successors (19th- and 20th-century continental philosophy), post-Hegelian Russian philosophy, and philosophical problems of intellectual diversity and pluralistic understanding. SLC, 2004-

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-

Sasha Welsh Dance
BA, Swarthmore College. MFA, Temple University. PDDS, Laban Centre, London. Choreographer whose work explores states of awareness, the potential of memory and imagination, and the limitations and possibilities of the human body. Her choreography has been seen in venues such as Movement Research at Judson Church, Dance Conversations at the Flea, Dixon Place, AUNTS, Performance Mix at Joyce Soho, INOVA galleries (University of Wisconsin-Milwaukee), Philadelphia Live Arts Festival (City Paper Pick of the Fringe in 2004), RAW Material at Dance New Amsterdam, and Studio 303 in Montreal. Her company, Victory to Others, presented its first full-length concert at Triskelion Arts in March 2009. Performed with Laurie Berg and Megan Byrne, Noriko Kato (Japan), Alison D'Amato, Darla Stanley, Merián Soto, George Alley, and many others. Curated performances in New York since 2006, running an

experimental venue called Ulla's House, which has supported the work of more than 50 diverse artists at all stages of their careers. Taught dance at DeSales University and Temple University. Maintains a private practice teaching Pilates and dance conditioning and is a long-term student of anatomist Irene Dowd. SLC 2015-

Leihua Weng Chinese
BA, Zhejiang University, China. MA, Peking University, China. PhD, University of South Carolina. Research interests include reception of classics in modern and contemporary China, nationalist discourses, and gender issues. Currently working on a book draft entitled, *The Straussian Reception of Plato in Modern China: Plato, Confucius, and Mao in Cultural Politics*, to be published by Brill. Experienced in teaching modern and contemporary Chinese poetry and Chinese classical literature. SLC, 2016-

Kathy Westwater Dance
BA, College of William and Mary. MFA, Sarah Lawrence College. Choreographer and dancer; choreography presented at Dance Theater Workshop, Brooklyn Museum of Art, and PS 122, among other venues, and archived in the Franklin Furnace Archive and the Walker Arts Center Mediatheque Archive. Recipient of awards from New York Foundation for the Arts and Djerassi Resident Artists Program and of commissions from Dance Theater Workshop, Danspace Project at St. Mark's Church, and Summer Stage's Dance Festival. Previously a guest teacher at Bennington College, 92nd Street Y, and Trisha Brown Studio. Published writings include "Technology and the Body," an interview with Merce Cunningham in the *Movement Research Journal Millennial Issue*, which she guest edited. SLC, 2001-

Kenneth White Film History
BFA, Syracuse University. PhD, Stanford University. Critical Studies and Studio, Whitney Museum of American Art Independent Study Program [ISP]. Research situated at the juncture of modern and contemporary art history; avant-garde and experimental film and video; media and communication studies; history of science and technology; and discourses of feminism, sexuality, and gender. Editor of the book *Carolee Schneemann: Unforgivable* (Black Dog, 2015) and, with Annette Michelson, *October File: Michael Snow* (MIT Press, forthcoming). Published in *Art Journal*, *Grey Room*, *Screen*, *Public*, *The Third Rail*, among other periodicals and books. Editor of *Millennium Film Journal*. Completing two book projects: *Libidinal Engineers: Cybernetics and Its Discontents* and *The Hyperventilation Syndrome*. SLC 2016-

Sarah Wilcox Sociology (on leave spring semester)
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–

Sara Wilford Psychology
BA, Sarah Lawrence College. MEd, EdM, Bank Street College of Education. Former early childhood and public elementary school teacher; keynote speaker and workshop leader for seminars and conferences on early childhood education; former member, editorial advisory board, *Child* magazine; contributor to Scholastic, Inc. publications; author, *Tough Topics: How to Use Books in Talking with Children About Life Issues and Problems*, *What You Need to Know When Your Child Is Learning to Read*, and *Nurturing Young Children's Disposition to Learn*. Roy E. Larsen Chair in Psychology [2001-2006]. SLC, 1982–

Fiona Wilson Literature
MA, University of Glasgow. MA, PhD, New York University. Scholar and poet. Special interests in 18th- to 21st-century British and Irish literature, ecocriticism, poetry and poetics, and studies in Scottish culture. Recipient of fellowships and awards from the Institute of the Advanced Study of the Humanities, University of Edinburgh [2012], Keats-Shelley Association of America [2009], Hawthornden International Retreat for Writers [2008], Center for Book Arts, New York [2007], and Scottish Poetry Library [2006]. Former chair of the Scottish Literature Discussion Group of the Modern Language Association. Author of essays published in *Teaching Robert Louis Stevenson* (MLA, 2013), *Edinburgh Companion to James Hogg* (Edinburgh University Press, 2012), *Romanticism's Debatable Lands* (Palgrave, 2007), *Keats-Shelley Journal* [2005], and elsewhere. Poetry published in *Literary Imagination*, *Edinburgh Review*, *From Glasgow to Saturn*, *Poetry Review*, *Literary Review*. SLC, 2008–

James Wilson Music (Cello)
BM, University of Michigan. MM, The Peabody Institute of The Johns Hopkins University. Recitalist and chamber musician, member of the Orpheus Chamber Orchestra; appeared at Lincoln Center, Carnegie Hall, Kennedy Center, Musikverein in Vienna, Koelner Philharmonie, National Concert Hall in Taipei, and Sydney Opera House. Performed at the

Hong Kong Arts Festival, City of London Festival, Deutsches Mozartfest in Bavaria, Kuhmo Chamber Music Festival in Finland, Mostly Mozart Festival in New York, and Aspen Music Festival in Colorado. Former member of the Shanghai and Chester String Quartets and the Da Capo Chamber Players. Currently artistic director of the Richmond-based Chamber Music Society of Central Virginia. Teaches cello and chamber music at Columbia University in New York City and faculty member of the Bennington Chamber Music Conference in Vermont. SLC, 2017–

Matthew Wilson Music (Percussion)
New York-based drummer, Grammy nominee, celebrated jazz artist universally recognized for his musical and melodic drumming style, as well as being a gifted composer, bandleader, producer, and teaching artist. Performed at the White House as part of an all-star jazz group for a state dinner concert hosted by President Obama. Featured on the covers of *Downbeat* and *JazzTimes* magazines in November 2009. Voted #1 Rising Star Drummer in the *Downbeat* Critic's Poll. Committed to jazz education, he travels the world with the Matt Wilson Quartet to inspire children. SLC, 2017–

Heather Winters Filmmaking and Moving Image Arts
BA, Sarah Lawrence College. Studied at University of London, School of Visual Arts. Executive producer/producer/director/writer. Two-time Sundance-winning and Oscar-nominated executive producer. Credits include: *Super Size Me*; *TWO: The Story of Roman & Nyro*; *The Rest I Make Up, Anywhere, u.s.a.*; *Class Act*; *Convention*; *Google Me*; *Thundercats*; *Silverhawks*; *The Comic Strip*; MTV's *Real World*, and *Atom*. Select project awards include: 2014 HBO Hometown Hero Award; 2014 Best Documentary, Nashville Film Festival; 2009 Sarah Lawrence College Alumnae/i Citation for Achievement; 2009 Telly® Award; 2008 Special Jury Prize, Sundance Film Festival; 2006 Best Documentary, Rhode Island International Film Festival; 2006 Best Feature, Artist Film Festival; 2004 Best Director, Sundance Film Festival; 2004 Academy Award® Nominee, Best Documentary; 2004 Telly® Award; 2003 Platinum Best in Show, AURORA Award; 2000 First Place, Chicago International Film Festival; 2000 Creative Excellence Award, US International Film and Video Festival. Affiliations include Producers Guild of America, International Documentary Association, IFP, Women in Film. Founder, White Dock and Studio On Hudson production companies. SLC, 2011–

Komozi Woodard History
BA, Dickinson College. MA, PhD, University of Pennsylvania. Special interests in African American

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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–

John A. Yannelli 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 two novels, *Green Girl* (Harper Perennial) and *O Fallen Angel* (Harper Perennial, reissued 2017), and the critical memoir, *Heroines* (Semiotext(e)'s Active Agents). Currently at work on a series of books about time, memory, and the persistence of art, which includes *Book of Mutter* (Semiotext(e)'s Native Agents, 2017), as well as *Drifts* (to be published by Harper Perennial in fall 2017). Also teaches in the writing programs 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 Stringberg, *When We Dead Awaken* by Henrik Ibsen, *Apocrypha* by Travis Preston and Royston Coppenger at the Cucaracha Theatre, *Two Small Bodies* at the Harold Clurman Theatre, *The Eagle Has Two Heads* at the Ohio Theatre in Soho, and *Democracy in America* at the Yale Repertory Theatre and Center Stage. She has appeared in several films, including *Irony, In*

Shadow City, and *The Smallest Particle* by Ken Feingold and *The Madness of the Day* by Terrance Grace. As a writer, she has collaborated with both The Private Theatre and Tiny Mythic Theatre, creating original works. SLC, 2013–

Charles Zerner Barbara B. and Bertram J. Cohn Professorship in Environmental Studies—Environmental Studies (on leave spring semester)

BA, Clark University. MArch, University of Oregon. JD, Northeastern University. Special interests in environmental ethnography; political ecology; environmental justice, law, language, and culture; and environmental security and public policy. Ethnographic fieldwork with Mandar fishing communities of Sulawesi, Indonesia, and reef management in Indonesia's Maluku Islands; former program director, the Rainforest Alliance. Contributor and editor, *People, Plants, and Justice: The Politics of Nature Conservation and Culture and the Question of Rights: Forests, Coasts, and Seas in Southeast Asia*. Co-editor of *Representing Communities: Politics and Histories of Community-Based Natural Resource Management* and, with Banu Subramaniam and Elizabeth Hartmann, of *Making Threats: Biofears and Environmental Anxieties* (AltaMira Press, 2005). Residencies at University of California–Irvine, Humanities Research Institute, and Woodrow Wilson International Center for Scholars. Grants include Fulbright-Hays fellowship for fieldwork in Indonesia, National Endowment for the Humanities, and Social Science Research Council. SLC, 2000–

Keisha Zollar Theatre

New York-based teacher and comedienne. Teaches improv at the Upright Citizens Brigade and has performed with Doppelganger (Sasheer Zamata and Nicole Byer). Performed on UCBCComedy.com,

CollegeHumor, MTV, Nickelodeon, *Orange Is the New Black*, and numerous Web series. Starred in “indie” films, including: *See You Next Tuesday*, *Divorce Counselor*, and UCBCComedy's *Presto*. Host of *An Uncomfortable Conversation About Race*, a roundtable discussion in which she and her partner invite people to break free from YouTube comments and watch as very different people embark on “an uncomfortable conversation about race.” SLC, 2013–

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, collective memory, memorials and reconciliation. Regional specialization: sub-Saharan Africa and extensive fieldwork in South Africa and research in 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. Articles published in *Democratization*, *Comparative Politics*, *Politique Africaine*, *African Affairs*, *South African Labour Bulletin*, *Transformation*, and *African Studies Review*. SLC, 2002–