

The Curriculum	3		
Africana Studies.....	3	Lesbian, Gay, Bisexual, and Transgender	
Anthropology.....	3	Studies	56
Art History.....	7	Literature	57
Asian Studies	10	Mathematics	67
Biology	13	Music	69
Chemistry.....	15	Philosophy	80
Classics.....	17	Physics	82
Computer Science	17	Politics	83
Dance	20	Pre-Health Program (see Science and	
Design Studies.....	25	Mathematics).....	100
Economics	25	Psychology	87
Environmental Studies	30	Public Policy	95
Ethnic and Diasporic Studies.....	31	Religion	96
Film History	32	Russian.....	99
Filmmaking (See Visual Arts)	118	Russian and Mathematics	100
Filmmaking, Screenwriting and Media Arts	34	Social Science.....	101
French	35	Sociology	101
Games, Interactivity, and Playable Media....	38	Spanish	103
Geography.....	39	Theatre	106
German	40	Visual Arts	118
Global Studies.....	42	Architectural Design	
Greek (Ancient).....	42	Drawing	
Health, Science, and Society.....	43	Filmmaking	
History.....	43	New Media	
International Studies	51	Painting	
Italian.....	51	Photography	
Japanese.....	53	Printmaking	
Modern and Classical Languages and		Sculpture	
Literatures	53	Visual Fundamentals	
Latin.....	54	Women's Studies	132
Latin American and Latino/a Studies	55	Writing.....	132
		Faculty.....	145

The Curriculum

The Curriculum of the College as planned for 2012-2013 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 (2012-2013)

Africana Studies embraces a number of scholarly disciplines and subjects at Sarah Lawrence College, 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 people of African descent in the diaspora, including Latin America, the Caribbean, North America, and beyond. Study includes the important cultural, economic, technological, political, and social intellectual interplay and exchanges of those 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; 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; as well as 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.

- Kinship: An Anthropological Story** (p. 4), Mary A. Porter *Anthropology*
- Africa Global: Arts From Around the Atlantic** (p. 8), Susan Kart *Art History*
- Africa Contemporary: Art From 1950-Present** (p. 8), Susan Kart *Art History*
- Hunger and Excess: Histories, Politics, and Cultures of Food** (p. 30), Charles Zerner *Environmental Studies*, Persis Charles *History*

- First-Year Studies: Global Africa: Theories and Cultures of Diaspora** (p. 45), Mary Dillard *History*
- Ideas of Africa: Africa Writes Back** (p. 50), Mary Dillard *History*
- Sickness and Health in Africa** (p. 50), Mary Dillard *History*
- Rethinking Civil Rights History and the Origins of Black Power** (p. 47), Komozi Woodard *History*
- Rethinking the Racial Politics of the New Deal and the War on Poverty** (p. 46), Komozi Woodard *History*
- First-Year Studies: Contemporary Africa Literatures: Against the Single Story of Things Fall Apart** (p. 58), Alwin A. D. Jones *Literature*
- Writing Warrior (Wo)men: Mothering, Movements and Migration in Black Literature** (p. 65), Alwin A. D. Jones *Literature*
- Ethnomusicology of Africa, Asia, and the Middle East: Structures of Music, Structures of Power** (p. 74), Jonathan King *Music*
- First-Year Studies: Child and Adolescent Development in North American and African Contexts: Opportunities and Inequalities** (p. 87), Kim Ferguson *Psychology*
- Individualism and/or Diversity Reconsidered** (p. 92), Marvin Frankel *Psychology*
- Environment, Race, and the Psychology of Place** (p. 90), Linwood J. Lewis *Psychology*

Anthropology (2012-2013)

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 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, 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: The Anthropology of Time and Memory

Kathleen Kilroy-Marac
FYS

The way we perceive, reckon, and experience both time and memory is far from universal or static. Drawing on historical and philosophical texts, critical social theory, and literature, as well as on anthropology and cultural studies, we will begin this first-year studies seminar by exploring diverse time systems in pre-industrial Europe and non-Western societies. We will look at calendars—Mayan, Dogon, Gregorian, French and Soviet revolutionary, Hindu, and many others—as sociopolitical institutions, and we will consider the gradual regularization and standardization of time that took place during the Industrial Revolution and up to the establishment of Greenwich Mean Time (GMT). We will explore the contradictions that arise between linear progressive time and cyclical or ritual time, think about representations of time in narrative and rhetoric, and ask questions about the relative experience of time. Finally, we will consider the importance of time concepts in modernity and postmodernity, as we engage with such topics as repetition, *durée*, Nietzsche's eternal return, and Mbembe's "time of entanglement." Turning to the question of memory, during the spring semester, we will consider individual, collective, and national remembering and forgetting and explore such themes as trauma, nostalgia, memorialization, false-memory syndrome, ghosts and haunting, and the relationship between memory and history. By way of our ongoing engagement with cultural analysis and reflection, students will become fluent in the discipline of anthropology, as they improve their ability to read closely, write effectively, and think critically.

Kinship: An Anthropological Story

Mary A. Porter
Lecture, Open—Year

A common feature of human societies is the enforcement of rules that determine social relations, particularly regarding kinship: With whom may one be sexual? Whom may a person marry? Which children are "legitimate"? To marry a close relative or someone of the same gender may be deemed unnaturally close in some societies, but marriage across great differences such as age, race, culture, or class can also be problematic. Social rules govern the acceptance or rejection of children in particular social groups, depending on factors such as the marital status of their parents or the enactment of appropriate rituals. During the colonial

era, European observers imagined that "primitive" societies had sparse social regulation. as they reported cases of "marriage by capture," "primitive promiscuity," and "paternity uncertainty." In the postcolonial world, anthropologists and everyone else are deeply engaged in questions about kinship—which, in fact, strongly echo 19th-century concerns. Now we frame the topics as queer families, gay marriage, unmarried mothers, interracial families, the absence of fathers, transcultural adoption, and new reproductive technologies. In this yearlong lecture, we will draw upon many different kinds of sources, including ethnography, historical accounts, memoir, literature, archival documents, and film. Case studies will include transnational adoption, polygamy in East and West Africa, cross-class marriage in Victorian England, American kinship systems, incest regulation cross-culturally, and same-sex marriage in Southern Africa. To make sense of such topics, we will draw upon a number of different conceptual approaches, including those from classical kinship studies, theories of evolution, cognitive anthropology, feminist theory, queer theory, and postcolonial theory.

Anthropology and Photography

Robert R. Desjarlais
Lecture, Open—Spring

Walker Evans once referred to photography as offering "searing spots of realism." This course attends to the cultural and experiential glint of photographic imagery by way of an anthropological exploration of the social, political, and aesthetic dimensions of photography in a range of distinct cultural settings. We will be engaged in two main efforts: an anthropologically informed inquiry into the phenomenon of photography and photographic endeavors that might be called "photoethnography." In terms of an anthropology of photography, we will develop an understanding of how peoples throughout the world use, relate to, circulate, and perceive photographs and how such uses and perceptions tie into ideas and practices of vision, time, memory, family, sociality, history, politics, and personal and cultural imaginings. As for photoethnography, we will consider the ways in which photography and film can portray well (or not) the lives and concerns of particular peoples. Through these engagements, we will reflect on the complicated ethics and politics of documentary photography, the sense of differing cultural aesthetics informing the creation and evaluation of photographs, paces of time and memory, the intricate play between text and image and between interpretation and invocation, and the circulation of digital images in a transnational era. Readings to be considered include: Gregory Bateson and Margaret Mead's *Balinese Character*, James Agee and Walker Evans' *Let us Now Praise Famous Men*, Roland Barthes' *Camera Lucida*, Robert Frank's *The Americans*, and Christopher Pinney's *Camera Indica*. We will also view a number of

ethnographic films which mine questions of photographic representation, including Dennis O'Rourke's *Cannibal Tours*, Judith and David MacDougall's *Photo Wallas*, and Lucien Castaing-Taylor's *Sweetgrass*.

The Power of Words: Language, Hegemony, and Social Inequality

Aurora Donzelli

Open—Fall

Language is such a pervasive component of our everyday lives that we often tend to forget the complex power dynamics that are always embedded in humans' engagements with language. We tend to naturalize and overlook the power-laden nature of communication and to assume that language is a neutral and objective system of signs apt at enabling the transmission of information. But what is the relationship between language and social status? What is the role of certain discursive representation of reality in reproducing or challenging the status quo? Why are certain languages considered to be better and more prestigious than others? How can certain conversational practices contribute to the reproduction of gender inequalities and racial stereotypes? What were the implications of colonization for the indigenous languages of the populations that experienced Euro-American colonial domination? What is the role of world Englishes in today's globalized world? Through a series of readings, we will discuss the varied and sometimes surprising interconnections among language, power, and social inequality. Students will explore topics such as the role of linguistic ideologies in the colonial enterprise; the historical production of an official standard language and the construction of hegemonic power; the unequal power relations often at stake in multilingual contexts; the role of language in crafting representations of people's identities; the contemporary debates on the loss of indigenous languages, linguistic revitalization movements, and other activist efforts; the impact of language-based discrimination and the role of linguistic parodies as a form of cultural resistance; as well as the social and political life of words as they travel across global networks of power and meaning.

Culture, Power, and Violence in Latin America

Deanna Barenboim

Open—Spring

This course takes up questions of violence through the anthropological study of Latin America, a world region with a long history of civil wars, *coups d'états*, military interventions, guerrilla movements, and political repression. Considering violence as it relates to social and political power, the course explores overt and discreet violence in a variety of forms, including both

the corporeal violence of genocide and torture, for instance, and symbolic violence of ethnic conflict and state neglect. Our readings will address topics such as the aftermath of ethnic genocide in Guatemala; the legacy of torture and disappearances in Argentina; the politics of vigilance and surveillance in the militarized zone of the US-Mexican border; and the everyday resonances of hunger, poverty, and infant death in Brazilian *favelas*. Considering the confluences and consequences of violence portrayed in these accounts, we will attend, as well, to how violence is lived and experienced through engaging anthropological conceptualizations of suffering, trauma, subjectivity, and personhood. Finally, we will explore a range of personal and collective responses to violence—such as social practices of commemoration, political engagements with human-rights struggles, and state-sponsored practices of truth and reconciliation—in order to understand the linkages among violence, suffering, and social justice.

Migration and Experience

Deanna Barenboim

Intermediate—Fall

This seminar will engage an emerging body of anthropological research that asks how the broad sociocultural, political, moral, and economic structures and processes that produce transnational migration affect the thinking, feeling, and sensing of people whose lives play out in the balance. Through our readings and seminar discussions, we will grapple with a series of questions that probe the contemporary experience of migration, such as: What are the felt consequences of living in between “home” and “host” societies and between “traditional” and transformed ways of being? How is the migrant/transborder condition differently shaped by the particular intersections of ethnic, class, state, and other boundaries that are crossed? How do different forms of power shape and constrain migrants' subjective and intersubjective experiences of time, space, embodiment, and self? In what sense is “illegal” versus “documented” status critical to the everyday politics and poetics of migrant life? In our exploration of these and related questions, we will attend to the ways in which migrants draw on cultural resources to create spaces and practices of connection, protection, and continuity despite the disruptive potential introduced by migration. Latin American and indigenous migration will focus prominently in our selection of readings, which will also include forays into ethnographic contexts such as West African and Filipino migrant experiences in Israel and Yolmo Nepali life in Queens. Students may opt to conduct fieldwork or engage in service learning for their conference projects. *Prior coursework in social sciences is required.*

Cultures of the Colonial Encounter

Aurora Donzelli

Intermediate—Fall

Spanning several centuries, colonialism imposed Euro-American domination over vast areas of the Earth and over three-quarters of its population. In addition to transforming the world economies and geographies, colonialism produced complex and traumatic cultural encounters between indigenous peoples and the newcomers. Contrary to the common representation of colonial cultural contact as a process that resulted in the univocal transformation of the indigenous world, this course will try to show that colonial encounters reshaped the structures of practice and the systems of knowledge of the colonized, as well as of the colonizers. This approach will enable us to discover the hidden vulnerability of colonial power. We will learn that in order to understand the complex phenomena of domination, resistance, and mutual cultural mimicry prompted by the colonial encounter, it is essential to treat—as Ann Stoler and Frederick Cooper suggest—“metropole and colony in a single analytic field.” Through a series of readings, we will explore how Europeans’ engagements with the inhabitants of the overseas colonies resulted in complex and ambiguous cultural formations that reveal the contested, fragmentary, and anxious nature of colonial knowledge and power. In addition to challenging traditional frameworks that represented the empire through a hierarchical geography of center and periphery and depict colonial encounters through a simplistic narrative of cultural loss, this course will argue for the need to analyze local histories, particular sites, and connections. Ranging from accounts of the encounters between Spanish Catholics and Yucatec Maya, Dutch Calvinist missionaries and Indonesian highlanders, Northwest Coast Indians and Euro-Americans to the study of colonial photography in the Philippines during US rule, the transformations of the caste system in India during the British rule, and the dynamics of labor relations between white managers and Asian workers in a Sumatran rubber plantation during Dutch colonialism, the selected readings will offer concrete cases of colonial encounters. Drawing on visual documents, ethnographic and historical accounts, novels, and critical theory, students will explore how local bodies of scientific knowledge, moral and aesthetic philosophies, cultural theories of sexuality, language usages and ideologies, and social identities, as well as religious notions and practices, were transformed through the asymmetries of the colonial encounter. This ethnographic journey will help us understand that, while colonialism was a global system, the study of its local-specific modes of operation is key to avoid creating a unitary narrative for diverse experiences and realities. Unearthing the durability of colonial history in our contemporary world, this journey will also enable us to appreciate the importance of a

critical study of colonialism for the understanding of how colonial pasts bear on people’s present lives and future options.

Understanding Experience: Phenomenological Approaches

Robert R. Desjarlais

Intermediate—Spring

How does a chronic illness affect a person’s orientation to the everyday? What are the social and political forces that underpin life in a homeless shelter? What is the experiential world of a deaf person, a musician, a refugee, or a child at play? In an effort to answer these and like-minded questions, anthropologists in recent years have become increasingly interested in developing phenomenological accounts of particular lived realities in order to understand, and convey to others, the nuances and underpinnings of such realities in terms that more orthodox social or symbolic analyses cannot achieve. In this context, phenomenology entails an analytic method that works to understand and describe in words phenomena as they appear to the consciousnesses of certain peoples. The phenomena most often in question for anthropologists include the workings of time, perception, selfhood, language, bodies, suffering, and morality as they take form in particular lives within the context of any number of social, linguistic, and political forces. In this course, we will explore phenomenological approaches in anthropology by reading and discussing some of the most significant efforts along these lines. Each student will also try her or his hand at developing a phenomenological account of a specific social or subjective reality through a combination of interviewing, participant observation, and ethnographic writing. Intermediate.

The Anthropology of Life Itself

Robert R. Desjarlais

Intermediate—Spring

“Life is ecstasy,” wrote Emerson. This course will explore the intrigues and problematics of such a statement. What is life? What is a life? How do human beings value the gist of life (or not) in particular situations? In this course, we will consider these fundamental questions through the prism of anthropological inquiry. By delving into what life means for people in distinct cultural settings, how they perceive and engage with it and live it amongst others, we will be able get a better handle on the many social, biological, historical, and political dimensions of constructs of life—and death. In particular, we will read a number of recent ethnographic and philosophical writings that take measure of the subject. We will consider bare life in zones of social abandonment in Brazil, ideas of well-being and existential dissatisfaction in Sierra Leone, the survival techniques of heroin addicts in San Francisco, the pull

of suicide among Inuit youths, violence and memory in India, and generative fashioning in the Nepal Himalayas. Along the way, we will give thought to some key writings by important theorists of life, such as Benedict de Spinoza, Michel Foucault, Giorgio Agamben, and Gilles Deleuze. In so doing, the course will offer students an intensive introduction to the field of sociocultural anthropology.

Art History (2012-2013)

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 such professions as nonprofit arts management and advocacy, media production, and publishing.

First-Year Studies: Gods, Heroes, and Kings: Art and Power in the Ancient World

David Castriota
FYS

In modern terms, myth has come to be commonly understood as the antithesis of history. Whereas history is taken as a reasoned, factual account of the past and how things came to be, myth appears to operate in the realm of fiction or fantasy. Myths may have the claim of venerable tradition, but they are no longer accepted as an accurate record of events. The ancient world, however, made no such black-and-white distinctions. In antiquity, myth was accepted as early history. Its heroes were real, and their actions were thought to exemplify

essential paradigms of political order and morality. Consequently, this course will apply a different approach in which myth is distinguished from history not by a truth test but by virtue of its function as a means of cultural self-representation. We shall examine the myths of ancient Egypt, Mesopotamia, Greece, and Rome, both in their literary form and in various media of visual art. Throughout, our goal will be to understand the potency of these narratives as vehicles of social or cultural values and as tools of power legitimizing and justifying closely entwined notions of religious and political authority. The course will close by considering how, in Late Antiquity, Christian narratives and ideologies in the literary and visual arts developed from the mythic traditions that preceded them.

Modern Art and Art Since 1945

Judith Rodenbeck
Lecture, Open—Year

This yearlong course sequence provides an introduction to the artistic practices that characterize modernism and postmodernism in the visual arts and to some of the critical debates around them. Taking a chronological approach, we will trace the twinned aspects of primitivism and mechanization, of figuration and abstraction, of autonomy and engagement, and of purity and impurity as they inflect the aesthetic production of key movements in the European and American contexts. Fall lectures will cover modernism in the visual arts from Impressionism to the New York School. Work in the spring is addressed to critical and aesthetic problems that have dominated advanced artistic practices in the West since World War II, including the tensions between high art and mass media, the problem of articulating historical memory in an abstract visual language, and issues of “global” and “local” cultural production. We will be looking at a large number of artworks, authors, and texts, focusing our critical energies on the debates that constitute and are constituted by those bodies of work. The emphasis in lectures is on covering a broad spectrum of art and critical ideas; group conferences are devoted to in-depth analyses of specific images and texts.

‘A Talent For Every Noble Thing’: Art and Architecture in Italy, 1300-1600

Joseph C. Forte
Lecture, Open—Fall

An in-depth survey of the major monuments of Italian art and architecture from 1300 to 1600, equal emphasis will be given to the canon of art works by artists such as Giotto, Donatello, Brunelleschi, Botticelli, Leonardo da Vinci, and Michelangelo; to readings of major critics and historians of Italian art; and to the broader intellectual trends and social realities and movements

that provide a context for our understanding the artist's and, to a lesser extent, the critics' creations. Thus, unified Italian churches will be juxtaposed with gender-segregated social practice, theories of genius with concepts of handicraft, pagan ideals with Christian rituals. Group conferences will focus on a close reading of texts surrounding the first polemical pamphlets about art in early modern history, Alberti's *On Painting and On Architecture*, and will include works by Erwin Panofsky, Michael Baxandall, and Anthony Grafton. Class papers will deal with developing a vocabulary for compositional analysis, critical issues in Italian intellectual and social history, and varied interpretive strategies applied to works of visual art and culture.

Africa Global: Arts From Around the Atlantic

Susan Kart

Lecture, Open—Fall

The influx of African peoples into Europe, the United States, South America, and the Caribbean islands during the international slave trade of the 18th and early-19th centuries sparked a cultural transformation in these areas that endures to the present day. Beginning with the arts of the Antebellum South in the United States, we proceed to examine the African traditions present in the religious arts of Haiti, Cuba, and Brazil. We return to the United States to examine works by African American artists and finish with contemporary African artists, both those on the African continent and those living around the world. The social theories of diaspora formation, exile, immigration, transnationalism, and globalization will supplement lectures and art historical literature. Authors covered include James Clifford, Melville Herskovitz, Fernando Ortiz, Robert Farris Thompson, George Yúdice, Françoise Loinnet, Sharon Patton, and others. Artists engaged by this class will include Dave the Potter, Henry Ossawa Tanner, Meta Warrick Fuller, Sokari Douglas Camp, Yinka Shonibare, Ousmane Sow, Moustapha Dimé, Ndary Lo, Renée Stout, Santería and Vodou altar makers from Haiti, Puerto Rico, and Cuba, José Francisco Borges, Carrie Mae Weems, as well as individuals represented in major art exhibitions to be discussed by the class: *The Dak'Art Biennale* (2008 and 2012), *A Century of African American Art: The Paul R. Jones Collection* (2004), *The Short Century: Independence and Liberation Movements in Africa, 1945-1994* (2001), and *Looking Both Ways: Art of the Contemporary African Diaspora* (2003).

Africa Contemporary: Art From 1950-Present

Susan Kart

Lecture, Open—Spring

This class explores contemporary art movements in Africa and beyond, following artists of African descent as they exhibit and work around the world. The material will also be a springboard for discussing how contemporary African art is received and perceived in the Euro-American museum and by African art critics. Artists covered include Yinka Shonibare, William Kentridge, El Anatsui, Ndary Lo, Wangeshi Mutu, and emerging artists from Senegal, Republic of Congo, Cameroon, and many others. Theorists and critics include Sidney Kasfir, Okwui Enwezor, Sylvester Ogbechie, Hal Foster, Johannes Fabian, Kobena Mercer, and more.

Art and Myth in Ancient Greece

David Castriota

Open—Year

This course will examine the use of mythic imagery in the visual arts of the Greeks and peoples of ancient Italy from the eighth century BCE to the later Roman Empire. Although concentrating on vase painting, wall painting, and sculpture, we will consider all media—both public and private. We will focus largely on problems of content or interpretation, with special attention to the role of patronage in the choice and mode of presentation of the mythic themes. In order to appreciate the underlying cultural or religious significance of the myths and their visual expression, we will also examine the relation of the artworks to contemporary literature and the impact of significant historical events or trends such as the emergence of tyranny and democracy or the Greek conflict with Persia. In the first semester, we will examine the earlier Greek development from the Geometric to the Classical periods, focusing on the paradigmatic function of mythic narratives—especially the central conception of the hero and the role of women in Greek religion and society. Discussions in the second semester will center on later Greek art and the adaptation of Greek myth in the art of the Etruscans and Romans. Class discussions will be based on assigned readings; conference work will address topics of particular interest to students.

Issues in Curating: The Interdisciplinary Exhibition

Susan Kart

Open—Spring

This semester, the subject of Issues in Curating is African American art, music and culture. Students will engage with the artworks made by African American artists from the slave era through the present day. In addition, a history of African American music,

instruments and musicians will be explored. Theory and methods of race and identity politics in art and music, as well as in curatorial methods, will be discussed. Students will be expected to view area exhibitions and musical performances both independently and as part of required class field trips. Students will put their classroom learning into professional use and curate an exhibition of African American Classical Music History to take place in the Barbara Walters Gallery at SLC and concurrently at the Art Gallery at the Yonkers Riverfront Library. These exhibitions will open in early April. Students will have full curatorial, programming, promotional, and educational oversight of the planning, theory, installation and presentation of the exhibitions. This curatorial studies course will be offered in subsequent semesters with a rotating roster of art historical subjects. Open.

From Colonial to Modern Art: Europe, Africa and the World

Susan Kart

Intermediate—Year

This class explores the artistic products that resulted from the concurrent emergence of colonialism and the modern condition on the continents of Africa and Europe. Relationships between industrialism, immigration, and urbanism as they manifested in the arts in Europe and in its colonial territories will be identified and analyzed. Though structured colonial relationships began as early as the 15th century, this course will focus on the 19th—the height of the modern European territorial occupations of Africa. The arts of the 19th century depict a world in flux: We see artistic producers struggling to define cultural identity, class status, and sociopolitical organization in an increasingly international environment. While art history surveys of the 19th century traditionally focus on French art, specifically the role of the Academy and Parisian artists and architects, this course will explore how “Europe” was variously defined over the course of the century through an inclusion of colonial objects, as well as the art and architecture of Europe beyond Paris. The World’s Fairs (London 1851, Paris 1889 and 1900, and Chicago 1893) provide the opportunity to see this colonial exchange with the “other” take place on a grand scale, while private “Wunderkammern” in Europe reveal how wealthy Europeans ingested the exotica of other cultures. As Europe renegotiated its sense of identity, so, too, do we see the creation of “Africa” as a cultural and geographical concept during the 19th century. From this continent, we will examine objects made for both local use and for international sale; we will investigate how modernity through urbanization, trade, travel, and war created the burgeoning artistic production in African nations during the 19th century. Formal analysis of objects will be balanced with discussions and readings of theoretical texts dealing with

pertinent 19th-century issues, such as the rise of urbanity and technology, the colonial enterprise, primitivism, exoticism, collections, viewership, and connoisseurship.

More or Less: Architectural Theory From Modern to Contemporary

Joseph C. Forte

Sophomore and above—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, Michel Foucault, Jane Jacobs, Peter Eisenman, and Rem Koolhaas; 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 uses of critical theory; the second will be a design project. Class will be broken into firms that will develop a response to particular architectural program and project—the design of a retrofitted student center and campus plan for Sarah Lawrence College.

20th-Century Texture: Mechanical Transcription of the Real

Judith Rodenbeck

Advanced—Year

Digital technology has indisputably affected the way we produce, distribute, and consume artworks. Today, more often than not, when we take a picture, record a sound, or write a poem, it is notated in the lingua franca of a sequence of 0s and 1s. While optimists argue that these technologies revitalize traditional practices and present entirely new fields for artistic exploration, other critics have been more sanguine, noting that the very uniformity of the digital language inevitably reduces and even eliminates the textures specific to any given medium. For some critics, digitization has altered our relation to “the real.” At issue in either position is the tension between form and content—precisely the tension that has sustained key modern debates in music, literature, and the visual arts. Understanding our 21st-century position to be one of retrospection, this course will explore the notion of “texture” in advanced artistic practices of the 20th century. Reading draws from Heidegger, Freud, Benjamin, Kafka, Beckett, and Lacan, as well as from more current art historical analyses by Foster, Krauss, and others.

Asian Studies (2012-2013)

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 India, China, and Japan.

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

Kevin Landdeck

FYS

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

primarily concerned with contemporary China; but by the end of the year, students will be well-equipped with an understanding of China's recent past, knowledge that will help immeasurably in making sense of today's China as it becomes increasingly important in our globalized economy and society.

Pre-Modern Chinese Literature: Ghosts, Bandits, and Lovers

Ellen Neskar

Open—Fall

Throughout Chinese history, the most enduring characters of fiction were ghosts, bandits, and lovers. Authors used them as metaphors to contemplate and criticize their cultural, economic, and political traditions. This class will focus on the close reading of short-story fiction from two pivotal periods in Chinese literary history: the Tang-Song period (8th-11th centuries) and the Ming-Qing period (15th-17th centuries). In part, our goal will be to discover continuities and transformations of the genre in both its content and its form. And, in part, our goal will be to explore changing notions of ghosts, bandits, and lovers as a window onto pre-modern Chinese society. Topics for class discussion will include: the nature and definitions of the individual; the relationship between the self and society, the individual and the cosmos; changing notions of honor, virtue, and individualism; attitudes toward gender and sexuality; and the role of fiction in promoting or overturning cultural norms.

Sacrifice

Sandra Robinson

Open—Fall

This seminar explores classical Indian and Western themes of sacrifice that survive today in contemporary literature and cinema. The sacrifice of a scapegoat channels violence and legitimizes acts of killing in order to serve social interests of surrogacy and catharsis. Sacrificial practices bridge religious, political, and economic aspects of culture. As sacrament, sacrifice represents transformational mystery. As ceremonial exchange, it facilitates negotiations of status, observance of boundaries, and the redistribution of goods. In specific cultural settings, sacrifice functions as celebration, as a manifestation of goodwill, as insurance, and as a source of communion. Seminar topics include gift exchange, fasting and feasting, the warrior ethic, victimization and martyrdom, bloodletting, scarification, asceticism, and renunciation. The seminar concludes by addressing the politics of sacrifice and alterity through recent critical inquiry into: 1) *sati* (widow immolation) in India; 2) charity and service tourism; 3) court rituals and judicial proceedings; 4) the targeting of ethnic scapegoats in transnational politics; and 5)

contemporary “bullying” incidents. Texts include Hindu liturgies, Greek tragedies, Akedah paintings, the Roman Catholic Eucharist, and selected modern literature.

Cataclysm and Catharsis: 20th-Century Chinese Fiction

Kevin Landdeck

Open—Spring

Filled with wars, political revolutions, cultural change, and social upheaval, the 20th century was an extended cataclysm for China and the Chinese people. As writers participated in and commented on these wrenching changes and events, literature (particularly fiction) and literary practice stood at the heart of the cataclysmic century. Grappling with the problems of national resistance to (Western and Japanese) imperialism, the construction of a modern nation-state, and the emancipation of the individual, Chinese literature became one of the battlegrounds for cultural, political, and esthetic issues. In this century of radical and wrenching change, what did authors hope to accomplish with their stories? In other words, why write? And why write what they wrote? Were these stories of tragedy, farce, and satire simply literary responses to the emotional disorientations of massive change, a “cathartic” response to the batterings of a whirlwind world? Or was something more interesting, more complex, going on? To get at these questions, we will look at both the politics of literature and the literature of politics by examining the radical critique of traditional Confucian culture, the unique perspective and dilemmas of women writers, the rise and decline of Marxist socialist-realism, the problem of wartime literature, the reform-era rewriting of Maoist excesses, and the place of literature in the recent apolitical atmosphere of post-Tiananmen China. While the focus will be on mainland Chinese fiction, we will also dip our toes into Taiwanese literature for its unique mixture of colonial history under Japan, sojourner mainlanders, and political separation from the mainland. Among others, our readings will include Lu Xun’s cannibalistic madman and hapless Ah Q, Ding Ling’s tubercular Miss Sophie, Zhang Ailing’s college student turned mistress-assassin, Yu Hua’s indefatigable peasant, and Mian Mian’s heroin-addicted young woman in 1990s Shanghai.

Readings in Daoism: The Zhuangzi and Movement

Ellen Neskar, Emily Devine

Open—Spring

This seminar will take a two-pronged approach to *The Zhuangzi*: the intellectual and analytical reading of the text and the physical and somatic practice of Zhuangzi’s Dao. One of the foundational texts of the Daoist tradition and, arguably, the greatest piece of Chinese literature and philosophy, *The Zhuangzi* defies all

categorization. Instead, it invites readers to probe through its layers of myth, fantasy, jokes, short stories, philosophy, epistemology, social critique, and political commentary. One meeting each week will consist of a slow, careful reading of the text that will allow us to explore the core questions of Zhuangzi’s philosophy: What is being? What is knowledge? What is the nature of human nature? The other meeting each week will explore *The Zhuangzi* as a manual of practice that focuses on the body as a laboratory of physical knowledge and experience. Here we will explore the kind of movement that is, in Zhuangzi’s terms, both deliberative and spontaneous. This part of the course will be a collaborative experiment with Emily Devine’s improvisation class in the Dance program. No prior experience in dance or philosophy is necessary.

Pilgrimage and Tourism: South Asian Practices

Sandra Robinson

Open—Spring

Among global cultures of travel, pilgrimage is notably prevalent in the Hindu, Buddhist, and Sufi Islamic traditions of South Asia. At temples and shrines throughout the subcontinent, pilgrims perform sacraments, rites of initiation, sacrifices, and other acts of renunciation. Pilgrim fairs and festivals serve multiple functions, providing venues not only for religious expression, but also for arts performance, social negotiation, and economic exchange. This seminar explores the proposition that pilgrimage and tourism are functionally indistinguishable. If categories of travel are to be defined, what role, if any, do travelers’ intentions play in such an analysis? Is a spiritually inscribed journey qualitatively different from tourism with recreational, cultural, or service agendas? How does the transitional process of a journey from home relate to the experience of arrival at a destination? Through a study of travel memoirs, we explore themes of quest, discovery, and personal transformation. Postcolonial writings on spiritually inscribed journeys raise issues of dislocation, exile, memory, and identity. We inquire critically into traditional mappings of “sacred geographies” and the commercial promotion of competing destinations. We analyze travel industries and the specialists who service the many spectacles and attractions found along pilgrim and tourist routes. Films and photographic sources are used extensively. Readings are drawn from cultural studies, history of religions, anthropology, and personal narrative.

Chinese Religion and Politics

Ellen Neskar

Sophomore and above—Year

Recent news coverage of China has highlighted the Chinese government’s persecution of religious groups,

among them Falungong and Tibetan Buddhism, and has suggested that such persecution is a product of the Communist Party's failure to promote human rights and religious freedoms. At the same time, the government tolerates a widespread cult to the deceased Communist Party Chairman Mao Zedong as the god of wealth and business success. This course seeks to place China's attitudes toward religion within a broader historical and cultural context by looking at the rise and unfolding of Confucianism, Taoism, Buddhism, and popular religion. We will focus on two related themes: how different religious groups in China interacted with and affected the state, and how the state created its own religious structure and ultimately shaped the various religions. Questions to be raised will include the following: How did the traditional religions both support and oppose the state? How did the state adopt the symbols and practices of these religions to legitimize its authority? How did the traditional Chinese state conceive of the sacred role of the emperor? What assumption led to its creation of a state religion that controlled private religious practices? How has the contemporary Chinese government borrowed, transformed, or eradicated the traditional relationships between religious groups and the state? We will attempt to answer these questions from a multidisciplinary approach that encompasses institutional, economic, intellectual, and cultural perspectives. Although readings will include secondary sources, emphasis will be placed on primary documents. Sources will include government edicts and ritual manuals, legal cases, religious texts and temple records, private memoirs and diaries, miracle tales, and didactic fiction.

Holding Up Half the Sky: Chinese Women in History

Kevin Landdeck

Intermediate—Fall

What was it like to live as a Chinese woman? What were their concerns and worlds like? This intermediate seminar looks at women in the Chinese past (covering roughly the period from the Tang dynasty, 618-907 CE, to the present). Primarily historical in approach, this class will not be heavily theoretical but is designed to introduce some of the key issues of historical understanding of women in the Chinese context. No prerequisite knowledge of China or gender theory is required—just an enthusiasm to understand people who are separated from us by time, geography, and culture. We will encounter and explore the lives of concubines and fashion models, goddesses and demons, housewives and prostitutes, empresses and peasants, writers and revolutionaries. Beyond this biographical lens, we will treat women as a historically constructed category, too, by examining how “women” have been imagined and portrayed, made and mobilized, at different times. A recurring theme will be the relationship of women (and

the idea of woman) to power in its various modes: social, familial, economic, and political. We will ask questions such as: What are the implications of viewing Imperial Era Confucianism as male oppression of women? Where do we find, and how do we understand, women's agency within the permutations of the traditional Chinese family system and gender norms? Addressing the topics of intergenerational conflict within families and the practice of footbinding, we will explore issues of female agency within, and complicity with, the gender hierarchy. Family reform and feminism in the 20th century will open up questions of women's problematic place within modern nationalism and women's participation in the political, social, and cultural revolutions that have fundamentally shaped and reshaped modern China.

Body and Self in Asian Cultures

Sandra Robinson

Intermediate—Fall

This seminar explores cultural constructions of body and self in the diverse cultures of India, using selected case studies from China and Japan for comparative analysis. We study concepts of personhood in relation to prevailing social orders. Diverse bodily practices are reflected in realms of medicine, public health, law, ethics, religion, ritual, and etiquette. Using methods of analysis from current culture theory, we move toward a “geography of the body” in Indian thought and practice. Boundaries of persons tend to be viewed alternately, in different contexts, as fixed, porous, or fluid. Why do some interpreters view Hindu personhood as a matter of “dividuality” more than individuality? What implications follow from regarding persons as biomental, biomoral entities? How is caste oppression of dalit (“untouchable”) communities rationalized in terms of bodily purity and pollution? For selected comparisons to India: 1) Does a cartography of Japanese selves reflect the layering of multiple “wrapped” identities? 2) How do Chinese medicine and martial arts emphasize the expansion of human potential? Topics include technologies of self, the body as microcosm, yoga as experimentation, theories of pain, practices of psychosomatic healing, location of identity markers, regimes of subject formation, and subjection of the body through protocols of surveillance and control. Readings are drawn from recent cultural studies and anthropology.

India and Orientalism

Sandra Robinson

Intermediate—Spring

Orientalism was born as a fetish, came of age as a discipline, and matured to spawn a critical discourse. This seminar explores the career of the Orient as an idea, a product of external imaginings, with emphasis on its South Asian deployment. As an imagined construct, orientalism continues to have tangible psychological

and political impact on the lives of its subjects. Orientalist thought emerged as an array of fears and desires projected onto peoples located “somewhere East of Suez.” Orientalist assumptions became encoded as a system of serviceable knowledge in the scholarly disciplines that emerged from the Enlightenment. More recently, repudiations of orientalism have been central to critical discourse in literature and cultural studies. Through what gazes were the diverse cultures of Asia reduced to a master narrative of alterity? What characterizations of India can be found in the works of influential European philosophers, historians, poets, and painters? How did colonizers appropriate South Asian sciences and practices? Why did colonized subjects at times internalize orientalist hegemony and, in other instances, risk opposition to such hegemony? The seminar draws from 19th- and 20th-century English literature and British art to focus on depictions of an India at once picturesque and despotic. We analyze colonial images of South Asian subjects, both in light of the romance of empire and in contexts of the British “civilising mission” with its political, economic, and psychological agendas. We trace the invention and uses of the term “Indian” as emblematic of the epoch, external designation presuming to reframe indigenous identity. Contemporary Western pop culture, media, advertising, and fashion continue to reproduce the Orient as commodity. The seminar ends with a focus on contemporary South Asian writers, whose responses to orientalism are transforming English literature and reshaping cosmopolitan, transnational cultures.

Biology (2012-2013)

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 switching 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.

General Biology I: Cellular and Molecular Biology

Drew E. Cressman

Lecture, Open—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. *This semester-long course is designed to be followed, in sequence, by General Biology II: Organismal and Population Biology.*

Human Genetics

Drew E. Cressman

Lecture, Open—Spring

The formation of an individual's life is dependent upon a complex mixture of cultural experiences, social interactions, and personal health and physiology. At the center of this intricate web lies the biological components unique to each of us, yet shared in some form by all life on earth—our genes. Genes contribute much to what makes each of us an individual, from hair color and body shape to intelligence and personality. Such genes and traits are inherited from our parents, yet environmental factors can profoundly influence their function in different individuals. Stunning advancements in the field of genetics are reported every day, from the identification of new genes for particular traits to the development of gene-based tests for human diseases. But what exactly are genes and how do they work in humans? In this course, we will explore how genes and chromosomes provide the basic blueprint that leads to our unique physical and behavioral characteristics. In doing so, we will discuss the central concepts of human genetics, including: the mechanisms and patterns of inheritance, sex-linked traits, the genetics of behavior, DNA and proteins, the role of mutations in causing disease, human origins and evolution, and the application of various genetic technologies such as stem cells and genetically modified organisms. Readings will be drawn from texts, as well as from current popular-press and peer-reviewed articles. No previous background in biology is required, other than a curiosity and desire to understand the genetic mechanisms that shape human existence and make us who we are.

General Biology II: Organismal and Population Biology

Leah Olson

Lecture, Open—Spring

The number and diversity of living organisms on Earth is staggering—and so common that we often take their very existence for granted. Yet the nature of these organisms, their mechanisms of survival, and their modes of interaction with each other and with the environment form the basis of endless and fascinating study. This course serves as a fundamental introduction to the science of life—the broad field of biology. As such, we cover a wide variety of topics, ranging from the microscopic to the macroscopic and from the laboratory to the field. The course will be divided into three parts. The first portion of the course will focus on the biology of cells and the chromosomal basis of inheritance. We will then turn our attention to the mechanisms of evolution and biological diversity. Finally, we will conclude by examining organismal functions and ecology. In addition to the science involved, we will discuss the individuals responsible for major discoveries and the process of hypothesis formation, experimental design, and interpretation of results. Classes will be supplemented with weekly laboratory work.

Anatomy and Physiology

Beth Ann Ditkoff

Open—Fall

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

Principles of Botany

Kenneth G. Karol

Open—Fall

Understanding the biology of plants is fundamental to understanding the complex web of life on Earth and its evolutionary history. Nearly all other organisms, including humans, rely on plants—either directly or indirectly—for their food and oxygen. Consequently, plants are essential to our existence; and by studying

them in detail, we learn more about our own species and the world we inhabit. This course is an introductory survey of botany, divided into three broad topics: diversity of life, photosynthesis, respiration, and DNA/RNA; structure, reproduction, and evolution; and ecology and plant habitats. Seminars and textbook readings will be supplemented by a field trip to The New York Botanical Garden.

Plant Systematics and Evolution

Kenneth G. Karol

Open—Spring

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

The Importance of Biodiversity: Causes and Consequences of Ecological Change

Alexandra Wright

Open—Spring

What determines biodiversity on planet earth? This course will cover the area of ecology known as "community ecology." We will examine classic theories and case studies on how so many species evolved on the planet, why so many species continue to coexist, and what biodiversity means for the planet (ecosystem services). We will use textbooks and the primary literature to explore basic research in the field, including niche theory, intermediate disturbance hypothesis, and invasion ecology. We will also use computer simulations to further explore some of the models that community ecologists use to understand ecological systems. This work will draw on some basic applied mathematics, but students will not be tested on mathematics per se, just the mechanics of the models that we explore. We will spend time discussing how to conduct a classic literature review, critically reviewing primary literature, learning about complementary approaches to scientific communication (blogs, videoblogs, radio), and discussing our ideas as a larger group. Students will

choose individual areas of interest and a conference oral or poster presentation will be required at the end of the course. Open.

Cell Biology

Drew E. Cressman

Intermediate—Fall

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

The Feeling Brain: The Biology and Psychology of Emotions

Leah Olson, Elizabeth Johnston

Intermediate—Fall

The processing of emotion was an enduring concern for early biologists and psychologists. Charles Darwin devoted a monograph to the expression of emotion in men and animals and argued for an evolutionary understanding of emotions as a biological phenomenon. William James considered emotions a key topic in his investigations of the science of mental life. Despite this early interest, emotions were not a major focus in the development of modern cognitive neuroscience. Instead, efforts to understand mental life focused primarily on reason or cognition. Recently, this neglect of emotions has been redressed through the growth of the new interest area of “affective neuroscience.” This integration of psychological and biological approaches has been fueled by an increasing awareness of the function of emotions in mental life and by technological and experimental advances, such as brain imaging, which have allowed the development of sophisticated experimental approaches to the study of emotions. In this course, we will begin with the early history of the investigation of emotions in order to define our terms and then quickly proceed to the new experimental work being developed in both human and animal models. Some of the questions to be entertained are: What brain systems regulate emotions? How do emotions modulate memories? How are different emotions processed by the

brain? How do emotions and reason interact to shape decision-making? *This is a joint seminar. Open to sophomores and above.*

Advanced Cell Biology: Regulation of Cell Function

Drew E. Cressman

Advanced—Spring

The diverse kinds of cells in an organism and the different ways that any cell can respond to changes in the environment result from distinctions in the timing and level of expression of various genes that are responsible for their specific cellular activity. Therefore, a fundamental question in biology is to understand the mechanisms used by cells to regulate gene expression and subsequent cell function. Most regulation of gene function occurs at the level of DNA activity (transcription), and it has been estimated that 10% of all human genes encode the transcription factors responsible for this level of regulation; however, because of the complexity of the cell and the critical need to maintain normal cell function in a variety of environments, multiple mechanisms have evolved to modify and control cell activity. In this course we will focus on these various mechanisms, examining regulatory events at the level of transcription, translation, receptor activity and signal transduction, determination of cell fate, and the modification and localization of intracellular proteins. Once we understand how cells regulate their function, we can begin to imagine ways in which we may intervene to modify specific cell activities, as well as how specific chemicals and compounds alter these regulatory mechanisms to the detriment of the cell. Readings are drawn entirely from the primary research literature covering the latest developments in cell biology.

Chemistry (2012-2013)

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, 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, Organic, 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

Lecture, Open—Fall

Chemistry is the study of the properties, composition, and transformation of matter. It 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

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

Environmental Chemistry

Mali Yin

Open—Fall

This course provides an introduction to the 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.

Research and Discovery at the Frontiers of Chemistry

Colin D. Abernethy

Intermediate, Small seminar—Year

In this primarily laboratory-based course, we will experience both the joys and frustrations of scientific research as we prepare and study chemical compounds that are currently unknown to science. In doing so, we will gain hands-on experience with the use of advanced laboratory instrumentation and, in collaboration with international teams of other scientists, develop our critical thinking and quantitative skills by interpreting and analyzing our experimental results. In our readings and seminars, we will first develop a sound knowledge of the current state of scientific understanding of the properties of the early transition metal elements and their compounds. This information will inform and guide our efforts to make new examples of transition metal compounds in the laboratory. We will then go on to examine how new scientific results are disseminated to the wider community of scientists as either publications in scientific journals (short communications, full papers, or technical notes) or conference presentations (oral or poster). In our discussions, we will focus on the stylistic and technical aspects of each method of scientific communication, with particular emphasis on the presentation of results and data, interpretation and discussion, and description of experimental procedures. Participating students will present their results at either a regional or national meeting of the American Chemical Society. We will also aim to publish our findings as a scientific paper in an international chemistry journal. The research experience afforded by this course will be excellent preparation for either graduate study in the sciences or in related areas such as medicine, environmental studies, engineering, or law. *Prerequisite: General Chemistry II; permission of the instructor is required.*

Organic Chemistry

Mali Yin

Intermediate—Year

This yearlong 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.

Biochemistry

Mali Yin

Intermediate—Spring

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

Classics (2012-2013)

Classics course offerings at Sarah Lawrence College include ancient Greek and Latin at the beginning, intermediate, and advanced levels, as well as literature courses in translation. Beginning language students acquire the fundamentals of ancient Greek 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 Classics develops analytical reading and writing skills and imaginative abilities that are crucial to individual growth and essential for citizens in any functioning society.

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

Beginning Greek (p. 42), Samuel B. Seigle *Classics, Greek (Ancient), Latin*

Intermediate Greek (p. 42), Emily Katz Anhalt *Classics, Greek (Ancient), Latin*

Advanced Greek (p. 42), Emily Katz Anhalt *Classics, Greek (Ancient), Latin*

How Stories Define Us: Greek Myths and the Invention of Democracy (p. 59), Emily Katz Anhalt *Classics, Greek (Ancient), Latin*

The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations (p. 66), Samuel B. Seigle *Classics, Greek (Ancient), Latin*

Beginning Latin (p. 55), Emily Katz Anhalt *Classics, Greek (Ancient), Latin*

Intermediate Latin (p. 55), Samuel B. Seigle *Classics, Greek (Ancient), Latin*

Advanced Latin (p. 55), Samuel B. Seigle *Classics, Greek (Ancient), Latin*

Computer Science (2012-2013)

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 for 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, "computer" referred to a person who computed!)

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

Artificial Minds

Michael Siff

Lecture, Open—Fall

Though science has continued to reveal, with increasing precision, the ways in which patterns of matter and energy arrange themselves into life, the mind has largely eluded physical explanation. How does thinking arise from brain cells, and how can thought control the body? Researchers in artificial intelligence (AI) believe that the best way to understand the mind is to reproduce it in a machine. They have been exploring ways to program computers to behave intelligently since the middle of the last century. How far has the field of AI come since then, and what are its prospects for the future? In this course, we will examine in detail the major paradigms of AI research, from symbolic approaches such as knowledge representation, propositional and predicate logic, and search methodologies to more recent approaches that focus on adaptation and learning, such as neural networks, genetic algorithms, artificial life, and robotics. We will also investigate the idea of swarm intelligence and machine creativity and consider some important philosophical questions surrounding AI, including consciousness, the mind-body problem, and the Turing Test.

The Way of the Program: An Introduction to Computer Science

James Marshall

Open—Fall

This course is an introduction to computer science and the art of computer programming using the elegant, yet easy-to-learn, programming language Python. Students will learn the principles of problem solving with a computer, while gaining the programming skills necessary for further study in the discipline. Throughout the course, we will emphasize the power of abstraction and the benefits of clearly written, well-structured programs. We will begin with basic procedural programming and work our way up to object-oriented concepts such as classes, methods, and inheritance. Along the way, we will explore the fundamental concepts of algorithms and their efficiency, binary representations of data, digital logic, and recursion. Other topics include introductory computer graphics; file processing; sorting and searching algorithms; basic data structures such as lists, dictionaries, and binary trees; and some principles of game design and implementation. Weekly laboratory sessions will reinforce the concepts covered in class through extensive, hands-on practice at the computer.

Principles of Programming Languages

James Marshall

Open—Fall

This course explores the principles of programming language design through the study and implementation of interpreters, which are computer programs that process other programs as input. A famous computer scientist once remarked that if you don't understand interpreters, you can still write programs—and you can even be a competent programmer—but you can't be a master. We will begin by studying functional programming using the strangely beautiful and recursive programming language Scheme. After getting comfortable with Scheme and recursion, we will see how to design our own languages by starting from a high-level description and systematically deriving a low-level implementation through the application of a series of program transformations. Along the way, we will become acquainted with the lambda calculus (the basis of modern programming language theory), scoping mechanisms, continuations, lazy and nondeterministic evaluation, and other topics if time permits. We will use Scheme as our “meta-language” for exploring these issues in a precise, analytical way, similar to the way in which mathematics is used to describe phenomena in the natural sciences. Our great advantage over mathematics, however, is that we can test out our ideas about languages, expressed in the form of interpreters, by directly executing them on the computer. *Permission of the instructor is required. No prior knowledge of Scheme is needed, but at least one semester of prior programming experience is expected.*

Digital Zeitgeist

Michael Siff

Open—Fall

From social networking via the iPhone, Facebook, and Twitter to massively multiplayer online games, computer technology plays an ever-increasing role in our daily lives. Where may this phenomenon be taking us in the immediate (and not-so-immediate) future? Is there (or should there be) anything we can (or should) do about it? The miniaturization of electronic computers and the resulting increase in computing power, decrease in short-term cost to harness that power, and ubiquity of computer networks brings people and places together, making distances formerly thought of as insurmountable evermore trivial. With the advent of gigabit fiber-optic networks, smart phones, flip cameras, and RFID tags, information of all kinds (text, voice, images, movies, and more) can flow around the world—between people and objects and back again—in an instant. In this course, we will consider how information can be represented using bits on digital computers and how it can be communicated accurately, efficiently, and

“automatically” on the Internet. We will consider some historical context: How does the rise of the Internet compare with the development of the printing press, the telegraph, radio, and television? We will focus on the evolution (or, some would say, revolution) in new media and how that leads to what journalist Bob Garfield refers to as the “Chaos Scenario”: the Internet’s effect on traditional media (newspapers, magazines, books, radio, television, film, quaint objects known as “records,” you name it) and marketing as it all migrates online. In many ways, the plethora of smaller, cheaper, faster networked devices improves our quality of life. But we will also consider the dark side of a highly connected society: the more smart phones, the more workaholics; the more cellphone calls, text messages, and e-mails exchanged, the less privacy; the more iPads, the more music and video piracy; and the greater reach of the Internet, the greater the distribution of spam, pornography, and the likelihood of cyberterrorism. To tie many of these themes together, we will read some dystopian cyberpunk fiction that may make your hair (virtual or otherwise) stand on end. This is not a technical course, though at times we will discuss some details that lie behind certain crucial technologies; in particular, the Internet and the World Wide Web.

The Computational Beauty of Nature

James Marshall

Open—Spring

This course will explore the concepts of emergence and complexity within natural and artificial systems. Simple computational rules interacting in complex, nonlinear ways can produce rich and unexpected patterns of behavior and may account for much of what we think of as beautiful or interesting in the world. Taking this as our theme, we will investigate a multitude of topics, including fractals and the Mandelbrot set, chaos theory and strange attractors, cellular automata such as Wolfram’s elementary automata and Conway’s Game of Life, self-organizing and emergent systems, artificial neural networks, genetic algorithms and artificial life, Turing machines, and quantum computation. The central questions motivating our study will be: How does complexity arise in Nature? Can complexity be quantified and objectively measured? Can we capture the patterns of Nature as computational rules in a computer program? What is the essence of computation, and what are its limits? Throughout the course, we will emphasize computer experimentation rather than programming, using the computer as a laboratory in which to design and run simulations of complex systems and observe their behaviors.

Random and Prime: A Computational Exploration of Number Theory

Michael Siff

Open—Spring

This course is a journey analogous to space exploration. Our infinite cosmos will be the set of natural numbers. Our exploratory rocket ships will be computer programs of our own design. The planets possibly bearing alien life forms are different classes of prime numbers.

More literally, this course is a research driven introduction to elementary number theory and its application to computer-network security. We will write a series of computer programs of increasing sophistication whose aim will be to identify patterns among prime numbers. In some cases we will search for empirical evidence in support of well established theories (for example, the Prime Number Theorem), in other cases we will be analyzing and interpreting data in an effort to discover new theorems and their applications (for example, regarding “safe primes”).

We will pose philosophical questions regarding the nature of modern mathematics (and, therefore, computer science). For instance, to what extent can a computer be used to prove theorems? Is there a fundamental difference between theorems that seems to require “insight” for their proof (for example, using a non-constructive proof by contradiction to establish the infinitude of primes) as opposed to those that correspond to more algorithmic arguments?

We will investigate what it means to be random. Can randomness be generated by an algorithmic process? We will see examples of how some problems that appear to be very difficult may be solved quickly using random numbers with the caveat that the answer we get is only “probably” true. We discuss the philosophical and practical implications of this approach. In particular, we will contrast on the one hand, the ease with which random numbers can be harnessed to discover primes, and on the other, the challenge of finding divisors of composite numbers. We will also consider the Web-shaking implications if the latter problem turns out to be less difficult than it appears.

Topics in elementary number-theory include: unique factorization, modular arithmetic, Euler’s phi function, Fermat’s Little Theorem, primitive roots, quadratic residues and Gauss’ Law of Quadratic Reciprocity. Cryptology topics include: Diffie-Hellman key exchange, RSA encryption, El Gamal signatures, pseudorandom number generators, zero-knowledge proofs, and applications of these to electronic voting and digital currency. Algorithmic topics include:

modular exponentiation, probabilistic prime testing, factorization and discrete logarithms, and the theory of NP-completeness.

There is no one single prerequisite for this course, but students should have either at least one semester of programming experience (preferably in Python; but C, C++, or Java should be fine) or some experience with mathematical proof (for example, one semester of college-level mathematics such as Discrete Mathematics). Cross listed with Mathematics. Intermediate, permission of instructor required.

Databases

Michael Siff

Open—Spring

A modern database system is a collection of interrelated facts recorded on digital media and a set of computer programs to access those facts. In the 21st century, databases have become ubiquitous via the Web and “cloud computing” to the point that users may not even realize where their data is stored, how it is accessed, and who has access to it. This course attempts to shed light on why and how our society has become so dependent on information-processing by examining software (and, to a lesser extent, hardware) techniques that lead to the efficient storage and retrieval of information. We will illustrate these principles by designing databases using open-source platforms (such as MySQL) and by designing Web sites to manipulate those databases using client-side technologies (such as HTML, CSS, Javascript and AJAX) and server-side programming languages (such as PHP and Python). Major topics include relational database design, query languages (such as SQL, XQuery and XSLT), the object-relational model, ACID properties, and the client-server paradigm. Each student will be responsible for designing and implementing a Web-accessible database application of her or his choosing, using open-source database software and a Web-application programming language such as PHP, Python, or Ruby. Students will work on their projects throughout the course and will demonstrate them to the rest of the class at the close of the semester. We will also consider Web-application frameworks such as Ruby on Rails and Django. In addition to regular reading assignments, there will be several problem sets and short programming assignments. There will also be a more substantial programming assignment used to illustrate issues pertaining to the practical implementation of database systems. Suggested conference topics include data mining, database privacy, geographical information systems (GIS), and the implementation of a miniature database system. *Permission of the instructor is required. Students should be familiar with the basics of HTML and have at least one semester of programming experience.*

Bio-Inspired Artificial Intelligence

James Marshall

Intermediate—Spring

The field of artificial intelligence (AI) is concerned with reproducing the abilities of human intelligence in computers. In recent years, exciting new approaches to AI have been developed, inspired by a wide variety of biological structures and processes that are capable of self-organization, adaptation, and learning. Examples of these new approaches include evolutionary computation, artificial neural networks, autonomous robots, and swarm intelligence. This course will provide a hands-on introduction to the algorithms and techniques of biologically-inspired AI, focusing primarily on evolutionary systems, neural networks, and robotics from both a theoretical and practical standpoint. Topics to be covered include genetic algorithms, genetic programming, supervised and unsupervised neural network learning, reinforcement learning, reactive and behavior-based robot control, evolutionary robotics, and developmental robotics. Throughout the course, we will use the Python programming language to implement and experiment with these techniques in detail and to test them out on both real and simulated robots. Students will have many opportunities for extended exploration through open-ended laboratory exercises and conference work. *No previous knowledge of Python or robot hardware is needed, but students should be comfortable programming in a high-level, object-oriented language such as Java or C++.*

Dance (2012-2013)

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, Labanotation, dance history, music for dancers, dance and camera, teaching conference, 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 between 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

Barbara Forbes

FYS

The Dance program encourages first-year students to study aspects of dance in an integrated and vital curriculum of technical movement practices, improvisation, and dance history. In technical practice, attention will be given to developing the student's awareness of space and time, use of energy, articulation of form through sensation, and building strength and control with an understanding of functional anatomy. In improvisation classes, we will explore somatic intelligence and imagination through Feldenkrais' Awareness Through Movement® lessons, developing the natural movement abilities of each student while expanding their vocabulary and awareness through group and individual problem solving. In dance history, students will explore the history of concert dance in the United States from the early 20th century to the present. In First-Year Studies in Dance, students will have an additional weekly forum to develop analytical skills, both oral and written, for communication, independent research, and study. All of these components are designed to encourage individual investigation and community as students deepen their understanding of embodied learning.

Dance/Movement Fundamentals

Merceditas Mañago-Alexander

Year

This class is an introduction to the basic principles of contemporary and ballet practices. The fundamentals class will develop skills basic to all movement studies, such as dynamic alignment through coordination and

integration of the neuro/skeletal/muscular system, strength, balance, and basic spatial and rhythmic awareness. *Students may enter this yearlong course in the second semester only with permission of the instructor.*

Modern and Post-Modern Practice

Emily Devine, Peter Kyle, Gwen Welliver

In these classes, emphasis will be on the continued development of basic skills, energy use, strength, and control. Intermediate and advanced students will study more complex movement patterns, investigate somatic use, and concentrate on the demands of performance. 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.

Ballet

Nina Goldman

Year

At all levels, ballet studies will guide students in creative and expressive freedom by enhancing the qualities of ease, grace, musicality, and symmetry that define the form. To this end, we will explore alignment with an emphasis on anatomical principles and enlist the appropriate neuromuscular effort needed to dance with optimal integration of every aspect of the individual body, mind, and spirit. *Students may enter this yearlong course in the second semester only with permission of the instructor.*

Dance Training Conference

Peggy Gould

Year

Students will meet at least once per semester with the instructor to address individual dance training issues. We will examine these issues by discussing progress, specific challenges, and short-term and long-term goals. In addition, we will develop practical strategies to achieve those goals by means of supplemental strength, flexibility, kinesthetic awareness, and coordination exercises. This course is required for all students taking a Dance Third. It is designed to support the work being done in movement practice classes, concerts, and performance projects.

Improvisation

Emily Devine, Barbara Forbes, Kathy Westwater

Merge your mind and body in the moment through dance improvisation. This invaluable creative mode will help you recognize, embody, and develop sensations and ideas in motion. Internal and external perceptions will be honed while looking at movement from many points of view—as an individual or in partnership with others.

Beginning Improvisation is required for all students new to the Dance program. This class is an entry into the creative trajectory that later leads to composition and dance making. Other improvisation classes are recommended for students who have already taken Beginning Improvisation and want to explore this form further.

Beginning Improvisation: Embodied Awareness

Barbara Forbes

Year

In Feldenkrais' Awareness Through Movement® (ATM) lessons, we learn how to sense subtle differences and expand our choices by letting go of habits of inhibition, tension, and expectation. We will translate the particular quality of ATM into broader movement possibilities and develop a more flexible self-image by exploring our facility for mindful spontaneity. This process of examining our patterns of moving, thinking, sensing, and feeling will allow the creation of innovative movement designs, spatial configurations, and dynamics, ultimately inviting more creative and effective action in life.

Experimental Improvisation Ensemble

Kathy Westwater, John A. Yannelli

Fall

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

Contact Improvisation

Kathy Westwater

Year

This course will examine the underlying principles of an improvisatory form predicated on two or more bodies coming into physical contact. Contact Improvisation, which emerged in the 1960s 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. *Students may enter this yearlong course in the second semester only with permission of the instructor.*

Improvisation: Inside Out

Emily Devine

Spring

In this class, we will investigate the relationship between our inner landscapes and our physical actions in the external world through movement improvisation. Each session will begin with a brief review of an internal system (organs, fluids, nervous system, etc.) as described through Western anatomy, Chinese medicine, and Bonnie Bainbridge Cohen's *Body-Mind Centering*®. Usually, the class will progress from individual investigations, through partnering and small groups, to larger group scores. No specific physical training is required; in fact, our object is to find actions that are spontaneous rather than learned, to learn from our movement rather than to do what we know. Students from Ellen Neskar's course in Asian Studies, Readings in Daoism: The Zhuangzi will take this component as part of their seminar.

Composition

Emily Devine, Dan Hurlin, Sara Rudner

Movement is the birthright of every human being.

These components explore movement's expressive and communicative possibilities by introducing different strategies for making dances. Problems posed run the gamut from conceptually driven dance/theatre to structured movement improvisations. These approaches vary depending on the faculty. Learn to mold kinetic vocabularies of your own choice and incorporate sound, objects, visual elements, and text to contextualize and identify your 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 to involve themselves in the joy of creation. *Beginning Improvisation is either a prerequisite or should be taken at the same time.*

Dance Making

Sara Rudner, Dan Hurlin, Emily Devine, John A. Yannelli, William Catanzaro

Year

Individual choreographic projects will be designed and directed by students with special interest and experience in dance composition. Students and faculty will meet weekly to view works-in-progress and to discuss relevant artistic and practical problems. Whenever possible, the

music for these projects, whether new or extant, will be performed live in concert. Dance Making students are encouraged to enroll in Lighting Design and Stagecraft for Dance. *Prerequisites: Dance Composition, Music for Dancers, and permission of the instructor.*

Senior Seminar

Emily Devine, Sara Rudner

This class is designed to support the creative and technical practices, as well as the practical concerns, of students in their senior year. It will also serve as a forum for discussions of art practices in other media and the nature of the creative process. Choreographic projects will be presented and discussed in seminar and in conference.

Anatomy in Action

Peggy Gould

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 the human being in motion in a course that combines movement practice, drawing, lecture, and problem solving. In this course, movement is the vehicle for exploration of our profoundly adaptable anatomy. In addition to making drawings as we study 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. Insights gained in this course can provide tremendous inspiration in the creative process. *Students may enter this yearlong course in the second semester only with the permission of the instructor.*

Anatomy Seminar

Peggy Gould

Advanced—Year

This is an opportunity for advanced students who have completed Anatomy I to pursue their study of anatomy in greater depth. Each student will research a topic or topics in which functional anatomy plays a significant part. We will meet weekly to discuss questions and share experiences. *Students may enter this yearlong course in the second semester only with the permission of the instructor.*

Yoga

Patti Bradshaw

Year

This course offers students the opportunity to study the ancient art of yoga. Classes emphasize the union of spirit, mind, and body through practices that include breathing techniques, vocalizations, and postures (asanas). By offering clear principles of biomechanical

alignment and balance, the practice develops integrated strength and flexibility and helps dancers interweave technique and artistry.

Feldenkrais: Awareness Through Movement®

Barbara Forbes

Year

Moshe Feldenkrais believed that "rigidity, mental or physical, is contrary to the laws of life." His system of somatic education develops awareness, flexibility, and coordination 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 are required to bring their full attention to their experience in order to develop their capacity for spontaneous, effortless action. Self-generated learning will release habitual patterns, offer new options, and enhance the integrated activity of the entire nervous system.

African Dance

Rujeko Dumbutshena

Year

In this class, students will explore the fundamental aesthetic of African dance. There will be an emphasis on work to internalize the intricacies of African polyrhythm. Students will spend time exploring the cultural meaning and importance of grounding, strength, and stability, which are essential to the form. Learning African dance exposes students to the meaning of dance in African culture. This class also builds personal awareness, as it transcends cultural boundaries. Classes will be accompanied by live drumming. *Students may enter this yearlong course in the second semester with permission of the instructor.*

Media in Performance

Peter Richards

Spring

The class will focus on the intersection of dance with technologies that extend, frame, and augment human presence and interaction as a video/film and/or in performance. We will create a network of knowledge by watching and discussing the work of videographers and filmmakers, as well as our own work, in order to create an inclusive and rigorous environment in which students' art-making practices and interests help shape the course. Students with all technological and artistic backgrounds and skill sets (even "none") are encouraged to enroll to learn new skills and share existing ones. In this course, we will focus on the necessary skills of videography and video editing that are specific to dance performance by hands-on work with video cameras and in the programs Final Cut Pro, DVD Studio Pro, and Photoshop, with an overview of After Effects, CueLab,

and Isadora in our computer-based work. The course will culminate in a shared performance of work developed during the course. This can be a performance, either solo or as a collaborative effort with other participants, or a showing of a video project.

Flamenco

La Meira

Fall

Gypsies and Goya's aristocrats, the swirl of a cape and the flash of a gold-toothed smile, the clatter of castanets and a wailing song, wild and indomitable ferocity and seductive, almond-eyed beauties...these are just a few of the images associated with flamenco, the popular dance and music of Spain. This course provides an in-depth introduction to the pulsing rhythms, languid arm movements, and powerful footwork of flamenco dance. The course is designed to provide the basis for understanding, appreciating, and participating in flamenco as an expression of individuality and of culture. Movement, rhythm, power of expression, and communication will be cultivated through studio experiences with flamenco dance techniques, as well as through films and selected readings.

Rumba Tap

Max Pollak

Spring

This class offers students different ways to access their inner rhythm machine and to explore the most immediate and natural physical outlets for the music in their mind. Improvisation will be part of this process. Although some tap technique will be covered and incorporated, the class focuses on body percussion/rhythmic coordination and a general understanding of the earth-shattering power of Afro-Cuban culture, music, and dance.

Dance History

Rose Anne Thom

Open—Year

This is a course in the history of performance in the United States from the early 20th century to the present, as exemplified by the dancers, choreographers, and teachers who brought about notable changes in the art. The relationship of dance to the larger cultural environment will be discussed, with emphasis placed on the dance of our time. This course is designed to help the student relate his or her own work to the development of the art and to encourage creative critical perception. *For all students beginning the Dance program. Open to any interested student.*

Music for Dancers

William Catanzaro

Year

The objective of this course is to provide dance students with the tools to better understand relationships between music and dance. Students will expand their knowledge of musical elements, terminology, and procedures and learn the basics of rhythmic notation. Students will also learn how to scan musical scores with various degrees of complexity and explore the diverse rhythmic styles that have developed in response to different geographical, social, and philosophical conditions. This course will provide students with the opportunity to play percussion instruments. *Students may enter this yearlong course in the second semester only with permission of the instructor.*

Labanotation/Repertory

Rose Anne Thom

Year

This course will cover elementary and intermediate levels of Laban's system of movement notation. Students will concentrate on correct observation and analysis of movement, writing facility, and the ability to read and perform authentic historical dance forms. Reconstruction and performance of a notated work from the modern dance or ballet repertoire will be the culmination of the second semester's work.

Teaching Conference

Rose Anne Thom

Advanced—Year

An inquiry into the ways in which dance might be taught in various settings and under various conditions, the detailed study of kinesthetic, verbal, and creative factors in teaching will be presented and analyzed in terms of teaching objectives. Students will be placed as practice teachers, under supervision, in dance classes on campus and in community schools. *For advanced and graduate students. Students may enter this yearlong course in the second semester only with permission of the instructor.*

Lighting Design and Stagecraft for Dance

Beverly Emmons, Nicole Pearce

Year

The art of illuminating dance is the subject of this component. We will examine the theoretical and practical aspects of designing lights for dance. Students will create original lighting designs for Dance program concerts. *Preference will be given to seniors and graduate students.*

Dance Meeting

Dance Faculty

Year

This is a monthly gathering of all Dance Thirds in which we share ongoing student interests and invite guests to teach, perform, and inform. Topics have included dance injuries, dance therapy, kinesthetic awareness, nutrition, world dance forms, and presentations by New York City choreographers.

Performance Project: Martha Graham's 'Primitive Mysteries'

Maxine Sherman

Fall

Primitive Mysteries is considered by many to be Martha Graham's greatest dance. The work was inspired by Graham's exposure to the myths and rituals of the Indians of the American Southwest in 1931 and celebrates the coming of age of a young girl. Each of the work's three sections, "Hymn to the Virgin," "Crucifixus," and "Hosanna," are linked by a processional, a favorite Graham choreographic device. The dance cultivates an air of the timelessness associated with ritual. The Virgin, originally danced by Graham herself, interacts with her acolytes in a series of "living tableaux," reminiscent of archaic icons and stylized primitivist art. The dancers serve as instruments of the "divine message" they are acting out. Seventy years after it was written, the work's compelling originality and energy remain fresh.

Performance Project: Cross Reference, The Body and Gesture

Rasham Mitchell

Spring

In this course, students will explore reorientation of the body map through techniques of improvisation. We will develop idiosyncratic qualities to create a collective and formalized movement experience. We will ask: What is a gesture? What is the role of meaning in movement? And what is collaboration? The course will meet twice weekly with the possibility of a final performance.

Design Studies (2012-2013)

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 coursework 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 Talent For Every Noble Thing': Art and Architecture in Italy, 1300-1600 (p. 7),

Joseph C. Forte *Art History*

More or Less: Architectural Theory From Modern to Contemporary (p. 9), Joseph C. Forte *Art History*

The Way of the Program: An Introduction to Computer Science (p. 18), James Marshall *Computer Science*

Principles of Programming Languages (p. 18), James Marshall *Computer Science*

Bio-Inspired Artificial Intelligence (p. 20), James Marshall *Computer Science*

Dominance by Design: Machines, Security, and Landscapes of War (p. 31), Charles Zerner *Environmental Studies*

Steampunk Physics (p. 83), Scott Calvin *Physics*
Classical Mechanics (With Calculus) (p. 83), Victor Mazmanian *Physics*

Industrial Design (p. 131), Jeanne Pfordresher *Visual Arts*

Designing for Physical Interaction (p. 122), Jason Krugman *Visual Arts*

Architecture Studio: Designing Built Form (p. 130), Tishan Hsu *Visual Arts*

Economics (2012-2013)

At Sarah Lawrence College, economics is not taught as a set of techniques for working in a static field but 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 such topics as globalization, growth and social policy, inequality, capitalism, and the environment. Students who have focused on economics have gone on to become union organizers, joined the Peace Corps, interned with United Nations agencies, gone to law school, and entered graduate programs in public policy and international development.

First-Year Studies: From the Great Society to the Great Recession: The Economics and Politics of Inequality in America

Kim Christensen

FYS

Between 1947 and 1974, the productivity of the average American worker rose by approximately 104%—and the wages of the average American worker rose by 104%. But between 1975 and 2008, while productivity nearly doubled, real wages remained stagnant or even declined. What changed? This course will examine varying explanations for the rise of economic inequality in American life, including globalization/outsourcing, technological change, the influence of money on public policy, and the plummeting rate of private-sector unionization. We'll examine the economic impact of this rising inequality, including its contribution to the recent financial/economic crisis. Finally, we'll examine the impact of increasing inequality on our political process, including the rise of movements such as the Tea Party and Occupy Wall Street.

Introduction to Economic Theory and Policy

Marilyn Power

Lecture, Open—Year

Economic theory attempts to explain urgent economic questions such as the causes of growth and depression, unemployment, inflation, poverty, and discrimination. Economic policy attempts to achieve desired outcomes. Yet, there is considerable controversy among theorists over the answers to economic questions and widespread dissatisfaction with the policy outcomes. This course will seek the basis for the controversy by examining the development of economic theory and the application of the theory in policy practice. The approach will emphasize the differing views offered by contending schools of economic thought and make the connection between theoretical assumptions and policy applications. Readings will include both theoretical and concrete policy-oriented writings. Topics will include the role of the Federal Reserve Bank, the effectiveness of public investment, the effects of globalization on the

U.S. economy, the effects of mergers and concentration on the behavior of US firms, and the use of government intervention to combat discrimination and poverty.

Economic Behavior and Behavioral Economics

Marilyn Power

Open—Fall

What are the motivations behind economic actors' decisions to save or spend their income? Or to invest in productive capital or to refrain from taking the risk? What motivates governments' choices about taxing and spending? The financial crisis of 2008 and the long and painful recovery have made answering these classic economic questions even more pressing. Economic analysis of necessity must include assumptions about human behavior alongside the analyses of the institutional dynamics that constrain economic choices, but those assumptions have varied drastically. Adam Smith assumed that people were motivated by a complex combination of self-interest and "sympathy" for the plight of others. Jeremy Bentham, in contrast, argued that only self-interest mattered, as people strived to "maximize pleasure, minimize pain." Karl Marx emphasized the ways that human choices and human potential were limited by the logic and imperatives of the economic system. John Maynard Keynes attributed entrepreneurs' willingness to invest in the face of uncertainty to "spontaneous optimism" and an "urge to action rather than inaction." Modern neoclassical economics has largely based itself in Bentham's utilitarian view, relying upon a simplified model of humans as "individual rational maximizers," one-dimensional beings sometimes referred to as "*homo economicus*." These differing assumptions about human behavior matter, because they lead to different understandings of how an economic system functions, how human well-being can be achieved (and even what is meant by well-being), and what roles government policy can play. In recent years, a new focus on economic behavior has combined insights from economics, psychology, and biology with a growing body of empirical study to examine more closely the motives and behaviors behind economic activity. These studies are revealing human behavior to be both more multidimensional and more contradictory than the simplified assumptions behind "*homo economicus*." For example, people are self-interested but also can be generous, including to others that they don't even know. They can exhibit convictions about ethics and fairness in their economic choices and will, at times, go against their own interests in order to discipline someone who has behaved against the ethical rules. Their choices may also violate narrow assumptions about rationality, as research shows that people may find it difficult to act in their own long-term interest, even when it is their stated intention—finding it much easier, for example, to

plan to save tomorrow than to actually save today. This course will examine the development of economic arguments about human behavior, beginning with Smith and moving to the present. We will then investigate the studies of the behavioral economists to see how their findings have affected public policy, with a particular emphasis on the financial crisis and its aftermath.

The Political Economy of Global and Local Inequality: The Welfare State, Developmental State, and Poverty

Jamee K. Moudud, Elke Zuern

Intermediate—Year

In the last few decades, there has been a dramatic increase in inequality at both the national and international levels. While there is increasing acceptance of the importance of monitoring inequality (e.g., by the World Bank, UNDP), there is far more disagreement about national and global inequality trends, what the fundamental determinants of inequality are, how inequality should be measured, what causes shifts in inequality, what impact it will have upon domestic and global politics and economic relations, and what policy responses are appropriate. This interdisciplinary course will consider a wide range of theoretical analyses to address these questions. At the international level, since states are embedded in an increasingly interwoven market system, we will discuss the issue of persistent market inequalities by analyzing different theories of market competition and their implications for international trade. This analysis of international competition will allow us to study the constraints within which individual states operate in order to promote domestic socioeconomic development policies. In the fall semester, we will discuss the theoretical debates and their implications; in the spring, we will analyze the concrete development experiences of a number of countries in order to consider the interactions among development, democracy, and economic inequality. In both semesters, we will discuss the relationship between the welfare state and the developmental state and how they have shaped the links among development, inequality, and poverty. Issues of taxation and industrial policies will be combined with analyses of state capacity building and the ways in which domestic and international power structures shape a state's ability to bring about socioeconomic development. This seminar is designed for students who are interested in studying concrete problems in development along with the analytical/theoretical factors that underpin them. It requires no prior background in economics but does require some background in the social sciences. Students are advised to take the class for the whole year in order to gain a comprehensive understanding of the subject.

Money and Financial Crises: Theory, History, and Policy

Jamee K. Moudud

Intermediate—Fall

In this seminar, we will analyze the nature of money and finance from a variety of theoretical perspectives, including both heterodox and orthodox approaches. The theoretical discussions will be related to the current and previous financial crises. Since the Reagan/Thatcher era of the early 1980s, the conventional wisdom is the doctrine of monetarism and the policy of *laissez-faire* financial globalization, which is based on the theory of rational expectations and the efficient markets hypothesis. These policy proposals came into prominence on the heels of the global economic crisis that started in the late 1960s/early 1970s and the Third World Debt Crisis of the 1980s. We will critically analyze the monetarist doctrine by first studying the nature of money and debt from both the monetarist and alternative approaches. The goal of this part of the course is to analyze monetarist policies regarding the supposed ability of central banks to control the money supply so as to maintain the economy at its full-employment level of output. These policies are at the core of the so-called Washington Consensus (IMF and US Treasury Department) policies. With a *laissez-faire* policy in place, according to this perspective, the economic system will not exhibit endogenous financial instability. This approach will be contrasted with rival ones in which incalculable uncertainty prevails and financial instability is endogenous and recurrent, while the central bank cannot control the money supply. We will study alternative theoretical analyses of business cycles and seek to situate all of these debates in the context of the history of economic thought on monetary issues. The second part of the course will be an analysis of the current financial crisis and situate it in a historical context. This part of the course will introduce students to the relatively new literature on monetary stocks and flows and their implications for the accumulation of debt. Finally, the third part of the course will focus on the policy responses of debt crises, as well as their effects. Here, we will focus on alternative policy proposals; in particular, monetary and fiscal policies. *This course requires interested students to have some background in economics or social science and a strong interest in political economy.*

Social Entrepreneurship: Models for Intervention in Global Poverty

Catherine Muther

Sophomore and above—Fall

The term social entrepreneurship refers to an approach to creating sustainable and scalable social change. This seminar will define and explore social entrepreneurship as a field. It is not a course on how to become a social

entrepreneur or how to build a social enterprise. Rather, we will examine theory, promise and practice in an emerging and dynamic field. What is the potential of social entrepreneurship as a catalyst for social change? What are the barriers, limits and constraints to achieving sustainable social impact? Focusing on global poverty gives us a context to look at social entrepreneurship as one approach to addressing complex and systemic problems. Issues and controversy are part of the terrain; for example, microcredit as a sustainable strategy for poverty alleviation and women's empowerment or path toward deeper indebtedness of the poorest or the poor; market - based interventions to reach new consumers versus distribution of government or NGO aid to the most vulnerable populations; continuum of subsidy, sustainability and profit maximization. In addition to readings and other resources.

Industrial Competition, Labor Relations, and National Systems of Innovation – Jamee Moudud

Jamee K. Moudud
Intermediate—Spring

Contemporary economists who deal with labor relations (e.g. the analysis of wage determination and working conditions) do not explicitly discuss business investment and competitive decisions while scholars in the industrial organization literature (who study the business firm and competition) do not deal with issues surrounding labor relations. And yet in the real world labor relations and industrial organization shape each other in complex ways. The purpose of this course is to investigate the nexus between these two fields, in both theoretical and historical terms, and the implications for current problems.

The course has three broad parts. In the first part we will investigate controversies regarding the nature of the business enterprise. It is part of the conventional discourse on economic policy that free-market competition is the key to bringing about national wealth creation with rising standards of living. And yet there is considerable debate in the literature on industrial organization theory regarding the nature of the capitalist firm and the environment within which it grows or dies. Drawing on the classic writings of Schumpeter, the Oxford Economists' Research Group, the Institutionalist tradition, and others, this part of the class will introduce students to a wide variety of theoretical perspectives on the firm by contrasting the textbook neoclassical theories of the firm with other theoretical perspectives.

In the second part we will investigate, from a historical and an international perspective, the concrete institutional and political contexts that have led to particular links between business investment, labor

relations, and social policy. For example we will ask: how did particular worker-employer relations originate and evolve historically in Denmark, Germany, the United States, and the United Kingdom? How did business groups, trade unions, and the Social Democratic Party in Sweden come to deal with conflictual and cooperative arrangements in the post-war period and how were these shaped by the global competitiveness of Swedish firms during economic booms and slumps?

In the third, and final, part of the class we will discuss factors that have influenced business innovation and, in turn, been shaped by the latter, drawing in particular on contemporary writings in the National Systems of Innovation (NSI) literature. We will discuss the role of labor in the NSI framework, in particular the implications of technological change for employment and skills, given that technological change is of the labor-saving type. Further, we will use the NSI framework to understand the growing challenge posed in the last three decades by firms from less wealthy nations. Finally, we will analyze the challenges faced by smaller firms in developing environmentally sustainable production methods. This course requires some background in economics/social sciences and an interest in historically informed analysis. Contemporary economists who deal with labor relations (e.g. the analysis of wage determination and working conditions) do not explicitly discuss business investment and competitive decisions while scholars in the industrial organization literature (who study the business firm and competition) do not deal with issues surrounding labor relations. And yet in the real world labor relations and industrial organization shape each other in complex ways. The purpose of this course is to investigate the nexus between these two fields, in both theoretical and historical terms, and the implications for current problems. The course has three broad parts. In the first part we will investigate controversies regarding the nature of the business enterprise. It is part of the conventional discourse on economic policy that free-market competition is the key to bringing about national wealth creation with rising standards of living. And yet there is considerable debate in the literature on industrial organization theory regarding the nature of the capitalist firm and the environment within which it grows or dies. Drawing on the classic writings of Schumpeter, the Oxford Economists' Research Group, the Institutionalist tradition, and others, this part of the class will introduce students to a wide variety of theoretical perspectives on the firm by contrasting the textbook neoclassical theories of the firm with other theoretical perspectives.

In the second part we will investigate, from a historical and an international perspective, the concrete institutional and political contexts that have led to particular links between business investment, labor

relations, and social policy. For example we will ask: how did particular worker-employer relations originate and evolve historically in Denmark, Germany, the United States, and the United Kingdom? How did business groups, trade unions, and the Social Democratic Party in Sweden come to deal with conflictual and cooperative arrangements in the post-war period and how were these shaped by the global competitiveness of Swedish firms during economic booms and slumps?

In the third, and final, part of the class we will discuss factors that have influenced business innovation and, in turn, been shaped by the latter, drawing in particular on contemporary writings in the National Systems of Innovation (NSI) literature. We will discuss the role of labor in the NSI framework, in particular the implications of technological change for employment and skills, given that technological change is of the labor-saving type. Further, we will use the NSI framework to understand the growing challenge posed in the last three decades by firms from less wealthy nations. Finally, we will analyze the challenges faced by smaller firms in developing environmentally sustainable production methods. This course requires some background in economics/social sciences and an interest in historically informed analysis

Industrial Competition, Labor Relations, and National Systems of Innovation

Jamee K. Moudud
Intermediate—Spring

Contemporary economists who deal with labor relations (e.g. the analysis of wage determination and working conditions) do not explicitly discuss business investment and competitive decisions while scholars in the industrial organization literature (who study the business firm and competition) do not deal with issues surrounding labor relations. And yet in the real world labor relations and industrial organization shape each other in complex ways. The purpose of this course is to investigate the nexus between these two fields, in both theoretical and historical terms, and the implications for current problems.

The course has three broad parts. In the first part we will investigate controversies regarding the nature of the business enterprise. It is part of the conventional discourse on economic policy that free-market competition is the key to bringing about national wealth creation with rising standards of living. And yet there is considerable debate in the literature on industrial organization theory regarding the nature of the capitalist firm and the environment within which it grows or dies. Drawing on the classic writings of Schumpeter, the Oxford Economists' Research Group, the Institutionalist

tradition, and others, this part of the class will introduce students to a wide variety of theoretical perspectives on the firm by contrasting the textbook neoclassical theories of the firm with other theoretical perspectives.

In the second part we will investigate, from a historical and an international perspective, the concrete institutional and political contexts that have led to particular links between business investment, labor relations, and social policy. For example we will ask: how did particular worker-employer relations originate and evolve historically in Denmark, Germany, the United States, and the United Kingdom? How did business groups, trade unions, and the Social Democratic Party in Sweden come to deal with conflictual and cooperative arrangements in the post-war period and how were these shaped by the global competitiveness of Swedish firms during economic booms and slumps?

In the third, and final, part of the class we will discuss factors that have influenced business innovation and, in turn, been shaped by the latter, drawing in particular on contemporary writings in the National Systems of Innovation (NSI) literature. We will discuss the role of labor in the NSI framework, in particular the implications of technological change for employment and skills, given that technological change is of the labor-saving type. Further, we will use the NSI framework to understand the growing challenge posed in the last three decades by firms from less wealthy nations. Finally, we will analyze the challenges faced by smaller firms in developing environmentally sustainable production methods. This course requires some background in economics/social sciences and an interest in historically informed analysis.

Macroeconomic Theory and Policy

Marilyn Power
Intermediate—Spring

Macroeconomics studies the dynamics of an economy as a whole, looking at the forces that lead to economic growth or recession, the overall distribution of income, and the causes of unemployment and inflation. Different schools of economic thought offer varying and often contradictory explanations of these dynamic trends. Public policy debates play a central role in this discussion, as the different macroeconomic models have implications for the roles of fiscal and monetary policy, the desirable level of governmental intervention into and regulation of the private economy, and even what constitutes a good macroeconomic outcome. In this course, we will build and examine the competing macro models beginning with Keynes and moving up to the present theoretical debates—including the monetarist, new classical, neo-Keynesian, post-Keynesian, and political economic schools of thought—with attention to their differing policy implications. We will then focus

on the 2008 financial crisis and its aftermath as a case study, examining the debates about its causes and appropriate policy responses. *This course requires a background in economics.*

Environmental Studies (2012-2013)

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 is a critical component of a liberal arts education; it is an intersection of knowledge-making and questions about the environment that are based in the humanities, the arts, and the social and natural sciences. Sarah Lawrence students seeking to expand their knowledge of environmental studies are encouraged to explore the interconnections between disciplinary perspectives, while developing areas of particular interest in greater depth. The Environmental Studies program seeks to develop students' capacities for critical thought and analysis, applying theory to specific examples from Asia, Africa, and the Americas and making comparisons across geographic regions and historical moments. Courses include environmental justice and politics, environmental history and economics, policy and development, property and the commons, environmental risk and the rhetoric of emerging threats, and cultural perspectives on nature, as well as courses in the natural sciences.

Environmental Studies, in conjunction with the Science, Technology, and Society program, 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, the Council on International Educational Exchange, the semester in environmental science at the Marine Biological Laboratory (Woods Hole), 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.

Hunger and Excess: Histories, Politics, and Cultures of Food

Charles Zerner, Persis Charles
Open—Fall

Beliefs about food, foodmaking, and food consumption are practices that have historically indexed, identified, and mapped the contours of self, community, and nation. This course analyzes food issues through the lenses of culture and history. Histories of particular foods, including sugar, potatoes, coffee, and chocolate, are examined in order to reveal their crucial roles in social change, identity, class formation and conflict, nationalism, and the promotion of slavery. How were potatoes, famine, and the enforcement of free-trade ideology linked in 19th-century Anglo-Irish relations? How have episodic food riots, greeting perceived shortages and injustices in distribution, led to the constitution of new forms of sociability? What accounts for the birth of restaurants? How has the coming of the recipe book affected gender roles and domesticity? And how has the arrival of abundance brought changes to the human body, ideas, and ideals of normality? The course explores relationships between ideas of "nature" and the "natural" and ideas of natural diets, "locavorisms," the "wild," the raw, and the cooked. Through the lens of cultural studies and cultural anthropology, food production and consumption are revealed as a symbolic medium whose "travels" across continents, as well as into individual digestive systems, illuminate and map topographies of class, tastes, the forbidden, and the erotic. Food as a symbolic substance moves through fashion, contemporary art, and nutrition. How, for example, is the natural body imagined and modeled in the 21st century? Is it taboo to eat chocolate after yoga? What do the rules of kosher do? And how do food taboos in the natural-food movement resonate with the rules of kosher in the Old Testament?

Understanding Property: Cultural and Environmental Perspectives

Charles Zerner
Open—Spring

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, North-South disputes over rights to biodiversity in the geographic South, as well as debates over property in the Middle East, form some of the hotly contested terrain of

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

Dominance by Design: Machines, Security, and Landscapes of War

Charles Zerner

Sophomore and above—Year

This course examines the ways in which ideas and practices of waging war—from World War II through the “War on Terror” in Iraq, Afghanistan, and “the homeland”—are linked to emerging forms and networks of mediation, technological development, and the environment. What is the idea of “full-spectrum dominance,” and how has this fantasy become normalized in war games on the screen and in military planning? How have specific organisms provided sources for military weapons development? How have military technologies and installations affected environmental ecosystem functioning and human health “at home” and abroad? What is “America’s robot army,” and what implications may it have for the ways in which future wars will be fought and contested? What is biomimesis, and how is the intersection of engineering and biological sciences affecting the ways in which contemporary conflicts are fought and future conflicts are imagined? What intersections exist among emerging scientific knowledges, science fictions, and the ways in which war is imagined, planned, experienced, and conducted? What are “feral cities,” and how does this conception of urban life articulate with future plans for war? Scholarly books and articles, works of nonfiction and fiction, film, and Web sites will form the basis of this itinerary. Among the works studied are Der Derian’s *Virtuous War: Mapping the Military-Industrial-Media-Entertainment Network*; Graham’s *Cities, War, and Terrorism: Toward an Urban Geopolitics*; documents produced by the Project for the New American Century, a nongovernmental policy organization affiliated with the American Enterprise Institute; and Michael Adas’s *Dominance by Design: Technological Imperatives and America’s Civilizing Mission*.

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

Environmental Chemistry (p. 16), Mali Yin *Chemistry Food, Agriculture, Environment, and Development (p. 39)*, Joshua Muldavin *Geography*

Policy in Theory and Practice: Environment and Development (p. 40), Joshua Muldavin *Geography*
Austerity and Its Discontents: Lessons from Latin America (p. 95), Dominic Corva *Politics*
Cannabis and Public Policy in the United States (p. 95), Dominic Corva *Politics*
Environment, Race, and the Psychology of Place (p. 90), Linwood J. Lewis *Psychology*

Ethnic and Diasporic Studies (2012-2013)

Ethnic Studies as an academic discipline lies 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 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, full participation and the full benefits of citizenship in American society. We see these dynamics as fascinating in themselves but also feel that studying them illuminates the entire spectrum of humanistic inquiry and that a fruitful cross-fertilization will obtain between Ethnic 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.

The Anthropology of Life Itself (p. 6), Robert R. Desjarlais *Anthropology*

The Power of Words: Language, Hegemony, and Social Inequality (p. 5), Aurora Donzelli *Anthropology*

Cultures of the Colonial Encounter (p. 6), Aurora Donzelli *Anthropology*

Kinship: An Anthropological Story (p. 4), Mary A. Porter *Anthropology*

Migration and Experience (p. 5), Deanna Barenboim *Anthropology*

First-Year Studies: Reform and Revolution: China's 20th Century (p. 10), Kevin Landdeck *Asian Studies*

Cataclysm and Catharsis: 20th-Century Chinese Fiction (p. 11), Kevin Landdeck *Asian Studies*

Readings in Daoism: The Zhuangzi and Movement (p. 11), Ellen Neskar *Asian Studies*, Emily Devine *Dance*

Pilgrimage and Tourism: South Asian Practices (p. 11), Sandra Robinson *Asian Studies*

India and Orientalism (p. 12), Sandra Robinson *Asian Studies*

Hunger and Excess: Histories, Politics, and Cultures of Food (p. 30), Charles Zerner *Environmental Studies*, Persis Charles *History*

Food, Agriculture, Environment, and Development (p. 39), Joshua Muldavin *Geography*

First-Year Studies: Global Africa: Theories and Cultures of Diaspora (p. 45), Mary Dillard *History*

History and the 'Arab Spring' (p. 48), Matthew Ellis *History*

The Emergence of the Modern Middle East (p. 48), Matthew Ellis *History*

Christianity and Classical Culture: An Enduring Theme in European Thought (p. 49), Philip Swoboda *History*

The Caribbean and the Atlantic World (p. 49), Matilde Zimmermann *History*

Racial Americana: On the Afterlives of Genocide and Enslavement (p. 102), Vanessa Agard-Jones *Lesbian, Gay, Bisexual, and Transgender Studies*

Ethnomusicology of Africa, Asia, and the Middle East: Structures of Music, Structures of Power (p. 74), Jonathan King *Music*

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 89), Gina Philogene *Psychology*

Introduction to the Theory of Social Representations (p. 94), Gina Philogene *Psychology*

Gender Research Seminar: Focus on Men and Masculinities (p. 91), Linwood J. Lewis *Psychology*

Environment, Race, and the Psychology of Place (p. 90), Linwood J. Lewis *Psychology*

First-Year Studies: Jewish Spirituality and Culture (p. 96), Glenn Dynner *Religion*

Pariah Lives: Modern Jewish Fiction and Autobiography (p. 97), Glenn Dynner *Religion*

The Buddhist Tradition (p. 96), T. Griffith Foulk *Religion*

Chan and Zen Buddhism (p. 98), T. Griffith Foulk *Religion*

The Qur'an and Its Interpretation (p. 97), Kristin Zahra Sands *Religion*

Contemporary Trends in Islamic Thought (p. 98), Kristin Zahra Sands *Religion*

Sufism (p. 97), Kristin Zahra Sands *Religion*

Disabilities and Society (p. 102), Sarah Wilcox *Sociology*

Politics of/as Representation (p. 103), Shahnaz Rouse *Sociology*

Film History (2012-2013)

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.

First-Year Studies: History of Film *Gilberto Perez* FYS

This course is an introduction to the history of the art of film from its beginnings at the turn of the 20th century to the present time. Form and meaning in the film medium, the techniques of film, and their expressive uses and effects will be the object of study. A wide range of films will be covered: older and more recent, mainstream and alternative, and films from countries all over the world. The transaction between films and their audiences—the ways in which a movie moves us, how it engages and orients its viewers, how it affects us and influences us—will be a central concern. Films will be considered in relation to the culture and society in which they were made. Special attention will be paid to the work of several major filmmakers. Students who feel disinclined to watch silent films, avant-garde films, films in black and white, or foreign films should not enroll in this course.

Genre and Narrative in the Movies

Gilberto Perez

Lecture, Open—Fall

A genre is a kind of story, and in this course we will study different kinds of stories told on the screen: comedies and melodramas, Westerns and other forms of epic, horror films and other expressionist genres, crime films and portrayals of everyday life. Genre is sometimes thought of as mere formula, conventional and predictable; but art depends on conventions even when it departs from them—and only by creating expectations can it bring about the unexpected. Genre is sometimes opposed to originality and imagination; but in this course, we will see how much originality and imagination genre can make possible and how some of the best movies have put it to use. We will examine genre in relation to narrative structure, different kinds of story in relation to different ways of telling a story. We will look at Hollywood movies of the studio era—when genre conspicuously flourished—and also at films made at different times and places through to the present day.

The Major Film Theories

Malcolm Turvey

Lecture, Open—Spring

What is cinema? Is it a mass entertainment medium or an art? And if it is an art, how does it differ from other artistic mediums to which it bears a resemblance, such as theatre and literature? Is it a tool of enlightenment that reveals reality as it is, or is it a tool of deception offering merely an “illusion” of reality? How does it effect viewers, both cognitively and emotionally? Can it change society for the better, or does it merely reproduce relations of power? These, and many other fascinating questions, have been debated widely by film theorists—many of them also filmmakers—almost since cinema’s inception in the 1890s. Due to cinema’s enormous popularity in the 20th century, they have also attracted the attention of intellectuals more generally, such as Rudolf Arnheim, Walter Benjamin, Theodor Adorno, and Gilles Deleuze. Film theory has, moreover, tended to be an interdisciplinary affair, drawing on the latest developments in psychology, anthropology, sociology, linguistics, the natural sciences, and philosophy. This course will survey the major film theories, beginning with debates about cinema’s nature and functions that emerged in the 1920s; the widespread utopian belief in its potential to change both human beings and society for the better prevalent before WWII; the countervailing view, often held by Marxists, that the cinema is a tool of domination and control; the turn since WWII to theoretical paradigms such as linguistics, psychoanalysis, and cognitivism to answer questions about the cinema; feminist interventions into film theory in the 1970s; and the wholesale critique of film theory undertaken by theorists and philosophers trained in Anglo-American analytical philosophy since the

1980s. The only prerequisite for this course is a commitment to analytical thinking, in-depth reading, and rational debate.

Comedian Comedy

Malcolm Turvey

Open—Fall

According to some, most famously Walter Kerr and René Clair, the film genre of comedian comedy—with its roots in physical, visual comedy, or slapstick—reached its artistic peak in the late silent era and declined with the coming of sound and the verbal comedy enabled by synchronized dialogue. Others argue that comedian comedy remains a vibrant, vital genre to this day and that slapstick is alive and well. In this course, we will examine the history of the genre, beginning with its emergence in cinema’s earliest period (1894-1904) and its development in the 1900s. We will closely analyze the individual styles of the great silent comedians who became stars in the 1910s (Linder, Chaplin, Keaton) and 1920s (Lloyd, Langdon, Laurel and Hardy) and see how they developed sophisticated sight gags and negotiated the transition from short one- or two-reelers (10-20 minutes) to feature-length films. We will consider the extent to which they survived the coming of sound in the late 1920s and the genre was changed by synchronized dialogue. Finally, we will look at comedians of the sound era (the Marx Brothers, Mae West, Bob Hope, Jerry Lewis, Jacques Tati, Peter Sellers) and, if there is time, more recent comedians such as Woody Allen, Steve Martin, and Jim Carrey in order to determine the degree to which synchronized sound diminished, if not destroyed, the artistic excellence that the genre had attained by the late 1920s.

Film and Modernism

Malcolm Turvey

Intermediate—Year

Central to modernism—that vast, diverse movement that transformed the arts in the late 19th and 20th centuries—was the desire to modernize art, to break with tradition and cultivate new artistic forms and styles more suited to the modern world, even though, paradoxically, modernists often did this by mining “the greatest works of the tradition for irreducible structures which can be made to support new works” (P. Adams Sitney). But how did modernism impact the cinema given that, as a new medium, it initially lacked traditions to break with? In the first semester of this course, we will consider what modernism was in general and how it initially took root in film. Beginning with German Expressionism of the 1920s, arguably the first modernist movement in cinema, we will examine how European filmmakers sought to create equivalents of modernist and avant-garde movements in the fine arts, theatre, and literature while simultaneously attempting to purify film of these arts. We will see how modernist

and avant-garde filmmakers negotiated the transition to sound in the late 1920s, as well as the re-emergence of varieties of realism in the politically charged 1930s and war-torn 1940s. In the second semester, after considering whether Italian Neo-Realism is a form of modernism, we will turn our attention to European filmmakers—such as Bresson, Tati, Bergman, Fellini, Antonioni, and Godard—who cultivated innovative forms and styles in the postwar period, often in dialogue with Hollywood genre filmmaking. Beginning with Hitchcock and continuing with Stanley Kubrick, Robert Altman, and others, we will also look at the extent to which modernism influenced filmmakers working in the studio system in the United States. Finally, we will return to Europe to witness the politicization of modernism in the late 1960s and 1970s in the work of filmmakers such as Godard, Jansco, Straub and Huillet, and Akerman; and we will ask whether modernist cinema, as many have argued, came to an end in the 1980s. *Some prior exposure to modernist and/or avant-garde art is a prerequisite for this class.*

Portrait of the Artist

Gilberto Perez

Intermediate—Spring

In this course, we will study representations of the artist in films. The artist may be a painter, a writer, an actor, a dancer, a musician, an architect, a photographer, or a filmmaker. A portrait of the artist is often an inquiry into the form and meaning and uses of art, a reflection on what art is and what art does. We will look at films from different countries and periods portraying artists in different ways—films such as Chaplin's *The Circus* and Cocteau's *Blood of a Poet*, Vertov's *Man with a Movie Camera* and Fellini's *8½*, *42nd Street* and *The Band Wagon*, Satyajit Ray's Apu trilogy and Abbas Kiarostami's Koker trilogy, Carné and Prévert's *Children of Paradise* and Victor Erice's *Sun of the Quince Tree*, Angelopoulos's *Travelling Players* and Jia Zhangke's *Platform*, Maya Deren's *Meshes of the Afternoon* and Gillian Armstrong's *My Brilliant Career*, Renoir's *La Chienne* and *French Cancan*, Mizoguchi's *Five Women Around Utamaro* and *Ugetsu*, Bergman's *Magician* and *Persona*, Antonioni's *La Notte* and *Blow-Up*, Tarkovsky's *Andrei Rublev* and *Mirror*, Godard's *Contempt* and *In Praise of Love*—and we will examine what they have to tell us about the character of artists and the nature of art, its means and its ends, and its situation in society.

Filmmaking, Screenwriting and Media Arts (2012-2013)

Sarah Lawrence College's undergraduate Filmmaking, Screenwriting and Media Arts Program (FSMA) 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, 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, Theater and other disciplines continue to emerge and flourish. In a creative alliance with the Theatre program, FSMA 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 Cal Arts and study-abroad opportunities in film in Paris, Cuba, and in Prague at the world famous FAMU film school. Our ever-expanding network of alums working in the field help provide internship opportunities, as well.

Recent graduates routinely have 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.

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: Finding Yourself In Film: An Introduction to Filmmaking (p. 120), Rona Naomi Mark *Visual Arts, Filmmaking, Screenwriting and Media Arts*

Animation: Claymation and Puppets (p. 124), Robin Starbuck *Visual Arts, Filmmaking, Screenwriting and Media Arts*

Animation: Documentary (p. 124), Robin Starbuck *Visual Arts, Filmmaking, Screenwriting and Media Arts*

Character Development Drawing for Animation, Film, and Interactive Media (p. 125), Scott Duce *Visual Arts, Filmmaking, Screenwriting and Media Arts*

- Digital Documentary Storytelling: Development and Production** (p. 122), Rico Speight *Visual Arts, Filmmaking, Screenwriting and Media Arts*
- Dungeons, Dragons and Drama: The Tabletop RPG** (p. 122), Patrick Downs *Visual Arts, Filmmaking, Screenwriting and Media Arts*
- Frame x Frame I: The Fluid Master** (p. 123), Damani Baker *Visual Arts, Filmmaking, Screenwriting and Media Arts*
- Frame x Frame II: The Short Form** (p. 123), Damani Baker *Visual Arts, Filmmaking, Screenwriting and Media Arts*
- Games People Write: Narrative Design and Screenwriting for Games** (p. 121), Patrick Downs *Visual Arts, Filmmaking, Screenwriting and Media Arts*
- Producing Independent Film, TV and Video: A Real World Guide I** (p. 127), Heather Winters *Visual Arts, Filmmaking, Screenwriting and Media Arts*
- Producing Independent Film, TV and Video: A Real World Guide II** (p. 127), Heather Winters *Visual Arts, Filmmaking, Screenwriting and Media Arts*
- Screenwriting: Structure: Sequences Into Three Acts** (p. 126), Malia Scotch-Marmo *Visual Arts, Filmmaking, Screenwriting and Media Arts*
- Writing for the Screen** (p. 125), Ramin Serry *Visual Arts, Filmmaking, Screenwriting and Media Arts*
- The Director Prepares** (p. 126), Maggie Greenwald *Visual Arts, Filmmaking, Screenwriting and Media Arts*
- The Director Prepares** (p. 127), Maggie Greenwald *Visual Arts, Filmmaking, Screenwriting and Media Arts*
- Working With Light and Shadow** (p. 123), Misael Sanchez *Visual Arts*
- Working With Light and Shadow** (p. 123), Misael Sanchez *Visual Arts*
- Writing the Television Series** (p. 126), David Klass *Visual Arts, Filmmaking, Screenwriting and Media Arts*
- Storyboard Drawing and Visualization for Film, Animation and Interactive Media** (p. 125), Scott Duce *Visual Arts, Filmmaking, Screenwriting and Media Arts*
- Video/Media Laboratory: Abstractions** (p. 124), Robin Starbuck *Visual Arts, Filmmaking, Screenwriting and Media Arts*
- Video/Media Laboratory: Experimental Narrative** (p. 125), Robin Starbuck *Visual Arts, Filmmaking, Screenwriting and Media Arts*
- Making the Independent Web Feature Film** (p. 120), Frederick Michael Strype *Visual Arts, Filmmaking, Screenwriting and Media Arts*
- Screenwriting: The Art and Craft of Film-Telling** (p. 119), Frederick Michael Strype *Visual Arts, Filmmaking, Screenwriting and Media Arts*

French (2012-2013)

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 D.C. Every year, Sarah Lawrence graduates are admitted to this selective program and spend a year in France, working in schools for the French Department of Education.

Bienvenue!

Beginning French: Language and Culture

Jason Earle

Open—Year

An introduction to French using the multimedia “Débuts” system (textbook/two-part workbook/full-length movie, *Le Chemin du retour*), this class will allow students to develop an active command of the

fundamentals of spoken and written French. In both class and group conferences, emphasis will be placed on activities relating to students' daily lives and to French and Francophone culture. The textbook integrates a French film with grammar study, exposing students to the spoken language from the very beginning of the course. Other materials may include 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. *Course conducted in French.*

Beginning French: Language and Culture

David Fieni

Open—Year

An introduction to French using the multimedia “Débuts” system (textbook/two-part workbook/full-length movie, *Le Chemin du retour*), 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. The textbook integrates a French film with grammar study, exposing students to the spoken language from the very beginning of the course. Other materials may include 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 completed a beginning and an intermediate-level French course may be eligible to study in Paris with Sarah Lawrence College during their junior year. *Course conducted in French.*

Advanced Beginning French: From Language to Literature

Liza Gabaston

Open—Year

This course is designed for students who have studied some French in the past but wish to review the fundamentals of French language and grammar before venturing into the study of complex literary texts in French. The course will be divided into two parts: The first semester will be exclusively centered on the intense, fast-paced, and thorough revision of the

fundamentals of French grammar; students will be encouraged to write multiple short essays and to participate in oral class activities and will be exposed to various kinds of documents in French (songs, movies, texts, etc.). The second semester of the course will continue this work on French language but will also introduce literature and literary discussions with a focus on 20th- and 21st-century France and Francophonie. Conferences will be individual, allowing students to pursue their interests in any area of French and Francophone literatures and cultures. In addition to conferences, a weekly conversation session with a French language assistant(e) is required. Attendance at the weekly French lunch table and French film screenings are both highly encouraged. 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. *Admission by placement test to be taken during interview week at the beginning of the fall semester. Course conducted in French.*

Intermediate French I

David Fieni

Intermediate—Year

This course will offer a systematic review of French grammar and is designed to strengthen and deepen students' mastery of grammatical structures and vocabulary. Students will develop their analytical and creative writing skills in French through essays and rewrites. 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. *Admission by placement test to be taken during interview week at the beginning of the fall semester or completion of Beginning French. Course conducted in French.*

Intermediate French I: French Identities From Jeanne d'Arc to Zidane

Eric Leveau

Intermediate—Year

This course will offer a systematic review of French grammar and is designed to strengthen and deepen students' mastery of grammatical structures and vocabulary. Students will also begin to use linguistic concepts as tools for developing their analytic writing. More than other countries, France's identity was shaped by centuries of what is now perceived by the French as a historically coherent past. It is not surprising, then, that the 15th-century figure of Jeanne d'Arc is today the symbol of the extreme right-wing party, Le Pen, which has gained a significant influence in France in the last 30 years. This phenomenon can be seen, in part, as a reaction to the changing face of France's society,

exemplified by the French “Black-Blanc-Beur” soccer team that Zidane led to victory in the 1998 World Cup. In this course, we will explore the complexities of today’s French identity or, rather, identities by following the most contemporary controversies that have shaken French society in the past 20 years while, at the same time, exploring historical influences and cultural paradigms at play in these “débats franco-français.” Thus, in addition to newspapers, online resources, recent movies, and songs, we will also study masterpieces of the past in literature and in the arts. Topics discussed will include, among others, school and *laïcité*, cuisine and traditions, immigration and urban ghettos, women and feminism in France, French love, the heritage of French Enlightenment (*les Lumières*), *devoir de mémoire*, and the relation of France with dark episodes of its history (slavery, Régime de Vichy and Nazi occupation, Algerian war). Authors studied will include Marie de France, Montaigne, Voltaire, Hugo, Flaubert, Proust, Colette, Duras, Césaire, Djébar, Chamoiseau, and Bouraoui. 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. *Admission by placement test to be taken during interview week at the beginning of the fall semester or completion of Beginning French. Course conducted in French.*

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

Jason Earle

Intermediate—Year

The Intermediate II 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. *Admission by placement test to be taken during interview week at the beginning of the fall semester or by completion of Intermediate I French (possibly Advanced Beginning for outstanding students). Course conducted in French.*

Intermediate French III: Molière Today

Eric Leveau

Intermediate—Year

In this course, we will read Molière’s plays in the wide context of 17th-century France but also with the perspective of how these texts are read and played today. Major topics covered will be Molière’s response to the rise of a female and feminist literature during his time, his complex relationship with French neoclassic theatre and tragedy in particular, his positions regarding the most recent philosophical and religious controversies, and ultimately the rise of Louis XIV to absolutist power. We will also look at Molière’s plays as stage masterpieces within Western theatrical tradition but also through the most recent readings and productions of these texts. We will watch some of these plays, and students will be encouraged to approach Molière’s work as literary critics but also as directors. We will read all major plays (*L’Ecole des Femmes*, *Tartuffe*, *Dom Juan*, *Le Misanthrope*, *Le Bourgeois Gentilhomme*, *L’Ecole des Femmes*, *Le Malade Imaginaire*) but also a series of a lesser known, shorter works that will help us better grasp the complexity of Molière’s approach to theatre. We will read additional texts spanning from Greek antiquity to 20th-century France. Authors studied will include Aristotle, Descartes, Corneille, Mlle. de Scudéry, Racine, Mme. de Sévigné, Pascal, La Rochefoucauld, La Bruyère, Mme. de Lafayette, Marivaux, Beaumarchais, Hugo, Jarry, Beckett, and Ionesco. Students who successfully complete this class may be eligible to study 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 completion of Intermediate II French (possibly Intermediate I for outstanding students). Course conducted in French.*

French Fiction: Post-Revolutionary Poetics

Angela Moger

Advanced—Year

In the France of the 19th century, there were almost as many credos concerning the nature and function of literature as there were changes of government. In this course, we will examine some of the prominent works of narrative art produced in the course of that century to probe the question of the relationship between the two issues: the idea of literature and the idea of the state. Accordingly, we will examine fictional expressions of Romanticism, Realism, Naturalism, and Symbolism, stopping to consider some secondary impulses sheltered by these primary categories such as Decadence and Dandyism. In our inquiry into these disparate forms of postrevolutionary poetics, we will also consult theoretical writings that illuminate the preoccupations underlying these works and the ideological stances that ground them. Thus novels and stories by Constant, Balzac, Flaubert, Zola, Huysmans, Barbey d'Aurévilly, and Laforgue will be supplemented (after a detour through Rousseau for a grasp of the shift of sensibility out of which Romanticism grew) by critical commentary from Auerbach and Henry James to Todorov, Jameson, and D.A. Miller, and statements from voices “indigenous” to these phenomena—Baudelaire's “Eloge du maquillage” and Barbey's “Du Dandysme et de Georges Brummel” merit scrutiny. Throughout, we will test Lucács's notion—inherited from Lenin—that literature functions to make sense of periods of profound social transition (“sign becomes an arena of the class struggle”), just as we will interrogate the thematizing of the predicament of fiction and its problematic relation to reality as harbinger of the Modernism to come.

Games, Interactivity, and Playable Media (2012-2013)

Games, Interactivity, and Playable Media spans offerings in visual arts, film and media, and computer science to foster technical and digital literacy in the arts. Designed for experimentation, this initiative helps students establish digital proficiency while supporting the exploration of a wide range of new media forms and technologies. Courses of study might include visual programming, artificial intelligence, gaming, robotics, experimental animation, computer arts, experimental media design, data visualization, real-time interactivity, digital signal processing, cross-platform media environments, and mobile media development. Students are encouraged to coordinate these project-based

investigations of the digital throughout their studies in the humanities, including literature, philosophy, politics, sociology, theatre, and writing.

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

- The Way of the Program: An Introduction to Computer Science** (p. 18), James Marshall
Computer Science
- Principles of Programming Languages** (p. 18), James Marshall
Computer Science
- The Computational Beauty of Nature** (p. 19), James Marshall
Computer Science
- Bio-Inspired Artificial Intelligence** (p. 20), James Marshall
Computer Science
- Artificial Minds** (p. 18), Michael Siff
Computer Science
- Databases** (p. 20), Michael Siff
Computer Science
- Digital Zeitgeist** (p. 18), Michael Siff
Computer Science
- Art Games, Creative Code, and Experimental Media** (p. 121), Angela Ferraiolo
Visual Arts
- Hacked, Glitched and Emergent Systems** (p. 122), Angela Ferraiolo
Visual Arts
- Physical Computing: Beginning With Interactive Electronics** (p. 121), Jason Krugman
Visual Arts
- Designing for Physical Interaction** (p. 122), Jason Krugman
Visual Arts
- Industrial Design** (p. 131), Jeanne Pfordresher
Visual Arts
- Animation: Documentary** (p. 124), Robin Starbuck
Visual Arts, Filmmaking, Screenwriting and Media Arts
- Animation: Claymation and Puppets** (p. 124), Robin Starbuck
Visual Arts, Filmmaking, Screenwriting and Media Arts
- Video/Media Laboratory: Abstractions** (p. 124), Robin Starbuck
Visual Arts, Filmmaking, Screenwriting and Media Arts
- Video/Media Laboratory: Experimental Narrative** (p. 125), Robin Starbuck
Visual Arts, Filmmaking, Screenwriting and Media Arts
- Games People Write: Narrative Design and Screenwriting for Games** (p. 121), Patrick Downs
Visual Arts, Filmmaking, Screenwriting and Media Arts
- Dungeons, Dragons and Drama: The Tabletop RPG** (p. 122), Patrick Downs
Visual Arts, Filmmaking, Screenwriting and Media Arts
- Character Development Drawing for Animation, Film, and Interactive Media** (p. 125), Scott Duce
Visual Arts, Filmmaking, Screenwriting and Media Arts
- Storyboard Drawing and Visualization for Film, Animation and Interactive Media** (p. 125), Scott Duce
Visual Arts, Filmmaking, Screenwriting and Media Arts

Geography (2012-2013)

Geography is a fundamentally 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. In addition, a lecture course, *Food, Agriculture, Environment, and Development*, provides students an opportunity to investigate these issues and their connections both in lecture and in group conference activities that include debates and special presentations.

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

Food, Agriculture, Environment, and Development

Joshua Muldavin
Lecture, Open—Year

Where does the food we eat come from? Why do some people have enough food to eat and others do not? Are there too many people for the world to feed? Who controls the world's food? Will global food prices continue their recent rapid rise? And if so, what will be the consequences? What are the environmental impacts of our food production systems? How do answers to these questions differ by place or the person asking the question? How have they changed over time? The questions above often hinge on the contentious debate concerning population, natural resources, and the

environment. Thus, we will begin this course by critically assessing the fundamental ideological positions and philosophical paradigms of "modernization," as well as the critical counterpoints that lie at the heart of this debate. Within this context of competing sets of philosophical assumptions concerning the population/resource debate, we will investigate the concept of "poverty" and the making of the "Third World," access to food, hunger, grain production and food aid, agricultural productivity (The Green and Gene revolutions), biofuels, the role of transnational corporations (TNCs), the international division of labor, migration, globalization and global commodity chains, and the different strategies adopted by nation states to "develop" natural resources and agricultural production. Through a historical investigation of environmental change and the biogeography of plant domestication and dispersal, we will look at the creation of indigenous, subsistence, peasant, plantation, collective, and commercial forms of agriculture. We will analyze the physical environment and ecology that help shape, but rarely determine, the organization of resource use and agriculture. Rather, through the dialectical rise of various political economic systems such as feudalism, slavery, mercantilism, colonialism, capitalism, and socialism, we will study how humans have transformed the world's environments. We will follow with studies of specific issues: technological change in food production; commercialization and industrialization of agriculture and the decline of the family farm; food and public health, culture, and family; land grabbing and food security; the role of markets and transnational corporations in transforming the environment; and the global environmental changes stemming from modern agriculture, dams, deforestation, grassland destruction, desertification, biodiversity loss, and the interrelationship with climate change. Case studies of particular regions and issues will be drawn from Africa, Latin America, Asia, Europe, and the United States. The final part of the course examines the restructuring of the global economy and its relation to emergent international laws and institutions regulating trade, the environment, agriculture, resource extraction treaties, the changing role of the state, and competing conceptualizations of territoriality and control. We will end with discussions of emergent local, regional, and transnational coalitions for food self-reliance, alternative and community-supported agriculture, urban agriculture, community-based resource management systems, sustainable development, and grassroots movements for social and environmental justice. Films, multimedia materials, and distinguished guest lectures will be interspersed throughout the course. One farm fieldtrip is possible, if funding permits. The seminar participants may also take a leading role in a campus-wide event on "food and agriculture," tentatively planned for the spring. Please mark your calendars when the dates are announced, as attendance for all of the

above is required. Attendance and participation is also required at special guest lectures and film viewings in the Geography Lecture Series, which are held approximately twice per month in the evening from 5-7 pm. The Web board is an important part of the course. Regular postings of assignments will be made there, along with follow-up commentaries and group discussion. There will be in-class essays, a midterm quiz, and a final exam each semester. Group conferences will focus on in-depth analyses of certain course topics and will include debates and small group discussions. You will be required to prepare a poster project each semester on a topic of your choice, related to the course, which will be presented at the end of each semester in group conference, as well as in a potential public session.

Policy in Theory and Practice: Environment and Development

Joshua Muldavin

Advanced—Year

This yearlong seminar is about environmental policy. As such, it asks a number of questions. How and why does policy get made? Which information is heard and used, and which is not? What role does science play in environmental policy making? How are certain styles of development and development paradigms deployed? How is the policy process politicized? What happens to it after it is adopted as “policy”? We start with a historical review of development paradigms and how these shape environment-development discourses, revealing competing approaches to key contemporary issues such as climate change, biodiversity conservation, population, food security, land grabs, poverty alleviation, energy, community-based natural resource management, environmental violence, and environmental justice. While largely focusing on the Global South, with reference to Asia, Latin America, and Africa, and policies driven by international institutions such as the World Bank, as well as dominant nation states, the seminar will also draw on examples from the Global North. We then move to epistemology and theory building in the social and environmental sciences that influence environmental policy, examining diverse approaches from social theory and political ecology to policy studies, environmental economics, ecological modernization, and ecology. We will discuss power and the construction of environmental knowledge. This will be followed by an examination of environmental policy in formation and implementation at international (e.g., international environmental agreements), national (e.g., ministries and state agencies), and local levels (e.g., environmentally-themed programs and projects). We will then explore varied approaches to policy analysis; i.e., the methodological means to assess and improve policies in practice. Finally, we will examine the contested potential for policy improvement and associated movements for increased participation and

democratization of policy processes. There will be a number of sessions involving group presentations, debate, and role-play on specific environment and development issues. Conference work will be closely integrated with the themes of the course, with a two-stage, substantive research project focusing on an analysis and critique of an instance of policy of the student’s choice (usually grounded in texts but also involving fieldwork, if feasible). The intent will be to provide input for chosen policy actors—from social movements to NGOs to formal policy makers. As such, project presentations will incorporate a range of formats, from traditional papers to multimedia visual productions. Where possible, students will be encouraged to do primary research during fall study days and winter and spring breaks. *Prior experience in the social sciences is highly recommended.*

German (2012-2013)

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 aim to teach students how to communicate in German and acquire grammatical competency through exercises that both demand accuracy and 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 German students spend a semester or year studying in Germany. Students have the opportunity to take a 5-week summer seminar in Berlin (6 credits). Those students 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—Year

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

Intermediate German

Roland Dollinger

Intermediate—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.*

Advanced German: Postwar German Literature and Film

Roland Dollinger

Advanced—Fall

In this seminar, we will focus on postwar German literature from 1945 to the present. As we read poems, plays, prose fiction, and essays by writers such as Anonyma, Borchert, Böll, Celan, Dürrenmatt, Max

Frisch, Peter Weiss, Bernhard Schlink, and others, we will give special attention to the problems of: (1) social and cultural problems in Germany right after the war, (2) how German writers have dealt with National Socialism and the Holocaust, (3) German reunification, and (4) German-Turkish issues. We will also watch films such as *Mörder unter uns*, one of the earliest movies in Germany after WWII; *Deutschland, bleiche Mutter*, a film about life in Germany during and after the World War II; *Das Leben der Anderen*, a film about the secret police in East Germany; *Gegen die Wand*, a movie that explores the lives of German-Turkish citizens in Germany and in Turkey; and *Walk on Water*, an Israeli-German production about the legacy of the Holocaust for young Israelis and Germans. This course consists of three equally important components: Students will have one seminar with Mr. Dollinger, who will discuss the class materials with students in German; one seminar with Ms. Mizelle, who will work with students collectively on various grammar and vocabulary issues; and one biweekly individual conference with Mr. Dollinger. *This seminar is conducted entirely in German. Students must demonstrate advanced language skills during registration in order to be permitted into this class.*

Advanced German: German Literature and Film, 1900-1945

Roland Dollinger

Advanced—Spring

In this course, we will explore the major developments of German literature and culture from the end of the 19th century to the present. In the fall semester, we will analyze literary texts from the pre-World War I era by writers such as Hauptmann, Thomas Mann, Döblin, Kafka, and Schnitzler and discuss literary movements such as Naturalism and Expressionism. Another major focus of this course will lie on the literary, cinematic, and artistic expressions of the so-called “Golden Twenties” during the Weimar Republic (1918-1933). Brecht’s *Three Penny Opera* and excerpts from novels such as Feuchtwanger’s *Geschwister Oppermann* and films such as *The Cabinet of Dr. Caligari*, *Nosferatu*, and *Der blaue Engel* will help us understand this fascinating period that ended with Hitler’s rise to power. By means of a Nazi propaganda film, *Jud Süß*, we will explore the paranoid anti-Semitism of the National Socialists. This course consists of three equally important components: Students will have one seminar with Mr. Dollinger, who will discuss the class materials with students in German; one seminar with Ms. Mizelle, who will work with students collectively on various grammar and vocabulary issues; and one biweekly individual conference with Mr. Dollinger. *This seminar is conducted entirely in German. Students must demonstrate advanced language skills during registration in order to be permitted into this class.*

Global Studies (2012-2013)

Global processes, exchanges, and movements have remapped the contemporary world. Global Studies courses seek to provide a coherent critical framework within which to study such increasingly fluid cultural and national crossings. Global Studies faculty members working in the disciplines of Asian studies, history, and literature have been engaged in rethinking previous assumptions about history and cartography. Their courses tend to reframe familiar histories, as well as to uncover unfamiliar routes of human interaction. These classes adopt interdisciplinary approaches that help bring to light historic concerns that otherwise might be rendered invisible.

Examples of Global Studies offerings include courses on the intersection of cultures surrounding the Mediterranean; overlapping colonial and postcolonial histories of Europe, Africa, Asia, and Latin America; linked Pacific Rim cultures—for example, shared histories among peoples from the western coast of the Americas, the Philippines, and Japan; intertwined histories and literatures of Africa and the Americas in light of the concept of a Black Atlantic; and homologous literatures and histories of native peoples from different geographic regions.

For course descriptions, see Asian Studies, History, and Literature.

Ancient Greek (2012-2013)

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

In their first year of study, students acquire proficiency in vocabulary, grammar, and syntax, with the aim of reading accurately and with increasing insight. Selected passages of ancient works are read in the original languages almost immediately. Intermediate and advanced courses develop students’ critical and analytical abilities, while exploring ancient works in their literary, historical, and cultural context.

Conference projects provide opportunities for specialized work in areas of interest in classical antiquity. Recent conference projects have included close readings of Homer’s *Iliad*, Aristophanes’ *Clouds*, Pindar’s *Odes*, Plato’s *Republic*, Cicero’s *de Amicitia*, the poetry of Catullus, and Virgil’s *Aeneid*, as well as studies of modern theories of myth, Nietzsche’s *Birth of Tragedy* in connection with the tragedies of Aeschylus, Sophocles, and Euripides, the social implications of Roman domestic architecture, and a comparison of Euripides’ *Hippolytus* with Racine’s *Phèdre*.

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

Beginning Greek

Samuel B. Seigle

Open—Year

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

Intermediate Greek

Emily Katz Anhalt

Intermediate—Year

This course will be taught in conjunction with How Stories Define Us: Greek Myths and the Invention of Democracy. Qualified students will attend one lecture and two group conferences each week. Group conferences will emphasize close, accurate decoding of ancient Greek poetry in its historical, political, and cultural context. Students will complete all lecture readings in English and will read Greek selections of Homer’s *Odyssey* in the fall and Euripides’ *Bacchae* in the spring. Additional conference hours and grammar review will be included, as necessary.

Advanced Greek

Emily Katz Anhalt

Advanced—Year

This course will be taught in conjunction with How Stories Define Us: Greek Myths and the Invention of Democracy. Qualified students will attend one lecture and two group conferences each week. Group

conferences will emphasize close, accurate decoding of ancient Greek poetry in its historical, political, and cultural context. Students will complete all lecture readings in English and will read Greek selections of Homer's *Odyssey* in the fall and Euripides' *Bacchae* in the spring. Additional conference hours and grammar review will be included, as necessary.

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

How Stories Define Us: Greek Myths and the Invention of Democracy (p. 59), Emily Katz
Anhalt Classics, Greek (Ancient), Latin

The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations (p. 66), Samuel B. Seigle
Classics, Greek (Ancient), Latin

Health, Science, and Society (2012-2013)

Health, Science and Society is a cluster of undergraduate and graduate courses, programs, and events that addresses 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 premed, 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.

Health, Science and Society 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 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.

Human Genetics (p. 13), Drew E. Cressman *Biology*
The Feeling Brain: The Biology and Psychology of Emotions (p. 92), Leah Olson *Biology*, Elizabeth Johnston *Psychology*

Mindfulness: Neuroscientific and Psychological Perspectives (p. 91), Elizabeth Johnston
Psychology

Environment, Race, and the Psychology of Place (p. 90), Linwood J. Lewis *Psychology*

Health Policy/Health Activism (p. 103), Sarah Wilcox
Sociology

History (2012-2013)

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.

Women/Gender, Race, Class and Sexuality in Film: History and Feminist Film Theory

Kathryn Hearst

Small seminar, Advanced—Year

This yearlong seminar uses history and feminist film theory to analyze American cinema from its silent origins to the present. Gender, race, class, and sexuality offer contextual ways to look at the representation of

women and men in films. We analyze cinema as a part of historical processes and assess historical and feminist interpretations. We learn how to read films, discussing explicit and implicit meanings. A variety of film genres will be analyzed from early motion pictures of the 1890s, silent films, 1940s women's film, *avant garde*, film noir, Afro-American cinema, second-wave feminist film, documentary, queer cinema, films of politics, masculine genre films (action/adventure), ethnic cinema, and fantasy/horror through global cinema. Students will develop a critical understanding of movies, not only as part of cultural and social history but also as a political vehicle for activism and change.

The Medieval Foundations of England

David Bernstein

Open—Spring

This course will concentrate on the most transformative and creative time in medieval English history. We begin with the invasion of Anglo-Saxon England by the Normans, Europe's acknowledged masters of the art of war. Given that Norman knights used stirrups—the most advanced military technology of the day—was a Norman victory at Hastings inevitable? Norman propaganda claimed that Duke William was not only a conqueror but also the legitimate heir to the throne of England. Was he? Did the Norman Conquest result in the imposition of a “Norman yoke of oppression” on free Anglo-Saxons and an attempt to erase Anglo-Saxon culture? Regarding the century and a half after William's victory, we will ask how the great conflicts of the age—English versus French, church versus state, king versus baron—led to the creation of ideals and institutions of such durability that they continue to shape lives in Britain and America. Some of our areas of inquiry: What is unique about the common law created in 12th-century England? How important is common law today? What did medieval people mean when they spoke of church and state? What do we mean today? Regarding medieval church and state conflicts, we will focus on the epic personal battle between King Henry II and his Archbishop of Canterbury, Thomas Becket—a conflict that climaxed in Becket's murder in Canterbury Cathedral. The course will conclude with a critical analysis of the most celebrated constitutional document in English history, Magna Carta. But how should we understand Magna Carta? Is Magna Carta democratic and progressive? Or is Magna Carta aristocratic and reactionary? Since a copy of Magna Carta resides in our National Archives alongside our Declaration of Independence and our Bill of Rights, we might ask: Should it be there? A student ought to consider this course to be not only about a great period of medieval history but also a workshop in actually “doing history”—and “doing it” in an interdisciplinary way. For example, we will compare conflicting written accounts

of the Norman Conquest with the pictorial narrative presented in the most famous of all works of medieval art, the Bayeux Tapestry. The tapestry's unfolding images and texts have been compared to a motion picture and to a graphic novel, yet the tapestry requires an understanding of medieval pictorial conventions to be read correctly. Even so, it presents many puzzles to the student of history. The most enigmatic: What difference did it make in the creation of the Bayeux Tapestry that, although the patron was Norman, the artist who designed the scenes was Anglo-Saxon and the people who embroidered its images and texts were also Anglo-Saxons? This is a course that emphasizes developing analytical and writing skills that will serve a lifetime in whatever a person chooses to do. Conference work may focus on medieval questions or related ones from another time and place.

Art and the Sacred in Late Antiquity and the Middle Ages

David Bernstein

Lecture, Open—Spring

No time in history saw a richer, more varied expression of sacred art than the European Middle Ages. And no other age has known as powerful, as all-embracing a religious institution as the medieval church. In this interdisciplinary lecture course, we will ask why the Christian church and the art made in its service took such extraordinarily varied forms in the 1,000-year period from the catacombs to Chartres, from the third century to the 13th. We will also ask why certain features of contemporary Christianity that are looked upon as quintessentially Catholic rather than Protestant were established not in the earliest years of the church but in Late Antiquity and the Middle Ages: monasteries and nunneries, the cult of the Virgin, a celibate clergy, and a papal monarchy with virtually unlimited powers. Since Christianity is a religion not only for the here and now but for the afterlife, of special interest will be perplexing beliefs such as that we on Earth might affect the fate of the dead in purgatory and, conversely, that some of the “very special dead” might assist the living or perhaps punish them. Perhaps the most distinguishing feature of the course will be studying these topics in visual, as well as in written, texts; for instance, in the architecture and decoration of early Christian and Romanesque churches and, at St. Denis and Chartres, in the birth of the uniquely Western style that we call Gothic. By also examining how sacred words were illuminated in manuscripts linked to Lindisfarne, Kells, and Charlemagne's court, we will attempt to engage with a novel expression of spirituality in the Middle Ages: the book as icon. Near the end of our course, we will follow men and women from all over Europe on their pilgrimages to Santiago de Compostela, stopping at such memorable French Romanesque churches as Vézelay, Conques, and Moissac. In New York City

museums, students will have opportunities to view chapels and cloisters brought from Europe, as well as sculptures, ivories, metalwork, stained glass, books, paintings, and tapestries that are among the world's most precious treasures. Lectures will be devoted primarily to art; the weekly group conferences, to readings from the Middle Ages.

The Evolution of Humanitarian Law and Human Rights

Mark R. Shulman

Lecture, Open—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 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 human rights and humanitarian law. Approximately half the course will address the long and remarkably consistent history of the laws of war, focusing on the principles of military necessity, proportionality, and discrimination, as well as on the cultural, political, and technological context in which these laws evolved. The other half will focus on the rights that individuals and groups claim against their own states. Although there are no prerequisites, students would benefit from having taken *The Contemporary Practice of International Law*. Readings will draw from three key texts: Howard, Andreopolous & Shulman's *The Laws of War: Constraints on Warfare in the Western World*; Buergenthal, Shelton & Stewart's *International Human Rights in a Nutshell*; and *Human Rights Advocacy Stories*, edited by Hurwitz, Satterthwaite & Ford. These readings will be supplemented by articles and original sources such as conventions, cases, and statutes.

The Contemporary Practice of International Law

Mark R. Shulman

Lecture, Open—Fall

In a 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 substance,

theory, and practice. It addresses a wide range of issues, including the bases and norms of international law, the law of war (*jus ad bellum* and *jus in bello*), human-rights claims, domestic implementation of international norms, treaty interpretation, and state formation/succession. Readings will draw from two key texts: Murphy's treatise, *Principles of International Law*, and *International Law Stories*, edited by Noyes, Janis & Dickinson. These readings will be supplemented by articles and original sources such as conventions, cases, and statutes.

First-Year Studies: Global Africa: Theories and Cultures of Diaspora

Mary Dillard

FYS

Changes in migration patterns, immigration laws, and refugee policies have meant that Africans are living and working in unexpected places. Studies of the African diaspora used to focus on the dispersion of Africans as a result of the trans-Saharan, trans-Atlantic, and Indian Ocean slave trades. More recent scholarship has focused on new African diasporas: Senegambians in Harlem, Ghanaians in Germany, Nigerians in Japan. These modern-day dispersals, powered in part by the forces of globalization, demand new levels of analysis by scholars. People of African descent have made lasting contributions to the societies where they now live. Unfortunately, because their positions have historically been defined by racism and servile status, these contributions have often been appropriated, stolen, or ignored. The goal of this class is to bring the contributions of African migrants to the forefront of intellectual discourse. We will attempt to answer the questions: What constitutes the contours of the African diaspora? How have African migration patterns changed over time? What role has class, ethnicity, gender, and race played in notions of return or exile? Although this is primarily a history class, we will make use of geography, sociology, anthropology, autobiography, literature, film, and music as sources. By the end of the semester, students will have a clearer understanding of how present-day African immigration patterns fit into a larger history of voluntary, involuntary, and forced migration.

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

Eileen Ka-May Cheng

Sophomore and above—Fall

Though our nation was born in conflict and is sustained by conflict, the present always seems inevitable; surely the United States of 2012 is but the flowering of the seeds planted so many centuries ago. To imagine that

the Revolutionary War ended in failure and that the Founding Fathers were hanged and the names of loyalists such as Hutchinson and Arnold were as much on our lips as Washington, Adams, and Jefferson seems blasphemous. Or to imagine celebrating the loyalist William Franklin as a hero, rather than his father Benjamin, seems utterly absurd. The world just wouldn't be what it is if, instead of calling ourselves American, we identified ourselves as Canadian. The melodic themes of liberty, dissent, and equality would seem less lyrical if Americans could no longer claim them as their own; but would our understanding of American identity be the richer if we viewed these themes as forged in conflict? To this end, the course will focus on those groups who were on the losing side of major political conflicts from the American Revolution to the Civil War; namely, the loyalists, the Anti-Federalists, the Federalists, the Whigs, and the Confederacy. The course will also consider the ultimate losers in these conflicts—those who were denied political rights altogether and thus even the possibility of victory. What did the treatment of these different political groups reveal about the extent of—and limits to—American acceptance of dissent? How did a culture that placed a premium on success and achievement regard loss and defeat? How was the South able to turn the defeat of the Confederacy into a badge of honor and a source of pride through the idealization of the Lost Cause? What was the long-term legacy that these losing groups left behind? When viewed from this perspective, were these groups really losers at all? After all, without the Anti-Federalists, there would have been no Bill of Rights in the Constitution. Ultimately, the course aims to cultivate a “tragic” perspective that goes beyond viewing history in terms of winners and losers, heroes and villains, and instead recognizes that, in the final analysis, we are all in bondage to the knowledge that we possess.

America in the Historical Imagination: American and European Perceptions of the ‘New World’

Eileen Ka-May Cheng
Open—Fall

From the earliest European explorations of the Americas, Europeans visualized America alternately as a utopia free of the corruption and materialism that, in their view, characterized their own society or as a savage wilderness that represented the antithesis of their own civilized state. Indeed, John Locke declared, “In the beginning, all the world was America,” pointing to the widespread tendency to portray America as a symbol of both the hopes and fears of humanity. To understand how and why America became such an important symbol in Western culture, this course will examine the image of America from both European and American

eyes from the beginnings of European settlement to the 19th century. We will analyze the interdependence of the Old and New Worlds by exploring the following themes: How did Europeans in the 16th century deal with the novelty of the “New World” at a time when the very concept of newness was an alien one? How and when did Americans transform their sense of distinctiveness into a conviction of their special mission and, thereby, lay the basis for the belief in American exceptionalism that has been so important to American identity? Was “manifest destiny”—a doctrine that justified the dispossession and destruction of Native Americans—a departure from or an outgrowth of the Puritan vision of the “City on a Hill,” which made America a model of moral purity and charity? How did Americans reconcile their sense of mission with their attachment to Europe and their desire to emulate European standards of civilization? In other words, conflict and harmony are so inextricably connected in the relationship between Europe and America that we may ask: Is it possible to know which was the point and which the counterpoint?

Rethinking the Racial Politics of the New Deal and the War on Poverty

Komozi Woodard
Intermediate—Year

The racial politics of the New Deal raises many controversial issues. With an eye toward today's global economic crisis, students will interrogate the political economy of policies from the New Deal to the War on Poverty. This research seminar explores different perspectives on the legacies of specific social, cultural, and economic policies and programs aimed at the relief and elimination of American poverty. In other words, students will examine the GI Bill, Social Security, the AAA and Urban Renewal, and so forth with an eye toward an evaluation of those experiments and their impact. In what ways did grassroots communities and labor movements organize their own wars on poverty? What did the New Deal and the War on Poverty mean for Black America and for White America? And what was the difference? What did the GI Bill and Urban Renewal mean for different classes in America? Is it true that Social Security had segregated origins? What were the intentions of the White House in launching the GI Bill and other antipoverty policies? Is it true that the GI Bill made many ethnic groups into educated, middle-class professionals and homeowners? What was the impact on interracial cultural democracy of a New Deal program like the Works Progress Administration? And what role did the Popular Front play in the New Deal? Since there was a New Deal, why did the United States experience such a widespread postwar urban crisis? How did the United States come to have the “Other

America” after the New Deal? Why did some people in the Other America need “Survival Programs” in the midst of the Great Society?

Rethinking Civil Rights History and the Origins of Black Power

Komozi Woodard

Lecture, Open—Year

The Civil Rights Revolution changed the complexion of American society; however, the old civil rights master narrative, with its leading-man casting, has been seriously questioned by a new generation of scholarship. This lecture and film course introduces students to the old and new paradigms of civil rights history and the origins of Black Power. If the old historical narrative places Martin Luther King, Jr., Malcolm X, and the Black Panther Party at center stage, then the new paradigms make room for Rosa Parks, Angela Davis, Assata Shakur, and organizations from the National Welfare Rights Organization to the Black Women’s United Front at center stage. This history raises several questions. Where are women’s voices in the strategic debates around nonviolence and self-defense? What role did cultural and educational programs play in the Civil Rights and Black Power movements? What was the difference between Jim Crow in Mississippi and Jim Crow in Detroit, Chicago, Harlem, and Watts? How did the Civil Rights Movement defeat white terror? Did the grassroots produce leadership in the Civil Rights Revolution? What role did students play in that epic drama? What was the organizing tradition in the Black Revolt?

Activists and Intellectuals: A Cultural and Political History of Women in the United States, 1775-1975

Lyde Cullen Sizer

Lecture, Open—Year

Through activism and organizing of all kinds—through fiction, memoir, poetry, and cultural criticism; through dance, visual art, and sport—American women have expressed their ideas and their desires, their values and their politics. This course will approach US history through the words and actions of all kinds of American women from the late 18th century through the late-20th century. Using a variety of primary sources, mixed with histories narrow and broad, we will analyze the ways in which women worked to intervene in the cultural and political world. Themes will include race, class, ethnicity, immigration and migration, sexuality, and, of course, gender. This is not a classic survey but, rather, readings in the cultural history of the nation framed with political and social history.

Revolutionary Women

Priscilla Murolo

Advanced—Year

Moving from 19th-century struggles against slavery to recent uprisings against apartheid and global capitalism, this seminar explores women’s relationships to revolutions that have shaped the modern world. Although the course focuses largely on US history, we will also consider developments in Europe, Asia, Africa, Latin America, the Caribbean, and the Middle East. Topics include the revolutionary work of individuals such as Harriet Tubman, Aleksandra Kollontai, Yuri Kochiyama, Nawal El-Saadawi, Mamphela Ramphele, and Rigoberta Menchu; unsung women’s essential contributions to revolutionary movements around the globe; the ways in which revolutions have addressed—or failed to address—women’s demands for equality and self-determination; and the emergence of independent women’s movements within revolutionary contexts. Reading includes memoir, fiction, and political treatises, as well as historical scholarship. *Open to graduate students, seniors, and juniors; open to sophomores with permission of the instructor.*

20th-Century Europe

Jefferson Adams

Lecture, Open—Year

Much anxiety about the future haunts Europe today, as problems range from a declining birth rate to the debt crisis in the continent’s southern tier. Yet Europe has shown its resiliency repeatedly in the past and remains a formidable political and economic presence in the international community. This course will attempt to take a fresh look at the past 100 years, focusing on leading personalities, events, and movements in various locales. Major topics include the advent of World War I, the rise and development of communism in Russia and fascism in Italy and Germany, the impact of World War II, the reconstruction of Western Europe after 1945, the collapse and aftermath of the Soviet empire, and the emergence of the European Union. To achieve as full an understanding as possible, the course will rely not just on historical narrative but also on autobiography, biography, psychology, art and architecture, literature, and film. Group conferences, based on a seminar format, will feature important works by Robert Graves, Rosa Luxemburg, V. I. Lenin, Adolf Hitler, Ignazio Silone, Leni Riefenstahl, Arthur Koestler, George Orwell, Albert Camus, Aleksandr Solzhenitsyn, Hannah Arendt, and Milan Kundera.

The Emergence of the Modern Middle East

Matthew Ellis

Open—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 critical examination of the designation “modern Middle East,” the course will draw on a wide array of primary and secondary sources in order to illuminate the series of complex transformations and processes that have contributed, over time, to shaping what it 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; the collapse of the Ottoman Empire; state-building in both colonial and post-colonial contexts; the impact of war on Middle Eastern politics and society; transformations in religious thought; changing family norms and gender roles; the genesis of women’s movements; the emergence of nationalism in competition with various sub- and supra-national ideologies (such as pan-Arabism); class politics, social movements, and revolution; Zionism and the Arab-Israeli conflict; the origins and spread of political Islam; the political economy of oil; the Cold War and the role of the United States in the Middle East; globalization and neo-liberal economics; and the impact of various new cultural forms and media on the formation of identities across the region.

Cities of the Middle East

Matthew Ellis

Open—Fall

In this reading seminar, we will explore the experience of urban space as a lens through which to view broader transformations in the social, political, and cultural history of the modern Middle East. At the same time, the course will introduce students to some recent developments in urban theory and different methods that scholars have adopted to capture various aspects of modern city life. To this end, we will undertake an interdisciplinary approach to our topic, drawing from such fields as art history, anthropology, sociology, geography, film studies, and political economy to explore the historical development of Middle Eastern cities through a variety of frames. In our effort to think beyond the “hard city” of bricks and mortar, particular attention will be paid to the cultural imagination and expression of various modern Middle Eastern cities in film and literature (our main “primary sources” in this course). In Part I of the course, we will conceptualize the place of the city in Middle Eastern culture and

society, putting the urban experience in comparative geographic context, and then explore the historical and historiographical relevance of some archetypal urban forms typically ascribed to the region. In Part II, we will take historical snapshots of several different Middle Eastern cities, using them as case studies for exploring broader global transformations in the modern urban experience. Throughout the course, we will examine what cities have meant for Middle Eastern society and culture in a variety of contexts, study how various individuals and social groups across the region have experienced and used urban space, explore how artists and filmmakers have attempted to imagine and render their urban milieus, and consider the extent to which the Middle Eastern experience of urban modernity has paralleled others around the globe.

History and the ‘Arab Spring’

Matthew Ellis

Open—Spring

Media coverage of the tide of public demonstrations and political transformations since December 2010, which we have come to know collectively as the “Arab Spring,” has tended to coalesce around two predominant narratives: the unprecedented nature of these events and the fact that so few experts and analysts saw them coming. This course will explore the significance, as well as the limitations, of this prevailing media interpretation of current events in the Middle East by embedding the so-called Arab Spring within its broader historical context. Despite the import of social media—a decidedly new and dynamic phenomenon—in propelling the Arab revolutions, is the Arab Spring really as new or unprecedented as it initially appeared to us? Can certain apt lessons of history help us explain why the Arab Spring occurred when and where it did? What is the relationship between past conceptions of revolution, mass politics, and anti-authoritarian protest in the Arab world and those that are current today? Finally, what have been the implications of similar such discourses of Arab “awakening” across modern Middle Eastern history? This course has two main objectives. First, we will pay close attention to how the Arab Spring has unfolded in time in order to ask broader questions about how and why (and for whom) certain major media stories of our day constitute consequential historical events. To this end, we will read some theory about revolutions and historical “eventness” from outside the Middle East field. Second, we will isolate several of the most salient themes of the Arab Spring—the role of mass media; mass politics, public protest, and the “Arab street”; the politics of gender; authoritarianism; the generational divide and youth movements; the transformation of public space; violence; neo-liberalism and economic inequality; the question of foreign intervention and neo-imperialism—and consider the

extent to which situating these themes in the broader historical context of the 20th-century Middle East can illuminate our contemporary political moment.

Christianity and Classical Culture: An Enduring Theme in European Thought

Philip Swoboda

Sophomore and above—Year

The distinctive civilization of Europe is founded on two very different legacies: the heritage of pagan antiquity and the heritage of Christianity. The fusion of these elements in a single culture was never without its tensions; but as long as the Middle Ages lasted, the potential for open conflict between them was held in check by the authority of the Church. With the Renaissance and Reformation, however, Europeans acquired a sharpened awareness of the dissonance between the cultural presuppositions of pagan Greece and Rome and biblical revelation. The philosophers of the Enlightenment and their spiritual offspring, rejecting the authority claims and ethical teachings of medieval Christianity, turned to Classical civilization to find the basis for an alternate system of values. A rival tradition was constituted by modern thinkers who, wishing to preserve the best of both legacies, sought to establish a new and better synthesis of the values of Christianity and those of Classical civilization. In this course, students will read and discuss a number of works produced by celebrated representatives of both traditions. In the fall, we will begin our inquiries by looking at a number of the key texts of Greco-Roman ethical thinking (Plato, Aristotle, Lucretius) and of early Christianity (Gospels and Pauline letters, acts of the martyrs). We will consider how the relationship between Christianity and Classical culture presented itself to the first group of intellectuals who were compelled to define it explicitly: the Fathers of the Christian Church (Irenaeus, Augustine). We shall then jump forward to the Early Modern period and consider how issues that these writers had addressed resurfaced in the works of Erasmus, Montaigne, Pascal, Lessing, and Kant. In the spring, our attention will focus on 19th- and 20th-century writers such as Goethe, Hölderlin, Hegel, Kierkegaard, Tennyson, Arnold, Newman, Nietzsche, William James, Berdiaev, and Bonhoeffer. *First-year students will be admitted at the instructor's discretion.*

First-Year Studies: The Age of the French Revolution

Philip Swoboda

FYS

The revolution that convulsed France between 1789 and 1799 and the subsequent dictatorship of Napoleon mark the true beginning of the modern era. Thanks to

the worldwide impact of the “ideas of 1789” and the astounding conquests achieved by French armies between 1792 and 1812, the age of the French Revolution and Napoleon can be seen as a watershed not only in the history of France but also in global history. The French Revolution radically affected the development of every country in Europe and altered the destiny of the Middle East and the Americas. The purpose of this course is to introduce students to the study of modern history through an investigation of the origins, nature, and consequences of the French Revolution. We will begin by examining the civilization of 18th-century Europe and the crucial developments in the spheres of politics, economic life, culture, and thought that set the stage for the French Revolution. We will then trace the course of political events in France and neighboring countries from the accession of King Louis XVI in 1774 through the final downfall of Napoleon in 1815 and consider how people inside and outside of France reacted to the French Revolution and to Napoleon’s military domination of the European continent. In the spring, we will study the modern ideologies and artistic trends—liberalism, conservatism, socialism, nationalism, and romanticism—that were either born of the French Revolution or decisively shaped by it.

The Caribbean and the Atlantic World

Matilde Zimmermann

Sophomore and above—Year

The Caribbean is Cuba, Jamaica, Haiti, Puerto Rico—and it is also Venezuela, New Orleans, southern Florida, and the coastal areas of Central America settled by runaway and shipwrecked slaves. The Caribbean speaks Spanish, English, Creole, French, Dutch, Portuguese, Papaminto, Garifuna, and Miskitu. It is an area of tremendous diversity but linked by common experiences of African slavery, colonial domination, underdevelopment, nationalism, and revolution. This course examines the history and culture of the Caribbean from 1492 to the present, with special emphasis on its place in the world: a source of unprecedented wealth built by the labor of enslaved Africans; a hot-spot of international competition, piracy, and war; a crossroads of goods, ideas, and people; and, in the 20th century, a region struggling to be more than an “American lake.” We will pay particular attention to Haiti and Cuba, whose democratic and socialist revolutions had an impact in the Americas as powerful as the other, better-known “great revolutions” of the 18th and 20th centuries. We will use monographs that represent a variety of different historical methodologies (social, economic, cultural, Atlantic, environmental, and gender history), primary sources, and representations of Caribbean reality in film, literature, and art.

Hunger and Excess: Histories, Politics, and Cultures of Food

Charles Zerner, Persis Charles

Open—Spring

Beliefs about food, foodmaking, and food consumption are practices that have historically indexed, identified, and mapped the contours of self, community, and nation. This course analyzes food issues through the lenses of culture and history. Histories of particular foods, including sugar, potatoes, coffee, and chocolate, are examined in order to reveal their crucial roles in social change, identity, class formation and conflict, nationalism, and the promotion of slavery. How were potatoes, famine, and the enforcement of free-trade ideology linked in 19th-century Anglo-Irish relations? How have episodic food riots, greeting perceived shortages and injustices in distribution, led to the constitution of new forms of sociability? What accounts for the birth of restaurants? How has the coming of the recipe book affected gender roles and domesticity? And how has the arrival of abundance brought changes to the human body, ideas, and ideals of normality? The course explores relationships between ideas of “nature” and the “natural” and ideas of natural diets, “locavorisms,” the “wild,” the raw, and the cooked. Through the lens of cultural studies and cultural anthropology, food production and consumption are revealed as a symbolic medium whose “travels” across continents, as well as into individual digestive systems, illuminate and map topographies of class, tastes, the forbidden, and the erotic. Food as a symbolic substance moves through fashion, contemporary art, and nutrition. How, for example, is the natural body imagined and modeled in the 21st century? Is it taboo to eat chocolate after yoga? What do the rules of kosher do? And how do food taboos in the natural-food movement resonate with the rules of kosher in the Old Testament?

Ideas of Africa: Africa Writes Back

Mary Dillard

Intermediate—Fall

The continent of Africa has been variously described as the birthplace of humanity, the Motherland, a country, a continent, and a heart of darkness. All of these descriptions reflect representations of Africa, but how accurately do they reflect reality? This course analyzes the intellectual history of ideas about Africa and argues that some ideas have an enduring shelf life—even when they have been consistently proven to be inaccurate. We will critically interrogate historical and anthropological studies, travelers’ accounts, media representations, and films created by non-Africans. However, we will also examine the critical responses by African philosophers, novelists, academics, artists, and journalists who have attempted to address these images.

Sickness and Health in Africa

Mary Dillard

Intermediate—Spring

Depending on the level of his or her resources, a sick person in Africa potentially has access to a variety of options for treatment. How illness is perceived becomes a crucial determinant in how people seek care. Despite the array of treatment options, the state of public health in most African countries has become woefully inadequate. While the reasons for this decline in health status are related to questions of the international political economy, they can also be traced historically. This class studies the history of health, healing, and medical practices in Africa in order to identify the social, historic, and economic factors that influence how therapeutic systems in Africa have changed over time. We will investigate a range of topics, including the place of traditional healers in providing care, the impact of the AIDS pandemic on overall public health, and the role of globalization in changing the structure of health-care delivery in most African countries.

Visions/Revisions: Issues in Women’s History

Rona Holub

Year

This seminar surveys path-breaking studies of US and Global women’s history and related subjects. Course readings, both scholarship and political treatises, exemplify major trends in feminist discourse since the 1960s—from early challenges to androcentric worldviews to the current stress on differences among women. Class discussions range from fundamental questions (e.g., What is feminism? Is “women” a meaningful category?) to theoretical, interpretive, and methodological debates among women’s historians. The course is designed to help advanced students of women’s history clarify research interests by assessing the work of their predecessors. MA candidates will also use the course to define thesis projects.

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

Holding Up Half the Sky: Chinese Women in

History (p. 12), Kevin Landdeck *Asian Studies*
Cataclysm and Catharsis: 20th-Century Chinese

Fiction (p. 11), Kevin Landdeck *Asian Studies*
First-Year Studies: Reform and Revolution: China’s
20th Century (p. 10), Kevin Landdeck *Asian*
Studies

International Studies (2012-2013)

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 re-evaluation 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.

- Cultures of the Colonial Encounter** (p. 6), Aurora Donzelli *Anthropology*
- The Anthropology of Life Itself** (p. 6), Robert R. Desjarlais *Anthropology*
- Kinship: An Anthropological Story** (p. 4), Mary A. Porter *Anthropology*
- Africa Global: Arts From Around the Atlantic** (p. 8), Susan Kart *Art History*
- Africa Contemporary: Art From 1950-Present** (p. 8), Susan Kart *Art History*
- The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations** (p. 66), Samuel B. Seigle *Classics, Greek (Ancient), Latin*
- The Political Economy of Global and Local Inequality: The Welfare State, Developmental State, and Poverty** (p. 27), Jamee K. Moudud *Economics, Elke Zuern Politics*
- Money and Financial Crises: Theory, History, and Policy** (p. 27), Jamee K. Moudud *Economics*
- Hunger and Excess: Histories, Politics, and Cultures of Food** (p. 30), Charles Zerner *Environmental Studies, Persis Charles History*
- America in the Historical Imagination: American and European Perceptions of the 'New World'** (p. 46), Eileen Ka-May Cheng *History*

- The Emergence of the Modern Middle East** (p. 48), Matthew Ellis *History*
- Cities of the Middle East** (p. 48), Matthew Ellis *History*
- History and the 'Arab Spring'** (p. 48), Matthew Ellis *History*
- The Contemporary Practice of International Law** (p. 45), Mark R. Shulman *History*
- The Evolution of Humanitarian Law and Human Rights** (p. 45), Mark R. Shulman *History*
- First-Year Studies: Global Africa: Theories and Cultures of Diaspora** (p. 45), Mary Dillard *History*
- Ideas of Africa: Africa Writes Back** (p. 50), Mary Dillard *History*
- Sickness and Health in Africa** (p. 50), Mary Dillard *History*
- Christianity and Classical Culture: An Enduring Theme in European Thought** (p. 49), Philip Swoboda *History*
- The Caribbean and the Atlantic World** (p. 49), Matilde Zimmermann *History*
- Politics of Affect: Postcolonial and Feminist Literature and Film** (p. 65), Una Chung *Literature*
- First-Year Studies: Contemporary Africa Literatures: Against the Single Story of Things Fall Apart** (p. 58), Alwin A. D. Jones *Literature*
- Culture Wars: Literature and the Politics of Culture Since the Late-19th Century** (p. 63), Daniel Kaiser *Literature*
- Landscapes of Injustice: Psychology and Social Change** (p. 90), Sean Akerman *Psychology*
- Children's Health in a Multicultural Context** (p. 94), Linwood J. Lewis *Psychology*
- Crossing Borders and Boundaries: The Social Psychology of Immigration** (p. 89), Gina Philogene *Psychology*
- Contemporary Trends in Islamic Thought** (p. 98), Kristin Zahra Sands *Religion*
- Politics of/as Representation** (p. 103), Shahnaz Rouse *Sociology*

Italian (2012-2013)

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 proximity to New York. 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 can 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 department periodically offers courses in Literature in Translation as part of the literature curriculum. Among these courses are *Images of Heaven and Hell*, *The Grand Tour: A Literary Journey to Italy*, and *The Three Crowns: Dante, Petrarch, and Boccaccio*.

Beginning Italian

Tristana Rorandelli

Open—Year

This course is for students with no previous knowledge of Italian. It aims at giving the student a complete foundation in the Italian language, with particular attention to the oral and written communication of everyday use and to all aspects of Italian culture. The course will be conducted in Italian (after the first couple of weeks) and will involve the study of all the basic structures of the language—phonological, grammatical, syntactical—with practice in conversation, reading, composition, and translation. In addition to the basic Italian textbook and an array of supplementary computer and Internet material, the course will include texts from prose fiction, poetry, journalistic prose, songs, films, recipe books, and the language of publicity. Conference work (in group) is largely based on reading and writing, and the use of the language is encouraged through games and creative composition. In addition to class and group conference, 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 when possible. The course is for a full year, by the end of which students attain a basic competence in all aspects of the language.

Beginning Italian

Judith P. Serafini-Sauli, Stefania Benzoni

Open—Year

This course is for students with no previous knowledge of Italian. It aims at giving the student a complete

foundation in the Italian language, with particular attention to the oral and written communication of everyday use and to all aspects of Italian culture. The course will be conducted in Italian (after the first couple of weeks) and will involve the study of all the basic structures of the language—phonological, grammatical, syntactical—with practice in conversation, reading, composition, and translation. In addition to the basic Italian textbook and an array of supplementary computer and Internet material, the course will include texts from prose fiction, poetry, journalistic prose, songs, films, recipe books, and the language of publicity. Conference work (in group) is largely based on reading and writing, and the use of the language is encouraged through games and creative composition. In addition to class and group conference, 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 when possible. The course is for a full year, by the end of which students attain a basic competence in all aspects of the language. *This course will be taught in the fall by Ms. Benzoni, and in the spring by Ms. Serafini-Sauli.*

Intermediate Italian: Modern Italian Prose

Judith P. Serafini-Sauli

Intermediate—Year

This course will constitute an in-depth review of Italian grammar and an introduction to modern Italian literature and culture. For each aspect of the grammar, we will use a text—short stories, poems, songs, films, newspaper articles, plays, novels—that will serve as a focus for aspects of Italian culture, as well as elements of the language. Work on the Web is an integral part of the course for grammar exercises and research, as well as a source for audio, video, and film. Web activities will include topics such as planning a trip, writing a film review, creating a recipe, describing a sports event. Writing assignments will include critical analysis of literary texts, as they evolve from the weekly reading assignments of authors such as Calvino, Eco, Moravia, Pavese, Fo, and many others. Conference work will focus on an author, a genre, or a topic of particular interest to the student. All students attend conversation sections twice a week. *Open to students with one year of college Italian or the equivalent.*

Advanced Italian: Read the Book! See the movie!

Judith P. Serafini-Sauli

Advanced—Fall

This course is intended for students with proficiency in Italian who want to study works of Italian literature in the original, as well as continue their work in the language. The course will study modern Italian novels

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 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 history. 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 may 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.

First-Year Studies: 20th-Century Italian Literature (p. 59), Tristana Rorandelli *Italian*

Japanese (2012-2013)

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 Sansiedo 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 Oe Kenzaburo and Murakami Haruki. Students with Japanese language proficiency may do readings of primary Japanese texts for conference work. For students interested in studying abroad in Japan, Sarah Lawrence offers an exchange program with Tsuda Women’s College in Tokyo. Students have also participated in other study-abroad programs in Tokyo, Kyoto, Osaka, and Nagoya.

Japanese III

Chieko Naka
Advanced—Year

This course is designed for students who have completed Japanese II or its equivalent. Students will continue to develop Japanese proficiency in aural and reading

comprehension, in addition to speaking and writing skills. Activities include listening to and discussing television programs and films; writing and performing dialogues and speeches; reading essays, newspaper articles, and short stories; and writing a diary, letters, and short essays. Students will also meet weekly with a language assistant for tutorials, a mandatory component of the course.

Japanese II

Sayuri I. Oyama
Intermediate—Year

This course is designed for students who have completed Japanese I or its equivalent. Students will continue to develop their 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. Class work will be supplemented with weekly group conferences with the instructor. Students will also meet once a week in small groups with a language assistant for tutorials, a mandatory component of the course.

Japanese I

Kuniko Katz
Open—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 basic *kanji*) in Japanese. While class time and weekly conference meetings will be devoted primarily to language practice, an understanding of Japanese grammar will also be emphasized as an important basis for continued language learning. Class work will be supplemented with weekly group conferences with the instructor. Students will also meet once a week in small groups with a language assistant for tutorials, a mandatory component of the course.

Modern and Classical Languages and Literatures (2012-2013)

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; it is about learning by listening and reading and by gaining the ability to think in fundamentally different ways.

The College offers six modern and two classical languages and literatures. Students may take 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 exploration of ancient texts in their original historical, political, artistic, and social contexts and encouraging 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, and 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 tables. Our proximity to New York City offers terrific opportunities to encounter the cultures and languages that we teach—through lectures, exhibits, plays, films, operas, 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 Ancient Greek 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.

The following languages are offered:

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

Latin (2012-2013)

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

In their first year of study, students acquire proficiency in vocabulary, grammar and syntax, with the aim of reading accurately and with increasing insight. Selected passages of ancient works are read in the original languages almost immediately. Intermediate and advanced courses develop students’ critical and analytical abilities while exploring ancient works in their literary, historical, and cultural context. Conference projects provide opportunities for specialized work in areas of interest in classical antiquity. Recent conference projects include close readings of Homer’s *Iliad*, Aristophanes’ *Clouds*, Pindar’s *Odes*,

Plato's *Republic*, Cicero's *de Amicitia*, the poetry of Catullus, and Virgil's *Aeneid*, as well as studies of modern theories of myth, Nietzsche's *Birth of Tragedy* in connection with the tragedies of Aeschylus, Sophocles, and Euripides, the social implications of Roman domestic architecture, and a comparison of Euripides' Hippolytus with Racine's *Phèdre*.

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

Beginning Latin

Emily Katz Anhalt

Open—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

Samuel B. Seigle

Intermediate—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. The course will be taught in conjunction with Literature: The Age of Caesar. 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.

Advanced Latin

Samuel B. Seigle

Advanced—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. The course will be taught in conjunction with Literature in Translation: The Age of Caesar. 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.

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

How Stories Define Us: Greek Myths and the Invention of Democracy (p. 59), Emily Katz Anhalt *Classics, Greek (Ancient), Latin*

The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations (p. 66), Samuel B. Seigle *Classics, Greek (Ancient), Latin*

Latin American and Latino/a Studies (2012-2013)

This program in Latin American and Latino/a Studies (LALS) 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.

Cultures of the Colonial Encounter (p. 6), Aurora Donzelli *Anthropology*

Culture, Power, and Violence in Latin America (p. 5), Deanna Barenboim *Anthropology*

The Caribbean and the Atlantic World (p. 49), Matilde Zimmermann *History*

Queer Worlds: Reading and Writing Queer Ethnographies (p. 56), Vanessa Agard-Jones *Lesbian, Gay, Bisexual, and Transgender Studies*

Hispanic Literature in Translation: A Course on Spanish and Latin American Theatre (p. 60), Isabel de Sena *Literature*

Ethnomusicology of Africa, Asia, and the Middle East: Structures of Music, Structures of Power (p. 70), Jonathan King *Music*

Austerity and Its Discontents: Lessons from Latin America (p. 95), Dominic Corva *Politics*

Advanced Spanish: Latin American F(r)ictions in Literature, Films, and Visual Culture. (p. 106), Claudia Salazar *Spanish*

Intermediate Spanish III: Fables of Identity in Spanish America (p. 104), Mauricio Castillo *Spanish*

Spanish Literature (p. 105), Eduardo Lago *Spanish*

Lesbian, Gay, Bisexual, and Transgender Studies (2012-2013)

Lesbian, Gay, Bisexual, and Transgender Studies (LGBT) is an interdisciplinary field that engages questions extending across a number of areas of study. Sarah Lawrence College offers students the opportunity to explore a range of theories and issues concerning gender and sexuality across cultures, categories, and

historical periods. This can be accomplished through seminar course work and discussion and/or individual conference research.

First-Year Studies: The Invention of Homosexuality

Julie Abraham
FYS

Different historians trace the invention of modern homosexuality to different historical moments from the 16th to the mid-19th centuries. The invention of heterosexuality, it would seem, followed after. Certainly the term “heterosexual” appeared only after the term “homosexual” was coined in the late-19th century. Neither meant, at first, what they mean today. In this class, we will study the development of modern understandings of same-sex desire in relation to understandings of sex, gender, race, class, nation, nature, culture, and opposite-sex desire. We will be drawing centrally on literary works, especially novels, which have been crucial sites for the construction and dissemination of modern understandings of sexuality. But we will also be reading histories, science, laws, letters, and polemics—and watching films. Although we will be considering both earlier and more recent materials, we will focus on the period from the 1880s to the 1960s. By the 1880s, almost everyone agrees, a recognizably modern understanding of homosexuality was becoming available. The sexual/cultural landscapes that subsequently developed were not radically rearranged until the 1960s, when the gay and women’s liberation movements insisted on a political analysis of sexuality. This course will serve as an introduction to a broad range of modern literature, to fundamental works in the history of sexuality and contemporary lesbian/gay/queer studies, and to critical thinking about how we talk, read, and write about sex. Conference work may be focused on any period from the 19th century to the present.

Queer Worlds: Reading and Writing Queer Ethnographies

Vanessa Agard-Jones
Intermediate—Year

How do queer studies intersect with the humanistic social sciences, particularly in the documentary impulses of ethnographic research? What kinds of insights can ethnographies provide to understanding and theorizing same-sex desire and gender transgression in different locations? How can we write about the experiences, relationships, and landscapes that together make up queer worlds? Building from these essential questions, we will immerse ourselves in this yearlong course in ethnographic modes of writing about gender, sexuality, and non-normativity both “at home” and around the world. From *travesti favela* dwellers in Brazil to ex-gays in California, from gay Dominicans in New York to *hijras*

in India, and from women-loving women in Suriname to intersex people throughout the United States, we will ask questions about local articulations of gender and sexual politics while also plumbing the myriad strategies that social scientists use to represent them. Together, we will think about—and, through our scholarship, engage in—queer world-making. Every student will be required to complete a conference project based upon ethnographic research. While the form of that project may vary (from the conventional to the experimental, the realist to the poetic, the narrative to the multimediated), we will all consider how we might use ethnography as a way of knowing and representing queer worlds.

Virginia Woolf in the 20th Century

Julie Abraham

Sophomore and above—Fall

“On or about December 1910,” Virginia Woolf observed, “human character changed....All human relations shifted—those between masters and servants, husbands and wives, parents and children. And when human relations change, there is at the same time a change in religion, conduct, politics, and literature.” In her novels, essays, reviews, biographies, and polemics, as well as in her diaries, letters, and memoirs, Woolf charted and fostered the cultural and political forces behind those changes as they developed across the century. Over the course of that century, Woolf’s image also changed from that of the “invalid lady of Bloomsbury,” a modern, a madwoman, and perhaps a genius to that of a monster, a feminist, a socialist, a lesbian, and an icon. While focusing on the development of her writing, we will also consider her life and its interpretation, her politics and their implications, and the use of her art and image by others as points of reference for new work of their own. Her family, friends, lovers, and critics will all appear. We will also be reading her precursors, her peers, and those who—in fiction, theatre, and film—took up her work and image in the decades after her death. This course will serve as an introduction to 20th-century fiction, feminist literary study, lesbian/gay/queer studies, the study of sexuality, and the study of politics in literature. Conference projects might focus on one other writer, a range of other writers, or one of these approaches to literary analysis.

Pretty, Witty, and Gay

Julie Abraham

Sophomore and above—Spring

Are you ready to review your cultural map? As Gertrude Stein once said, “Literature—creative literature—unconnected with sex is inconceivable. But not literary sex, because sex is a part of something of which the other parts are not sex at all.” More recently, Fran Leibowitz observed, “If you removed all of the homosexuals and homosexual influence from what is

generally regarded as American culture, you would be pretty much left with *Let’s Make a Deal*.” We do not have to limit ourselves to America, however. The only question is where to begin: in the pantheon, in prison, or “in the family”; in London, Paris, Berlin, or New York; with the “friends of Dorothy” or “the twilight women”? There are novels, plays, poems, essays, songs, films, and critics to be read, read about, listened to, or watched. There are dark hints, delicate suggestions, “positive images,” “negative images,” and sympathy-grabbing melodramas to be reviewed. There are high culture and high camp, tragedies and comedies, the good, the bad, and the awful to be enjoyed and assessed. How has modern culture thought about sexuality and art, love and literature? How might we think again? Conference work may be focused on a particular artist, set of texts, or genre or on some aspect of the historical background of the materials that we will be considering.

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

Kinship: An Anthropological Story (p. 4), Mary A. Porter *Anthropology*

Gender Research Seminar: Focus on Men and Masculinities (p. 91), Linwood J. Lewis *Psychology*

Queer Bodies: A Cultural History of Medical and Scientific Knowledge (p. 102), Sarah Wilcox *Sociology*

Literature (2012-2013)

Literature at Sarah Lawrence College is a disciplined and cross-disciplinary study founded on the belief that reflective attention to a variety of fictions can lead to deeper insight into the truths of self and society. Among the goals of the discipline: to strengthen critical skills; widen cultural literacy; refine writing, discussion, speaking, and research skills; and open students to engagement with the concerns of other disciplines—including history, philosophy, political science, psychology, religion, and anthropology—as they emerge within literature’s rich discourse.

Curricular offerings include core American and European texts but range widely through world literature—African, Asian, and Latin American. Courses may be broadly organized around a historical period (for example, the Middle Ages or the 17th century) or around a genre (comedy, autobiography, the novel), or they may combine historical and generic concerns (ancient Greek theatre, 20th-century American poetry). Some courses are devoted to the study of a single author, such as Chaucer or Virginia Woolf, or to a particular thematic or critical goal: examining ideas of culture since the Enlightenment,

exploring postcolonial revisions to classics of the Western canon, or developing an inclusive approach to American literature that includes African American and Native American texts along with more traditional works. Throughout the Literature curriculum, meeting with faculty members in regularly scheduled conferences allows students to individualize their course work, to combine it with other disciplines, where appropriate, and to write with the deep understanding that can only result from intense, guided study.

First-Year Studies: Romantic Poetry and Its Legacies

Neil Arditi

FYS

In this course, we will be reading and discussing the most influential poets writing in English from William Blake to T. S. Eliot. One of the assumptions of the course is that modern poetry originates in the Romantic era. In the wake of the French Revolution, Blake, Wordsworth, and Coleridge invented a new kind of autobiographical poem that largely internalized the myths they inherited. We will trace the impact of their work on poets from the second generation of Romantics through the early modernists, many of whom sought to break with Romanticism. Our preeminent goal will be to appreciate each poet's—indeed, each poem's—unique contribution to the language. Our understanding of literary and historical trends will emerge from the close, imaginative reading of texts. Authors will include: Blake, Wordsworth, Coleridge, Byron, Shelley, Keats, Whitman, Dickinson, Tennyson, Browning, Rossetti, Frost, Stevens, Yeats, and T. S. Eliot.

First-Year Studies: Fops, Coquettes, and the Masquerade: Fashioning Gender and Courtship from Shakespeare to Austen

James Horowitz

FYS

This course looks at the representation of sexual difference and romantic attachment on the page and stage from 1590 to 1820, a crucial period in the consolidation of modern assumptions about sexuality, marriage, and gendered behavior. The emphasis will be on drama and prose fiction, but we will also sample a range of other expressive forms, including lyric and narrative poetry, visual satire and portraiture, conduct literature, and life-writing. Students will be introduced to some of the most fascinating figures in European literature, all of whom share an interest in the conventions of courtship and the performance of gender: John Milton, England's foremost epic poet; Aphra Behn, its first professional female author; bawdy comic playwrights like George Etherege and Susanna Centlivre; the innovative early novelists Eliza Haywood

and Daniel Defoe; Alexander Pope, the masterful verse satirist; the pioneering periodical writers Joseph Addison and Richard Steele; the sentimental novelist Henry Mackenzie; the shockingly candid memoirists James Boswell and Charlotte Charke; and the founder of modern feminism Mary Wollstonecraft. Bracketing the yearlong course will be extended coverage of the two most influential authors of courtship narratives in English, Shakespeare and Jane Austen. Some limited attention will also be paid to earlier writers on sex and marriage like Ovid and St. Paul, as well as to contemporary gender theory; and, together, we will watch a few films that reflect the legacy of early modern fictions of gender, including work by directors like Frank Capra, Preston Sturges, and Alfred Hitchcock.

First-Year Studies: Contemporary Africa Literatures: Against the Single Story of Things Fall Apart

Alwin A. D. Jones

FYS

This course will introduce students to the rich literary traditions that are grouped under “African Literature,” focusing particularly on the aesthetic, political, thematic, and cultural representations in several genres, including: drama, fiction, film, music, nonfiction, and poetry. We will examine the rich contexts of African literary production and their diversity in terms of language, thematic, and formal preoccupations. Engaging the works of writers such as Ngugi wa Thiongo, Bessie Head, Nadine Gordimer, Yvonne Vera, Sembene Ousman, Chimamanda Adiche, Wole Soyinka, Ama Ata Aidoo, Okot p'Bitek, Alex La Guma, and others, we will explore questions such as: How is it that most of what is known as “African Literature,” both within Africa itself and outside, is originally written in European languages? That is one of many important critical questions posed by the recent collection edited by scholar Teju Olaniyan and Ato Quayson, *African Literature: An Anthology of Criticism and Theory*, which forms our critical/theoretical base during our course of study. Therefore, we will explore themes of orality and literacy, national liberation and nation (re)building, gender, race and sexuality, migration, globalization, queer identity, and postcoloniality, alongside questions regarding the function of the writer and writing in the various spaces. What does it mean to be an African woman writer? What thematic and formal shifts occur within the works of writers such as Ngugi, who engage the colonial, postcolonial, and post-independence moments? What shifts occur in works of more contemporary writers such as Adiche, who offers that she works against contemporary engagements of the “single story” that still stereotypically casts Africa as a “dark continent”? We will also explore the implications of the international exchange of “Nollywood,” which is consumed by Nigerians and Africans living on the

continent, as well as by those in diaspora, and which have become a popular part of programming in nations in the Caribbean. Lastly, we may explore the impact that the work of Fela Kuti and other musicians have had on national and international politics and on the cultural expressions of contemporary artists more familiarly aligned with hip hop and reggae.

First-Year Studies: 20th-Century Italian Literature

Tristana Rorandelli
FYS

The course will explore 20th-century Italian literature, focusing on important literary figures, works, and movements (e.g. futurism, neorealism) that helped shape it. Italy became a unified nation in 1860, and its literature addressed issues such as (national and personal) identity, tradition, innovation and modernity, the role of literature and of the writer, and the changing role of women in Italian society. We will also explore the interrelation between Italian literature and crucial historical events such as The Great War, the rise and fall of Fascism, World War II, the Resistance, the birth of the republic, the postwar economic boom, the students' and women's movements of the 1960s and '70s, and the terrorism of the *Anni di Piombo*. We will examine sources ranging from manifestos and propaganda to poetry, fiction (novels and short stories), memoirs, and diaries. The main focus, however, will be on the novel. Texts will include those authored by Gabriele D'Annunzio, Ignazio Silone, Vasco Pratolini, F.T. Marinetti, Italo Svevo, Grazia Deledda, Sibilla Aleramo, Alba de Céspedes, Alberto Moravia, Anna Banti, Natalia Ginzburg, Elsa Morante, and Italo Calvino. Readings will be supplemented by secondary source material that will help outline the social, historical, and political context in which these authors lived and wrote, as well as provide relevant critical frameworks for the study of their works. All readings will be in English and available as e-reserves. Conference topics might include the study of a particular author, literary text, or topic relevant to the course that might be of interest to the student. *No previous knowledge of Italian is required.*

First-Year Studies: Mythology in Literature

William Shullenberger
FYS

In this course, we will define myths broadly as recurring narrative energy fields of great intensity and durability that supply cultures and persons with universal patterns by which to reflect on their origins and destinies. We will consider ways in which writers in the Western literary tradition have used certain mythic patterns—*odysseys*, the first term, and *metamorphoses*, the second term—to explore their questions and

concerns about the operations of the cosmos and the psyche, history, and morality. These patterns provide both archetypal structures for the articulation of plot and tropes for the implication of meaning in literary texts. We will proceed chronologically through texts from ancient, through medieval and Renaissance, to Romantic and contemporary periods. Tracking the same narrative pattern through this sequence of literary periods will provide insights into the way literature represents changing understandings of the way the world is structured and the way that the human mind and human culture engage with it. First-term readings: Homer, *The Odyssey*; Dante, *The Inferno*; Swift, *Gulliver's Travels*; Olaudah Equiano, *The Interesting Narrative of Olaudah Equiano, the African*; William Faulkner, *Light in August*; Ralph Ellison, *Invisible Man*; Jack Kerouac, *On the Road*. Second-term readings: Ovid, *The Metamorphoses*; Edmund Spenser, *The Faerie Queene*; John Milton, *Comus, Paradise Lost*; H. G. Wells, *The Island of Doctor Moreau*; Charles Chesnut, *The Conjure Woman and Other Conjure Tales*; Kafka, *The Metamorphosis*; Eugene Ionesco, *Rhinoceros*.

How Stories Define Us: Greek Myths and the Invention of Democracy

Emily Katz Anhalt
Lecture, Open—Year

The ancient Greeks originated the name, concept, and political structure of democracy. Their literature both witnessed and effected the very first-ever political and cultural transformation from tyranny to democracy, from rigid hierarchy to equality and the rule of law. How did telling and retelling their myths help the Greeks develop the values necessary to make this transition? What can the ancient Greeks' cultural transformation and their eloquent testimony about it teach the modern world? Readings will include the archaic poetry of Homer and Hesiod (8th-7th century BCE) and selected Athenian tragedies and comedies (5th century BCE). Students will attend one lecture and one group conference each week. *At the discretion of the instructor, qualified students may enroll in the course as Intermediate or Advanced Greek.*

American Stages: The Evolution of Theatre in the United States

Joseph Lauinger
Lecture, Open—Year

In a nation invented on suppositions of individuality and equality, theatre has always held a peculiar place. On the one hand, Western theatre and the genres of tragedy and comedy were born from democracy in its ancient Athenian form; on the other hand, the communal nature of theatre goes against the expressions of self-reliance that characterize American vision and

enterprise. This course explores the ways in which people who have called themselves Americans, sometimes with significant cultural modifiers, have thought about and made theatre from the 18th century to the present. We shall begin by looking at early attempts to create American “entertainments” based upon European forms. Soon, the displacement of native peoples, African slavery, expansion into the West, mass immigration, and industrialism led to new social and political uses of melodrama. In the 20th century, a “classic” American drama develops, represented in the works of Eugene O’Neill, Lillian Hellman, Tennessee Williams, and Arthur Miller. We shall then retrace our steps in order to gain alternative perspectives. These come primarily from the influence of African American music, particularly jazz, as it informs popular entertainments and blends with European vaudeville and “gaiety” shows to create a new and characteristically American genre: musical theatre. Simultaneously, the element of improvisation as derived from jazz contributes to the idea of unscripted work as quintessentially American, challenging the entire role of the playwright and the boundaries of theatrical space. We will then be in a position to examine the paradoxes of contemporary stages in which the invention of the self—that unique American assumption, privilege, and burden—is conflicted by identity politics, postmodernism, and the reflexive poses of irony.

Milton, Blake, and the Bible

William Shullenberger

Lecture, Open—Fall

John Milton in the 17th century and William Blake in the late-18th and early-19th centuries forged fiercely independent poetics of visionary resistance to the trends toward intellectual materialism, religious conformity, economic mercantilism, and political authoritarianism that dominated the England and Europe of their periods. Both represented themselves as visionary teachers and prophets in a line of prophetic succession that began with Moses and included Isaiah, Ezekiel, Jesus, and John, the writer of the Apocalypse. They founded their prophetic imaginations on what Blake called, “the sublime of the Bible,” the great epic of human liberation and imaginative inspiration. This course will provide readings of central biblical narratives and poetry and examine how Milton and Blake read, understood, and rewrote scripture in their major poetic texts in their prophetic expectation of changing the world and how we see it.

Odyssey/Hamlet/Ulysses

William Shullenberger

Lecture, Open—Spring

James Joyce’s *Ulysses*, one of the most important novels of literary modernism, tracks its two major characters, hour by hour, through the streets of Dublin, Ireland, on

a single day, June 16, 1904. Never has the life of a modern city and the interior lives of its inhabitants been so densely and sensitively chronicled. But the text is not only grounded in the “real life” of turn-of-the-century Dublin, it is also deeply grounded in literary landscapes, characters, and plots that stretch back to Shakespeare—and beyond Shakespeare to Homer. This class offers the chance for close study of three great texts that are deeply implicated in one another: Homer’s *Odyssey*, Shakespeare’s *Hamlet*, and Joyce’s *Ulysses*. The themes of circular journeying, fate, identity, parent-child relations and indebtedness, and “the feminine mystique” that we trace in the *Odyssey* and *Hamlet* will prepare us for a careful and joyful reading of Joyce’s exuberant human comedy in *Ulysses*.

East-West: Asian American Literature in a Transnational Context

Una Chung

Open—Year

Younghill Kang’s second novel, *Death of an Exile*, was published in 1937 under a new title demanded by the publisher: *East Goes West: The Making of an Oriental Yankee*. This is one brief example of the multifarious transformations that accompanied the emergence of what we now call Asian American literature. US immigrant or ethnic literatures are not merely subgenres of literature written by minority peoples. These literary histories are marked by the complex and ever-changing nature of the political, social, cultural, and linguistic negotiations that continue to shape American society. The history of Asian American migrants and immigrants to the United States will be a primary, but not exclusive, focus of this course. Writings that record the experiences of exiles, refugees, travelers, tourists, journalists, monks, activists, and so on will also be investigated for the stories they tell about desires not oriented by the “American dream.” The final section of the course will consider some examples of literature by American authors, which register the contact of Eastern cultures with the United States outside the frame of Asian immigration (from Transcendentalism to Jack Kerouac’s *School of Disembodied Poetics*).

Hispanic Literature in Translation: A Course on Spanish and Latin American Theatre

Isabel de Sena

Open—Year

This course will explore the full spectrum of theatre, from the early modern period in Spain and colonial Spanish America to contemporary theatre on both sides of the Atlantic, including US Latino playwrights. We will read across periods to identify preoccupations and generic characteristics as theatre evolves and moves

between the street and the salon, the college yard and the court, enclosed theatres and theatre for the enclosed. In the process, we will address a wide swath of ideas: on gender, class, freedom and totalitarianism, and the boundaries of identity. Students will be introduced to some basic concepts and figures, such as Lope de Vega's brilliant articulation of "comedia" to Augusto Boal's concept of an engaged theatre, or the work of FOMMA (Fortaleza de la Mujer Maya) and similar collectives. And we will read plays as plays, as literature, and as texts intended for performance on a stage. At the same time, students will have the opportunity to explore creative practices through engagement with different community organizations: schools, retirement homes, local theatre organizations, etc. Students are encouraged to apply concepts learned in class to their internships and to bring their ideas and reflections on their weekly practices for discussion in class. Every other week, one hour will be devoted to discussing their work in the community. Spanish is not required, but students who are sufficiently fluent in the language may opt to work in a community where Spanish is the primary language of communication.

Declarations of Independence: American Literary Masterworks

Nicolaus Mills

Open—Year

On July 4, 1845, Henry Thoreau began spending his days and nights at Walden Pond. His declaration of independence from the America in which he was living epitomizes a tradition that goes to the heart of American literature. Time and again, America's best writers have adapted the values of the American Revolution to their own times. In rebelling against religious orthodoxy, slavery, a market economy, the relegation of women to second-class citizens—to name just a few of their targets—America's prose writers have produced a tradition at odds with the country but consistent with the spirit of the Founding Fathers. Declarations of Independence will focus on this tradition in terms of a series of American literary masterworks that feature the writing of Ralph Waldo Emerson, Henry Thoreau, Nathaniel Hawthorne, Herman Melville, Frederick Douglass, Mark Twain, Henry James, Edith Wharton, Willa Cather, Ernest Hemingway, F. Scott Fitzgerald, J.D. Salinger and Sylvia Plath. The course will look at the parallels between America's writing and the contours of American history. Students will begin their conference work putting the classic 19th-century American novel into perspective by looking at the classic 19th-century British novel.

20th-Century British Literature

Fiona Wilson

Open—Year

"On or about December 1910, human character changed," Virginia Woolf once said. Whether one agrees with this outrageous claim, it is certainly true that, in the century that followed, Britain underwent dramatic social change and that "when human relations change there is, at the same time, a change in religion, conduct, politics, and literature." This yearlong course thus explores a literature marked by fracture, as well as tradition. In the first semester, we examine how British writers (1900-1945) responded to imperialism, women's rights, Irish independence, and the effects of two world wars. We read works of canonical High Modernism (by Woolf, Eliot, and pre-independence Joyce and Yeats), alongside less familiar works (by, for example, the Welsh poet David Jones and the Scottish novelist Lewis Grassie Gibbon). In the second semester, we examine how the alleged consensus of the postwar period gradually gave way to provocative questions about the nature of Britishness itself. We explore the cultural effects of the dismantling of empire in an era that also saw increased emphasis on regional identities. Who were the "old gang," and why did Auden call for their death? Why has anti-Modernism constituted such a persistent strain in British writing? Who are Sam Selvon's Caribbean Londoners, and why are they so lonely? Who thinks oranges are the only fruit? These and other questions shape our conversation. Possible authors: W. B. Yeats, Virginia Woolf, James Joyce, D. H. Lawrence, E. M. Forster, T. S. Eliot, David Jones, Hugh MacDiarmid, W. H. Auden, Noel Coward, George Orwell, Evelyn Waugh, Sam Selvon, Harold Pinter, Tom Stoppard, Jean Rhys, Jeanette Winterson, Seamus Heaney, Geoffrey Hill, Caryl Churchill, Alasdair Gray, Paul Muldoon, Martin Amis, Hanif Kureishi, Salman Rushdie, Zadie Smith, Daljit Nagra, and others.

Reason and Revolution, Satire and the City: Literature and Social Change in the Age of Swift

James Horowitz

Open—Fall

This course examines British literary culture across the lifetime of the great Anglo-Irish satirist Jonathan Swift. Between Swift's birth in 1667 and his death in 1745, Britain emerged from an era of violent civil conflict to become a major military and colonial power with a functional, if often massively corrupt, political system, a sense of national identity that has remained consistent to this day, and several of the world's great metropolitan centers. As Britain achieved a new political stability, however, its marketplace of literature and ideas grew increasingly diverse and fractious—as journalism and popular fiction, much of it authored by women,

challenged the cultural supremacy of neoclassical poetry written by and for men and as voices made from the social and colonial margins made themselves heard in print. Swift's career exemplified many of these tensions, as he wrote propaganda for both sides of the political aisle, expressed reactionary social values while crafting subversively experimental works of fiction, mocked the new urban culture of London while portraying it with loving fidelity, and attacked the English exploitation of Ireland even as he formed part of the Anglican religious establishment in Dublin. This course will not only cover Swift's major works—from prose fictions like *Gulliver's Travels* to his outrageous scatological poetry and his scathing writings on Ireland, including the famous *Modest Proposal*—but also offer a wide variety of other voices from this raucous period in English letters. Writers will include England's first professional female author, Aphra Behn; the wildly transgressive poet John Wilmot, the second Earl of Rochester, portrayed by Johnny Depp in the 2004 film *The Libertine*; comic playwrights like William Congreve; Rochester's rival, the political satirist John Dryden; Swift's friend and collaborator, Alexander Pope, who attacked and memorialized the social and literary scene of the day in lapidary verse; moral philosophers such as Bernard Mandeville; the visual satirist William Hogarth; and early novelists such as Daniel Defoe and Eliza Haywood.

An Introduction to Shakespeare

Daniel Kaiser

Open—Fall

Over the centuries, Shakespeare's plays have moved from being primarily scripts for actors to being literary works read by a large middle-class public to being texts for study in the academy. We will consider the ways in which this perennial classic is reinvented as our contemporary, as well as the radical differences between the Shakespearean imagination of social life, erotic life, and the nature of the self and our own. The plays studied will include examples of Shakespeare's four main genres—comedy, history, tragedy, and romance. Occasionally, we will also read critical essays that connect Shakespeare to issues in contemporary literary and cultural theory. *Some previous work in literature or philosophy is desirable.*

Gloriana: Elizabeth I in Literature and the Arts

Ann Lauinger

Open—Fall

Four hundred years after her death, it is not surprising that Queen Elizabeth has achieved the status of myth. In truth, however, she was already being mythologized during her life: in popular culture, by her courtiers, and not least of all by herself. "The Virgin Queen" was both celebrated and denigrated. She was the uncanny queen

of fairies and the wise Biblical judge Deborah; she was the chaste Cynthia, moon goddess and ruler of oceans; she was male and female, a figurative mother to her nation and, some said, a literal mother of bastards. Elizabeth's 45-year reign was a national work-in-progress; the many representations of Elizabeth that circulated during her life and after offer a window on the continuing negotiations of political power, religious authority, and gender necessitated by the anomaly of her rule. This course presumes no prior study of the period and can serve as an introduction to the culture of Renaissance England. Our materials, mostly 16th-century, include biography, history, poems and songs, plays and other dramatic entertainments, portraits, and Elizabeth's letters and speeches. We will draw on a variety of scholarly disciplines in interpreting those materials and working to understand the achievements of, and the challenges to, Elizabeth's reign. Conference work may pursue further some of the course's issues or materials or may center on a topic wholly unrelated, depending on the student's interests and needs.

Memory, Memorialization, and Writing

Bella Brodzki

Open—Spring

Memory—and the associative terms *recall*, *recollection*, *remembrance*, and *memorialization*—are an intrinsic part of human intelligence and experience and, as such, inseparable from the act of writing. Indeed, the prevailing model of memory in Western thought, from the pre-Socratics through modernity, is the impressing of an imprint or the incising of a mark or figure on the waxy surface of the mind or psyche. This model of how and why we remember will serve as our point of departure, aiding us in identifying the multiple ways in which the past, as both shared and contested space, comes to bear its imprint on present consciousness. Through literary and philosophical texts, this course will explore contemporary culture's preoccupation with memory and memorializing, with special emphasis on the literary interplay between personal and collective memory and the relation between history and memory. We shall consider memory as an index of identity, a signifying practice, and an interpretive reconstruction whose wide-ranging implications extend beyond the private into the public realm, addressing how narrative conventions, cultural assumptions, political investments, and social contexts of commemoration affect both remembering and forgetting. Among the authors to be included are Freud, Benjamin, Proust, Nabokov, Borges, Christa Wolf. Some suggested directions for conference work: intersections between memory studies and cognitive studies, photography, archives, monuments, and narratives of intergenerational transmission.

Defiant Acts: Hispanic Theatre in Translation

Isabel de Sena

Open—Spring

This course will explore the full spectrum of 20th-century and contemporary theatre in the Spanish-speaking world, though it will focus primarily on Latin American authors, including U.S. Latino playwrights. We will read plays to identify preoccupations and generic characteristics as theatre evolves and moves between the conventional theatrical space and the street, enclosed theatres and theatre for the enclosed. In the process we will address a wide swath of ideas, on gender, class, freedom and totalitarianism, innovation and the boundaries of identity. Students will be introduced to some fundamental figures such as Rodolfo Usigli, Emilio Carballido, Ariel Dorfman, Sabina Berman and Diana Raznovic, as well as basic concepts and figures of the 20th century, as well as Augusto Boal's concept of an engaged theatre, investigate the work of FOMMA (Fortaleza de la Mujer Maya) and similar contemporary collectives. And we will read plays as plays, as literature and as texts intended for performance on a stage.

At the same time students will have the option (not a requirement) to explore creative practices through engagement with different community organizations: schools, a retirement home, etc. Students are encouraged to apply concepts learned in a class workshop to their internships, and to bring their ideas and reflections on their weekly practices for discussion in class. NO Spanish required. NO expertise in theatre required though theatre students are very welcome.

Culture Wars: Literature and the Politics of Culture Since the Late-19th Century

Daniel Kaiser

Open—Spring

The current controversies over multiculturalism and the attacks on the literary canon and on the idea of high culture itself suggest that this may be a good moment to examine how the ideologies of culture currently in question have been shaped over the last century. We will begin with the late-19th century, when what we think of as modernist conceptions of the unique social role of imaginative writing and of aesthetic experience generally begin to take shape, and continue through to the "culture wars" of the 1980s. Some of the course reading will be in fiction, poetry, and drama that can be read as offering, in themselves, theories of cultural politics; these writers will include Flaubert, James, Mann, Brecht, Yeats, Eliot, Pynchon, and Morrison. Theorists of the relations among art, society, and politics will range from the Victorians and "Decadents"

(Arnold, Wilde) to late Romanticism (Nietzsche, Wagner) to Marxist cultural theory (Benjamin, Adorno) to poststructuralism (Barthes, Derrida) to recent American theorists of gender and ethnicity. *Some previous work in literature or philosophy is desirable.*

The New Life: Poetry of Transformation

Ann Lauinger

Open—Spring

This course is a close reading of several poets whose work is deeply bound up with the experience of transformation—of themselves, of the world as they perceive it, and thus necessarily of their own poetry. We begin with Dante's "Vita Nuova" (c. 1294), which tells the story of the poet literally translated by his visionary love for Beatrice, and we end with Louise Glück's delicate and resonant "Vita Nova" (1999). In between, we will read three other poets in whom fearful or desirable change shines out like revelation: Donne, Keats, and Gerard Manley Hopkins. As Donne responds to the contrary pulls of the erotic and the religious, he writes with a "metaphysical" wit that, uniting opposites by dint of sheer verbal exertion, becomes its own force for transformation. In Keats's letters and poems, we see the poles of nature and imagination, change and changelessness, frame the poet's developing argument with himself over the purpose of poetry. For Hopkins, transformation takes on a dangerous beauty in a human and natural world, simultaneously breaking and blazing with the divine. Whether as readers or writers of poetry, or both, we aim, by consistent attention to the language and technique of the poems we read, to deepen our understanding and sharpen our ability to articulate what those poems do. Students may do conference work in a wide range of poets and topics in poetry or choose an altogether different focus, depending on their interests and needs.

Spirits and the Supernatural in Japanese Literature

Sayuri I. Oyama

Open—Spring

In this course, we will read translations of Japanese texts, ranging from the ninth century to the present, that feature spirits, ghosts, monsters, and other supernatural elements. We will also explore various ways of interpreting Japanese literature of the supernatural. For example, how does the eighth-century *Kojiki* (Record of Ancient Matters) narrate the origins of Japan through its creation deities, and how does this text relate to contemporary Shinto in Japan? How can we interpret spirit possession in the early 11th-century classic, *The Tale of Genji*? How are early modern tales, such as Ueda Akinari's *Tales of Moonlight and Rain*, inspired by Chinese models? How do modern writers

represent the supernatural through reinterpretations of classical texts? In contemporary literature, does the supernatural reveal anxiety regarding individual identity vis-à-vis family or one's larger society? Our readings will focus on primary texts of literature, supplemented by critical writings to challenge and expand our ways of reading. Readings include works by Ueda Akinari, Izumi Kyoka, Lafcadio Hearn, Akutagawa Ryunosuke, Enchi Fumiko, Abe Kobo, and Murakami Haruki, among others. Several Japanese films will complement our readings of these texts. Students interested in reading in Japanese for conference work are also welcome.

History Plays

Fredric Smoler

Open—Spring

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 do not), 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; for example, 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; it 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 *Copenhagen*, another of Frayn's plays with a historical setting, does not necessarily focus on something irretrievably past. Its interests, rather, may be concentrated on a living problem of undiminished urgency. Peter Weiss' *Marat/Sade*, arguably the most successful work of 1960s political theater, was a history play focused on what then seemed the explicit and unbreakable link between late-18th-century politics and the politics of the present. A recent play by Alan Bennett, *The History Boys*, seeks to illuminate something about the political present by examining a

changing fashion in the teaching of history. In this course, we will read a number of works of dramatic literature—all of them, in one sense or another, history plays written for various purposes and of generally very high quality. We may or may not discover anything common to all history plays, but we will read some good books.

Dream Books: Irrationality in British Literature, 1790-1900

Fiona Wilson

Open—Spring

Night after night, author and addict Thomas de Quincey was visited by mental "spectacles of more than earthly splendour." But the "fierce chemistry" of the dreaming mind, as de Quincey well knew, could be a source of pain and horror, as well as of pleasure and great creative power. This course explores the prehistory of the unconscious in British writing from the late-18th century through the early-20th century, a period marked by the production of dream journals, nonsense verse, visionary poetry, opium-fueled phantasmagoria, sensation novels, and the emergence of the first authentic children's literature in English. Does daydreaming have value? Is there sense in nonsense? Why is the double uncanny? What's on the other side of the looking glass? With works by: Wordsworth, Coleridge, Keats, Fuseli, Lamb, de Quincey, Polidori, C. Brontë, Hogg, Stevenson, Wilde, Lear, Carroll, C. Rossetti, Stoker, Le Fanu, Collins, and others.

Elective Affinities in American Poetry

Neil Ardit

Sophomore and above—Year

American poetry has multiple origins and a vast array of modes and variations. In this course, we will focus our attention on a double handful of North American poets writing in English and largely indebted (whether they admit it or not) to the visionary strain in 19th-century Romanticism. We will begin our readings with Whitman and Dickinson, and those two fountainheads of American poetry will provide a vivid context for the comparison and contrast of all that follows. Here are some other topics that will engage our attention as we proceed: Hart Crane's ambivalent reaction to the modernism of T. S. Eliot, Elizabeth Bishop's apprenticeship to Marianne Moore, the controversies surrounding Frost's traditionalism, and the decisive influence of Wallace Stevens on John Ashbery. Our central task will be to appreciate and articulate the unique strengths of each of the poems we encounter through close, imaginative readings and informed speculation.

Issues in Comparative Literary Studies

Bella Brodzki

Sophomore and above—Year

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

Politics of Affect: Postcolonial and Feminist Literature and Film

Una Chung

Intermediate—Year

In Edward Said’s introduction to his groundbreaking book, *Orientalism*, he gives several explanations for the purpose of his work. One of the more personal articulations of his motive is stated as follows: “In many ways, my study of Orientalism has been an attempt to inventory the traces upon me, the Oriental subject, of the culture whose domination has been so powerful a factor in the life of all Orientals.” Despite the strong personal language of this particular statement, Said makes clear that the “mere being” or “brute reality” of lives lived in the so-called Orient would have to remain necessarily beyond the scope of his study. More than 40 years later, we will explore literature and film that have emerged in between and beyond the original framework given to us by Said. From Near East to Far East, contemporary responses to the histories of Orientalism and the emergence of postcolonial-feminist literary and

cinematic movements may require that we expand our methods beyond *critique* toward the (*re*)invention of new—and very old—ways of encountering and engaging “mere being.” The question of individual motivation (of students) will necessarily be addressed by this course; this fact should be considered carefully by prospective students. *This course is limited to students who have already done coursework on some aspect of colonial/postcolonial or feminist histories (relating to various possible historical periods, geographic locations, or academic disciplines) but does not require previous study of literature or film in this specific context.*

Writing Warrior (Wo)men: Mothering, Movements and Migration in Black Literature

Alwin A. D. Jones

Sophomore and above—Year

The interests of this yearlong seminar build on the productivity and excitement of recent scholarship in African American, African, and Caribbean diasporic studies regarding the role of the “mother figure” in Black diasporic literature, culture, and “thought.” The following central question will guide our study: How does each writer engage the maternal within his or her given historical contexts? We will begin our study with writings from the 18th century and work our way up to discussions of Black maternity in the contemporary imaginary. Therefore, we will explore (among other issues) what role “African” and/or Black maternity plays within these literary reproductions, given its (Black motherhood) contested space within (and beyond) the cultural, political, and legal history of slavery as philosophy and practice. We will examine the discourse surrounding formations such as the “slave mother,” “mother of a/the race” or “race mother,” “mammy” and “Black nanny,” “welfare queen,” “single mother,” “Black matriarch,” “Black queen/goddess,” etc. We will study the material using an interdisciplinary approach, which has been and remains central to African American and Caribbean studies, while examining these material tropes in fiction, nonfiction, “life writing,” poetry, music, performance art, popular culture, cultural studies and race theory, etc. Authors whose work we *might* investigate include, but are not limited to: Olaudah Equiano, Mary Prince, Martin Delaney, Claude McKay, Louise Bennett, Audre Lorde, Alice Walker, Paule Marshall, Saul Williams, Kamau Brathwaite, Toni Morrison, Jamaica Kincaid, Michelle Cliff, Langston Hughes, Zora Neal Hurston, Nella Larsen, Linton Kwesi Johnson, Octavia Butler, Aime Cesaire, Patricia Hill Collins, Hortense Spillers, and Deborah McDowell. *Open to juniors and seniors and to sophomores with permission of the instructor.*

Modernism and Fiction

Daniel Kaiser

Sophomore and above—Year

This course will pick up the history of prose fiction roughly at the point at which the novel starts to become a self-conscious and problematic literary form in Flaubert, James, and Conrad. From these writers, we will proceed to the more radical and complex formal experiments of the great “high modernists” of fiction—Mann, Joyce, Proust, and Kafka. In the last part of the course, we will consider the question of what is now called “postmodernism,” both in fiction that continues the experimental tradition of modernism while breaking with some of its assumptions (Beckett and Pynchon) and in important recent theorizing about problems of narrative and representation. Throughout, we will pay close attention to the social and political meanings of both experimental narrative techniques and theories of fiction. *Previous completion of at least one year of literature or philosophy is required.*

Shakespeare and Company

Ann Lauinger

Sophomore and above—Year

The core of this course is a generous selection of Shakespeare’s plays, representing the range of genres and styles in which he worked over a lifetime. While Shakespeare was in some ways unique, the world in which he lived, wrote, and acted—the London theatre—was highly collaborative and attracted many gifted and successful playwrights. So we will also read Marlowe, Ben Jonson, and some writers perhaps less well-known today: Kyd, Tourneur, Middleton, Beaumont, and Fletcher. Emphasis will be placed on close examination of language and dramatic construction, with contexts for our work provided by reference to the physical and social organization of playhouses and acting companies and to some cultural and intellectual traditions of the time. Conference work might further explore any of these or other writers of the period or investigate further some piece of cultural or historical context; or it might center on a wholly unrelated topic, depending on the student’s interests and needs.

The Nonfiction Essay: Writing the Literature of Fact, Journalism, and Beyond

Nicolaus Mills

Sophomore and above—Year

This is a writing course that aims to have students produce a series of nonfiction essays that reflect Tom Wolfe’s belief that it is “possible to write journalism that would read like a novel.” The reading we do is designed to serve the writing we do, which will both include and go beyond standard journalism. We will read a number

of well-known nonfiction writers—among them, Tom Wolfe, Joan Didion, John McPhee, and Henry Louis Gates; but this course is not a history of the nonfiction essay. Assignments come with deadlines for drafts, rewrites, and final copy. The assignments are not “writing-class exercises” but the kinds of work any editor would give out. A warning: This is not a course in “creative nonfiction” or covert autobiography. Accurate reporting is a non-negotiable starting and finishing point. The course will begin by emphasizing writing technique. And as we move on to longer assignments, our focus will be on the role that research, interviews, and legwork play in completing a story. *Students should bring a writing sample to the interview and should not be taking another writing course.*

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

Samuel B. Seigle

Sophomore and above—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*.

Studies in the 19th-Century Novel

Ilja Wachs

Sophomore and above—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 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 in the works of novelists such as Tolstoy, Dostoevsky, Balzac, Stendhal, Eliot, Austen, Dickens, Twain, and Goethe.

The Music of What Happens: Alternate Histories and Counterfactuals

Fredric Smoler

Intermediate—Spring

The alternate history, which imagines a different present or future originating in a point of divergence from our actual history—a branching point in the past—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 written, within the last four years, 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 the 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.

Mathematics (2012-2013)

Whether they had any interest in mathematics in high school, students often discover a new appreciation for

the field at Sarah Lawrence College. In our courses—which reveal the inherent elegance of mathematics as a reflection of the world and how it works—abstract concepts literally come to life. That vitality further emerges as faculty members adapt course content to fit student needs, emphasizing the historical context and philosophical underpinnings behind ideas and theories. By practicing rigorous logic, creative problem solving, and abstract thought in small seminar discussions, students cultivate habits of mind that they can apply to every interest. With well-developed, rational thinking and problem-solving skills, many students continue their studies in mathematics, computer science, philosophy, medicine, law, or business; others go into a range of careers in fields such as insurance, technology, defense, and industry.

An Introduction to Statistical Methods and Analysis

Daniel King

Lecture, Open—Fall

An introduction to the concepts, techniques, and reasoning central to the understanding of data, this lecture course focuses on the fundamental ideas of statistical analysis used to gain insight into diverse areas of human interest. The use, abuse, and misuse of statistics will be the central focus of the course. Topics of exploration will include the core statistical topics in the areas of experimental study design, sampling theory, data analysis, and statistical inference. Applications will be drawn from current events, business, psychology, politics, medicine, and other areas of the natural and social sciences. Statistical software will be introduced and used extensively in this course, but no prior experience with the software is assumed. This seminar is an invaluable course for anybody planning to pursue graduate work and/or research in the natural sciences or social sciences. No college-level mathematical knowledge is required.

Game Theory: The Study of Strategy and Conflict

Daniel King

Lecture, Open—Spring

Warfare, elections, auctions, labor-management negotiations, inheritance disputes, even divorce—these and many other conflicts can be successfully understood and studied as games. A game, in the parlance of social scientists and mathematicians, is any situation involving two or more participants (*players*) capable of rationally choosing among a set of possible actions (*strategies*) that lead to some final result (*outcome*) of typically unequal value (*payoffs*) to the players. Game theory is the interdisciplinary study of conflict whose primary goal is the answer to the single, simply-stated, but surprisingly complex question: What is the best way to “play”?

Although the principles of game theory have been widely applied throughout the social and natural sciences, its greatest impact has been felt in the fields of economics and political science. This course represents a survey of the basic techniques and principles in the field. Of primary interest will be the applications of the theory to real-world conflicts of historical or current interest. The minimum required preparation for successful study of game theory is one year each of high-school algebra and geometry. No other knowledge of mathematics or social science is presumed.

Calculus I

Joseph W. Woolfson

Open—Fall

Calculus is the study of rates of change of functions (the derivative), accumulated areas under curves (the integral), and how these two ideas are (surprisingly!) related. The concepts and techniques involved apply to medicine, economics, engineering, physics, chemistry, biology, ecology, geology, and many other fields. Such applications appear throughout the course, but we will focus on understanding concepts deeply and will approach functions from graphical, numeric, symbolic, and descriptive points of view. Conference work will explore additional mathematical topics. This seminar is intended for students planning further study in mathematics or in science, medicine, engineering, economics, or any technical field, as well as students who seek to enhance their logical thinking and problem-solving skills. *Faculty with high-school algebra and basic geometry are prerequisites for this course. Prior exposure to trigonometry and/or pre-calculus is highly recommended.*

Calculus II

sarah-marie belcastro

Open—Spring

An infectious disease spreads through a community...what is the most effective action to stop an epidemic? Populations of fish swell and decline periodically...should we change the level of fishing allowed this year to have a better fish population next year? Foxes snack on rabbits...in the long term, will we end up with too many foxes or too many rabbits? Calculus can help us answer these questions. We can make a mathematical model of each situation, composed of equations involving derivatives (called differential equations). These models can tell us what happens to a system over time, which in turn gives us predictive power. Additionally, we can alter models to reflect different scenarios (e.g., instituting a quarantine, changing hunting quotas) and then see how these scenarios play out. The topics of study in Calculus II include power series, integration, and numerical approximation, all of which can be applied to solve

differential equations. Our work will be done both by hand and by computer. Conveniently, learning the basics of constructing and solving differential equations (our first topic of the semester) includes a review of Calculus I concepts. Conference work will explore additional mathematical topics. This seminar is intended for students planning further study in mathematics or science, medicine, engineering, economics, or any technical field, as well as students who seek to enhance their logical thinking and problem-solving skills. *Prerequisite: Exposure to differential calculus in either a high-school or college setting.*

Linear Algebra: The Mathematics of Matrices and Vector Spaces

Daniel King

Intermediate—Fall

An introduction to the algebra and geometry of vector spaces and matrices, this course stresses important mathematical concepts and tools used in advanced mathematics, computer science, physics, chemistry, and economics. Systematic methods of solving systems of linear equations is the underlying theme, and applications of the theory will be emphasized. Topics of exploration include Gaussian elimination, determinants, linear transformations, linear independence, bases, eigenvectors, and eigenvalues. Conference time will be allocated to clarifying course ideas and exploring additional applications of the theory. This seminar is intended for students interested in advanced mathematics, computer science, the physical sciences, or economics. *Prerequisite: prior study of Calculus or Discrete Mathematics.*

Multivariable Calculus and Differential Equations

Joseph W. Woolfson

Intermediate—Fall

The laws of the universe are written in the language of mathematics. Most of the quantities that we regularly study in physics, biology, economics, and a variety of other fields are not static. Indeed, many interesting phenomena (both natural and manmade) can be described and studied as functions or equations relating several changing quantities. Multivariable calculus is the branch of mathematics that explores the properties of functions of several variables; differential equations is the study of how these variables change over time and/or space. This seminar will explore the theory and applications of both of these important areas of mathematics. Aimed at students with a primary interest in the natural sciences, economics, or mathematics, this seminar is meant as a follow up to the traditional first-year study of calculus. Conference time will be allocated

to clarifying course ideas and to the study of additional mathematical topics. *Prerequisite:* A yearlong study of *Calculus*

Abstract Algebra: Theory and Applications

Daniel King

Advanced—Spring

In pre-college mathematics courses, we learned the basic methodology and notions of algebra. We appointed letters of the alphabet to abstractly represent unknown or unspecified quantities. We discovered how to translate real-world (and often complicated) problems into simple equations whose solutions, if they could be found, held the key to greater understanding. But algebra does not end there. Advanced algebra examines sets of objects (numbers, matrices, polynomials, functions, ideas) and operations on these sets. The approach is typically axiomatic: One assumes a small number of basic properties, or axioms, and attempts to deduce all other properties of the mathematical system from these. Such abstraction allows us to study, simultaneously, all structures satisfying a given set of axioms and to recognize both their commonalities and their differences. Specific topics to be covered include groups, actions, isomorphism, symmetry, permutations, rings, and fields. *Prerequisites:* *Calculus I and Discrete Mathematics*; *enrollment only by consent of the instructor.*

Music (2012-2013)

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 requirement 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 study in music.

First-Year Studies: Music and Technology

John A. Yannelli

FYS

Each student in First-Year Studies in Music will be enrolled in a full Music program that reflects Sarah Lawrence's educational philosophy of closely integrating theory and practice in the study of music. The Music program (also called a Music Third) consists of a number of components: individual instruction in voice, an instrument, or composition; courses in history and/or theory; participation in an ensemble; and concert attendance. In addition, all students in this course will be members of a weekly seminar, which provides a forum to explore a broad range of musical topics in both artistic and critical ways. The focus of this seminar will be the development and role of music technology—from the evolution of traditional instruments, such as the piano and electric guitar, to the invention of the synthesizer, the iPod, and the use of laptop computers as musical instruments. We will explore all genres of music, including both traditional and experimental electronic music. In order to develop and improve their insights and their ability to share them with others, students will write regular response papers and give short presentations. In the spring, they will also undertake a larger research project. First-Year Studies in Music is designed for students with all levels of prior music experience, from beginning to advanced.

Seminars and Lecture

The following seminars and lecture with conferences are offered to the College community and constitute one-third of a student's program. *All seminars and lectures may be taken as a component to one of the third programs (Music, Dance and Theater).*

The Music of J. S. Bach

Martin Goldray

Open—Fall

The music of J. S. Bach represents a pinnacle of Western culture. He absorbed and raised to unimaginable heights the conception of music that can be traced back to the ancient Greeks, in which music is a vehicle for metaphysical and cosmological truth; but he was also a child of the early Enlightenment and wrote some of the most joyful and communicative music ever written. He absorbed every possible influence and transfigured them: the Italian and French styles, the art of counterpoint, the dance suite, the concerto, sacred music, and much more. His combination of often breathtakingly complex polyphony with advanced and powerful harmonies was unprecedented. Virtually every composer that followed him used his music as a foundation for their musical thinking. Even today, Bach's music is crucial for both the composer and the attentive listener. This class will

provide a survey of the entire range of Bach's work and will combine detailed attention to particular pieces with background concerning the life of the musician in the 18th century, the role of the composer and improviser, the complexities of patronage, and other issues.

Music of Transcendent Experience

Martin Goldray

Lecture, Open—Spring

Composers of all eras have attempted to convey through sound the experience of transcendence, of a deeper sense of life and death than we ordinarily attain. They wanted to express musically the feeling of heightened awareness that can be found in religious belief, communion with nature, erotic experience, and in art itself. Some composers found direct musical analogies for this experience; others found ways of expressing the metaphysical through hidden, quasi-mathematical designs. We will study a broad range of important works from all eras of music history and genres: symphonic works, songs, piano pieces, operas, and both secular and sacred works. Works to be studied will include Bach's *B Minor Mass*, Beethoven's *Pastoral* and *Ninth Symphonies*, Mahler's *Second Symphony*, as well as representative works from the Middle Ages and Renaissance. In celebration of the bicentenary of the birth of Richard Wagner, we will include an overview of several of his operas that illuminate these issues: *Die Meistersinger*, *Parsifal*, *Tristan* and the *Ring Cycle*.

Ethnomusicology of Africa, Asia, and the Middle East: Structures of Music, Structures of Power

Jonathan King

Open—Year

Ethnomusicology has intellectual roots extending back to the Enlightenment and earlier, but it is often described as emerging from the mid- to late-19th century. This period, notable for analytic empiricism as well as aggressive imperialism and colonialism, left a strong imprint on the discipline of ethnomusicology. Taking this imprint into account, this course will carefully consider the connections between the ways a culture's music is organized and the ways its society is structured. During the first semester, we will explicitly juxtapose social structure with sound structure, asking how musical patterns can be associated with other human behaviors that surround, create, and control them. We'll examine musical patterns that have emerged from within a given culture, as well as ones that have resulted from powerful social forces imposed from without. A powerful case in point is Sarah Lawrence's own Balinese gamelan, *Chandra Buahna*. Participation in this bronze percussion orchestra is a required part of the fall semester, and no musical experience is necessary. During the second semester, we will examine many

forms of music across East Asia, India, and the Middle East, determining how they work as pieces of sonic art. Further, we'll consider the changing significance of musics that have been "relocated," whether through migration and diaspora or through sampling and media circulation. We will get to know a wide range of musical examples in great detail, including (but not limited to) works of South Indian *kriti*, North Indian *raga*, Indonesian *gamelan*, Iranian *radif*, Arabic *maqam*, and West African percussion. While these musical styles are sophisticated and challenging, prior experience with "music theory" is absolutely not required for this course. *This course may also be taken as a yearlong component.*

COMPONENTS

Individual Instruction

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

Composition—Chester Biscardi, Patrick Muchmore, Daniel Wohl, John Yannelli

Guitar (acoustic), Banjo & Mandolin—William Anderson

Guitar (jazz/blues)—Glenn Alexander

Bass (jazz/blues)—Kemit Driscoll

Harpsichord—Carsten Schmidt

Piano—Chester Biscardi, Martin Goldray, Bari Mort, Carsten Schmidt, Jean Wentworth

Piano (jazz)—Michael Longo

Voice—Hilda Harris, Eddy Pierce-Young, Wayne Sanders, Thomas Young

Flute—Kelli Kathman, Tara Helen O'Connor

Oboe—James Smith

Clarinet—Igor Begelman

Saxophone (jazz and classical)—Robert Magnuson

Bassoon—James Jeter

Trumpet—Jon Owens

Tuba—Andrew Bove

Percussion—Matt Wilson (drum set)

Percussion—Ian Antonio (mallet)

Harp—Kirsten Agresta

Violin—Sung Rai Sohn

Viola—Daniel Panner

Violoncello—Susannah Chapman, Chris Finckel

Contrabass—Mark Helias

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

Lessons and Auditions

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

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 or 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 (one of 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 or 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 aural skills and 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 to be determined by **diagnostic exam** that will be administered right after the Music Orientation Meeting that takes place during the first day of registration.

*Theory I: Materials of Music Patrick Muchmore, Daniel Wohl Component

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

**Note: Beginning music students in Theory I are not required to take an ensemble; ensemble participation is optional. *Note: Beginning music students in Theory I are not required to take an ensemble; ensemble participation is optional.*

Theory II: Basic Tonal Theory and Composition

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, and composition. It is highly recommended, although not required, that students in this course also take Basic Aural Skills. Survey of Western Music is required for all students taking Theory II who have not had a similar history course. The materials of this course are prerequisite to any Advanced Theory course.

With Advanced Theory, students are required to take either a yearlong seminar or two semester-long seminars in music history, which include: Keyboard Literature; Mozart and Beethoven: Music from 1720-1810 (Fall); Debussy and the French School (Spring); Jazz History; The Music of J. S. Bach (Fall); Music of Transcendent Experience (Spring); and Ethnomusicology of Africa, Asia, and the Middle East: Structures of Music, Structures of Power.

Advanced Theory: Advanced Tonal Theory and Analysis

Carsten Schmidt
Component

This course will focus on the analysis of tonal music, with a particular emphasis on chromatic harmony. Our goal will be to quickly develop a basic understanding and skill in this area and then 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. *Successful completion of the required theory sequence or an equivalent background is a prerequisite for this class.*

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 modal systems. It will include the study and application of diminished and augmented scales and their role in harmonic progression, particularly the diminished chord as a parental structure. An in-depth study will be given to harmony and harmonic progression through analysis and memorization of triads, extensions, and alterations, as well as substitute chords, 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: 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

Gabriel Shuford
Component

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

Basic Aural Skills

Gabriel Shuford
Component

Basic Aural Skills tackles written theory concepts from an aural perspective. We will develop the ability to sing and identify intervals and sonorities, perform and transcribe rhythm in simple and compound meters, sing melodies at sight, and dictate melodies and harmonic progressions—all of which add dimension and scope to written theory. Students who have completed Hearing and Singing or demonstrate the equivalent may take this course. During the course of their studies, all Music Thirds are required to take this yearlong Basic Aural Skills course. It is recommended, but not required, that this course be taken in conjunction with Theory II: Basic Tonal Theory and Composition.

Intermediate Aural Skills

Gabriel Shuford

Component

This class continues to develop the cooperation of ear, eye, and voice initiated in Hearing and Singing and Basic Aural Skills, with an emphasis placed on harmony. The harmonic language in this level of Aural Skills broadens to incorporate an increased variety of 7th chords, as well as chromatically altered harmonies (including Neapolitan, Augmented 6th, secondary dominant, and other borrowed chords). Singing, dictations, and listening exercises of multipart and modulating music samples help realize this. Additionally, the study of rhythm will take on more challenging aspects, expanding to multiple parts. It is recommended, but not required, that this course be taken in conjunction with Advanced Theory: Advanced Tonal Theory and Composition and may be taken by any student who has completed the required theory sequence.

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. A sight-reading “performance” will be held at the end of each semester. *This course will meet once a week.*

20th-Century Compositional Techniques

Daniel Wohl

Component

This is a workshop in the art of composition, with a focus on 20th-century techniques. We will discuss recent compositional techniques and philosophies, as well as issues in orchestration and notation. We will explore significant works by a wide variety of major 20th-century composers such as Bartók, Berio, Cage, Carter, Debussy, Ligeti, and Stravinsky, as well as recent compositions by established and emerging composers across the world. These will serve as models for original student compositions. It is expected that the students will develop a fluency in using either Finale or Sibelius. *Prerequisite: Theory I: Materials of Music or its equivalent.*

Orchestra Projects

Martin Goldray, Carsten Schmidt, Sungrai Sohn, John A. Yannelli

Component

Throughout the year students will have the opportunity to experience and participate in a broad range of musical styles from the Baroque to symphonic and contemporary

repertory, including improvisation and experimental music. The Sarah Lawrence Orchestra is open to all students as well as to members of the College and Westchester communities *by audition*. *It is required for all instrumentalists taking a Music Third.*

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—the focus will be on preparing compositions that will be heard in concerts of electronic music, student composers’ concerts, and music workshops. *Permission of the instructor is required.*

MIDI: Sequencing, Recording, 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, Traction, and elements of Sibelius and Finale (as connected to media scoring). Class assignments will focus on composing individual works and/or creating music and designing sound for various media such as film, dance, and interactive performance art. Students in this course may also choose to evolve collaborative projects with students from those 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

This component is open to advanced students who have successfully completed Studio for Electronic Music and

Experimental Sound and are at or beyond the Advanced Theory level. 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 students; permission of the instructor is required.*

Music History Classes

Survey of Western Music

Chester Biscardi

Component

This course is a chronological survey of Western music from the Middle Ages to the present. It 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. 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.

Keyboard Literature

Carsten Schmidt

Component

This class will offer an introductory survey of the history of keyboard music and will include seminal works from the Renaissance to the 21st century. We will study these works for their stylistic and formal properties and will also discuss their social context and performance practices. The course will feature frequent in-class performances by guests, the instructor, and possibly some of the class members. Reading knowledge of music is required, and some theory background would be helpful.

Mozart and Beethoven: Music from 1720-1810

Jean Wentworth

Fall

The classical style especially manifest in the music of the “divine” Mozart is both complemented and sharply opposed by his younger contemporary, Beethoven; and their lives were scarcely more distant from each other than was the Enlightenment from the events of 1789 and the world of Napoleon. We will touch on the source of the classical manner in the reactions of minor figures

such as Sammartini, Quantz, and the Bach sons to the learned style of J. S. Bach and then explore the operatic style that made Mozart possible. His mature works will then be set alongside both the more genteel early period and the combative and partly romantic middle style of Beethoven. Readings in cultural history will be joined by biographical and music-score study. Some experience in music theory is necessary and general historical interest is desirable for enrollment in this course. This is one of the music history component courses required for all Advanced Theory students.

Debussy and the French School

Jean Wentworth

Spring

Debussy’s influence on today’s music is incalculable. He has been called the only “universal” French composer and is very likely also the greatest. This course will deal with the ambience of the Second Empire, from which he emerged, and with Debussy’s relationships to the impressionist, symbolist, and decadent aesthetics. Allowing for earlier influences, including the contradictory effects of Wagner, we will explore Debussy’s revolutionary musical language in detail, with many references to older and younger contemporaries such as Massenet, Saint-Saëns, Franck, Satie, Ravel, and the group known as *Les Six*. For approach and qualifications, see Mozart and Beethoven: Music from 1720 to 1810. This is one of the component courses required for all Advanced Theory students.

The Music of J. S. Bach

Martin Goldray

Component

See course description under Seminars and Lecture.

Music of Transcendent Experience

Martin Goldray

Component

See course description under Seminars and Lecture.

Ethnomusicology of Africa, Asia, and the Middle East: Structures of Music, Structures of Power

Jonathan King

Component

See course description under Seminars and Lecture.

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, be-bop, 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.

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.

Choral Ensembles include the following:

Women's Vocal Ensemble

Patrick Romano

Component

Repertoire may include both accompanied and a *cappella* works from the Renaissance to the present that were specifically composed for women's chorus. The ensemble will perform winter and spring concerts. Women's Vocal Ensemble meets twice a week. Students are required to attend either the Monday or the Wednesday rehearsal. They are welcome but not required to attend both. All students are welcome to be a member of this ensemble. *Auditions are not necessary.*

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. *This class meets once a week. Audition required.*

Jazz Studies include the following ensembles and classes:

The Blues Ensemble

Glenn Alexander

Component

This performance ensemble is geared toward learning and performing various traditional, as well as hybrid, styles of blues music. The blues, like jazz, is a purely American art form. Students will learn and investigate Delta Blues—performing songs by Robert Johnson, Charlie Patton, Skip James, and others—as well as Texas Country Blues, by originators such as Blind Lemon Jefferson, and Chicago Blues, beginning with Big Bill Broonzy and moving up through Howlin' Wolf and Buddy Guy. Students will also learn songs and stylings by Muddy Waters, Albert King, and B. B. King and how they influenced modern blues men such as Johnny Winter, Stevie Ray Vaughn, and pioneer rockers such as Jeff Beck, Eric Clapton, Jimmy Page, and Jimi Hendrix. *Audition required.*

Jazz Colloquium

Glenn Alexander

Component

This ensemble will meet weekly to rehearse and perform a wide variety of modern jazz music and other related styles. Repertoire in the past has included works by composers Thelonius Monk, Duke Ellington, Miles Davis, and Herbie Hancock, as well as some rock, Motown, and blues. All instruments are welcome. *Audition required.*

Jazz Performance and Improvisation Workshop

Glenn Alexander

Component

This class is intended for all instrumentalists and will provide a "hands-on" study of topics relating to the performance of jazz music. The class will meet as an ensemble, but the focus will not be on rehearsing repertoire and giving concerts. Instead, students will focus on improving jazz playing by applying the topic at hand directly to instruments, and immediate feedback on the performance will be given. The workshop environment will allow students to experiment with new techniques as they develop their sound. Topics include jazz chord/scale theory; extensions of traditional tonal harmony; altered chords; modes; scales; improvising on chord changes; analyzing a chord progression or tune; analysis of form; performance and style study, including swing, Latin, jazz-rock, and ballade styles; and ensemble technique. The format can be adapted to varying instrumentation and levels of proficiency. *Placement audition required.*

Jazz Vocal Ensemble

Glenn Alexander

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 to work with other vocalists in singing backup or harmony vocals for and with each other. This will also serve as a great opportunity for instrumentalists to learn the true art of accompanying the jazz vocalist, which will prove to be a valuable experience in preparing for a career as a professional musician. *Audition required.*

Vocal Studies include the following courses:

Diction for Singers

Jonathan Yates

Component

The course intends to discuss the basic rules of pronunciation and articulation for German, French, and Italian, as used in lyric diction. Language-specific aspects such as purity of open vs. closed vowels, formation of mixed vowels and diphthongs, treatment of single consonants (especially plosives), and consonant clusters will be studied through both spoken and written exercises using the International Phonetic Alphabet (IPA). Students will get a chance to experience the languages through analytical listening, as well as by being coached in song repertoire and recitatives. The course further intends to deepen the student's understanding of the three languages by introducing basic aspects of grammar. This course is required for all Music Thirds in voice during their first year in the vocal program.

Jazz Vocal Seminar

Thomas Young

Component

This class will be an exploration of the relationship between melody, harmony, rhythm, text, and style and of how these elements can be combined and

manipulated to create meaning and beauty. A significant level of vocal development will be expected and required. *Audition required.*

Self-Discovery Through Singing

Eddy Pierce-Young

Component

This course will develop the student's knowledge and awareness of her or his vocal potential through experience in singing. Basic vocal technique will be explored, and individual vocal needs will be addressed. Repertoire will be chosen to enhance the strengths of each student, as well as to present vocal challenges.

Seminar in Vocal Performance

Eddy Pierce-Young

Component

Voice students will gain performance experience by singing repertoire selected in cooperation with the studio instructor. 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.

So This Is Opera?

Eddy Pierce-Young, Wayne Sanders

Component

This is an introductory course in opera production. It is open to students enrolled in any performing art (Music, Dance, and Theatre Thirds), as well as to the college community at large. Repertoire will be selected from the standard traditional and contemporary operatic expression in English and Italian languages. There will be one production per year. Attendance is required for every session. *Audition required.*

Studio Class

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

Component

This is a beginning course in basic vocal technique. The voice faculty strongly feels that classes in voice for the beginner are supportive and educationally sound ways of approaching individual vocal needs. *Placement audition required.*

World Music ensembles and courses include the following:

African Classics of the Post-Colonial Era

Andrew Algire, Jonathan King
Fall

From highlife and *jùjú* in Nigeria to *soukous* and *makossa* in Congo and Cameroon, to the sounds of *Manding* music in Guinea and “Swinging Addis” in Ethiopia, the decades following World War II saw an explosion of musical creativity that blossomed across sub-Saharan Africa. Syncretic styles merging African aesthetics with European, Caribbean, and American influences and instruments resulted in vibrant new musical genres that harken back to traditional African sources while exploring bold and original musical forms. As European powers formally withdrew from their former colonies, newly inspired African musicians took advantage of broadened artistic resources and created vital, contemporary musical expressions. This performance course will explore a wide range of African musical styles that emerged in the second half of the 20th century. We will undertake a broad musical history, considering prominent groups and individual musicians during this time period, and 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 percussion instruments. Basic facility on one's musical instrument is expected, but prior experience with African musical aesthetics is neither assumed nor required.

Bluegrass Performance Ensemble

Jonathan King
Spring

Bluegrass music is a 20th-century amalgam of popular and traditional music styles that coalesced in the 1940s in the American Southeast, emphasizing vocal performance and instrumental improvisation. 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, resonophonic guitar (Dobro[®]), and upright (double) bass.

Gamelan Angklung Chandra Buana

Nyoman Saptanyana, Jonathan King
Fall

A *gamelan angklung* is a bronze orchestra that includes four-toned metallophones, gongs, drums, and flutes.

Simple 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. Participation in *Gamelan Angklung Chandra Buana* is required for all students taking Structures of Music, Structures of Power: Ethnomusicology of Africa, Asia & the Middle East. Occasional exceptions may be granted by the instructor. Any interested student may join; no previous experience with music is necessary.

West African Percussion Ensemble Faso Foli

Andrew Algire, Jonathan King
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, 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 that we play—*balafons*, the *dun dun* drums, and *djembe* hand drums—were constructed for the College in 2006, handcrafted by master builders in Guinea. Relevant instrumental techniques will be taught in the class, and no previous experience with African musical practice is assumed. Any interested student may join.

Other ensembles and classes:

Awareness Through Movement[®] for Musicians

Carsten Schmidt
Component

This course will offer a selection from the thousands of Awareness Through Movement[®] lessons developed by Moshe Feldenkrais. The lessons consist of verbal instructions for carefully designed movement sequences, which 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, increased enjoyment of music making and the creative process.

Baroque Ensemble

Carsten Schmidt

Component

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. Our work will culminate in a joint concert with the SLC Chamber Chorus. Regular coachings will be supported by sessions exploring a variety of performance practice issues such as ornamentation, notational conventions, continuo playing, and editions. *Audition required.*

Chamber Music

Sungrai Sohn

Component

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

Chamber Music Improvisation

John A. Yannelli

Component

This is an experimental performing ensemble that explores a variety of musical styles and techniques, including free improvisation, improvisational conducting, and various other chance-based methods. The ensemble is open to all instruments (acoustic and electric), voice, electronic synthesizers, and laptop computers. Students must be able to demonstrate a level of proficiency on their chosen instrument. Composer-performers, dancers, and actors are also welcome. Performance opportunities will include concerts, collaboration with other programs such as dance, theatre, film, and performance art, as well as community outreach. *Open to a limited number of students; audition required.*

Experimental Improvisation Ensemble

Kathy Westwater, John A. Yannelli

Fall

This class is an experimental improvisation ensemble that explores a variety of musical and dance styles and techniques, including free improvisation, chance-based methods, conducting, and scoring. We will collaboratively innovate practices and build scores that

extend our understanding of how the mediums of dance and music relate to, and with, one another. How the body makes sound and how sound moves will serve as entry points for our individual and group experimentation. Scores will be explored with an eye toward their performing potential. The ensemble is open to composer-performers, dancers, performance artists, and actors. Music students must be able to demonstrate proficiency in their chosen instrument. All instruments (acoustic and electric), voice, electronic synthesizers, and laptop computers are welcome. *Permission of the instructors is required.*

Conducting

Jonathan Yates

Component

A course in the basics of conducting is available to qualified students and is taught on an individual conference basis. Completion of Advanced Theory is required. *Permission of the instructor is required.*

Evolution of a Performance

Carsten Schmidt

Component

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 (with possible field trips to the Yale Collection of Musical 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.*

Guitar Class

William Anderson

Component

This course is for beginning 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 a guitar solo, duo, and ensemble repertoire. The course will seek to improve sightreading abilities and foster a thorough knowledge of the guitar literature. This class is recommended for students interested in classical guitar. *Permission of the instructor is required.*

Keyboard Lab

Gabriel Shuford, Bari Mort

Component

This course is designed to accommodate beginning piano students who take the Keyboard Lab as the core of their Music Third or as part of a music "split" (e.g., a full lesson in voice with a half lesson in piano). This instruction takes place in a group setting, with eight keyboard stations and one master station. Students will be introduced to elementary keyboard technique and simple piano pieces. *Placement is arranged by the piano faculty.*

Sarah Lawrence Orchestra

Jonathan Yates

Component

The Sarah Lawrence Orchestra is open to all students, as well as to members of the College and Westchester communities; it is required for all instrumentalists taking a Music Third. The Orchestra performs at least once each semester. Recent performances have included Stravinsky's *L'histoire du Soldat*, with dancing and narration; Satie's film score *Entr'acte*, performed live with a screening of the film; a concert version of Bernstein's *Candide*; Mahler's *Symphony No. 1*; and a concert performance of Humperdinck's *Hansel and Gretel*. *Audition required.*

Sarah Lawrence String Orchestra

Sungrai Sohn

Component

The Sarah Lawrence String Orchestra will meet for 90 minutes once each week and will be open to Music Third students, as well as other students who are interested in playing in a string orchestra. There will be one performance each semester. Each performance will highlight a soloist from the orchestra. Auditions will be held at the beginning of each semester. *Audition required.*

Senior Recital

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 coachings by their principal teachers. *Audition required.*

Violin Master Class

Sungrai Sohn

Component

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

Required Concert Attendance/Music Tuesdays Component

Concert Attendance/Music Tuesdays Requirement

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 required number varies from semester to semester) presented by music faculty and outside professionals that are part of the Concert Series.

Music Tuesdays consists 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. Schedule to be announced each semester.

Residencies and Workshops

The Cygnus Ensemble: Artists-in-Residence

William Anderson, Susannah Chapman, Oren Fader, Robert Ingliss, Tara Helen O'Connor, Cal Wiersma

The Cygnus Ensemble is a contemporary music ensemble in residence at the College. Along with presenting concerts of new music in the Concert Series, the members of the ensemble work individually with instrumental students and participate in readings of new works by student composers.

Master Class

Music Faculty, Guest Artists

Component

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

Music Workshop

Jean Wentworth

Component

Approximately twice-monthly, music workshops are held in which a student or student ensemble, with consent of the individual teacher, may participate as performer(s). The College community is welcome to attend. Since the only limitation is that the composition(s) should be well prepared, these workshops serve as important opportunities for students at all levels to share their playing, singing, or composing work with others and to have a significant way to trace their own development.

Music Courses in Rotation Not Offered in 2012-2013

- Idea of a New Style
- Jazz Composition and Arranging
- Beethoven
- Ethnomusicology of the Americas: Music, Language, and Identity
- Music, Circulation and Appropriation
- “Non-Western” Western Musics in Europe and Asia
- Analog and Digital Synthesis
- Theoretical Foundations of Electronic Music

Philosophy (2012-2013)

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 Mind, Theories of Human Nature, and Ethics; those organized historically, such as Moral Philosophy from Plato to Nietzsche, The Making of the Modern Mind, 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: Philosophy and Literature

Michael Davis

FYS

Literature isn’t very interesting, unless it is thoughtful. Shakespeare’s greatness as a poet is inseparable from his greatness as a thinker. Insofar as philosophy is written down, philosophy is always literature. Accordingly, the greatest philosophers are always aware that how they write is inseparable from what they mean to say. This course will have two concerns: first, to study the thought of some great thinkers who are either philosopher-poets or poet-philosophers; second, to understand through them the complicated relation between philosophy and literature. What is at stake is not simply two alternative ways of expressing thought but two competing views of the nature of thought and of things. We will study philosophic and literary works concerned with the nature and importance of such things as art, science, politics, morality, and, of course, poetry and philosophy. Authors will include Homer, Sophocles, Aristophanes, Plato, Aristotle, Shakespeare, Machiavelli, Descartes, Swift, Rousseau, Nietzsche, and Twain.

The Origins of Aesthetics

Abraham Anderson

Open—Year

The roots of aesthetics lie in ancient thought, particularly in Plato. We are used to thinking of aesthetics as a field distinct from morals, politics, and psychology; but that is not how it began. In fact, aesthetics emerges as a separate discipline only in the 18th century; and even then; it does not fully detach itself from these other areas of inquiry. We shall begin by reading some dialogues of Plato’s, including his *Republic*. We shall read some selections from Augustine’s *Confessions*, followed by Averroes’ brief *Decisive Treatise on the Relation Between Philosophy and Law*. We shall then move on to Shaftesbury’s *Characteristics of Men, Manners, Opinions, Times* (1711) in which aesthetics begins to emerge as a separate field, though it involves a reflection on morals. We shall follow our study of

Shaftesbury with selections from Rousseau, Hume, and Burke. We shall then move on to Kant's *Critique of Judgment* and Schiller's *Letters on the Aesthetic Education of Humanity*. Our work in class should give students terms of comparison for conference work on aesthetics in any period up to and including the present.

Realism and Anti-Realism in the Philosophy of Science

Abraham Anderson

Open—Year

Throughout the 20th century, philosophers of science disagreed about whether science is a depiction of reality or simply an instrument for predicting the data of experience and obtaining power over nature. The first position may be called realism; the second, anti-realism. It turns out that this debate is not new but goes back to the beginnings of modern science and of modern philosophy of science. Newton and his followers were realists; the followers of Descartes were anti-realists. We shall study this difference by reading Newton, the *Search After Truth* of the Cartesian Nicolas Malebranche, and Hume's melding of Cartesian with Newtonian positions in his *Treatise on Human Nature*. We shall then turn to 20th-century philosophy of science, particularly logical positivism, Karl Popper, and Thomas Kuhn. Popper can be seen as a realist, while the positivists were anti-realists. Both Popper and the positivists appeal to Hume's arguments about induction to support their positions. We shall examine these opposing uses of Hume and try to arrive at a conclusion about the merits of each. Kuhn does not appeal to Hume, but his conception of "normal science" as a tradition resistant to novelties, which can be seen as lying between the realism of Popper and the anti-realism of the positivists, is strongly evocative of Hume's understanding of causal belief as custom. Further, Kuhn's description of science's response to anomalies bears an interesting relation to Hume's discussions of how we respond to violations of "the usual course of nature." We shall see how his account of causal knowledge illuminates and is illuminated by Hume's.

Wittgenstein on Mind and Language

Nancy Baker

Sophomore and above—Year

Would it be possible to know anything if we grew up isolated from one another on desert islands? Would we be able to think? Would we have emotions? Would we be able to invent our own language? Would we have minds? The answers to these questions would be "yes" if a basic assumption of much of Western philosophy were true, viz. that human consciousness has its origins in the individual and only later becomes social and communicable with the learning of language. Some philosophers, such as Descartes, have gone so far as to

claim that even the learning of language cannot make consciousness communicable; for we could never know, for example, whether we each see the same when we describe what we see as "red" or "blue," or whether we feel the same when we describe ourselves as "happy" or "sad," or even whether other people have minds at all. A major thinker of the 20th century, Ludwig Wittgenstein, has seriously undermined these assumptions concerning the nature of mind and language. His work has profound implications not only for philosophy but also for psychology and anthropology. In dealing with these issues, we will closely read *Philosophical Investigations*, a text unique in the history of philosophy for being "therapy" instead of "theory." Mastering Wittgenstein's technique of philosophizing will reveal to us our own conceptual confusions, as well as those of the Western philosophical tradition, and will give us the experience of dismantling or deconstructing what he calls the "pictures that hold us captive." Readings will be from Descartes, Wittgenstein, and other 20th-century philosophers.

Semantic Destruction and Philosophical Thought

Marina Vitkin

Intermediate—Year

In this course we will focus on the plurality of philosophical positions as itself a problem for philosophical reflection. We will set the stage by considering several approaches to this problem, among them those of Nietzsche, Bakhtin, Foucault, Kuhn. We will then focus on the approach proposed by Zilberman, first by learning to explicate the paradoxes of pluralistic understanding by studying his "Cultural Relativism and Radical Doubt" and then by moving on to selections from *The Birth of Meaning in Hindu Thought*. In the second semester we will concentrate on "Revelation in Advaita Vedanta as an Experiment in the Semantic Destruction of Language" (chapter 5 of the book) and its relation to Hegel's philosophical project in the *Phenomenology of Spirit* (we will study the Introduction and several key chapters of the *Phenomenology*). In conference students will be able to explore in greater depth any of the thinkers we examine in class. A prior background in philosophy is required.

Issues in 19th-Century German Philosophy

Marina Vitkin

Intermediate—Year

One of philosophy's abiding preoccupations is the nature and limits of human knowledge. This will be our focus in the course, as we study one fascinating period in the history of Western philosophy. Our story begins with Kant, who responds to Hume's skepticism regarding human capacity for knowledge by embarking, in his

Critique of Pure Reason, upon a revolutionary defense of thought's power. Reading the key sections of the *Critique* will show us why Kant nevertheless concludes that our highest aspirations for knowledge are doomed to frustration. Hegel's *Phenomenology of Spirit*, which claims to culminate in the standpoint of "Absolute Knowing," is in large part a defense of thought's power against the Kantian brand of skepticism. The *Phenomenology* is an extraordinary, difficult, immensely exciting, deeply influential text, and we will spend most of the year working through it in its entirety. Near the end of the course, we will briefly turn to anti-Hegelian philosophies, those of Kierkegaard and Marx in particular, in order to appreciate both the authority and the problems that Hegel's construction posed for later thinkers. In our reading of the *Phenomenology* and the texts surrounding it, we will aim not only to grasp the significance and the rich legacy of Hegel's philosophical enterprise but also to attend closely to the structural and rhetorical features of philosophical writing.

Ancient Philosophy (Plato)

Michael Davis

Intermediate—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. First, it is designed to acquaint students with one of the seminal figures of our tradition in more than a superficial way. Doing that will force us to slow our usual pace of reading, to read almost painfully carefully, with a view to understanding the thinker as he wrote and as he understood himself and not as a stage in an historical development. The second part of the goal of the course is to introduce and encourage this kind of careful reading. The text for Fall 2012 will be Plato's *Phaedrus*.

The Music of Philosophy: Nietzsche's Birth of Tragedy

Michael Davis

Intermediate—Spring

This course will be devoted to a careful reading of *The Birth of Tragedy Out of the Spirit of Music*. Nietzsche claims that tragedy, formed as a unique combination of Apollinian and Dionysian drives and in its connection to music, represents a more fundamental mode of being in the world than the tradition of rationalism that originates with Socrates, grows into the tradition of Western philosophy, and culminates in the optimism of modern science so powerful in his (and our) century. Nietzsche means to offer an alternative to reason understood in this way—a Dionysian philosophy, the image of which is a "music-making Socrates." We will read this text sometimes painfully, slowly, and carefully, with a view to understanding what it means for Nietzsche to seek the truth of tragedy in a book that, on

the surface at least, seems to be an attack on truth seeking—what it means that he can *speak* the words, "This book should have sung and not spoken."

Physics (2012-2013)

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: Physicists Are People, Too

Scott Calvin

FYS

When someone introduces him/herself as a physicist, the most frequent response is, "Oh, you must be smart!" But is that all there is to it? Is it, even as a general rule, true? In this class, we will study physicists past and present, real and fictional, from Galileo to Meitner to Feynman. To learn more about physicists—and how to think like they do—we will read technical works and popularizations, as well as plays, biographies and memoirs, and science fiction. We will design and conduct our own experiments—and even compete to have our ideas for a grand project funded. And for those who think the threat of torture may have been a better motivator than the promise of money, we will recreate the trial of Galileo and take on roles as members of the Inquisition! *This course does not require prior physics experience.*

Crazy Ideas in Physics

Scott Calvin

Open—Fall

Time travel. Cold fusion. Tesla's death ray. Free energy. Variable speed of light. A nuclear reactor at the Earth's core. These are all exotic concepts that contradict conventional scientific theories. Those who assert their existence are making truly extraordinary claims. But, as

Carl Sagan “Extraordinary claims require extraordinary evidence.” This course will examine radical physical theories by asking students to distinguish potentially revolutionary scientific ideas from the work of crackpots and frauds. Students will be asked to choose a “crazy” idea of this type and try to convince the class that it is scientifically plausible. The class will then try to evaluate just how unscientific the theory is. For conference projects, students could construct a nonsense theory and present it as science or take an established scientific theory and disguise it as the ravings of a madman.

Classical Mechanics (With Calculus)

Victor Mazmanian

Open—Fall

This course covers topics in classical physics, including kinematics (uniform and accelerated motion), dynamics (forces in the universe), and associated conservation laws of matter (mass and energy), momentum and angular momentum. We will discuss all kinds of motion conceptually and mathematically using extensive graphical analytical methods. Emphasis will be on mathematical problem solving, as well as conceptual understanding. The principle of conservation of matter will be an integral core theory for this course. A weekly laboratory session will also be conducted. An optional course-within-a-course, preparing students for the MCAT, will be available for pre-med students and will count as part of their conference work. Open to any interested student. Permission of the instructor required. Students must have completed one year of calculus. It is also desirable that students have a basic knowledge of fundamental particles, much like those commonly covered in an intro chemistry course. *Open to any interested student. Permission of the instructor is required. Students must have completed one year of calculus.*

Steampunk Physics

Scott Calvin

Open—Spring

“Love the machine, hate the factory.” That’s a central motto of steampunk, the literary, social, and fashion movement that re-imagines the Victorian era as a time of creative technology and personal independence. But if you’re going to love the machine—really love it—then you need to know how it works. In this class, our gears aren’t just glued on; and our airships really fly. We will use vintage sources to learn about the science and technology of the time (topics include optics, mechanical advantage, energy sources, and buoyancy), and then use that knowledge to create wonderful things of our own devising. Appropriate attire will be *de rigueur* on certain class days, but fake British accents should be checked at the door.

Electromagnetism and Light (With Calculus)

To be announced

Intermediate—Spring

This course covers topics in classical physics. We begin by discussing fields—specifically, the electric field. What causes it? What does it look like? What does it do? We then use our knowledge of electric fields to understand current flow and simple circuits. From there, we discuss magnets and magnetic fields. Again, we’ll cover how magnetic fields are formed, what they look like, and what they do. After talking about electricity and magnetism separately, we will bring them together—electromagnetism—and see how they relate to light. We’ll talk about light from both a macroscopic and microscopic point of view, as well as optical devices such as cameras, microscopes, telescopes, and the eye. Emphasis will be on mathematical problem solving, as well as on conceptual understanding. A weekly laboratory session will also be conducted. An optional course-within-a-course, preparing students for the MCAT, will be available for pre-med students and will count as part of their conference work. *Permission of the instructor is required. Students must have completed Classical Mechanics (With Calculus).*

Politics (2012-2013)

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.

Campaigns and Elections: 2012 Edition

Samuel Abrams

Lecture, Open—Fall

The 2012 US election is shaping up to be an exciting moment in American political history. President Barack Obama entered the White House in 2008, promising hope and change, and energized large numbers of the electorate that, historically, had not previously been electorally engaged. Four years later, many Americans feel disillusioned about the economic and political scene and believe that things in the United States are headed in the wrong direction. Many Americans see an economy that is not improving and a social and political world that is deeply divided and full of anger—from the “Tea Party” to the “Occupy Wall Street” movements. While these sentiments are not entirely correct, they are widely believed by many in the media and the populace alike and will have a potent impact of the outcome of the 2012 elections. This course will examine these current sentiments as the backdrop for understanding the 2012 electoral cycle. The course will focus on what political science can tell us about electoral politics, with the electoral process itself being one of the most fundamental aspects of American democracy: allowing citizens to choose their representatives, from local town or county boards to the occupant of the White House. Accordingly, we will examine present and past research on numerous questions relating to elections, such as: Who votes and participates, how, and why? How do income, religion, race, and geographic region play into electoral behavior? What about institutions such as electoral rules, various debates and the Electoral College? What about the role of mass media and the social media platforms? What about the art of persuasion; that is, do campaigns matter, or is it simply about the economy? These are a sampling of the puzzles that we will tackle and, while the course will certainly spend a considerable amount of time looking at the Presidency, we will focus on Congressional and local races, as well.

Modern Political Theory

David Peritz

Open—Year

Political theory presents a tradition 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 existent political orders. In this course, we focus on modern writers who shaped the Western political imagination; 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. In studying their work, we will seek answers to the following 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 also 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.

International Relations: Conflict and Cooperation in Global Politics

Janet Reilly

Open—Fall

Kenneth Waltz famously wrote, “Wars occur because there is nothing to prevent them.” Is this true? If so, what is to blame? Is it human nature or the anarchical structure of the international system that leads to conflict, and how are today’s conflicts different from those of the past? Is world peace possible? We will investigate these questions, analyzing contemporary international politics through various theoretical lenses. In an increasingly interconnected and interdependent world, international peace and security are not only military concerns but also economic, human rights, and environmental protection issues. Is the United States, with its superior military, the world’s most powerful state? Or is it China, due to its growing economy? On what basis and through what mechanisms do nongovernmental organizations, such as Human Rights Watch and Greenpeace, and transnational social movements for women’s and indigenous people’s rights challenge states’ sovereignty and influence their actions? Beginning with an examination of the historical development of the modern international system, we will explore different theories and approaches to the study of international relations and discuss sources and uses of power in the global arena. Applying the various theoretical perspectives, we will investigate the evolving nature of violence, including terrorism, that spills across

borders; the growing gap between the world's rich and poor; the role of international law in global politics; and the ethics of humanitarian intervention.

American Politics and the Constitution

Yekaterina Oziashvili

Open—Spring

Both a historical artifact and a living document, the US Constitution has shaped—and continues to shape—the lives of ordinary Americans in often extraordinary ways. In this course, we will examine the development of American constitutional politics. We will begin with an exploration of the impact of American political culture and early historical events on the Constitutional text and its later interpretations. We will place special emphasis on the shifting meaning that Americans have attached to fundamental rights and liberties. Next, we will address some of the theoretical debates about the impact of the Constitution on our lives, its existence as both a written and unwritten document, and its intended and unintended effect on American democracy. Finally, we will examine some of the most visible contemporary political debates—including states' rights, sexual and reproductive freedoms, equal access to education, and voting rights and electoral rules—by learning about the politics of Constitutional lawmaking and by reading some of the key Supreme Court opinions that shaped these issues. Throughout the duration of the course, we will attempt to answer the following questions: How does the Constitution shape our everyday lives? What effect, if any, do the Supreme Court justices' political views have on American politics? How democratic is the US Constitution?

The Political Economy of Global and Local Inequality: The Welfare State, Developmental State, and Poverty

Jamee K. Moudud, Elke Zuern

Intermediate—Year

In the last few decades, there has been a dramatic increase in inequality at both the national and international levels. While there is increasing acceptance of the importance of monitoring inequality (e.g., by the World Bank, UNDP), there is far more disagreement about national and global inequality trends, what the fundamental determinants of inequality are, how inequality should be measured, what causes shifts in inequality, what impact it will have upon domestic and global politics and economic relations, and what policy responses are appropriate. This interdisciplinary course will consider a wide range of theoretical analyses to address these questions. At the international level, since states are embedded in an increasingly interwoven market system, we will discuss

the issue of persistent market inequalities by analyzing different theories of market competition and their implications for international trade. This analysis of international competition will allow us to study the constraints within which individual states operate in order to promote domestic socioeconomic development policies. In the fall semester, we will discuss the theoretical debates and their implications; in the spring, we will analyze the concrete development experiences of a number of countries in order to consider the interactions among development, democracy, and economic inequality. In both semesters, we will discuss the relationship between the welfare state and the developmental state and how they have shaped the links among development, inequality, and poverty. Issues of taxation and industrial policies will be combined with analyses of state capacity building and the ways in which domestic and international power structures shape a state's ability to bring about socioeconomic development. This seminar is designed for students who are interested in studying concrete problems in development along with the analytical/theoretical factors that underpin them. It requires no prior background in economics but does require some background in the social sciences. Students are advised to take the class for the whole year in order to gain a comprehensive understanding of the subject.

Populism and Polarization: Today and in History

Samuel Abrams

Intermediate—Fall

To many politicians, pundits, and people in general, the social and political scene in the United States in the 21st century appears to be one of turmoil, disagreement, division, and instability. We regularly hear about a polarized and deadlocked political class. We read about increasing class and religious differences and the alleged divides between Wall Street and Main Street or between those who are secular and those who are religious. And we see often-disturbing images at so-called "Tea Party" rallies and "Occupy Wall Street" demonstrations. This seminar will explore the veracity of these recent impressions of the American sociopolitical scene and examine these current trends and developments in the much needed appropriate historical and long-term context. Via the numerous tools of social science, we will explore the various facets of populism and polarization and ask the questions: Is America actually polarized and deeply divided? What are the social and policy implications of polarization? Is policymaking forever deadlocked, or can real political progress be made? How does all of this play into the 2012 elections? What are we to make of the frequent calls for change and for healing America's divisions? This seminar seeks to examine these questions and deeper aspects of American political culture today. After

reviewing some basics of political economy, we will study American political cultures from a variety of vantage points—and a number of different stories will emerge. We will cover a lot of ground—from America’s founding to today. We will be looking at numerous aspects of American social and political life, from examining the masses, political elites, Congress, and policymaking communities to social movements, the media, and America’s position in a global community. We will be talking about politically charged and often divisive issues, including abortion, immigration, race relations, and homosexuality. This seminar will be an open, nonpartisan forum for discussion and debate. As such, this course will be driven by data, not dogma. We will use modern political economy approaches, based in logic and evidence, to find answers to contemporary public policy problems and questions of polarization. We will treat this material as social scientists, not ideologues. *Prior courses in American history and the social sciences are required.*

Ethnic Conflict

Yekaterina Oziashvili

Intermediate—Spring

Many of the most bloody and brutal scenes of violence since the end of the Cold War have been ethnic in character; a fact that seems to belie the possibility of a slow and steady march toward global political stability. The proliferation of such violence over the last thirty years has caused scholars and policy makers to more critically examine the sources and potential solutions to the problem of ethnic conflict. Despite much evidence to the contrary, commentators still frequently attribute the sources of such strife to ethnic diversity and the history of animosity between various ethnic communities. In this course we will challenge these commonly held assumptions about the cause of ethnic violence and explore some possible solutions for preventing further conflicts or resolving existing ones. Looking at this problem from a more holistic perspective, which engages with the economic, cultural, and political motivations underlying ethnic violence, we will ask such questions as: what are some of the main sources behind political conflicts deemed “ethnic”? What is the role of the international community in managing ethnic conflicts? What is the effect of democratization on territorial integrity of the state and political conflict between ethnically divided communities? And what constitutional designs, state structures, and electoral systems are most compatible with ethnically divided societies? We will attempt to answer these questions by studying both theories of ethnic conflict and conflict management and case studies, including Rwanda, Yugoslavia, Kosovo, Russia, Georgia, Spain, Belgium, Bosnia and Herzegovina, India, and Ethiopia. *Intermediate.*

International Organization: The Politics of Global Governance

Janet Reilly

Intermediate—Spring

The most pressing issues of our time—climate change, global pandemics such as AIDS and SARS, world hunger and poverty, terrorism, refugee crises, human trafficking, global arms trade and drug smuggling—are what former UN Secretary-General Kofi Annan referred to as “problems without passports,” because they transcend national boundaries and cannot be solved by states acting unilaterally. Rather, Annan argued, such challenges require “blueprints without borders.” An international organization may be the most, if not the only, appropriate forum for tackling transnational issues. This course examines international organizations *per se*, but its main focus is the broader concept of how the international community organizes to address collective problems. Increasingly, states choose to pool sovereignty in supranational institutions like the European Union and to cede authority in certain issue areas to intergovernmental organizations—both global, such as the United Nations, and regional, such as NATO—that then take on a life of their own. At the same time, nongovernmental actors, including nonprofit human-rights organizations, as well as multinational corporations, are interacting—both challenging and collaborating—with states in the international arena. What collective problems exist at the international level? What solutions are states and other actors pursuing? Why do some international organization efforts succeed and many fail? We will investigate these questions through a discussion of the international organization’s role in the areas of international peace and security, human rights, sustainable development, and global justice. *Prior coursework in international relations or in related courses is required.*

Justice, Action, Legitimacy and Power

David Peritz

Advanced—Year

This seminar examines five frameworks of normative and social analysis, focusing on the issue of how to understand power, action, legitimacy, justice, and gender in contemporary social worlds. We will read works by four of the most influential and systematic contemporary political theorists—John Rawls, Jurgen Habermas, Michel Foucault, and Hannah Arendt—and by feminists, as well as other theorists, who either criticize or extend their works. In this way, we examine—first on their own and then in comparison—the resources, implications, and limitations of different conceptions of social justice, human flourishing, political legitimacy, the organization of social power, and the nature of gender relations. We test the relevance of different

approaches by examining the ways in which they either contribute to or impede feminist criticism and other egalitarian movements. Stark differences will emerge between the five theoretical perspectives examined. For instance, a variety of positions will emerge on the issue of the worth or legitimacy of European modernity, the historical process that produced capitalism, representative and constitutional democracy, religious pluralism, the modern sciences, ethical individualism, secularism, fascism, the discourse on human rights, communism, new forms of racism and sexism, and many “new social movements.” While they are all late- or post-modern thinkers, the authors we study disagree radically on the possibilities that modernity opens for social justice, political legitimacy, empowered human action, or new and insidious forms of domination and inequality. Issues to be discussed include: What is the content of social justice, and can it be realized in contemporary social conditions? What is the relationship among identity, action, and politics? Can democracy be realized in advanced capitalist societies; and, if so, what institutional and social forms does it require? Should we view the process of Western modernization as representing genuine moral and political progress or simply as replacing older with newer and more insidious forms of domination? Does a feminist perspective contribute to, modify, or lead to the rejection of contemporary theories of justice, action, legitimacy, and power? Emphasis will be on close and sustained readings from original texts.

Psychology (2012-2013)

Psychology—one of the largest programs at Sarah Lawrence College—offers students a broad array of courses at all levels, covering areas from experimental to social and developmental psychology. In small seminars, students read primary sources and explore issues through discussion and research, often making important connections between psychology and other fields.

Using the College’s resources—including a new Child Study Lab and a computer psychology laboratory—students design and conduct experiments, analyze data, and post results. At the campus Early Childhood Center, students have the opportunity to explore firsthand the development of young children by carrying out fieldwork in classrooms for children ages two through six and/or by carrying out research in the Child Study Lab located in the same building. The lab has a room dedicated to conducting research, complete with one-way mirror and video and audio equipment. An adjacent room provides space and equipment for students to view and transcribe videotapes, as well as to analyze the outcome of their research projects. These facilities provide a range of opportunities for conference work in psychology.

Fieldwork placements with organizations in New York City and Westchester County, as well as in the College’s own Early Childhood Center, expand the opportunities for students to combine their theoretical studies with direct experience beginning in their first year. Sarah Lawrence College prepares students well for graduate programs in psychology, education, or social work; some enter the College’s Art of Teaching program as undergraduates and receive a BA/MSED after only five years of study.

First-Year Studies: The Developing Child: Perspectives from Experience, Observation, and Theory

Jan Drucker
FYS

In this course, we will explore how children develop by considering the perspectives on the process afforded by the experience of one’s own life, careful observation of children in natural settings, and readings in developmental psychology. The course is built around in-depth field work at the Early Childhood Center, our campus laboratory school, where students will spend eight hours a week as participant observers, facilitating the children’s school experience as part of the teaching team, and learning to observe their language and thought, play, social interaction, and evolving personalities. Developmental and educational theories will be used as lenses for understanding the children, taking into account the immediate context of the school and the broader cultural contexts in which development is occurring. Readings for the seminar will be drawn from theoretical and research sources and literary and memoir accounts of childhood. Seminar writing assignments will include observation, reflection, and analysis and application of theory. First-semester conference work will explore students’ individual interests and culminate in a carefully developed proposal for a project to be carried out for the rest of the year. Often such projects will center on qualitative research projects or case studies carried out in the field setting; and while always including a research/theory written component, they may also include a creative dimension.

First-Year Studies: Child and Adolescent Development in North American and African Contexts: Opportunities and Inequalities

Kim Ferguson
FYS

Umuntu ngumuntu ngabantu [Isizulu: A person is only a person through other persons]

How do the contexts in which we live influence our development? And how do these contexts influence the

questions we ask about development and the ways in which we interpret our observations? How do local, national, and international policies impact the contexts in which children live? Should we play a role in changing some of these contexts? What are the complications of doing this? In this course, we will discuss these and other key questions about child and adolescent development in varying cultural contexts, with a specific focus on the United States and sub-Saharan Africa. As we do so, we will discuss factors contributing to both opportunities and inequalities within and between those contexts. In particular, we will discuss how physical and psychosocial environments differ for poor and nonpoor children and their families in rural upstate New York, urban Yonkers, and rural and urban Malawi, Zimbabwe, South Africa, Kenya, and Tanzania. We will also discuss individual and environmental protective factors that buffer some children from the adverse effects of poverty, as well as the impacts of public policy on poor children and their families. Topics will include health and educational disparities; environmental inequalities linked to race, class, ethnicity, gender, language, and nationality; environmental chaos; children's play and access to green space; cumulative risk and its relationship to chronic stress; and the HIV/AIDS pandemic and the growing orphan problem in sub-Saharan Africa. Readings will be drawn from both classic and contemporary research in psychology, human development, anthropology, sociology, and public health; memoirs and other first-hand accounts; and classic and contemporary African literature and film. This course will also serve as an introduction to the methodologies of community-based and participatory action research within the context of a service-learning course. As a class, we will collaborate with local high-school students in developing, implementing, and evaluating effective community-based work in partnership with organizations in urban Yonkers and rural Tanzania. As part of this work, all students will spend an afternoon per week working in a local after-school program. In addition, we will have monthly seminars with local high-school students during our regular class time.

The Changing Self: Narratives of Personal Transformation

Sean Akerman

Lecture, Open—Year

This yearlong lecture will introduce students to the theory and practice of narrative psychology by looking to a number of narratives to consider questions about structure and transformation in a life. Today, personal narratives are increasingly accepted as a useful inroad to understanding one's sense of self and identity. During the first semester, we will focus particularly on the issues of structure in writing about one's own life and another's life. We will read psychoanalytic case studies, existential

and phenomenological case studies, ethnographies written outside of one's own culture, and contemporary narrative work in psychology. In so doing, we will inquire into power dynamics and ethics, the relationship between experience and writing, and the shifting genre of the life history on the boundary between the social sciences and the humanities. During the second semester, we will focus on the question of transformation in a life. What does it mean to change? Is there any continuity to what we call "self"? What is the difference between writing amidst and after a transformation? We will read a number of autobiographical accounts, especially those dealing with major life change such as exile, madness, creativity, violence, illness, and the sublime. Course work will include essays, exams, and in-class presentations.

Trauma, Loss, and Resilience

Adam Brown

Lecture, Open—Fall

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 posttraumatic 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 lifespan? 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.

Babies, Birds and 'bots: An Introduction to Developmental Cognitive Science

Kim Ferguson

Lecture, Open—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.

Child and Adolescent Development

Carl Barenboim

Open—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.

Crossing Borders and Boundaries: The Social Psychology of Immigration

Gina Philogene

Open—Year

“Remember, remember always, that all of us...are descended from immigrants and revolutionists.”

—Franklin Delano Roosevelt

Immigration is a worldwide phenomenon, where people move into another nation with the intention of residing there (either temporarily or permanently) to make a better life for themselves. Anchored in a multidisciplinary perspective, this seminar explores the crucial role of psychology in understanding the processes associated with our conceptualizations of immigration and immigrants. The course begins with a brief historical overview of sociological, as well as social-psychological, research on immigrants, complemented by the highlighting of some theoretical perspectives on immigration. We then examine the identity of the immigrant, stressing here the profound distinctions between forced and voluntary immigrants. Reflecting on the lives of undocumented immigrants, we analyze the processes by which “illegality” is constructed. Here we look at how the intersections of race, class, gender, sexuality, and culture shape the psychological experience of immigrants. Extending our analysis in the final part of the seminar to immigration’s impact on the host population enables us to conclude the course with a discussion of several social-psychological issues such as intergroup relations, discrimination, and modes of adaptation.

The Psychology of Religious Experience

Sean Akerman

Open—Fall

How do humans understand the relationship between their immediate world and what lies beyond it? What are the ways in which private lives become embedded in wider fields of meaning? Ever since William James published *The Varieties of Religious Experience* in 1902, questions about the nature of religious experience have circulated through the centers and margins of psychology. For James, religious experience was not limited to mere belief or church practices; it was felt in everyday life. Similarly, we will treat religiosity as a domain of experience that calls attention to the limits of language, methods of understanding, and the makeup of identity. During the semester, we will take a descriptive

and interpretive approach to study the topics of mysticism, conversion, healing, spirituality, literalism, and much more, as we explore how humans make meaning, kinship, and construct new ways of being-in-the-world. In so doing, we will address the ways in which psychologists study issues that elude a clear understanding. We will read from classic and contemporary psychologists of religion, anthropologists, and critical theorists, as well as autobiographical accounts, to create an interdisciplinary perspective.

Narrative Neuropsychology

Elizabeth Johnston

Open—Fall

“The self is an incredibly ingenious novelist.”—Richard Powers

Narrative neuropsychology explores notions of mind, memory, sensory perception, language, mind-body interactions, consciousness, and self through study of cases of the breakdown, hyperdevelopment, or recovery of mental function. In this course, we will draw on a mixture of neuropsychological case studies, scientific research papers, novels, and memoirs to investigate conditions such as agnosia, amnesia, synesthesia, aphasia, autism, and other alterations in consciousness that arise from brain damage or variations in brain development. “Narrative” refers to the narrative accounts of neurologists but also to the view of the human brain as primarily a storyteller. A third sense of the term “narrative” will be invoked in our reading of current fiction and memoirs that incorporate neuropsychological material. This course is designed for students interested in the intersections of science and art.

Environment, Race, and the Psychology of Place

Linwood J. Lewis

Open—Fall

This service-learning course will focus on the experience of humans living within physical, social, and psychological spaces. We will use a constructivist, multidisciplinary, multilevel lens to examine the interrelationship between humans and the natural and built environments, to explore the impact of racial/ethnic group membership on person/environment interactions, and to provide a critical analysis of social dynamics in the environmental movement. The community partnership/service-learning component is an important part of this class. We will work with local agencies to promote adaptive person/environment interactions within our community.

Social Thinking

Gina Philogene

Open—Fall

Focusing on how individuals create their social reality and use this construction to provide a normative context for their engagement with each other, this seminar explores the major theories, methodologies, and content areas of social cognition. We look at classic studies in social psychology to apply the knowledge thus gained to contemporary issues of general interest, gaining in the process both a historical and a theoretical perspective. We want to examine, in particular, three areas of interest. The first concerns the role of unconscious processes in our interpretations and explanations of the social world, especially emphasizing here our mistakes in judgment and our misperceptions of causation. Then, we take a closer look at the individual as a social “cognizer” to see how we derive interpretations for our own behavior in comparison to those attributed to the behavior of others. Finally, we analyze the issue of attitude as the first epistemological inquiry of social psychology to understand better how it has given impetus to the cognitive revolution.

Landscapes of Injustice: Psychology and Social Change

Sean Akerman

Open—Spring

What role can psychology play in the aftermath of collective trauma? What are the responsibilities psychologists have to those who have suffered catastrophe? How does psychology engage with the realities of survival? In this course, we will take a global and critical perspective on these questions, as we explore the ways in which psychology participates in social change. In particular, we will look at how psychology engages with the aftermath of collective injustice and upheaval by studying the issues of postwar communities, environmental crisis, exile and mental health repercussions, memorialization, and much more. Students will also be encouraged during the semester to inquire critically into the moral and ethical foundations of psychological theories, as we sketch the history and practice of participatory methods that seek to transform the plight of marginalized individuals and groups. Readings will bridge psychology, feminist and critical theory, and sociology. This is a course well-suited for students who are anxious to explore the ways in which psychology may engender social change.

The Synapse to Self: The Neuroscience of Self-Identity

Adam Brown

Open—Spring

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 lifespan. 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.

Mindfulness: Neuroscientific and Psychological Perspectives

Elizabeth Johnston

Open—Spring

Mindfulness can be described as nonjudgmental attention to experiences in the present moment. For thousands of years, mindfulness has been cultivated through the practice of meditation. More recently, developments in neuroimaging technologies have allowed scientists to explore the brain changes that result from the pursuit of this ancient practice, laying the foundations of the new field of contemplative neuroscience. Study of the neurology of mindfulness meditation provides a useful lens for study of the brain in general, because so many aspects of psychological functioning are affected by the practice. Some of the topics that we will address are attention, perception, emotion and its regulation, mental imaging, habit, and consciousness. This is a good course for those interested in scientific study of the mind.

Gender Research Seminar: Focus on Men and Masculinities

Linwood J. Lewis

Intermediate—Year

This class is a hands-on introduction to conducting qualitative and quantitative psychological research on

gender. Although research is an indispensable part of scientific endeavors, the conduct of research itself is part scientific ritual and part art form. In this class, we will learn both the science and art of conducting ethical research with diverse participants. We will also engage in a critical study of gender by examining the social construction of biological sex and categories/conceptions of "man" and "masculinities." Students will design and implement an independent research study of gender during the course of this seminar. *Students with a background in psychology or other social sciences and LGBT studies will be given preference.*

Puzzling Over People: Social Reasoning in Childhood and Adolescence

Carl Barenboim

Intermediate—Fall

We humans tend to find other people the most interesting "objects" in our lives—and for good reason. As infants, we are completely dependent upon them for our very survival; and throughout our lives, other people serve as the social bedrock of our existence. We are a social species, one that derives "fitness" through our abilities to read the social terrain and to figure out social meaning in our interactions with others. There is a range of timely questions to address: How do we do this, and how does it develop throughout childhood? Are we "hardwired" in some ways to feel what other people are feeling? What about the special case of childhood autism? How do our emotions interact with our cognitions about the social world to affect our views of self and other and our future social lives? What would cause us to have a relatively good or poor "emotional IQ," and what are the consequences? What are the roles of family and childhood friends in this process? These are some of the issues we will address in this course. The opportunity will be available for hands-on fieldwork with children to observe them puzzling over people in real life. *Prior course in psychology is required.*

Theories of the Creative Process

Charlotte L. Doyle

Sophomore and above—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 field work at the Early Childhood Center and focus on an aspect of creative activity in young children. *Background in college psychology or philosophy is required.*

The Empathic Attitude

Marvin Frankel

Sophomore and above—Fall

“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 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.

Individualism and/or Diversity Reconsidered

Marvin Frankel

Sophomore and above—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?

The Feeling Brain: The Biology and Psychology of Emotions

Leah Olson, Elizabeth Johnston

Intermediate—Fall

The processing of emotion was an enduring concern for early biologists and psychologists. Charles Darwin devoted a monograph to the expression of emotion in men and animals and argued for an evolutionary understanding of emotions as a biological phenomenon. William James considered emotions a key topic in his investigations of the science of mental life. Despite this early interest, emotions were not a major focus in the development of modern cognitive neuroscience. Instead, efforts to understand mental life focused primarily on reason or cognition. Recently, this neglect of emotions has been redressed through the growth of the new interest area of “affective neuroscience.” This integration of psychological and biological approaches has been fueled by an increasing awareness of the function of emotions in mental life and by technological and experimental advances, such as brain imaging,

which have allowed the development of sophisticated experimental approaches to the study of emotions. In this course, we will begin with the early history of the investigation of emotions in order to define our terms and then quickly proceed to the new experimental work being developed in both human and animal models. Some of the questions to be entertained are: What brain systems regulate emotions? How do emotions modulate memories? How are different emotions processed by the brain? How do emotions and reason interact to shape decision-making? *This is a joint seminar. Open to sophomores and above.*

Theories of Development

Barbara Schecter

Intermediate—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, 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.*

Children’s Friendships

Carl Barenboim

Intermediate—Spring

Making friends, losing friends, keeping friends...through the use of psychological and literary texts, we will explore the important functions of friendship for children and adolescents. During this century, psychologists have assumed that adults serve as the major social influence on a child’s developing sense of self and personality, that perhaps only toward adolescence would children’s social relations with peers come to play an important role in their lives. We now know better. In recent years, there has been a tremendous increase in the study of friendships and peer

relations throughout childhood, even in toddlerhood. The important psychological benefits of having friends are increasingly recognized. So, too, are the potential problems of its obverse: Children who are truly without friends are at greater risk for later social-emotional difficulties. We will explore the writings of major theorists such as Sullivan, Youniss, Selman, and Rubin; read and discuss the recent studies that have observed “friendship in the making”; and examine what friendship means to children and adolescents in their own words. In addition, fieldwork at the Early Childhood Center or elsewhere will be encouraged, so that students can have firsthand knowledge of children’s social relations. *Prior course in psychology is required.*

Children’s Literature: Developmental and Literary Perspectives

Charlotte L. Doyle

Intermediate—Spring

Children’s books are an important bridge between adults and the world of children. In this course, we will ask questions such as: What are the purposes of literature for children? What makes a children’s book developmentally appropriate for a child of a particular age? What is important to children as they read or listen? How do children become readers? How can children’s books portray the uniqueness of a particular culture or subculture, allowing those within to see their experience reflected in books and those outside to gain insight into the lives of others? To what extent can books transcend the particularities of a given period and place? Course readings include writings about child development, works about children’s literature, and, most centrally, children’s books themselves—picture books, fairy tales, and novels for children. Class emphasis will be on books for children up to the age of about 12. Among our children’s book authors will be Margaret Wise Brown, C. S. Lewis, Katherine Paterson, Maurice Sendak, Mildred Taylor, E. B. White, and Vera B. Williams. Many different kinds of conference projects are appropriate for this course. In past years, for example, students have worked with children (and their books) in fieldwork and service-learning settings, written original work for children (sometimes illustrating it, as well), traced a theme in children’s books, explored children’s books that illuminate particular racial or ethnic experiences, or examined books that capture the challenge of various disabilities. *Open to sophomores and above. Background in psychology is required.*

Memory Research Seminar

Elizabeth Johnston

Intermediate—Spring

The experimental study of remembering has been a vital part of psychology since the beginning of the discipline. The most productive experimental approach to this subject has been a matter of intense debate and controversy. The disputes have centered on the relationship between the forms of memory studied in the laboratory and the uses of memory in everyday life. We will engage this debate through the study of extraordinary memories, autobiographical memories, the role of visual imagery in memory, accuracy of memory, expertise, eyewitness testimony, metaphors of memory, and the anatomy of memory. Frederic Bartlett's constructive theory of memory will form the theoretical backbone of the course. Most conference work will involve experimental explorations of memory. *Some previous coursework in psychology is required.*

Children's Health in a Multicultural Context

Linwood J. Lewis

Intermediate—Spring

This course offers, within a cultural context, an overview of theoretical and research issues in the psychological study of health and illness in children. We will examine theoretical perspectives in the psychology of health, health cognition, illness prevention, stress, and coping with illness and will highlight research, methods, and applied issues. This class is appropriate for those interested in a variety of health careers. Conference work may range from empirical research to bibliographic research in this area. Community partnership/service-learning work is an option in this class. *A background in social sciences or education is recommended.*

Introduction to the Theory of Social Representations

Gina Philogene

Intermediate—Spring

Humans are social animals who live through interaction with each other. Individuals, therefore, do not think in isolation. Instead, they construct a framework of shared references that define how to think about the world around them. Such shared references can be viewed as social representations. This seminar aims to familiarize students with social representations theory, an original approach to social psychology. The interdisciplinary orientation of this approach provides us with new insights into many key aspects of modern life. With the help of social representations theory, we are able to re-examine and shed new light on engaging societal phenomena such as health and illness, madness, AIDS, biogenetics, intelligence, food, money, or race.

Cultural Psychology of Development

Barbara Schecter

Intermediate—Spring

Cultural psychology is the study of the ways in which individual and culture, subject and object, person and world, constitute each other. This course will explore how children and adolescents make meaning of their experiences in the contexts in which they live, assuming that, for all of us, development is an ongoing response to the cultural life around us and that culture is a dynamic process of engagement. We will consider topics such as language and culture, early storytelling in families, transitions from home to school, gendered and racial identities. We will read a combination of psychological and anthropological texts. Questions to be explored include: How are a sense of self and place constituted in early childhood? How are these values expressed in children's stories, art, and play? How do adolescents navigate differing language communities and cultural values in forging their identities? What are some of the implications for public education in this country? Students will have the opportunity to do fieldwork in school or community settings and to use conference work to bridge reading and practical experience. *A previous course in psychology or another social science is required.*

Personality Development

Jan Drucker

Advanced—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 such fundamental themes 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 other appropriate setting is required, although conference

projects may center on aspects of that experience or not, depending on the individual student's interest. *For graduate students and for juniors and seniors with permission of the instructor.*

Pathways of Development: Psychopathology and Other Challenges to the Developmental Process

Jan Drucker

Advanced—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.*

Public Policy (2012-2013)

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 US/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.

Cannabis and Public Policy in the United States

Dominic Corva

Intermediate—Spring

This seminar examines the history and geography of cannabis production, consumption, and regulation in the United States. We will examine the racialized construction of cannabis as a legislated "threat to society," regimes and geographies of criminal enforcement, the association of cannabis with the emergence and proliferation of "counterculture" in the 1960s, its biopolitical (re)medicalization in the 1990s in conjunction with HIV/AIDS activism, its "medical" economic industrialization in the 2000s, and the political ecology of contemporary federal and state regulation and enforcement. Special attention will be paid to the political economy of cannabis agriculture in California from the 1970s to the present day, as this is my active research agenda. Students will have an opportunity to serve internships with the Drug Policy Alliance (DPA) and the National Organization for the Reform of Marijuana Laws (NORML), among other organizations working to transform policy. I anticipate a range of guest speakers from law enforcement, grassroots community organizing, policy reform organizations, and medicine.

Austerity and Its Discontents: Lessons from Latin America

Dominic Corva

Open—Spring

This seminar introduces students to the logic, practice, and resistance to fiscal austerity as an orthodox macroeconomic policy response to economic crises in Latin America and the Caribbean since the 1980s. The design and enforcement of austerity programs prioritized the repayment of foreign debt over social and infrastructural spending, leading to decades of no and slow growth from which the region has only emerged in the last decade. What was the relationship between austerity and what we have come to call "neoliberalism" in Latin America? Who bore the costs of neoliberalization, and who reaped the profits? How did this "silent revolution" transform conditions of survival and struggle across the region, sparking new social movements and transforming others? How did rising inequality lead, by the beginning of this century, to uprisings that forced out neoliberal governments, especially in South America? What lessons might be learned from Latin America about this "market revolution" and reaction, as Europe and the United

States struggle with austerity and its discontents in the contemporary moment? Students will examine the political and economic roots of the regional debt crisis in the global financial system, the consolidation and dispersal of austerity logics from the “Washington Consensus” to the “Buenos Aires Consensus,” the emergence of new and renewal of old social movements in response to neoliberal governance, and contemporary landscapes of struggle and renewal across the region. Approximately the first third of the class will focus on transnational political and economic contexts since the 1970s. The second two-thirds of the course will examine case studies of social movements across the region, including the MST of Brazil, the World Social Forum, the factory expropriation movement in Argentina, indigenous movements (especially in the Andes), and more. Conference projects that examine contemporary subjects and spaces of austerity are appropriate, and service-learning options for students who are concurrently involved in community organizing are especially welcome.

Religion (2012-2013)

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, they 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: Jewish Spirituality and Culture

Glenn Dynner

FYS

Judaism since the biblical age has defied easy categorization, oscillating between religion and ethnicity. This course provides an introduction to Judaism with an eye towards Jewish responses to Western values, masculine heroism, and chivalry. We begin with questions about the authorship and message of the Bible and delve into formative texts like the Talmud, Midrash, Medieval Bible commentaries, and philosophy. We then encounter texts produced by movements that challenged, and in many ways displaced, normative Jewish practice, including

Kabbalah, Messianism, poetry, folk religion, and Hasidism. Next, we follow attempts to create a modern Jewish synthesis through Enlightenment (Haskalah), Zionism, Jewish Socialism, modern literature, modern philosophy, and feminism. Then, we explore religious transformations like Reform, Conservative and Neo-Orthodox Judaism, alongside attempts to resist modernity through the invention of Ultra-Orthodoxy. Finally, we explore Jewish responses to the Holocaust and chart the course of Jewish religion and culture in 20th-century America and Israel. Throughout, we will attempt to gauge the interplay between Jewish texts and daily life. The desired outcome is to become aware of the way in which conceptions of law, chosenness, exile, sin, redemption, sexuality, death, and so on evolved over time to meet the twin challenges of anti-Semitism and complete assimilation.

The Buddhist Tradition

T. Griffith Foulk

Lecture, Open—Year

This course is an in-depth exposure to the religious tradition, known in the West as “Buddhism,” in all of its incredible historical and cultural diversity. In the first semester, the course will focus on the evolution of Buddhist doctrines, practices, and institutions 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 Mahayana and Tantra. It also treats 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. The second semester of the course focuses on the Buddhism of East Asia (China, Korea, Japan, and Vietnam), where new branches of the tradition such as Tiantai, Huayan, Pure Land, and Zen developed and flourished under the influence of Chinese culture. Because the first semester is a self-contained unit, students may consider taking only that part of the course. The material covered in the second semester is designed to complement that of the first semester, but the second semester is also a self-contained unit that students may take even if they have not taken the first.

The Emergence of Christianity

Cameron C. Afzal

Open—Year

There is, perhaps, no one who has not heard the name of a seemingly obscure carpenter’s son executed by the Romans around 33 CE. Why? The religion we call Christianity has shaped the Western world for at least 1,500 years. In this course, we will study the origins of this tradition. As we study the origins of this movement, we will explore Judaism in the strange and fertile Second Temple period (515 BCE-70 CE). We will

encounter the learned societies of holy men like the Pharisees and the Qumran sectarians, as well as the freedom fighters/terrorists called the Zealots. Our main source will be the New Testament of the Christian Bible, although this will be supplemented by other primary materials. Excerpts from the Dead Sea Scrolls, rabbinic literature, and Hellenistic texts from this period provide the cultural backdrop in which Christianity has its roots. We will learn about the spread of the new movement of “Christians,” as it was called by its detractors in Antioch. How did this movement, which began among the Jews of the Eastern Mediterranean, come to be wholly associated with Gentiles by the end of the second century? Who became Christian? Why were they hated so much by the greater Greco-Roman society? What did they believe? How did they behave? What are the origins of “Christian anti-Semitism”? What kind of social world, with its senses of hierarchy and gender relations, did these people envision for themselves?

Pariah Lives: Modern Jewish Fiction and Autobiography

Glenn Dynner

Open, Sophomore and above—Year

The Jewish relationship to fiction and autobiography has been highly unusual. On the one hand, the Bible itself may be said to contain some of the earliest forms of both genres. Yet, restricted Jewish access to Western centers of culture and learning, linguistic and religious barriers, and inner taboos often impeded the development of these literary modes. It was only with the process of emancipation and internal cultural reform that Jewish authors could begin to emerge from the Ghetto and grapple openly with the challenges of modernity through fiction and autobiography. Some writers managed to enrich their modern existence by drawing upon popular Jewish mysticism and life in the Jewish small town (*shtetl*), while others sought to push away that world by reflecting modern alienation, sexuality, and violence. Certain Jewish authors, like Solomon Maimon, Franz Kafka, Isaac Babel, and Sholem Aleichem (whose short stories formed the basis of the play, *Fiddler on the Roof*), engaged modernity with such force and transparency that they achieved universal acclaim. But the path of the modern Jewish writer was often torturous, entailing a rebellion against the Jewish tradition and an embrace of revolutionary or Zionist movements, followed by nostalgia, longing, and regret. It did not help that exposure to European culture also meant exposure to newly virulent forms of anti-Semitism, which culminated in the Holocaust. Throughout this course, we interweave modern works of fiction with autobiographies by Jewish men and women whose pariah status gave them a unique perspective on

the world. Despite the deep tensions that run through their writings, we will discover works of great beauty, poignancy, and insight.

Sufism

Kristin Zahra Sands

Open—Year

Critics of Sufism, both Muslim and non-Muslim, claim that many of its teachings and practices seriously distort the Islamic message to the point where some declare Sufis heretical. Many of its adherents and admirers, on the other hand, believe that Sufism represents the very core and heartbeat of Islam. These disagreements are ultimately traceable to different assumptions concerning the nature of reality and knowledge. This course will explore this controversy, which continues to the present day, by examining the distinctive doctrines of Sufism on sainthood, ethics, mystical states, the nature of the self, and the relationship between the divine and human. We will look at examples of the more obvious points of conflict, such as Sufi notions regarding the importance of passion in spirituality and the portrayal of Satan as a tragic lover of God. Reading the writings of Muslim critics of Sufism, we will examine the criteria they use to distinguish between what they judge to be praiseworthy, neutral, or reprehensible aspects of Sufi thought and practice. We will study the practices of Sufism, including meditation techniques, communal structures and networks, and creative expression in music and poetry. Finally, we will explore the popularity of Sufism today in Europe and America and its role in conversions to Islam.

The Qur'an and Its Interpretation

Kristin Zahra Sands

Open—Fall

To watch a Muslim kiss the *Qur'an* is to recognize that this is not a “book” in the ordinary sense of the word. There is an art to reciting its verses and an art to its calligraphy. The uncovering of its meanings has been variously understood by Muslims to be a matter of common sense, diligent scholarship, or profound inspiration. In this seminar, we will begin by studying the style and content of the *Qur'an*. Some of the themes that may be discussed are the nature and function of humans and supernatural beings, free will and determinism, the structure of this and other worlds, God's attributes of mercy and wrath, gender and family relations, other religions, and the legitimate use of violence. We will also look at the types of literature that developed in response to the *Qur'an* in texts ranging from the entertaining stories of the prophets, to scholastic theological and philosophical analysis, and to mystical insights said to be achieved by the experience of spiritual states. Contemporary writings will be included that reflect the interaction between the

classical heritage of Qur'anic exegesis and new interpretations that reflect current paradigms of gender relations, social activism, and spirituality.

Japanese Religion and Culture

T. Griffith Foulk

Open—Spring

This course explores the diverse terrain of religious life in Japan, investigating as much of the amazing spectrum of Japanese beliefs, practices, and institutions as is possible without actually visiting the country. To this end, it makes extensive use of audio-visual materials as well as primary sources (Japanese texts in English translation) and secondary scholarship. The course covers all the major religious traditions and movements found in Japan today, including Shintō, the various schools of Buddhism, and the so-called New Religions, as well as numerous elements of "folk" or "popular" religion and culture that are not readily subsumed under any of the preceding labels. The emphasis is on religion in contemporary Japan, with particular focus on religious rituals and the art and architecture that facilitate them, but a modicum of historical background will be given when necessary. Open to any interested student. Prior study or experience of things Japanese (language, literature, history, etc.) is desirable but not required.

Readings in Christian Mysticism: Late Antiquity

Cameron C. Afzal

Intermediate—Year

Texts commonly seen to contain mystical elements 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, therefore, perhaps best thought of as erotic theology; it concerns that aspect of 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 his or her desire. Early Christian theologians 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 Mount Sinai and the incarnation of the Divine Logos as Jesus of Nazareth) and Platonic rhetoric with respect to the

expression of a desire for the ultimate good, truth, or beauty. The mystery is informed on the one hand by the anthropology of desire set forth by Plato in, for example, 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 begin our study by applying ourselves to this general background, including the phenomenon of Gnostic Christianity. We will then move on to encounter such great early Christian writers 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.

Contemporary Trends in Islamic Thought

Kristin Zahra Sands

Intermediate—Spring

The beginning of the 21st century is turning out to be a dynamic one for Islamic thought. From bloggers to superstar imams, academics to activists, a host of individuals and groups are moving beyond defensive or reactive postures to address contemporary local and global challenges in increasingly confident ways. Examples include post-Islamist politics in North Africa and Turkey, Indonesian eco-Sufism, American Muslim inner-city initiatives, Islamic microfinance, and recent approaches to Muslim sexual ethics, nonviolent resistance, and peaceful conflict resolution. Although the focus of this course will be on intellectual and theological approaches that break new ground in one way or another, the range of political, social, and religious orientations examined will be wide. We will look at movements with charismatic leaders and movements that are leaderless or "leaderful." We will also look at the way in which new media is shaping or being shaped by these discourses. Because the course will not provide basic introductory material on Islam, a prior course in Islam or the *Qur'an* is a prerequisite.

Chan and Zen Buddhism

T. Griffith Foulk

Advanced—Year

This course is an in-depth, historical examination of the mythology, literature, philosophy, institutional arrangements, and religious practices 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. The course 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. To be accepted into this course, students must demonstrate sufficient background knowledge, as derived from previous academic coursework or personal experience, of either: (a) the Buddhist tradition, or (b) East Asian culture (language, literature, history, etc.). Special consideration is given to any students with Chinese or Japanese language reading ability.

Russian (2012-2013)

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 write and film skits in small groups. In the second-year course, reading is also emphasized—and 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 Theater School Semester through Connecticut College; ACTR in Moscow, St. Petersburg, or Vladimir; and CIEE.

The Russian department 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. Students of Russian also pursue their interest in Russia and Eastern Europe more generally 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—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 equally using what we know in pair and group activities, dialogues, discussions, etc. Twice-weekly, written homework—serving both to reinforce old and to introduce new material—will be required. At the end of each semester, we will formalize the principle of rigorous but creative communication that underlies all of our work through small-group video projects. Students are required to attend weekly conversation classes with the Russian assistant; attendance at Russian table is strongly encouraged.

Intermediate Russian

Melissa Frazier

Intermediate—Fall

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 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, and 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. *For students with one year of college Russian or the equivalent.*

Intermediate Russian

Natalia Dizenko

Intermediate—Spring

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 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, and 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. *For students with one year of college Russian or the equivalent.*

Advanced Russian: Ivan Vasil'evich/Zolotoi telenok

Natalia Dizenko

Small seminar, Advanced—Year

This course is intended for students who are beyond the second-year level. Our aim will be to move away from grammar and into active reading, writing, watching, and speaking in Russian. In the fall semester, the course will center on Mikhail Bulgakov's 1936 play, *Ivan Vasil'evich*, and the 1973 film adaptation, *Ivan Vasil'evich meniaet professiiu*; both play and film tell the story of a somewhat hapless scientist who succeeds in inventing a time machine. In the spring, our basic text will be Il'f and Petrov's 1931 novel, *Zolotoi telenok*, along with film versions from 1968 and 2006; one of the most famous works of the 20th century in Russia, *Zolotoi telenok* is the extremely funny and often surprisingly satirical adventures of Ostep Bender, truly one of the great literary con men of all time. In both semesters, our work with our main texts will be supplemented by other texts/films. In the fall, these texts will include shorter pieces by writers such as Zoshchenko and Voinovich, historical accounts, and Eisenstein's film, *Ivan the Terrible*, as well as other films portraying the 1920s and the 1960s-70s.

In the spring, we will watch more movies and read more works from the 1920s-30s, including short pieces by Babel, Paustovskii, V. Kataev, and Olesha. Over the course of the year, we will learn a number of popular songs and folk songs, along with the basics of Russian word morphology. Weekly conversation classes with the Russian assistant will be required, and attendance at Russian table is strongly encouraged. *For students with two years of college Russian or the equivalent.*

Science and Mathematics (2012-2013)

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 division of Science and Mathematics 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 register for the seminar component of two science/mathematics courses simultaneously, comprising 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 (2012-2013)

The Social Science program is designed to enrich and systematize the understanding 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, they provide a context for a fuller understanding of the works that we study and create. In relation to the natural sciences, they help us analyze the economic, social, and political implications of modern technological advances and our complex interaction with the physical and biological environment. Finally, the social sciences 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 descriptions, see anthropology; economics; environmental studies; politics; public policy; science, technology, and society; and sociology.

Sociology (2012-2013)

Class, power, and inequality; law and society (including drugs, crime and “deviance”); race, ethnicity, and gender issues; and ways of seeing—these are among the topics addressed by Sarah Lawrence College students and professors in sociology courses. Increasingly, social issues need to be—and are—examined in relation to developments in global politics and economics. Students investigate the ways in which social structures and institutions affect individual experience and shape competing definitions of social situations, issues, and identities. Courses tend to emphasize the relationship between the qualitative and the quantitative, between theoretical and applied practice, and the complexities of social relations rather than relying on simplistic interpretations, while encouraging student research in diverse areas. Through reading, writing, and discussion, students are encouraged to develop a multidimensional and nuanced understanding of social forces. Many students in sociology have enriched their theoretical and empirical work by linking it thematically with study in other disciplines—and through fieldwork.

First-Year Studies: (Re)Constructing the Social: Subject, Field, Text

Shahnaz Rouse

FYS

How does the setting up of a textile factory in Malaysia connect with life in the United States? What was the relationship of mothers to children in upper-class, 17th-century French households? How do our contemporary notions of leisure and luxury resemble, or do they, notions of peoples in other times and places regarding wealth and poverty? What is the relation between the local and the global, the individual and society, the self and “other(s)”? How is the self constructed? How do we connect biography and history, fiction and fact, objectivity and subjectivity, the social and the personal? These are some of the questions sociology and sociologists attempt to think through. In this seminar, we will ask how sociologists analyze and simultaneously create reality, what questions we ask, and what ways we use to explore our questions and arrive at our findings and conclusions. Through a perusal of comparative and historical materials, we will look afresh at things that we take for granted; for example, the family, poverty, identity, travel and tourism, progress, science, and subjectivity. The objective of the seminar is to enable students to critically read sociological texts and also to become practitioners in “doing” sociology (something we are always already involved in, albeit often unself-consciously). This last endeavor is both designed to train students in how to undertake research and

intended as a key tool in interrogating the relationship between the researcher and the researched, the field studied, and the (sociological) text.

Disabilities and Society

Sarah Wilcox

Open—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 nonimpairment. 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.

Racial Americana: On the Afterlives of Genocide and Enslavement

Vanessa Agard-Jones

Open—Spring

In an era when politicians, pundits, artists, activists, scientists, and sociologists alike herald the beginning of a “postracial” age, it would appear to some in the United States that “race” might best be jettisoned, consigned to the rubbish bin of mere prejudices that we are all

charged to overcome. But what if this narrative about advancement obscures the deep histories, indeed the foundations, of how racial domination is produced—and reproduced—in this country? Arguably, the “new world/s” upon which the Americas stand were built through twinned processes of Native American genocide and African enslavement. In this seminar, we will concern ourselves with the legacies of these processes, seeking to understand how they undergird racial thinking and racial inequality in the United States. We will thoroughly question the biological while exploring the social and ontological “facts” of race. While other courses focus on identity and identifications, this course will delve more deeply into the histories that ground race-making projects, as well as the literal and figurative legacies to which they give birth. Drawing from film screenings, class discussions, and readings from rich bodies of research in Native American and African American studies, as well as in Chicano/a studies, this seminar aims to unpack “common-sense” ideas about race. Together, we will develop new vocabularies to discuss the histories and contemporary impacts of the category’s origins, elaborations, and persistence.

Queer Bodies: A Cultural History of Medical and Scientific Knowledge

Sarah Wilcox

Open—Spring

How have physicians and scientists studied and understood differences in sex, gender, and sexuality? What categories have they used, and how have these categories and the assumptions underlying them changed over time? How have popular conceptions of gender and sexuality influenced science and vice versa? What has been at stake in viewing social differences as located in the body? How can we understand the medicalization and pathologization of queer bodies, genders, and sexualities in relation to broader cultural, moral, and political agendas? In this seminar, we will examine the history of scientific and medical study of sexual behavior, hormonal systems, the brain, and genetics. We will consider the varying relationships of gay, transgender, and intersex communities with science and medicine and tensions within those communities over whether scientific and medical knowledge is empowering or alienating. The books we read will introduce students to the variety of methods and approaches used in the historical and sociological study of science and medicine, from close evaluation of the scientific evidence itself to analysis of the production of knowledge as a social activity and to broad analysis of science and medicine within politics, popular culture, and social movements. Conference work could hew closely to the topic of the seminar through the study of a particular debate, historical period, or area of scientific or medical research; or it could extend outwards to a

broader set of topics, such as hormones and transgender health, the role of science in religious debates over sex and sexuality, or representations of queer bodies in art or popular culture.

Health Policy/Health Activism

Sarah Wilcox

Intermediate—Year

How does your race, class, gender, and where you live and work influence whether you get sick? Why does the United States spend more on health care than other countries, yet rank relatively low on many measures of good health? How likely is it that you will have access to health care when you need it? Can we make affordable health care available to more people? What do we mean by “public health”? What is the role of government in providing health care or managing the health of populations? In this course, we will investigate these questions directly and by studying health social movements. Health activists have not only advocated for particular diseases and research funding but also have sought to reduce stigma, uncover health disparities and environmental injustices, and democratize medical research. In the first semester, we will study examples of health social movements, the history of health-care reform, and the social basis of health disparities: how social inequalities such as race and class lead to unequal patterns of health and illness. In the spring semester, we will broadly consider health and health care as an economic and cultural system: interactions among hospitals, insurance companies, and the pharmaceutical industry; the influence of capitalism and profit seeking on our health and health care; and the complex history of public health as both a progressive agent of the social good and as a system of social control and differentiation. To illustrate these themes, we will examine debates over topics such as obesity, vaccination, and the ethics of medical research. Throughout the year, we will explore broad questions of social justice, inequalities, governance, activism, and the environment through the lens of health. *Open to sophomores and above. Previous coursework in the social sciences is not required.*

Politics of/as Representation

Shahnaz Rouse

Advanced—Year

This seminar will address issues of politics and representation. We will look at the political process within the traditional domain of governance and popular participation, using as our primary (but not sole) focus the fall election campaign. We will also examine the way processes of representation (in their duality, which will be addressed here later) constitute a highly charged, political practice. Representation is understood and addressed in this course both in terms of the

presence of particular social groups in the arena of politics and political debate and in terms of the symbolic portrayal of different groups and issues in terms of discursive and visual modes of articulation. Given the intersections between the two terms/dimensions under consideration, students will be expected to stretch their analytical faculties to tie them together in ways that are not necessarily always available to us in conventional texts and/or analyses and/or transparent. We will begin by focusing on the 2012 elections as a means to arrive at a better understanding of the ways in which public discourse is constructed, focusing particularly on the mass media’s contribution to this process. Through this analysis, we will address methodological and theoretical issues relevant to the themes addressed in this course. Bear in mind that the analysis of the elections is undertaken here for expository purposes and not as the conclusive word on all US elections and their history. In this light, and given the often commented on similarity between sports and electoral coverage, we will also look at sports and, particularly, representations of the body—social, political, and sexual. This will allow us to shift away from “the political” in the formal, conventional understanding of the term toward a closer look at the ways in which politics is constructed and experienced in/through our everyday lives and through our social relations. This turn in emphasis will allow us to build on the analytical tools and insights gained earlier in the course and allow us to examine at greater length issues of race, ethnicity, gender, sexuality, and international affairs in a diversity of arenas, including (but not limited to) the mass media. Our focus here will be on the multiple languages that lie at the heart of cultural constructions and aesthetic productions and their relationship to dominant and subversive, as well as oppositional, forms of representation.

Spanish (2012-2013)

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

Claudia Salazar

Open—Year

This course is designed to enable students with no previous exposure to Spanish to achieve essential communication skills, while providing the basic grammatical, lexical, and syntactical structures to do so

effectively. From the start, we will stress oral interaction in class, reinforced through pair or small-group activities. Students are required to meet with the instructor in small groups for one hour each week (small-group conference) and to attend a weekly conversation session with a language assistant. *Course conducted in Spanish. Placement test is not required. Students should attend the scheduled orientation meetings and interview during registration week.*

Advanced Beginning Spanish: ¿No me conoces?

Isabel de Sena

Open—Year

This course is designed for students who have had some Spanish but have forgotten most of it or never quite had a chance to consolidate the basics. Grounded in a thorough overview of essential grammatical, lexical, and syntactical structures, students will work with short texts, videos, and songs by a broad array of authors and artists from both Spain and Latin America, such as Jorge Luis Borges, Eduardo Galeano, Julio Cortázar, Elena Poniatowska, Carlos Fuentes, Lorca, and others. In addition to a basic textbook, we will often use journalistic texts, blogs, and online media to familiarize students with Hispanic culture and current events and to develop communicative and reading strategies. The objective is to expose students to the diversity of the Spanish-speaking world on both sides of the Atlantic and, as much as possible, to “real” rather than “textbook” language. Much of the work in the class will focus on communication, while grammar exercises will be integrated with the texts being read as much as possible. Through role-play and guided group activities, students will gain increased language proficiency in Spanish. Weekly one-hour meetings in small groups with a language tutor are required, and students will have to attend some film screenings. We will also try to take advantage of some of the cultural opportunities in the New York City area, as available. *This class is taught entirely in Spanish. It is strongly recommended that interested students take the Spanish Placement Test in addition to interviewing with the instructor.*

Intermediate Spanish I: The Presence of Hispanic Culture and Language in New York

Ruben Maillo-Pozo

Intermediate—Year

Through a series of short stories, poetry, theatrical texts, films, and music, we will explore the cultural and linguistic diversity of the Hispanic community in New York. We will take advantage of the cultural resources that New York City has to offer, such as museums, theatre, restaurant visits, and excursions to Hispanic neighborhoods. This course is designed to provide a

solid foundation in the four language skills—listening, speaking, reading, and writing—along with cultural awareness. The primary goal is to help students further develop the necessary skills to communicate proficiently in Spanish and to function effectively within Spanish-speaking cultures in real-life situations and within a cultural context. The methodology used in the course will be primarily communicative; that is, actually using what we learn and presenting material in authentic contexts. *This course is taught entirely in Spanish. Students are strongly urged to take the Spanish placement test online during registration week, in addition to interviewing with the instructor.*

Intermediate Spanish II: Grammar and Composition

Priscilla Chen

Intermediate—Year

This course is intended for students who have already mastered the basics of Spanish and wish to continue a more advanced study of the grammar and vocabulary and to develop a more complex level of oral and written discourse, emphasizing subjective expression. Written and oral skills will be strengthened by oral presentations, class participation, and frequent essays (which include film reviews), based on a broad array of materials related to contemporary Latin American and Iberian culture. We will attempt to cover various sources: short stories, poems, novels, films, music lyrics, newspaper articles, etc. For conference, students will have a chance to explore various aspects and topics of Hispanic culture and the arts. We will take advantage of our local resources such as museums, libraries, and theatre. Weekly conversation with a language assistant will be required. *This course is conducted entirely in Spanish. A placement test is recommended for students who have not taken Spanish at Sarah Lawrence College.*

Intermediate Spanish III: Fables of Identity in Spanish America

Mauricio Castillo

Intermediate—Fall

The purpose of this course is a systematic review of fundamental Spanish grammatical structures and the improvement of the student’s conversational and writing skills. Students will learn about a variety of perspectives on race, gender, and identity, as they were articulated in Spanish America since the colonial period. Apart from the cultural analysis of the texts, students will be presented with a variety of tasks and activities designed to improve their language proficiency. Among the ideas on race to be studied is *negritud* in the Caribbean, José de Vasconcelos’ view on *mestizaje* in Mexico, and Peruvian *indigenismo*. These discussions will be examined in conjunction with relevant cultural productions of the time, such as the

poetry of Sor Juana Inés de la Cruz and Nicolás Guillén; the narrative of Inca Garcilaso, Andrés Bello, and Simón Bolívar's nation-building discourses; the *indigenista* intellectuals; and the visual perspective of the Mexican muralist Diego Rivera. These discussions, as well as the viewing of film and different forms of visual culture, will enrich our analyses of language and culture. *This course is taught entirely in Spanish. Interested students are strongly urged to take the Spanish placement test online in addition to interviewing with the instructor.*

Intermediate Spanish III: Culture in the Information Age

Eduardo Lago
Intermediate—Year

This course is the continuation of the Intermediate III class taught in the fall semester. Language work will resume at exactly the same point where it was left at the end of the previous semester. Thematically, we will focus on the multiple uses of Spanish to be found in the virtual world, with a strong emphasis on exploring the blogosphere. We will identify and follow the most important blogs from Latin America and Spain. Literature will be one of our main concerns, but not the only one. All forms of culture will be incorporated into the course of study during our exploration of the virtual space. Art, film, music, photography, theatre, science, politics, comics, video games, gastronomy—all forms and manifestations of culture, high or low, will be the object of our attention, as long as their vehicle of expression is Spanish. Nothing will be excluded, with the exception of printed matter. The class will be encouraged to make use of all sorts of resources put at our disposal on the Internet. Along with blogs, newspapers published all over the Spanish-speaking world will be continuously consulted. Work with the language assistants will be crucial, since part of the coursework will be monitored by them in close coordination with the instructor. The syllabus will be jointly created by all of us on a weekly basis. Students are expected to locate materials suitable to be integrated into the syllabus, which later will be exploited in class. There will be a short admission test in order to make sure that those wishing to register for this class have the adequate level. *Permission of the instructor is required.*

Literature in Spanish: News from the Utopian Island: Cuban Literature of the Special Period

José Manuel Prieto
Intermediate, Advanced—Fall

With the fall of the Soviet Union in 1991, Cuba entered what many consider the worst crisis of its history. Without Soviet financial support, all of its economic indicators collapsed. The once mighty Cuban publishing industry was also affected, and publications within Cuba

were reduced virtually to zero. One of the few positive aspects of this phenomenon was the great diffusion of Cuban literature since the mid-1990s. Many publishing houses from Spain and also Latin America began to publish works of Cuban authors, and many of the best Cuban writers are now regularly published abroad. This course will emphasize how this international projection introduced thematic diversity, along with enriching new approaches. The close reading and analysis of a range of texts since the '90s will enable us to understand that what has happened was not a mere change of venue but, rather, a unique situation that has catalyzed the irruption of subjects never before discussed in modern and contemporary Cuban literature. *This course is taught entirely in Spanish. Interested students are strongly advised to take the Spanish placement test online in addition to interviewing with the instructor.*

Spanish Literature

Eduardo Lago
Advanced—Spring

This seminar will focus on the literary production of Spain between the 1830s and today. Our journey will start in the early decades of the 20th century, when three teenagers destined to become artists of universal stature attended the same college in Madrid and became friends: Federico García Lorca, Salvador Dalí, and Luis Buñuel. After reading prose works by each of them, we will conduct a selective exploration of the Spanish poetic canon, from medieval ballads to the latest manifestations by contemporary authors. Two philosophers, José Ortega y Gasset and Miguel de Unamuno will help us map the intricacies of Spanish cultural history. The most important segment of the class will be devoted to the study of the Spanish narrative tradition, with an emphasis on women novelists. The course will acknowledge the cultural and linguistic diversity of Spain, a country with four distinct literary traditions in as many languages: Castilian, Basque, Galician, and Catalan. Authors under study will include a significant number of canonical writers from the recent and not so recent past, such as Ana María Matute, Carmen Laforet, María Zambrano, Pedro Salinas, Ramón Gómez de la Serna, and Benito Pérez Galdós. Students interested in this course must have a very solid command of the language. *This course is taught entirely in Spanish. Permission of the instructor is required. All interested students who have not taken at least Intermediate III at Sarah Lawrence College are strongly urged to take the Spanish Placement Test in addition to interviewing the instructor.*

Advanced Spanish: Latin American F(r)ictions in Literature, Films, and Visual Culture.

Claudia Salazar

Advanced—Year

Friction: n. 1. A state of conflict or opposition between persons, ideas, or interests. 2. The resistance encountered when one body is moved in contact with another.

This course will explore how the intertwining of the notions of *friction* and *fiction* have shaped Latin American culture. We will analyze several topics: (post)coloniality, revolutions and dictatorships, political violence, representations of gender and sexuality, construction of contemporary subjectivities, politics of representation, tensions between oral and written cultures, and migration, among others. Starting with an overview of Latin American history and the introduction of some key theoretical concepts, the course will focus on the cultural productions of the 20th and 21st centuries in Latin America, especially of the Andean region, Mexico, and the Southern Cone. We will emphasize, through literary and cultural analysis, several aspects of literary texts, films, paintings, and photographs in relation to their social and historical contexts, while improving oral communication, grammatical, and written skills. Evaluation will be based on active participation in class discussions, preparedness for class, short response papers, brief presentations, and individual conference projects. Weekly meetings with the language assistant are a requirement. *This course will be taught entirely in Spanish. It is strongly recommended that students take the Spanish placement test in addition to interviewing with the instructor.*

Theatre (2012-2013)

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 influences and the major historical periods 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

Beginning students are required to enroll in a Theatre Techniques program, supplemented by at least one component of their own choice. Continuing 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 season 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, there are multiple performance and production opportunities in acting, singing, dance, design, directing, ensemble creation, playwriting, and technical work that are available to students throughout the academic year.

The College's performance venues include productions 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 black-box DownStage Theatre. Workshops, readings, and productions are also mounted in the black-box Open Space Theatre and in various performance spaces throughout the campus.

Introduction to Projection Design

Lauren Petty

Intermediate—Year

This course will introduce students to all aspects of video design for integration with live performance. In this hands-on class, students will learn how to generate still and moving image content and how to edit and prepare media. Fundamental image and video editing will be covered by using Adobe's Creative Suite. Students will also be introduced to programming using Isadora software as well as the specifics of hardware components including mixers, monitors and projectors and how to work with multiple screens. In addition, the course will include viewing and discussions of contemporary projection design, and will address creative considerations of the practice. At the end of the semester, students will complete and present a short design project. This class meets once a week. Intermediate.

Audition Technique

David Caparelliotis

Advanced—Fall

This class is for the serious-minded actor who anticipates pursuing a career as a performer after graduation. Predicated on the idea that auditioning is a learned skill that one gets better at with more experience and practical knowledge, the class will focus at its core on the only unalienable factor: the individuality of the actor him/herself. As much time will be spent on material selection as execution. Actors will be asked to make necessary friendships with the dreaded 'monologues', and hopefully come to regard them as necessary filters through which they can express themselves as both people and as artists. Cold reading prep will also be covered. The hope is for the actor to leave class with not only one or two terrific audition pieces, but also a better understanding of the casting process itself and what is in and out of his/her control. This class meets once a week. Advanced.

Theatre Colloquium

Required of all students taking a Theatre Third (including First-Year Studies with David Neumann) and Theatre Graduate students, the Theatre Colloquium will meet six times during the academic year to explore current topics in the theatre and meet leading professionals in the field. *Theatre Colloquium meets alternate Mondays at 5:35 p.m.*

First-Year Studies in Theatre: A Contemporary Performance Lab

David Neumann

FYS

In Contemporary Performance Lab—a survey of contemporary theatre-building techniques and methodologies from Dada to Judson Church and beyond—we will look at examples of experimental theatre and performance art from the early part of the 20th century to now, focusing mostly on where current dance and theatre combinations find inspiration. A multidisciplinary historical survey will give us a context in which to place the work we make together in class. This course will primarily be a hands-on experience, with creative and critical writing assignments and a reading list that includes plays, criticism, and artists' manifestos. The majority of time will be devoted to lab work, where students create their own short performance pieces. By the end of the year, students will eventually make group pieces together, utilizing theatrical and nontheatrical sources in an attempt to speak to our cultural moment. In addition to meeting twice a week, there will be opportunities to visit rehearsals and performances of professional theatre and dance in New York City. In choosing this class, you are choosing to be a Theatre Third. This means that, in addition to these classes, you are required to take Theatre Techniques, which introduces you to theatre history and technology, and attend theatre colloquiums, as well as complete 25 hours of technical work each semester.

Theatre Techniques

Students taking theatre at Sarah Lawrence for the first time are enrolled in Theatre Techniques: Technology and are encouraged to enroll in Theatre Techniques: History and Histrionics and Theatre Techniques: Design Components—three courses that introduce them to the history of theatre and to a wide range of technical theatre skills. Students who are interested in performance have priority enrollment in Theatre Techniques: The Actor's Workshop. Students are also required to complete 25 hours of technical work each semester.

Technology

Rebecca Sealander

Open—Fall

This course is an introduction to the Sarah Lawrence College performance spaces and their technical capabilities. It is required of all students new to the Theatre program.

Actor's Workshop

**Ernest H. Abuba, Doug MacHugh,
Fanchon Miller Scheier, Erica Newhouse**
Open—Year

This workshop will translate the actor's imagination into stage action by building one's performance vocabulary. The class engages the students' essential self by expanding their craft through a wide-ranging set of training techniques. *This class meets twice a week.*

History and Histrionics

Stuart Spencer
Open—Year

Have you ever wondered where Arthur Miller got the idea to get inside Willy Loman's head? Did you realize that it was only after August Strindberg went insane that he wrote some of his most famous and influential plays? Did you know that the comedies of Ancient Greece and the 17th century were far more sexually explicit than contemporary comedies? Did you know there's a Nigerian play that is about the ancient Yoruban culture but uses ideas from Aristotle to tell its story? And that Aristotle's ideas can also be found in plays by William Shakespeare, Henrik Ibsen, and Tennessee Williams? Did you ever wonder what we really mean by "realistic"? Or "naturalistic"? And that there's a difference? Did you ever consider that Godot may already have arrived? History and Histrionics answers these questions but asks many more. We read great plays from the last 2,500 hundred years—tragedy, comedy, social critique, realism, naturalism, expressionism, musical theatre, absurdism, existentialism, and much more—to try to figure what they're about, why they were written as they were, and how they fit in the great constellation of our dramatic heritage. *This course meets once a week.*

Design Elements I

Design Faculty
Fall

This course is for students with little or no design or technical experience who are curious about design and want exposure to multiple design areas. It is also a useful tool for directors, playwrights, and actors who want to increase their understanding of the design and technical aspects of theatre to enhance their abilities as theatrical artists. This is a very hands-on class, in which students will learn the basics needed to execute set, costume, lighting, and sound designs. We will use a short scene or play as the focus of our discussions of the collaborative design process. Class format will include both classes with the full design faculty and classes focused on specific design areas.

Design Elements II

Design Faculty
Spring

This course is for students who have design or technical experience or have taken Design Elements I and want to explore design and technical theatre in greater depth. This course is also useful for students who are studying one area of design and want an introduction to other areas. Students will explore two of the four design areas (set, costume, lighting, and sound design) in greater depth, building their technical skills, design basics, and collaborative communication skills. Class format involves classes with the full design faculty and six weeks of classes in each of two design areas with individual design teachers. The goal of this semester is to have students develop the ability to create a simple design in their chosen areas. *Open to students who have taken Design Elements I or with faculty permission.*

Auditions required for the following classes:

New Musical Theatre Lab

Shirley Kaplan
Open—Year

Investigations for those aspiring to produce, direct, create, and/or perform musical theatre and experimental chamber opera, this class is open to theatre designers and technicians, actors, singers, dancers, composers, lyricists, and musicians who are interested in learning and using crossover skills. Students will create teams to present and perform project scenes in class that include set and costume designs, musical and choreographic styles, and that go from concept ideas to production. Students will research the history of musicals, including European cabaret and global performance, with a particular focus on the influence of interdisciplinary needs of contemporary musicals. The process of adaptation, auditioning, casting, rewriting, rehearsals, and performance will also be presented. Second semester will include a production of a contemporary chamber opera and an ENCORE production of musical theatre songs. *An interview and/or audition is required.*

Singing Workshop

William D. McRee, Thomas Mandel
Open—Year

We will explore an actor's performance with songs in various styles of popular music, music for theatre, cabaret, and original work, emphasizing communication with the audience and material selection. Dynamics of vocal interpretation and style will also be examined. This class requires enrollment in weekly voice lessons and an Alexander Technique class. *Audition required.*
This class meets once a week.

SLC Lampoon

Christine Farrell

Advanced—Year

SLC Lampoon is a comedy ensemble of actors, directors, and writers. The techniques of Second City and Theatersports will be used to create an improvisational troupe that will perform throughout the campus. The ensemble will craft comic characters and write sketches, parodies, and political satire. This work will culminate in a final SLC Lampoon Mainstage performance in the style of Second City or Saturday Night Live. *Audition required.*

Required placement class:

Contemporary I for Dance and Theatre

Peter Kyle

Open—Year

Successful performances in dance and theatre rely on training that prepares performers in mind, body, and spirit to enter the realm of aesthetic exploration and expression. In this class, we will work toward acquiring skills that facilitate the investigation of previously unimagined ways of moving. Through traditional and experimental practices, students will develop a sense of form, energy use, strength and control, and awareness of time and rhythm. Improvisation is an important aspect of this study. *Placement class required.*

Interview only required for the following classes:

Acting Poetic Realism

Michael Early

Open—Year

The plays of Anton Chekov, Tennessee Williams, and August Wilson will 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. *This class meets twice a week.*

Acting Shakespeare

Michael Early

Intermediate—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 between physical, vocal, and text work. *This class meets twice a week.*

Auditioning

Year

A study of the skills necessary for a successful audition, actors will practice cold readings and prepared monologues to performance level. Emphasis will be placed on how best to present oneself in an audition situation. *Class size is limited. This class meets once a week.*

Close Up and Personal

Doug MacHugh

Advanced—Year

Using the foundations learned during their first years in the Theatre program, students will apply their theatrical training to the camera. The students will learn how to maintain an organic experience in spite of the rigid technical restrictions and requirements. The second half of each semester will be dedicated to putting a scene on its feet and shooting it. We will use a monitor playback system for reviewing work to help identify specific problems. *Class size is limited. This class meets twice a week.*

Comedy Workshop

Christine Farrell

Intermediate—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.*

Creating a Role

Ernest H. Abuba

Open—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—contemporary and the classics. Traditional, as well as alternative, approaches to acting techniques are applied. Fall semester concentrates on working on roles such as Hamlet, Leontes, Caliban, Othello, Lear, Macbeth, Hecuba, Medea, Antigone, and Lady Macbeth; spring semester, applied to scene study from works by Arrabal, Beckett, Ionesco, Maria Irene Fornes, Sam Shepard, Albert Camus, and Jean Genet. *This class meets twice a week.*

Improvisation Laboratory

Fanchon Miller Scheier

Advanced—Year

Using experimental exercises and improvisation, we will explore the character's connections to his or her environment, relationships, needs, and wants. In the second semester, we will concentrate on fashioning a workable technique, as well as on using improvisation to illuminate scene work from the great dramatic playwrights: Lorca, Chekhov, Strindberg, O'Neill, Shaw, etc. This course is available to students who are willing to approach material experimentally in a laboratory setting. *This class meets twice a week.*

Something Great is Coming: The American Musical

Stuart Spencer

Open—Year

Like jazz, the American musical is one of this country's unique art forms. And like jazz, the musical's roots lie deep in both our European and African ancestry. We will begin by delving into the origins of American musical theatre—the early operettas, vaudevilles, burlesques, minstrel shows, and musical extravaganzas of the late 19th and early 20th centuries. From there, we will move to the astonishingly fertile 1920s, when the jazz sounds of songwriters like Eubie Blake and Noble Sissle began to influence the music and lyrics of people like Ira & George Gershwin and Rodgers & Hart. We will look at the 1930s, when the sophisticated but inconsequential musical comedies of tunesmiths like Cole Porter existed side by side with provocative, politically themed musicals by Kurt Weill or (again) the Gershwins. By the end of the term, we will have reached the 1940s, when the Rodgers & Hammerstein “integrated” musical revolutionized musicals, giving them weight, substance, and greater coherence. In the second term, we will study the great book musicals of the 1950s, created by, among others, Frank Loesser, Jerome Robbins, Leonard Bernstein, Lerner & Lowe, Irving Berlin, Adler & Ross, Bock and Harnick, and... well, the list goes on and on. And we'll conclude with the likes of Kander & Ebb and Stephen Sondheim and his many collaborators, who began to deconstruct, deepen, and stretch the form into still new and challenging shapes and themes. We will spend some

classes listening to (or, if possible, looking at) and discussing the librettos and songs of notable but lesser known musicals. At other times, we will look in depth at landmark musicals (e.g., *Show Boat*, *Of Thee I Sing*, *Lady in the Dark*, *Carousel*, *Guys and Dolls*, *Follies*, *Company*) that either changed or epitomized the form. *This class meets twice a week.*

The Webisodics Project/Web Series Asylum

Doug MacHugh, Frederick Michael Strype
Advanced—Year

During the fall semester, we will develop—through theatrical exercises, improvisations, character development, and “hands-on” collaboration with the screenwriting team—an ensemble cast. As the *webisodics* are developed, workshopped, and revised, the filmmakers will be shooting and editing the weekly staged readings as performed by the actors. The actors will further explore, investigate, and create three-dimensional, complex characters. We will review and discuss revisions and complexity of plot in class. Camera blocking and comprehension of camera movements will be taught. When principal photography is wrapped, the actors will further develop their craft by working with the screenwriters doing table reads and staged readings of original material. These workshop pieces will be shot, edited, and discussed in class to enhance the revision process. The outcome of this past year's course is the Web series, “Socially Active,” which can be viewed online at: <http://vimeo.com/channels/sociallyactive>. This class will be team-taught by Theatre instructor Douglas Mac Hugh and Filmmaking instructor Fred Strype. *Class size is limited. Permission of the instructors is required. This class meets once a week for four hours.*

Global Theatre: The Syncretic Journey

Ernest H. Abuba, Mia Yoo, David Diamond

Open—Year

“Good evening, ladies and gentlemen, and welcome to La MaMa, dedicated to the playwright and to all aspects of the theater.”—Ellen Stewart

The La MaMa Experimental Theatre Club in New York City has been the host of contemporary and international theatre artists for 50 years. You will have the opportunity to attend the performances, meet the artists, and participate in workshops led by them, as well as access 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 La MaMa International Symposium for Directors, David Diamond and Mia Yoo, will host you in New York City, where you will exchange ideas with visiting and local artists: Yara Arts, artists of the Great Jones Repertory Theatre. Historical and contemporary experimental playwrights will be discussed: *4.48 Psychosis*, by Sarah Kane, *Ubu Roi*, by Alfred Jarry, *Les Cenci*, by Antonin Artaud, *Dutchman*, by Amiri (Leroi Jones) Baraka, *A Doll's House*, by Henrik Ibsen, Yukio Mishima's Modern Noh Plays, *Mystery-Bouffe*, by Vladimir Mayakovsky, and *Mud*, by Maria Irene Fornes.

Alexander Technique

June Ekman

Open—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.*

Breathing Coordination for the Performer

Sterling Swann

Open—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. *Two sections. This class meets once a week.*

Building a Vocal Technique

Sterling Swann

Intermediate—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—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 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—Year

This course is a continuation of Introduction to Stage Combat and offers additional training in more complex weapons forms, such as rapier and dagger, single sword, and small sword. Students receive training as fight captains and have the opportunity to take additional skills proficiency tests, leading to actor/combatant status in the Society of American Fight Directors.

Movement for Performance

David Neumann

Open—Fall

We will explore the full instrument of the performer, namely the human body. Daily exercises open the body to larger movement potential while introducing students to a better functioning alignment, efficient muscle and energy use, full breathing, clear weight transfer, and an increased awareness while traveling through space. In addition, students will be asked to create “movement-based pieces” in an effort to discover and articulate the languages that the body communicates 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 expression, and more personally expressive in their performances. In addition to occasional reading handouts, there will be opportunities to visit rehearsals and performances of professional theatre and dance in New York City. *This course meets twice a week.*

Stage Management

Greta Minsky, Rebecca Sealander

Open—Year

This course is a hands-on laboratory class in the skills, practices, and attitudes that help a stage manager organize an environment where 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; spring semester is devoted to mentored production practicums. Greta Minsky will teach in the fall semester; Rebecca Sealander, in the spring semester.*

Actors and Directors Studio

Evan Yionoulis

Advanced—Year

An advanced course focusing on the work of actors and directors in rehearsal. Through work on scenes both outside and in front of the class, students will develop the ability to work in partnership to activate the central struggle of a play and translate the spirit of the text into the physical world. We will examine in a very practical way the communication tools and rehearsal strategies which most effectively engage the creative energies of all collaborators as they work to articulate, through bold and specific choices, a directorial vision in four dimensions. This course meets once a week for four hours. *This class meets twice a week.*

Directing Workshop

William D. McRee

Open—Year

Directors will study the processes necessary to bring a written text to life and 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. In the second semester, students will select and direct a one-act play for production. Open to beginning directors and any interested student. *This class meets twice a week.*

Directing the 20th Century: From Chekhov to Churchill

Will Frears, Jackson Gay

Intermediate—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. *Jackson Gay will teach in the fall; Will Frears, in the spring.*

DownStage

Intermediate, Sophomore and above—Year

DownStage is an intensive, hands-on conference in theatrical production. DownStage student producers administrate and run their own theatre company. They are responsible for all aspects of production, including determining the budget and marketing an entire season of events and productions. Student producers are expected to fill a variety of positions, both technical and artistic, and to sit as members of the board of directors of a functioning theatre organization. In addition to their obligations to class and designated productions, DownStage producers are expected to hold regular office hours. Prior producing experience is not required. *This class meets twice a week.*

Internship Conference

Ruth Moe

Intermediate—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

Open—Year

The creative director of the Theatre program will lead a discussion group for all the directors, assistant directors, and playwrights participating in the fall theatre season (including readings, workshops, and productions). This is an opportunity for students to discuss with their peers the process, problems, and pleasures of making theatre at Sarah Lawrence College (and beyond). This workshop is part problem solving and part support group, with the emphasis on problem solving. *This course is required for students who accept a position in the fall theatre season.*

Tools of the Trade

Rebecca Sealander, Technical Staff

Open—Spring

This course focuses on the nuts and bolts of lightboard operation, sound-board operation, and projection technology, as well as the use of Final Cut Pro and Pro Tools editing programs and basic stage carpentry. Students who take this course will be eligible for additional paid work as technical assistants in the Theatre program. *This class meets once a week.*

Design Techniques in Media and Animation

Robin Starbuck

Open—Year

This course allows students to explore design possibilities for media projections, integrating animation, experimental film, video, and puppetry through a series of exploratory projects and group work. Visual sequences will be created using overhead projectors, stop-motion animation techniques, shadow puppetry, film, and video. The course will introduce basic digital-image manipulation in Photoshop, simple video animation in AfterEffects, editing in Final Cut Pro, 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.*

Making New Work

Shirley Kaplan

Open—Year

This is a performance lab open to actors, dancers, visual artists, writers, musicians, filmmakers, and directors. The class will form an ensemble where creative process, media crossovers, and global forms and styles are presented within an active media lab. The group, using shared performance techniques, will explore the development of personal devised work. Methods of vocal and physical work will add to interdisciplinary collaborations in order to explore sources of inspiration for new work. Investigating both traditional and contemporary performance, we will acknowledge new connections that are happening between video games and text, science and technology. Crossing cultural and media traditions, the group will create and present weekly projects, as well as a final performance.

Contemporary Collaborative Performance: Grad Projects I

David Neumann

Intermediate—Year

This course will provide a critical and supportive forum for the development of new works of original performance, focusing primarily on where current dance and theatre combinations find inspiration. In the first semester, students will explore contemporary theatre-building techniques and methodologies from Dada to Judson Church and beyond. The majority of time will be devoted to lab work, where students will create their own short performance pieces through a multidisciplinary approach. Students will be asked to devise original theatre pieces that utilize such methods as solo forms, viewpoints, chance operations, and creations from nontheatrical sources. In addition to the

laboratory aspect to the class, a number of plays, essays, and artists' manifestos will be discussed. In the second semester, students will collaborate on a single, evening-length work, utilizing theatrical and nontheatrical sources in an attempt to speak to our cultural moment. Please note: The second semester will require additional developmental/rehearsal time outside of class. In addition to class work, there will be several opportunities to visit rehearsals and performances of professional theatre and dance in New York City. *This class meets once a week. Open to first-year graduate students only.*

Directing, Devising, and Performance

Dan Hurlin

Intermediate—Year

This class is a laboratory, where students will explore (on their feet) a range of methodologies, philosophies, and approaches to creating performance and theatre. How do you direct a theatre piece without starting with a play? Alongside a broad survey of artists and art movements of the 20th century that continue to influence theatre artists today, students will practice a variety of ways of staging, with and without text, and always in relation to being a "live event." Following a trajectory from the Dadaists to Fluxus, from the surrealists to John Cage (and beyond), we will wrangle with these "postdramatic" artists and explore how their ideas can lead us in finding our own unique theatrical voice. Students will be given reading and creative assignments outside of class and will be expected to work collaboratively throughout the term. *This class meets once a week.*

Projects

Dan Hurlin

Year

This course will provide a critical and supportive forum for the development of new works of original theatre with a focus on conducting research in a variety of ways, including historical and artistic research, workshops, improvisations, experiments, and conversation. Each student will focus on creating one original project—typically, but not limited to, a solo—over the course of the full year. During the class, students will show works in progress. During conference, students and faculty will meet to discuss these showings and any relevant artistic and practical problems that may arise.

Puppet Theatre: Bunraku-style

Dan Hurlin

Open—Fall

This course will begin with a detailed look at the traditional Japanese Bunraku puppet theatre, a form that involves texts by some of the most revered Japanese

writers and detailed puppets operated by three puppeteers, each in full view of the audience. We will continue to explore Japanese splinter forms (Otome Bunraku, Kuruma Ningyo), as well as contemporary, American adaptations of the style. Students will then have the opportunity to develop their own manipulation skills with three-person puppets and construct and devise their own bunraku-style performance. *This class meets once a week for two hours.*

Puppet Theatre: Marionette

Lake Simons

Open—Fall

In this course we will focus specifically on marionette puppetry. We will explore the form and its history through individual and group research projects. We will further our exploration through hands-on learning with various techniques in construction and puppeteering. Through specific exercises, the students will also 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 their own making. *This class meets once a week for two hours.*

Puppet Theatre: Toy Theatre and Shadow Puppetry

Dan Hurlin

Open—Spring

In this class, students will conduct research on two disparate forms of puppet theatre: one Western; one Eastern. Toy Theatre, originally a juvenile entertainment from Europe, was adapted for adult performance in the late 20th century by such artistic titans as designer Edward Gordon Graig, sculptor Alexander Calder, and playwright Erik Ehn. The Shadow theatre traditions of Asia range from the secular (China) to the spiritual (Indonesia) and infuse modern theatre with a new, almost limitless, vocabulary. After in-depth research into the history of these forms, students will embark on hands-on learning, building fabrication and manipulation skills as they create their own short pieces in these two styles. *This class meets once a week for two hours.*

Grad Lab

Dan Hurlin, Shirley Kaplan, David Neumann

Year

Taught by a rotating series of Sarah Lawrence faculty and guest artists, this course focuses on developing the skills needed for a wide variety of techniques for the creation and development of new work in theatre. Ensemble acting, movement, design and fabrication, playwrighting, devised work, and music performance are all explored. The class is a forum for workshops, master classes, and open rehearsals, with a focus on the

development of critical skills. In addition, students in Grad Lab are expected to generate a new piece of theatre to be performed for the Sarah Lawrence community every month. These performances may include graduate and undergraduate students alike.

Costume Design I

Carol Ann Pelletier

Open—Year

This course is an introduction to the many aspects of costuming for students with little or no experience in the field. Among the topics covered are: basics of design, color, and style; presentation of costume design from preliminary concept sketches to final renderings; researching period styles; costume bookkeeping from preliminary character lists to wardrobe maintenance charts; and the costume shop from threading a needle to identifying fabric. The major class project will have each student research, bookkeep, and present costume sketches for a play. Some student projects will incorporate production work. *This class meets once a week.*

Costume Design II

Carol Ann Pelletier

Intermediate—Year

This is a more advanced course in costume design for students who have completed Costume Design I or who have the instructor's permission to enroll. Topics covered in Costume Design I will be examined in greater depth, with the focus on students designing actual productions. An emphasis will be placed on the students developing sketching techniques and beginning and maintaining a portfolio. *This class meets once a week.*

Advanced Costume Conference

Carol Ann Pelletier

Advanced—Year

This is an advanced conference in costume design.

Lighting Design I

Greg MacPherson

Open—Year

Lighting Design I will introduce the student to the basic elements of stage lighting, including tools and equipment, color theory, reading scripts for design elements, operation of lighting consoles and construction of lighting cues, and basic elements of lighting drawings and schedules. Students will be offered hands-on experience in hanging and focusing lighting instruments and will be invited to attend technical rehearsals. They will have opportunities to design

productions and to assist other designers as a way of developing greater understanding of the design process. *This class meets once a week.*

Lighting Design II

Greg MacPherson

Intermediate—Year

Lighting Design II will build on the basics introduced in Lighting Design I to help develop the students' abilities in designing complex productions. The course will focus primarily on CAD and other computer programs related to lighting design, script analysis, advanced console operation, and communication with directors and other designers. Students will be expected to design actual productions and in-class projects for evaluation and discussion and will be offered the opportunity to increase their experience in design by assisting Mr. MacPherson and others, when possible.

Scenic Design I

Lake Simons

Open—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.*

Scenic Design II

Lake Simons

Intermediate—Year

This class will further develop the student's skill set as a scenic designer through work on department productions and individual projects. Students will deepen their skills in drafting and rendering for the stage and develop their ability to communicate with directors, fellow designers, and the technical crew. In addition, students will continue to have hands-on exposure to practical scenic construction, rigging, and painting techniques. Students in this course are required to design a department production.

Sound Design I and II

Jill Du Boff

Open—Year

This course will cover sound design from the beginning of the design process through expectations when meeting with a director, how to collaborate with the rest of the design team, and ultimately creating a full sound design for performance. The course will explain how to edit sound, as well as many of the programs commonly

used in a professional atmosphere. Throughout the course, we will create sound effects 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. *This class will meet once a week.*

The Magic of Playwriting

Francine Volpe

Open—Year

This course challenges the assumption that talent cannot be taught. What we call "talent" is more likely a set of skills that may not be teachable but can be developed. During class, we discover a point of view, sharpen our creative torque, exercise focus, and listen to our subconscious. We also employ craft to make more potent our vision for a particular play. We interpret feedback from our peers in order to expand and adjust our material. Using techniques learned from great world dramatists, we rigorously edit and revise. All the while, we remember that there is a certain ineffable quality to every great play—something in its craft that remains a mystery. The objective of this course is to make the most of what can be developed or learned while retaining the magic of our work. *This class meets once a week.*

Medley Playwriting Workshop: Developing the Dramatic Idea

Cassandra Medley

Open—Year

You have an idea, or vision, for a play that you would like to write. You have no particular idea for a play, yet you feel eager to explore and learn how to write in the dramatic form—which involves live characters interacting in three-dimensional space before a live audience. Either way, this course involves learning craft techniques, as well as advanced methods, for dramatizing your ideas from initial scenes to completed rough/first drafts. The course will involve in-class writing exercises and reading selected plays. We incorporate free writing and brainstorming techniques, acting improvisation, and audio and video recordings from your in-process work. In-progress drafts of your work will involve 1-, 5-, 10-, and 30-minute versions of your play as it comes into being. *This class meets once a week.*

Experiments in Language and Form

Cassandra Medley

Open—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 and 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.” As we investigate various experimental playwrights—Beckett, Ionesco, Arrabal, Adrienne Kennedy—we will seek to ascertain the political, spiritual, psychological, and social elements that influenced the creation of their works. Our aim is, first and foremost, 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” will include multimedia presentations as part of the scripted, onstage play or performance. *This class meets twice a week.*

Playwriting Techniques

Stuart Spencer

Open—Year

The focus of this class is to discover both the nature of your creative process and the fundamentals of dramatic structure that gives form to that process. In the first term, students will write a series of both spontaneous writing exercises and structural exercises. Both types of exercise are taken from *The Playwrights Guidebook*, which we will use as a basic text. At the end of the first term, students will write a short, but complete, play based on one of their spontaneous writing exercises. In the second term, students go on to adapt a short story of their choice and to 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. The work is 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 exercises. *This class meets once a week.*

Playwright’s Workshop

Stuart Spencer

Advanced—Year

Who are you as a writer? What do you write about, and why? Are you merely writing the play that you want to write—or the play that you *need* to write? Where is the nexus between the amorphous, subconscious wellspring of the material and the rigorous demands of a form that plays in real time before a live audience? This course is designed for playwriting students who have a basic knowledge of dramatic structure and an understanding of their own creative process and are ready to create a complete dramatic work of any length. (As Edward

Albee points 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 with, at minimum, an idea of the play on which they plan to work; they may also 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.*

Writers Gym

Cassandra Medley

Open—Year

“You can’t wait for inspiration, you have to go after it with a club”—Jack London

Writers Gym is a yearlong writing workshop designed for writers of any genre and for 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.*

Writing for Solo Performance

Pamela Sneed

Intermediate—Year

Writing for Solo Performance is a course designed for actors who want to write and act in their own work. We will learn how to take the personal story and shape it into a monologue for the stage. We will examine the many forms of personal monologue, autobiographical narrative, and fictional narrative, as well as character-driven, topical, and reality-based monologues and the poetic series. In addition, we will explore staging and new trends such as audience participation and the incorporation of new media. Emphasis will be placed on students finding and developing their unique styles and voices, with the goal of creating fully realized solo shows. We will survey and study the field of solo performance from John Leguizamo to Anna Devereau Smith, Spalding Grey, Guillermo Gomez Pena, and Lisa Kron.

Methods of Theatre Outreach

Allen Lang

Open—Year

Developing original, issue-oriented dramatic material using music and theatre media, this course will present the structures needed for community extension of the theatre. Performance and teaching groups will work with small theatres, schools, senior-citizen groups, museums, centers, and shelters. Productions and class plans will be made in consultation with the organizations and our touring groups. We will work with children's theatre, audience participation, and educational theatre. Teaching and performance techniques will focus on past and present uses of oral histories and cross-cultural material. Sociological and psychological dynamics will be studied as part of an exploration of the role of theatre and its connections to learning. Each student will have a service-learning team placement. Special projects and guest topics will include the use of theatre in developing new kinds of after-school programs, styles and forms of community on-site performances, media techniques for artists who teach, and work with the Sarah Lawrence College Human Genetics program. Group B is a weekly conference course with Shirley Kaplan and Allen Lang that is available to those students who have previously taken the Theatre Outreach course and who want to continue teaching and have a placement in the community. *This class meets once a week.*

Using the Performing Arts for Social Change

Paul Griffin

Intermediate—Year

Want to learn how to use the performing arts to change the world? Today, theatre is increasingly defined as a commercial enterprise. This course will examine the use of theatre for social change, examining its practice, theory, role, and production. Discussions will include how theatre is used for creating personal and social change and the key elements of successful projects. Classes will look at the full range of a social change initiative, from process to performance to organization to impact. Interactive class sessions will include participation in a creative process involving community building, team building, conflict resolution, social analysis, and scene creation. Each student will be expected to develop a coherent theory of change and construct a viable performing arts-based project "blueprint." Students will also visit a rehearsal of The Possibility Project in Manhattan. (Mr. Griffin is the founder and president of The Possibility Project, a nonprofit organization using the performing arts to empower teenagers to transform their lives and communities.) *This class meets once a week.*

Far-Off, Off-Off, Off, and On Broadway: Experiencing the 2012-2013 Theatre Season

William D. McRee

Open—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.*

Theatre students may be invited to participate in outside programs, including:

The London Theatre Program (BADA)

Intersession

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 will work one-on-one with their teachers. A faculty selected from Britain's foremost drama schools teaches technical classes in voice, movement, and stage fighting. This intense conservatory training is accompanied by courses in theatre history and theatre criticism, tickets to productions, and the experience of performing in a professional theatre. In addition, master classes and workshops feature more of Britain's fine actors and directors. Designed for dedicated students who wish to study acting in London, the program offers enrollment in either the fall or spring semester for single-semester study. Those wishing to pursue their training more intensely are strongly encouraged to begin their training in the fall and continue with the Advanced London Theatre Program in the spring semester. *Audition required.*

La MaMa E.T.C.

Intersession

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-international>.

Visual Arts (2012-2013)

Students enrolled in a visual 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 an 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. Heimbold, Jr. Visual Arts Center is specifically designed to break down barriers among visual-arts media. It 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 mini-course—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, a digital imaging lab, and critique rooms; a sound studio, a screening room, and a large exhibition area. The Center's doors open onto a mini-quad, allowing students from throughout the College both access to and inspiration from their peers' work-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 2013-14, 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.

Landscape as Material – Joe Winter

Joe Winter

Intermediate—Spring

This intermediate sculpture course attempts to understand landscape as the overlap of various dimensions--the physical, the cultural, the social--and will investigate how materials, objects, and systems occupy and transform these dimensions. We will employ landscape as the organizing principle in the selection, production, transformation, arrangement, analysis, and imagination of objects and materials within a sculptural art practice. Each student enrolled in the course will identify a specific landscape, location, or site to examine--e.g., the kitchen, the border, the prison, the playing field-- locating a point of departure for a series of studio-based projects. Readings, screenings, slide presentations, and site visits will allow us to examine specific landscapes, from the natural to the institutional to the imaginary. In doing so, we will attempt to understand how landscape and space shape us and how we, as artists, can use, transform, and understand the landscapes we inhabit.

Screenwriting: Writing the Contemporary “Film”

Frederick Michael Strype

Intermediate—Spring

It seems the contemporary “film form” is changing, certainly in terms of scope and venue. In the past, a screenwriter wrote “feature films,” television movies and/or TV series. Nowadays, the landscape for the screenwriter is far different, with 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

ubiquity of HD digital production has made the use of the term “film” nearly archaic, as fewer and fewer films are being shot on film stock. As screenwriter, William Goldman has said, “No one knows anything,” and that has never been truer as it relates to the motion picture industry today. Digital video and the web have changed the film form forever. The disarray of the current film industry has created confusion and opportunity. Today, with the democratization of “film” production and the opportunity to create and have work seen by mass audiences, to say one is “writing a film” has less connection now to technical practices, and rather conveys a sense of the content therein and the ways and means of its intended consumption. The contemporary screenwriter then is often creating dramatic material for unique (and even multiple) platforms on screens as small as a cell phone and as large as an IMAX® panorama. Further, screenwriters and filmmakers are finding that their “feature film project” may ultimately find life as a multiple-part web series, or vice versa. The advent of writing screen-based material where “something happens” every five to ten minutes points to classic dramatic construction, regardless of the final venue. 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. This course is for the emerging contemporary screenwriter, including those creating a new idea, adapting original material into the screenplay form, rewriting a screenplay or web series, or finishing a screenplay-in-progress, 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. Students are expected to enter the course with—at the very least—a strong idea, an outline or narrative roadmap of their project, possibly an existent screenplay or web series, as well as the capability of “talking out” the characters and story. The expectation is for students to finish a polished draft of a “long-form project,” be it a “feature film,” short film anthology or a web series. 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. Intermediate.

Writing Movies: Simple Screenplay Structure

Rona Naomi Mark

Open—Spring

This course is for students either in the midst of or at the beginning of writing a feature length screenplay. While the world of filmed entertainment is changing, with new avenues of distribution creating new formats and venues, some things remain the same—audiences are still hungry for satisfying narrative features to take

them away, confront their fears, live out their fantasies, or elevate their consciousness. Paths may differ, but at the end we are all working towards the same goal—successful visual storytelling. This writing workshop requires all students to regularly present pages of either their screenplay or the outline for their screenplay for analysis and critique. The outline, based on the required reading, will form the spine of your film. The outline will be your guide in those moments of uncertainty when you’re not sure where to steer your narrative; it will be the roadmap for the first draft of your screenplay. The outline is a constant work-in-progress and will be revised concurrently with the pages you will write. Some knowledge of screenplay style and format is preferred, but not necessarily a requirement. Continuing students will finish a first draft of their project, while new students will complete their outlines and the first act of their screenplay. Intermediate.

Screenwriting: The Art and Craft of Film-Telling

Frederick Michael Strype

Open—Fall

How does one write a screenplay? One word at a time, articulating the action (“the doing”) of the characters and thereby revealing the emotional moments of recognition in the characters’ journey. Pursuing the fundamentals of developing and writing narrative fiction motion picture screenplays, the course holds a focus on the short form screenplay. We’ll explore the nature of writing screen stories for film, the web and television. The course’s approach views screenwriting as having less a connection to literature and playwriting and more 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 process of “telling your film” (or movie, or web series or TV show, et al). In Film-Telling, the emerging screenwriter will be encouraged to think and approach the work as a director, because until someone else (if it is not the screenwriter) emerges to take the reins, the screenwriter is the director, if only on the page. 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 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 idea, through research techniques, character development, story generation, outlining, the rough draft, rewrites, to a series of finished short-form screenplays. The fundamentals of character, story,

universe and setting, dramatic action, tension, conflict, sequence structure, acts, and style will be explored with students completing a series of short scripts and a final written project. In conference, students can research and develop a long-form screenplay or teleplays, 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 can be applied to other writing forms.

Making the Independent Web Feature Film

Frederick Michael Strype

Advanced—Spring

The course is a real-world, hands-on experience in independent film project development and production. We take the journey from screenplay draft preparation and breakdown, preproduction, casting, rehearsal, visualization and storyboarding, principal photography/production and editing/post-production process, on through to marketing to the independent film festival and web platforms. Students will explore all aspects of film development and production, while migrating to areas of specific interest. Students will gain a holistic perspective on the full spectrum of engagement endemic to the prism of independent filmmaking. In addition to working in all areas of project development and production, each student will breakdown a scene from the script, storyboard it, rehearse actors and co-direct a scene from the film with the professor. Working in teams, students will also help edit scenes for the film and prepare the film for exhibition. In addition to course credit, students will be conferred on-screen credit for their involvement in the project. Skills learned in the course can be utilized by the student in developing and preparing her/his own independent film projects. Advanced.

Cinematography – Composition, Color, and Style

Misael Sanchez

Open—Fall

This film production course will introduce students to the fundamentals of Cinematography and professional motion picture applications. In addition to covering the camera, students will explore composition, visual style and overall operation of lighting and grip equipment. Students will have the opportunity to Work in class with a RED ONE camera throughout the semester. Short scenes will be produced in class, geared towards the training of set etiquette, production language, and workflow. Students will discuss work and give feedback that will be incorporated into the next project.

For conference work, students will be required to produce a short project on HD Video (3-5 minutes in length) incorporating elements discussed throughout the semester. They will write the concept, outline the project, draw floor plans, shot-lists, edit, and screen the final product 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 enough to approach a film production project with enough experience to take on introductory positions with potential for growth.

First-Year Studies: Finding Yourself In Film: An Introduction to Filmmaking

Rona Naomi Mark

FYS

Students will be immersed in all aspects of the many facets of film production, from screenwriting, directing, shooting, and editing through exhibition. The first semester will focus primarily on the art and craft of screenwriting, where students will learn to think and write like a filmmaker. Students will emerge with a screenplay that they will then produce and direct through the second semester. In addition to written assignments to develop the student’s creative voice, video assignments in the fall will familiarize students with the equipment, techniques, and protocol of filmmaking. Film aesthetics and directing strategies will be explored, using award-winning shorts and feature film clips as examples. Students will form film crews from within the class and will learn the various roles on a film set. Basic production-management skills will be taught, which students will then apply to the making of their own short films.

Drawing: Translating an Invisible World

John O’Connor

Open—Fall

Drawing is an endlessly exciting art form that encourages experimentation and embraces mistakes. It naturally exploits the relationship between seeing and thinking. This course will challenge what you think of as drawing. You will learn about the tools of traditional drawing (paper, graphite, ink, charcoal, conte, etc.) and how to translate what you see onto paper. Simultaneously, you will begin to learn how to express yourself individually through drawing—how your drawings will be different from everyone else’s. We will begin with the fundamentals of drawing through observation (line, value, space) and move into more complex subjects and combinations of materials, even touching on collage and abstraction, and finish with a large-scale, independent project. Each week, we will work in new ways, continuing to build on what came

before and often approaching similar subject matter in different ways. We will not keep our subjects at a distance but will try to connect with them, move around and through them, deconstruct them—really understand what we are drawing. Ultimately, what can your drawings reveal beyond what we all plainly see? While we may all be looking at and drawing the same thing, you will be asked to find your own solutions to problems, take your drawings in new and unexpected directions, and extrapolate from what you know and learn. This course will ask you to look at your world with intensity and to render the *invisible* on paper. Independent work outside of class is required. Studio practice will be reinforced through discussion, occasional written work, readings, slides, and gallery/museum visits. A studio visit with an artist in New York City will also be scheduled.

Drawing: A Big Evolution

John O'Connor

Open—Spring

Drawings demand to be changed over time through process—they are always evolving. This evolution will serve as the foundation for this highly creative drawing course. In class, students will work on observational and idea-based drawings over extended periods of time. They will work on each project in class for approximately two weeks and bring it to a finished state outside of class. Through varied, in-depth projects, they will gain a greater understanding of the techniques of drawing and learn to combine ideas and mediums in personal, thought-provoking ways. The choice of medium will be flexible and varied and will include charcoal, graphite, ink, pastel, conte, color pencil, etc. Additionally, students will be asked to directly address the scale of their drawings—from very small, intricate works to large-scale, exuberant pieces. The subjects of the drawings will vary widely as well—from detailed drawings of the human figure to abstract, conceptual drawings in color. Some additional subjects may include space, memory, time, narrative, installation, collage, imagination, collaboration, movement and time, color, and humor. Permeating all of this will be an investigation into ways of introducing content into the work. What will your drawings be about? Independent work outside of class is required. Studio practice will be reinforced through discussion, occasional written work, readings, slides, and gallery/museum visits. A studio visit with an artist in New York City will also be scheduled.

Games People Write: Narrative Design and Screenwriting for Games

Patrick Downs

Open, Small seminar—Fall

In recent years, video games have exploded as a potent and pioneering new medium for storytelling. In this

course, we will examine the role of the narrative designer/writer within the video-game industry—from concept and pitch all the way through the process of development, examining and imagining the varieties of ways in which games can tell stories and exploring the relationships between different kinds of interactivity and narrative strategies (e.g., how writing for an open-world, role-playing game might differ from writing for a side-scrolling platformer). We will write several projects that address the demands and opportunities presented by a variety of game genres and conventions, from open-world or “sandbox” games (e.g. *Fallout*, *Skyrim*) to “on-rails” linear plots (*Deus Ex*, *Uncharted*), “experimental” games (*Passage*), social games, and mobile games. In addition to creative writing projects, coursework and conference will be devoted to the close analysis of selected video-game narratives. And yes, you will be required to play games.

Art Games, Creative Code, and Experimental Media

Angela Ferraiolo

Open—Fall

This class focuses on code, games, and experimental media as an environment for art making. Throughout the term, the class will look at the history of artists’ use of code, digital, and experimental media, including movements that have used games, game mechanics, play, and interactions as a response to and critique of the social conditions of their time. The class will also look at current media projects, such as generative art, mobile media, playable movies, electronic texts, and interactive video environments. Informed by these traditions, students will design and produce their own art games or media projects. An introduction to programming for the visual arts, the course will also cover basic arts programming skills, including statements, functions, arrays, loops, events, logic, program flow, and programmatic animation. Conference projects may include image manipulations, glitching, small games and interactive environments, hacks, mods, machinima, data visualizations, new-media filmmaking, expanded and future cinema, small experiments with video installation, and android projects for mobile platforms. No prior programming experience is required.

Physical Computing: Beginning With Interactive Electronics

Jason Krugman

Open—Fall

An electronics class for novices and intermediates alike, Physical Computing will teach us to use our hands and brains to better understand the function of the electronic world around us. This course will provide an introduction to the Arduino microcontroller, an open-source hardware/software platform. We will cover the

basics of digital communication and interactive circuitry while learning about materials for electronics and basic electromechanisms. A background in coding is helpful but not required, as we will spend time going through programming basics. We will cover applied electronics and quickly jump into making interactive work. Through hacking and experimentation, we will uncover the physical mechanisms that allow people to communicate with electronics and for them to communicate back. Each week, we will work through the process of building and programming interactive circuitry, giving students a wide range of new media tools. We will learn about interactive circuitry from a child's perspective, making the information that we cover intuitive, memorable, and ultimately useful.

Dungeons, Dragons and Drama: The Tabletop RPG

Patrick Downs

Open, Small seminar—Spring

Tabletop, or “pen-and-paper,” role-playing games revolutionized the game industry beginning in the 1970s by introducing complex storytelling to games. Even in 2012, most story-driven video games are either RPGs or incorporate RPG elements; and many massively multiplayer online games (MMOs) are RPGs, as well. The goal this semester is straightforward: Create your own tabletop RPG campaign. And just as you read aloud a screenplay in a screenwriting workshop, our roundtable critiques will involve playing through campaigns in class.

Hacked, Glitched and Emergent Systems

Angela Ferraiolo

Open—Spring

This course investigates art inspired by error, noise, crash, and random processes. Paying special attention to the relevance that glitch and generative techniques have to new media, we will pursue the use of systems, simple rules, and random or semi-random events to create small hacks, glitches, games, and works of software art. We will also survey the work of contemporary noise & GLI.TC/H artists like Moradi, Satrom, Asendorf, Menckmen, and Briz. The goal is to build environments or to intervene in processes that the artist can set in motion or disrupt, giving these systems the means to continue, sometimes bizarrely, on their own. Any rule-based project or intervention is encouraged, especially small emergent games, machine hacks, software art, image and text glitching, recombinant video, and other generative media. This class requires no hardware or programming background, though programmers, hex bashers, and circuit benders are welcome. Open.

Designing for Physical Interaction

Jason Krugman

Open, Small seminar—Spring

Physical computing is a discipline that puts technical tools into the hands of nonengineers and engineers alike, allowing us to incorporate the power of electricity and digital logic into our everyday environs. In this seminar, we will approach designing for physical interaction from a critical but open perspective, focusing on the junction between the user and the technology. We will trim and add functionality as we go along, honing in on the core experience that creates a successful project. We will study existing work while, at the same time, manifesting our own ideas by building them out and breaking them down. Student projects can be functional, purely artistic, or somewhere in between. Experimentation and learning through concerted effort will be paramount. This class will build upon our experience from Physical Computing: Beginning With Interactive Electronics, refining our practice of designing successful interactions and increasing our knowledge of the technical tools. Students wanting to participate in this seminar are not required to have taken Physical Computing but will be expected to have some knowledge of the Arduino platform and basic circuitry.

Digital Documentary Storytelling: Development and Production

Rico Speight

Open—Year

Synthesizing theory and practice, this yearlong course explores the existential import of the art of documentary storytelling. Students are introduced to the eclectic palette of documentary production styles and approaches used in the genre. These are illustrated in screenings of seminal works by eminent directors: Maysles brothers, Newsreel Collective, Barbara Kopple, Spike Lee, Sam Pollard, Errol Morris, Werner Herzog, and Jennifer Fox. The workshop also analyzes and deconstructs the works of successful box office producers: Michael Moore, Charles Ferguson (*Inside Job*), and Michael Rapaport (*Beat, Rhythms, and Life*). Workshopers are encouraged to experience theory as a means of empowering their own production practices. The yearlong experience is designed to work both as seminar and hands-on workshop. In weekly seminar sessions, participants consider the ideological, ethical, and political implications of documentary production and examine the relationship between documentary films and social change. In workshop sessions, students are given the opportunity to create the short documentary they've always imagined: personal/ autobiographical profiles, road movies, social-issue productions, anecdotal portrayals, and city symphonies. Over the course of the full year, students develop, research, write a treatment for, pitch, produce, direct,

and edit a 10-minute documentary. Technical workshops in shooting and editing, scheduled during fall and spring terms, strengthen students' skill-sets. In the full year plan of study, production and editing exercises and conceptual writing assignments provide experiences and resources for critical reflection and creation of documentary pitch samples and trailers. As participants produce their own short documentaries for conference, they also function as crew for other students' productions. Ultimately, students are encouraged to explore the aesthetics and practices of documentary filmmaking as an avenue of self-expression.

Frame x Frame I: The Fluid Master

Damani Baker

Open—Fall

This course is for students who wish to “think cinematically.” It will be an intensive, hands-on introduction to filmmaking. Students will work individually and in groups to produce a series of fiction films. In addition to the required class work, students will attend mandatory craft courses in directing actors, cinematography, and editing. The craft course takes place one evening per week outside of class. The first film assignment, “The 2 Minute,” is a video project to be edited in camera. Students will not be allowed to review their material until it is presented in class. The second assignment, “On Location,” will introduce students to 16mm cameras and production. Six-to-eight classes during the fall semester will be dedicated to the second assignment, in which students will practice skills learned in cinematography, acting, and general set coordination. The final requirement is the conference project. Students will produce and direct a five-minute film, working with assigned crews. This will incorporate all of the technical aspects of film production that were discussed in lectures, screenings, and demonstrations: preproduction planning, budgeting, shot list, storyboards, and script breakdown. In this course, students will explore the structure and aesthetics of films from around the world while gaining practical experience transforming their own ideas into action.

Frame x Frame II: The Short Form

Damani Baker

Advanced—Spring

This course is for intermediate and advanced students who wish to “think cinematically.” It will be an intensive, hands-on course in filmmaking. Students will work individually and in groups to produce a series of short films. In addition to the required class work, students will attend mandatory craft courses in directing actors, cinematography, and editing. The craft course takes place one evening per week outside of class. The first film assignment, “The 2 Minute,” is a video project to be edited in camera. Students will not be allowed to review their material until it is presented in class. The

second assignment, “On Location,” will introduce students to 16mm cameras and production. Six-to-eight classes will be dedicated to the second assignment, in which students will practice skills learned in cinematography, acting, and general set coordination. The final requirement is the conference project. During the semester, students will produce and direct a five-minute film, working in crews; advanced students are able to choose between fiction and nonfiction for their conference work. This will incorporate all of the technical aspects of film production that were discussed in lectures, screenings, and demonstrations: preproduction planning, budgeting, shot list, storyboards, and script breakdown. In this course, students will explore the structure and aesthetics of films from around the world, while gaining practical experience transforming their own ideas into action.

Working With Light and Shadow

Misael Sanchez

Open, Small seminar—Fall

This course will introduce students to the basics of cinematography and film production. In addition to covering camera operation, students will explore aesthetics, composition, visual style, and overall operation of lighting and grip equipment. Students will work together on scenes, directed and produced in class, that are geared toward the training of set etiquette, production language, and workflow. Students will discuss the work and give feedback that will be incorporated into the next project. For conference work, students will be required to produce a short project on HD video (3-5 minutes in length), incorporating elements discussed throughout the semester. They will write the concept, outline the project, draw floor plans and shot-lists, edit, and screen the final product for the class. Alternatively, in conference (with professor approval), students may also explore opportunities to work as cinematographers on other productions, such as the Web series project or films made in other upper-level production courses. 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 enough experience to take on introductory positions in the industry—with strong potential for growth.

Working With Light and Shadow

Misael Sanchez

Open, Small seminar—Spring

This course will introduce students to the basics of cinematography and film production. In addition to covering camera operation, students will explore aesthetics, composition, visual style, and overall operation of lighting and grip equipment. Students will work together on scenes directed and produced in class and geared toward the training of set etiquette,

production language, and workflow. Students will discuss the work and give feedback that will be incorporated into the next project. For conference work, students will be required to produce a short project on HD video (3-5 minutes in length), incorporating elements discussed throughout the semester. They will write the concept, outline the project, draw floor plans, prepare shot-lists, edit, and screen the final product for the class. Alternatively, in conference (with professor approval), students may also explore opportunities to work as cinematographers on other productions, such as the Web series project or films made in other upper-level production courses. 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 enough experience to take on introductory positions in the industry—with strong potential for growth.

Animation: Documentary

Robin Starbuck

Open, Small seminar—Year

This comprehensive, yearlong course provides students with an opportunity to create short, animated, documentary films emerging from investigation or activist interests. The focus of this class is on the development of 2D animation techniques and approaches that embrace documentary film as a fine-art practice. Through creative process and research, students nurture documentary ideas that they then execute in animation or with a combination of animation and *cinéma vérité* sources. Practice in this course is integrated with theory, so that filmmaking is held within the context of critical and conceptual thinking about documentary film. To enable students to understand the fundamental processes of 2D stop-motion animation production, the first semester of this course is devoted simultaneously to story ideas and to technical instruction, including workshops in story development, drawing for animation, cut-out animation, lighting, cameras, and the After Effects, Photoshop, and Toon Boom software. With the recent explosion of interest in documentary film production, this course offers students the chance to discover their own unique style for the telling of existent stories. Working both in teams and individually, students will produce a series of short animation projects in the first term; in term two, they will develop a single film project of greater length and depth. Conference films in the spring semester will be approximately 3-10 minutes in length and suitable for festivals and/or Web distribution. Students should come prepared with two or three documentary ideas. Some drawing experience is favorable. *Limited enrollment: 8 students*

Animation: Claymation and Puppets

Robin Starbuck

Open, Small seminar—Year

In this hit-the-ground-running stop-motion animation course, students will build sets of their own design, storyboard, direct, and shoot a series of short animations. Topics will include basic puppet construction, advanced set building, one-part molds, replacement heads, storyboarding, and animation. Throughout the year, we will engage in an exploration of aesthetics and techniques involved in the conceptualization, design, and production of direct animation in claymation and puppetry. The class incorporates a survey of the tools and techniques to successfully create cinematic lighting and design staging, timing, camera use, and action analysis. Fall semester students will develop skills through a series of short group and individual projects. In the spring semester, each student will have the opportunity to develop a more extensive film project for conference work. Emphasis will be placed on experimental story development, exploration, and refined, intellectually demanding, aesthetically progressive concepts in animation filmmaking. This course is open to all unconventional and adventurous students who are interested in personal expression and in animation as a highly dynamic, ever-evolving art form. No prior experience is necessary. *Limited enrollment: 8 students*

Video/Media Laboratory: Abstractions

Robin Starbuck

Open—Fall

This semester-long production course is designed for students who want to expand their artistic and creative horizons in the area of abstract video/media production from both practical and theoretical approaches. The course is essentially an experimental lab, where the development of abstract styles of filmmaking and online media are covered from the conception of an idea to the finished product. Participants will have the opportunity to experiment with nonconventional techniques for image creation in collaboration with other student musicians, composers, dancers, and visual artists. Working closely with Professor John Yannelli's experimental music class and with dance, we will explore technical, conceptual, and aesthetic approaches to constructing films with directed shots, *cinéma vérité*, and free-media montage. Emphasis will be placed on producing innovative and creative films, media installations, video for dance and theatre, and audioscapes. Students will participate in technical production modules and exercises in which an exploration of modes of abstraction will be introduced. Focus will be on an exploration of structure and formats

in experimental film and on film's relationship to sound elements, performance, and location. The class will also function as an editing workshop with critique and feedback, as well as the study of existing works. Visits to New York City museums and galleries form an important part of this course. Students wishing to continue onto the spring course, Film/Video Laboratory: Experimental Narratives, may do so.

Video/Media Laboratory: Experimental Narrative

Robin Starbuck

Open—Spring

In this semester-long course, students will develop work that aims to challenge audience perceptions of traditional filmmaking while retaining an “audience reading” of the film’s message, point, and meaning. This is a production class, where the development of experimental-narrative film is covered from the conception of an idea to the finished product. Participants will have the opportunity to experiment with nonconventional techniques for image creation in collaboration with student musicians, composers, dancers, and theatre directors. Working closely with classes from other Sarah Lawrence creative-arts disciplines, we will explore technical, conceptual, and aesthetic approaches to constructing films with directed shots, *cinéma vérité*, and free-media montage. Emphasis will be placed on producing innovative and creative films, video for performances, and audioscapes. Students will participate in technical production modules and exercises in which an exploration of modes of experimental narrative will be covered. Focus will be on an exploration of structure and formats in experimental film and on film’s relationship to narrative, poetry, and experimental text. The class will also function as an editing workshop with critique and feedback, as well as the study of existing works. Visiting experimental filmmaker labs will be an important part of this class.

Character Development Drawing for Animation, Film, and Interactive Media

Scott Duce

Open, Small seminar—Fall

This course focuses on the concepts of character design and development as a preproduction to animation, film, and interactive arts. Students will gain knowledge in drawing from the model, from human anatomy, and by engaging with spatial drawing concepts in order to create fully realized characters, both visually and conceptually. Through the development of character boards, model sheets, and character animatics, students will draw and conceptualize human, animal, mechanical, and hybrid figures. Students will research characters in visual, environmental, psychological, and

social qualities to establish a full understanding of the individual characters. Knowledge from this course can be used to create and enhance animations, establish a character outline for an interactive media project, or help in developing a cast of characters for a graphic novel or narrative film. Hand-drawn work will be at the core of this course; however, software such as Photoshop, Final Cut Pro, After Effects, and Flash can be used in some aspects for character boards, model sheets, and, specifically, for character animatics.

Storyboard Drawing and Visualization for Film, Animation and Interactive Media

Scott Duce

Open, Small seminar—Spring

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

Writing for the Screen

Ramin Serry

Open, Small seminar—Year

This yearlong course, for the beginning to intermediate screenwriter, is a rigorous, yet intimate, setting in which to explore screenwriting work-in-progress. The course will investigate the nature of screenwriting and is structured as an intensive workshop. Students may either work on short-form or feature-length screenplays. They will read peer work, with the entire process supported by in-class analysis and critiques thereof. We will migrate from an initial idea through research techniques, character development, story generation, outlining, the rough draft, and rewrites to a series of

finished, short-form screenplays or a feature-length script. Fundamentals of character, story, universe and setting, dramatic action, tension, conflict, structure, and style will be explored. In conference, students may research and develop other long-form screenplays or teleplays, craft a series of additional short screenplays for production courses or independent production, rewrite a previously written script, or adapt original material from another creative form.

Screenwriting: Structure: Sequences Into Three Acts

Malia Scotch-Marmo

Open, Small seminar—Fall

This is a screenwriting course in which you develop a single, feature-length story outline and screenplay. The emphasis is on your imagination—not your capacity for invention but your ability to observe and develop what you see around you. You should come out of this course with a complete story idea: its breakdown into sequences of scenes, as well as three acts; a full, detailed outline; and the completion of your first and second sequence. The first phase of this course will focus on finding the story that you want to tell and knowing and understanding your characters. You are encouraged to draw upon people and experiences that are familiar to you and to find a character that excites your imagination. We will also examine the importance of creating conflict and the creation of emotional arcs as a way of letting your characters help you develop an organic, believable story. The next phase of the semester concerns the development of that story into sequences—the building blocks of feature screenwriting. We will explore issues of escalating action, the role and use of subplots, and some different ways to create narrative forward movement (use of events, advertising, planting/payoff, preparation/aftermath) as they relate to the stories under consideration. We will learn about the basic structure of traditional “three-act” movies: “the main tension,” culmination, and resolution as they relate to the stories under consideration. The final phase of this course is devoted to finishing the outline of your feature film and writing the first and second sequences. Some of the writers may go further, and that work will be welcomed. Here, particular attention will be paid to the introduction and exits of characters, creation of conflict, use of location, costume, lighting, etc.

Writing the Television Series

David Klass

Open—Spring

This course will explore developing and writing an original television series. We will drill down into the process, investigating the art, craft, and practice of how to create and pitch a TV show. We will discuss what producers and TV executives seek in today’s ever-

changing and mercurial marketplace, how to “break in,” cable versus network, the mechanics of going “on staff” for a show and what the writer is expected to contribute, structuring a script, writing dramatic scenes based on conflict, creating strong characters, and crafting meaningful dialogue. And you will write and write and write. Students will pitch ideas and pursue a detailed series “treatment” in the first part of the course, with the aim of outlining a pilot episode and delivering a series “teaser” and first act by the end of the course. In conference, the writer can write a “spec-script” for an existing show as a writing sample for festival competition and industry notice. S/he could consider taking her/his original project to the next level, completing the pilot, structuring further episodes for her/his original series, and the like. Some previous study in screenwriting is preferable, but a passion for telling stories in the powerful and influential television form is requisite.

Filmmaking for the Web: Making the Independent Web Feature Film

Frederick Michael Strype

Advanced—Year

The course is a yearlong, real-world, hands-on experience in independent film project development and production. We take the journey from screenplay draft preparation and breakdown, preproduction, casting, rehearsal, visualization and storyboarding, principal photography/production, and editing/post-production process through to marketing to the independent film festival and Web platforms. Students will explore all aspects of film development and production while migrating to areas of specific interest. Students will gain a holistic perspective on the full spectrum of engagement endemic to the prism of independent filmmaking. In addition to working in all areas of project development and production, each student will break down a scene from the script, storyboard it, rehearse actors, and co-direct a scene from the film with the professor. Working in teams, students will also help edit scenes for the film and prepare the film for exhibition. In addition to course credit, students will be conferred on-screen credit for their involvement in the project. Skills learned in the course can be utilized by the student in developing and preparing her/his own independent film projects.

The Director Prepares

Maggie Greenwald

Open, Small seminar—Fall

From screenplay until the actual shooting of a film, what does a director do to prepare? This class will explore, in depth, some of the many processes a director may use in order to develop and actualize her or his vision, including: screenplay revision, interpretation and

breakdown, character development, accessing and communicating visual ideas for the look of the film, studying camera styles, and movement in order to decide how best to visually realize the story through shot selection, staging, and casting. Each student will pursue a series of exercises, culminating in the directing, shooting, and editing of two exercises—one scene (a private moment) to develop character through cinematic storytelling and one scene, with dialogue, from the screenplay—in order to experiment with all the ideas developed throughout the class.

The Director Prepares

Maggie Greenwald

Open, Small seminar—Spring

From screenplay until the actual shooting of a film, what does a director do to prepare? This class will explore, in depth, some of the many processes a director may use in order to develop and actualize her or his vision, including: screenplay revision, interpretation and breakdown, character development, accessing and communicating visual ideas for the look of the film, studying camera styles, and movement in order to decide how best to visually realize your story through your shot selection, staging, and casting. Each student will pursue a series of exercises, culminating in the directing, shooting, and editing of two exercises—one scene (a private moment) to develop character through cinematic storytelling and one scene, with dialogue, from the screenplay—in order to experiment with all the ideas developed throughout the class.

Producing Independent Film, TV and Video: A Real World Guide I

Heather Winters

Open, Small seminar—Fall

Producers are credited on every film, television and media project made. They are crucial—even seminal—to each and every production, no matter how big or small. Yet, even as a pivotal position in the creative and practical process of making a film, TV show or media project, the title, “Producer” is perhaps the least understood of all the collaborators involved. What is a producer? This course answers that question, examining what a producer actually does in the creation of screen-based media and the many hats one, or a small army of producers may wear at any given time. Students will explore the role of the producer in the filmmaking, television and video process, from the moment of creative inspiration, through project development and proposal writing, financing, physical production (indeed, down to the nuts-and-bolts aspects of script breakdown, budgeting, scheduling, and delivering a film, TV or video project), marketing, navigating the film festival gauntlet, as well as drilling down into the distribution process & strategies. A practical course in

the ways and means of producing, the class will consider the history and current state of producing through case studies, nuts and bolts production software and exercises, and guest producers, directors, actors, and industry professionals currently working in film, television, and video. Students will gain hands-on experience in developing projects, breaking them down into production elements, crafting schedules and budgets, as well as learn pitching skills and packaging strategies. Course work includes proposal and treatment writing, script breakdown, scheduling and budgeting, pitching, and final project presentation. Conference projects may include the producing of a film or media project by a student in another filmmaking production class at SLC, a case study of several films from the producer perspective, the development and pre-production of a proposed future “virtual” film or video project, and the like. Designed to provide real world producing guidance and experience where anything can -- and will -- happen, the course provides filmmakers and screenwriters with a window on the importance of and mechanics pertaining to the producing discipline and a practical skill set for seeking work in the filmmaking and media making world after SLC.

Producing Independent Film, TV and Video: A Real World Guide II

Heather Winters

Open, Small seminar—Spring

Building on “Producing Independent Film, TV and Video – A Real-World Guide I,” students expand their knowledge of the role of the producer in the realm of filmmaking, television and video, especially as it relates to the ongoing creative process. Diving deeper into the real world application of the producer’s role, and applying knowledge and skills from Part I, course work includes case study presentations of US and international producers and their bodies of work, fine tuning individual pitching skills, sizzle reel and trailer analysis, script coverage, box office analysis, navigating the film festival maze, understanding the roles of agents, lawyers and managers, examining the distribution process and release strategies, field trips, industry guests, positioning yourself for real world opportunities, learning “people” skills, and in-class final presentations. Conference work ranges from in-depth case studies to producing other students’ projects. Upon completing the course, students will have a complete understanding of the producer’s role from creative development to final delivery.

Beginning Painting: Form and Image

Ursula Schneider

Open—Year

This course is an introduction to painting in acrylics and oils and is open to the student who is new to painting, as well as to the student who has had prior art-making experience. The student will be painting abstract works. Drawing will be an integral part of the course: learning to work from observation of everyday objects and the figure. Class assignments will include color theory and color mixing. Each assignment will call upon the student to make decisions in order to complete the project in a creative manner. There will be regular class discussions on the progress of the work, as well as visual presentations on art history and on individual artists. The conference work will begin with drawing in a sketchbook and with individually assigned readings on art. The final conference project will be a large painting, which will be developed from the drawings and from the progress made in the student's understanding of painting as a process. The student will be required to work in the studio in addition to the class periods, in order to complete the assigned painting and conference work. The goals of this course are to become confident in one's ability and to take chances.

Studio Practice: 27 Paintings

Laurel Sparks

Intermediate—Fall

This course emphasizes the role of technique, style, color, and composition in painting. A series of explorative assignments in oil or acrylic will challenge students to resolve problems of composition and narrative based on a broad scope of references and material investigations. Working in both large and small series, a total of 27 paintings will be made from various tactical approaches: observation, print and digital media, imagination, etc. Students will be required to maintain a sketchbook/image archive throughout the course and will learn to develop their own final projects based on their sensibilities revealed by working in series. Additionally, this course will provide ongoing exposure to historical and contemporary painting models through slide shows, videos, reading assignments, visiting artists, workshops, and field trips. *Open to students who have had painting courses at a college or an advanced high-school level.*

Contemporary Painting: Discourse and Practice

Laurel Sparks

Intermediate—Spring

This painting course addresses the relationship of form and content in the expanded field of contemporary painting. A series of open-ended painting assignments will provide parameters within which students can

navigate their personal interests, focus criteria, and deepen their technical practices. Projects will include observational and media-based image sourcing, composite spaces, abstraction, collaboration, stylistic homages, and fictional portraiture. Students may work in oil or acrylic and will be required to maintain a sketchbook/image archive throughout the course. In addition to studio production, students will investigate the historical and contemporary relevance of their work through readings, slideshows, and presentations. Critical and communication skills related to painting will be developed through critique and group discussions. *Open to students who have had painting courses at a college or an advanced high-school level.*

Further Painting

Ursula Schneider

Small seminar, Advanced—Year

This class will focus on further developing the student's work in drawing and painting from observation. We will begin by working from the model and from nature. Next, we will learn to see and translate architectural perspective into forms and space to serve as subject matter, as well as context. This class will be taught in acrylics, using pure water-dispersed pigments and a variety of acrylic binders. These materials will give the student an opportunity to experiment with a variety of painting processes, which then can be used to further develop the student's painting style and ideas. The structure of this course is divided between class work and individual conference work. There will be regular class critiques, slide presentations, and visits to galleries. In conference, each student will research an artist's skill or a period in art history and give a presentation to the class. For conference painting, the students will be asked to work creatively and thoughtfully and to challenge themselves to take risks. The student is expected to work consistently in the painting studio outside of class time. This course is for the student who is able to independently generate and maintain a working momentum. Please bring to the interview documentation of prior work. *This course is open to any student who has completed one college-level course in painting.*

Black-and-White Photography

Ted Partin

Open—Year

This is an analog black-and-white photography course. Students will learn the technical functions of the 35mm camera; specifically, proper film exposure through shutter speed and aperture control. Students will also learn how to develop their own black-and-white film. An emphasis will be made on learning a wide variety of techniques for the printing and enlargement of black-and-white film onto silver gelatin, fiber-based

photographic paper. Weekly shooting assignments will facilitate the development of a personal vision. The class will engage students in a critical discourse of their own work, as well as that of their fellow students. Class time will be spent on technical lectures, lab demonstrations, and critiques of student work, as well as on slide lectures on historical and contemporary photography. This course is designed to engage the student in a creative photographic dialogue within a productive year. Use of the medium to express a personal aesthetic vision will be stressed, culminating in the student completing a portfolio of prints by the end of the course in which form, subject, and meaning are closely considered.

Basic Color Photography

Joel Sternfeld

Open—Year

This course concentrates on the technique and aesthetics of color photography, using traditional (analog) methods. Emphasis will be placed on understanding the very nature of a color photograph. Students will use color film and print color photographs in the darkroom; they will explore “color seeing.” Readings in the history of photography will be part of the course work. *Open to any interested student, with permission of the instructor.*

Intermediate Photography

Justine Kurland

Intermediate—Year

This wildly explorative class investigates the potentials of black-and-white photography, color photography, and the assimilation of the two. The history of the photographic medium will be explored. Editing, sequencing, and output size will be introduced to students through bibliomaniac explorations and gallery/museum visits. Students are welcome to use either analog or digital. The development of a personal vision, based upon a personal set of interests and/or beliefs, will be at the core of this experience.

Advanced Photography

Joel Sternfeld

Advanced—Year

This is a rigorous studio course, in which students will produce a body of work while studying the relevant artistic and photographic precedents. A working knowledge of photographic history and contemporary practice is a prerequisite, as is previous art or photographic work that indicates readiness for the advanced questions presented by this course.

Printmaking I, II

Kris Philipps

Open, Small seminar—Fall

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.

Printmaking I, II (Monotype/Monoprint)

Marina Ancona

Open, Small seminar—Spring

This course will provide an extensive introduction to monotype and monoprint (a one-of-a-kind print). Students will learn a range of techniques and processes, including chine colle, ghost prints, multiple plates, second pulls, and stencils. Using a variety of mixed approaches, students will explore, firsthand, the ways in which printmaking can blur the lines with other media. Students will learn through demonstrations, assignments, critiques, and a project that will translate their artistic vision through the flexibility and creativity that monotype and monoprint allow. Taught by a master printer and director of an independent print shop, the course will also introduce topics and skills from the professional world of printmaking, including collaborating with artists, handling prints, and finalizing prints for presentation. The class will include talks by guest artists and visits to print collections and print shops.

Artist Books

Kris Philipps

Small seminar, Sophomore and above—Fall

In the past, the book was used solely as a container for the written word. More recently, however, the book has emerged as a popular format for visual expression. Students will begin this course by learning to make historical book forms from various cultures (Coptic, codex, accordion, and Japanese-bound), so that they will be able to see the book with which we are familiar in a new and wider context. From there, students will apply newly learned techniques and skills, including computer-generated and -manipulated imagery, to the production of nontraditional artist books. The course will also cover all aspects of letterpress printing, including setting type, using the press, and making and printing with polymer plates. Whether text, images, or a combination of the two is employed, emphasis will be

placed on the creation of books as visual objects. *Open to sophomores, juniors, and seniors who have previously taken a visual-arts course.*

Advanced Printmaking

Kris Philipps, Marina Ancona

Small seminar, Advanced—Year

This course offers an opportunity for an in-depth study of advanced printmaking techniques. Students will be encouraged to master traditional skills and techniques so that familiarity with process will lead to the development of a personal and meaningful body of work. The course will also cover all aspects of letterpress printing, enabling participants to incorporate text into their conference work, if so desired. *Ms. Philipps will teach in the fall; Ms. Ancona, in the spring.*

Concepts in Sculpture

Rico Gatson

Open—Year

What is sculpture? How do we make it? How do we talk about it? What does it mean? This yearlong course invites students to investigate fundamental-to-advanced concepts in sculpture. Students will gain a greater understanding of technique, materials, and process, with a specific emphasis on the integration of larger social, political, and aesthetic concerns and how to address them in the work. As the course progresses, students will have the opportunity to work in digital and experimental media. The course will cover the period from the late-20th century to the present. There will be regular presentations, assigned projects, and trips to galleries and museums. At the completion of each project, there will be a group critique where feedback is offered and process explored. Experimentation and personal expression are highly encouraged. Experience working three-dimensionally is welcome but not required. *Please bring examples of previous work to the interview.*

Time as Material: Sculpture and the Fourth Dimension

Joe Winter

Intermediate—Fall

In this course, we will treat time as a central element in the conception, display, and understanding of materials-based art practices. While we will consider integrating sculpture with media and methods more typically described as “time-based” (such as performance, digital media, film/video), students will also be challenged to consider the potential of time, duration, and process to act upon or activate seemingly inert materials. We will attempt to propose alternatives to the idea of artworks as fixed forms and, instead, consider how objects, images, and materials might transform, evolve, decay, or accumulate over time. Through readings, discussion, and

studio projects, we will examine ideas about time from a variety of perspectives (scientific, historical, musical, and cinematic, among others) and think about how these temporal modes can inform our making and lived experience of objects and art.

Architecture Studio: Designing Built Form

Tishan Hsu

Open—Spring

This course will introduce the student to architectural design. We will learn the basic language of drawing architectural space and the process of designing within that language. We will read and discuss a range of approaches to: 1) designing habitable space, and 2) how the process of design is applied to a range of interventions in urban and environmental design practices. This will include looking at and thinking about how architecture is an art, one that expresses the values of a culture. We will explore how environmental sustainability is influencing the design of human environments and how to incorporate sustainability into design. The course will be project-based and include drawing, model building, designing with 3-D software, and graphics. Experience in drawing is helpful.

Things and Beyond

Tishan Hsu

Intermediate—Spring

This course will explore the possibilities for creative production in an expanded practice of what is loosely defined as sculpture. We will consider different ways of thinking about art and different ways of thinking about ourselves, what we encounter in the world, and what we can imagine doing as a result of our encounters. We will explore concepts in critical theory that question the role of art, how it is produced, and in what kinds of spaces/sites cultural production can take place. Experimentation with the integration of digital media into sculptural practice will be supported. The course will include readings in which we will explore how texts can enable different kinds of situations to emerge in which art is produced. In doing so, students will be asked to suspend (but not give up) their ideas about what art is and how it should be made. Students will have access to a range of materials—such as cardboard, wood, metal, plaster, digital media, and mechanical systems—with technical support provided in the handling of these media. Experience in the visual, performative, industrial, and/or digital arts is helpful. For the interview, students are encouraged to bring images of work done in any medium.

Digital Imaging Techniques

Shamus Clisset

Open—Year

This course will cover contemporary digital practice, with an emphasis on Photoshop skills and imaging techniques from scanning to printing. Students will learn proper digital workflow, along with the basics of image manipulation tools, color correction, and retouching. The broader classroom discussion will emphasize computer-generated and -manipulated imagery as a new paradigm in contemporary art, photography, and culture in general. Through independent projects, students will be 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.

Industrial Design

Jeanne Pfordresher

Open, Small seminar—Spring

There are many ways to define design. One way might be to say, that design is defined by opposites. On one side, design gives shape to things that are known. On the other side, design gives shape to ideas that are unknown. Because design touches wide territories of human interaction, designing requires tools to visualize, form, and communicate ideas, so that the ephemeral can transform into application. Through individual projects, students will encounter various design challenges. Together they will explore the public and the private understandings of objects. How objects relate to people, use, emotion, systems, culture, material, manufacturing, markets, and technology. Students will become acquainted with, or further develop, the 2D and 3D representation necessary to communicate in design. They will train their eyes and hands. While gaining an understanding of visual communication, and how it relates to design stories. This course specifically, will introduce and utilize; drawing (pencil, pen, etc) and model making (paper, cardboard, foam, wood), Story telling and storyboarding, (drawing, photography, Adobe suite).

The Body, Inside Out: Interdisciplinary Studio

John O'Connor

Small seminar, Advanced—Fall

This course is suitable for advanced visual-arts students interested in working with the theme of the body in transformative ways and across mediums. This will be a studio course, with in-class work defined by specific assignments meant to provoke students to investigate the body physically, psychologically, emotionally, scientifically, and socially. The body will be our jumping-off point, and students will be asked to explore

diverse styles and materials and to think creatively and ambitiously. For context, we will look at depictions of the figure from prehistory through contemporary art. Students will research various artists and styles of art making and present their work in class. Visits to artists' studios in New York City and visiting artists in class will also provide a foundation and inspiration for our work.

The Face: A Mixed-Media Studio

John O'Connor

Open, Small seminar—Spring

The history of portraiture is vast and rich in inventiveness, social commentary, psychology, and political power. The face, or portrait, will be our jumping-off point in this course. Students will be asked to investigate portraiture—self-portraits and otherwise—in creative and personal ways and across mediums. Students will experiment with point of view, scale, style, and various mediums. For context, we will look at the history of portraiture and how contemporary artists deal with the human face as subject matter. Students will be asked to research artists and styles of portraiture and to present their work in class. Visits to artists' studios in New York City and visiting artists in class will also provide a foundation and inspiration for our work.

Color

Gary Burnley

Open—Spring

Color is a primordial idea. It is life, and a world without color would appear dead to us. Nothing affects our entire being more dramatically than color. The children of light, colors reveal the richness and fullness of all that surrounds us. Color soothes us and excites us, changing our outlook, our dreams, our desires, and our environment. Using a variety of methods and materials, this course will focus on an exploration of color agents and their effects. Not a painting course, this course will explore basic color theory, perception, and the aesthetic, physiological, and psychological relationships between color application and use.

Interdisciplinary Studio/Seminar

Gary Burnley

Advanced—Spring

A dialogue with peers working in a variety of disciplines, this course is designed for experienced visual arts students. It is a forum to share and discuss critical, creative, intellectual strategies and processes while building, nurturing, and sustaining an independent point of view. Each participant will be expected to focus on growing the values, commitments, and attitudes embedded in his or her own body of work and ideas. Experimentation, innovation, and uniqueness of vision will be encouraged, along with habits of discipline

necessary to support all creative endeavors. Readings and discussion of art and cultural history are an important part of the weekly coursework. *Open to juniors and seniors with prior visual-arts experience.*

Women's Studies (2012-2013)

The Women's 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.

Holding Up Half the Sky: Chinese Women in

History (p. 12), Kevin Landdeck *Asian Studies*

Women/Gender, Race, Class and Sexuality in Film:

History and Feminist Film Theory (p. 43),

Kathryn Hearst *History*

Revolutionary Women (p. 47), Priscilla Murolo *History*

Activists and Intellectuals: A Cultural and Political

History of Women in the United States,

1775-1975 (p. 47), Lyde Cullen Sizer *History*

Virginia Woolf in the 20th Century (p. 57), Julie

Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Politics of Affect: Postcolonial and Feminist

Literature and Film (p. 65), Una Chung *Literature*

First-Year Studies: Fops, Coquettes, and the

Masquerade: Fashioning Gender and Courtship

from Shakespeare to Austen (p. 58), James

Horowitz *Literature*

Reason and Revolution, Satire and the City:

Literature and Social Change in the Age of

Swift (p. 61), James Horowitz *Literature*

Writing Warrior (Wo)men: Mothering, Movements and Migration in Black Literature (p. 65),

Alwin A. D. Jones *Literature*

Gloriana: Elizabeth I in Literature and the

Arts (p. 62), Ann Lauinger *Literature*

Writing (2012-2013)

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.

Fiction Workshop

Martha Southgate

Open—Spring

Our attention is ever more fragmented, pulled this way and that by one thing and another. Times are tough, in every way imaginable. And yet, as the world rolls on, growing ever hotter and ever more dominated by machines and screens, it seems that humans still have a deep-seated need to sit around a fire, metaphorical or actual, and tell stories.

In this course, I hope to guide you to doing that more skillfully, in your own voice, whatever that voice may be growing into. While my writing falls squarely into the Western realist tradition, I realize that that is not everyone's goal (though those writing SF, fantasy or genre work would be advised to look elsewhere—I'm just not comfortable guiding writers in those areas). To the best of my ability, I will try to help you make your story it wants to be, not the story I want it to be.

You will spend a significant amount of time in this class reading and workshoping one another's work in progress. There will sometimes be in-class exercises and you are expected to come to class prepared to comment thoughtfully on the work of fellow students. I also firmly believe that a person who doesn't read ambitious, skillful fiction along with the occasional craft text has no business calling him or herself a writer. So we will be reading a number of published short stories, some craft essays, and using Janet Burroway's "Writing Fiction," not as an iron-clad formula, but as useful resources to help you get to where you want to go.

I also hope that we'll have some fun. Writing stories is (or should be, at least sometimes) a joyous answer to a heartfelt need. If ya gotta write, you might as well enjoy the journey—if not every step, than at least a few of them.

Writing and Producing Radio Dramas

Ann Heppermann

Open—Spring

This is a radio writing and production course that uses facty-fiction as its guide. Fiction will be used to tell truths, and truths will be used to tell fiction. Throughout the semester, we'll examine radio works that use fact as the inspiration for some of the best audio dramas, monologues, and mockumentaries aired in the past 100 years. We'll listen to and dissect works from well-known shows like *The Moth Radio Hour* and *Selected Shorts* to emerging shows like *American Public Media's "The Truth."* We'll listen to works by: Orson Welles, Gregory Whitehead, Miranda July, Natalie Kestecher, Rick Moody and others. We'll also tune the ear to radio works from around the world: England, Australia, Germany, and Norway. You'll discover how knitting with dog hair fooled a nation and hear the letter that President Nixon wrote if Neil Armstrong and Buzz Aldrin had crash-landed rather than land on the moon. We'll also look at how fiction can illuminate truth—and discuss what happens when those lines blur. We'll listen to works by and we'll tour WNYC New York Public Radio. We'll also have organized performances throughout the semester for those who would like to participate. Students will learn how to write for radio, produce and mix pieces, and create a podcast. At the

end of the semester, we'll create and upload works to the Public Radio Exchange and have an open gallery show of the final conference projects at the UnionDocs Gallery in Brooklyn.

Investigating the Environment: The Indian Point Project

Marek Fuchs

Open—Spring

Long-form investigative journalism saved the environment in the 20th century by exposing the malfeasance, carelessness, and push for profit that led to smoggy cities, burning rivers, and chemically-laden food and land. What will it save us from in the 21st century? That remains to be seen and may well be a function of the quality of long-form investigative journalism, a form of nonfiction writing imperiled in the modern age as media outlets retract and cut both research budgets and manpower. Enter The Indian Point Project. This class will focus on a single, collective journalism project about Indian Point, the hulking local nuclear power plant that stands as the focus of environmental, political, economic, and national security concern. Working together and through mediums ranging from the written word to video, students will pull out all known and hidden threads of the Indian Point story in order to put the plant—and all it represents about the future—into proper perspective. We will interview most major figures in the Indian Point debate, both in class and out in the field. Together, we will make a field trip to Indian Point. Open.

Poetry Workshop: Surprise

Heather Christle

Open—Spring

"all/the stuff they've always talked about/still makes a poem a surprise!"—Frank O'Hara

In this workshop, you will seek opportunities to surprise yourselves and one another. You'll read books of (mostly) contemporary poetry, as well as essays on the art and other assorted prose—including an interview with Bill Murray. You'll discuss and write about how poets use form, absurdity, humor, syntax, pattern variation, tone, defamiliarization, and other tools to surprising ends. You'll hand in just one new poem per week, but you should be writing frequently enough to have a few from which to choose. Your creative work will be discussed in class and in conference; you will use what you discover from those conversations to revise poems for an end-of-semester portfolio. Together, we'll also figure out ways to cultivate our ability to be surprised, not only in our reading and writing but in our experiences of the world.

The Critical Essay

Adam Kirsch

Open—Fall

In the work of the best critics, criticism is not secondary to creative writing, but becomes an original form of self-expression and engagement with the world. In this class, students will explore the arguments, strategies, and language of the critical essay, seeing how critics engage with both individual works of art and larger artistic, social and political questions. We will also look at the state of the critical essay today, and explore some of the functions of criticism in the arts. Among the writers we will read are T.S. Eliot, Susan Sontag, Cynthia Ozick, Ralph Ellison, and Lionel Trilling. Students will be asked to apply what they have learned to writing their own critical essays, which will be workshoped and discussed in class.

Fiction Workshop

Keith Gessen

Open—Fall

Fiction writing can't be taught, but there must be some way to learn it. In this workshop we will read works by acknowledged masters, by contemporary practitioners, and by one another. One of the most important things other people can teach you is that they will read what you write, so you should keep them in mind. What can you tell them that they do not know? And how can you make them care about it? The workshop will meet once weekly, with student-teacher conferences every other week.

Fiction Workshop

Paul Yoon

Open—Spring

Here's a confession: I don't believe in the Muse. I believe in hard work, determination, and stubbornness. I believe in discipline and calluses on the hands. I believe in bleary-eyed exhaustion and getting dirty and sweaty. I believe in words. Putting together sentences. Those sentences forming a paragraph. That paragraph turning into the beginning of a story. The beginning of a story finding its end. Then tearing that all down and building it again. I believe in revision. And I believe in more revision. I believe that a story is a house. And for every story that you want to tell, I want to help you build it. We will set foundations, we will discover rooms, we will climb floors and find hiding places, we will decorate the walls and carry furniture and build roofs. This will be a nuts and bolts workshop on the art of writing short fiction. Throughout the semester you will write your own short stories and you will study an eclectic range of contemporary short fiction. You will learn to read as writers and develop the language to talk about fiction. Prepare to write. And to read. And to share. I don't believe in the Muse. But I believe in support and

practice and a home. Bring your imagination, your courage, and your pens. Open to all students, though a background in previous workshops is recommended.

Poetry of Inclusion

James Hoch

Fall

This poetry workshop will explore ways in which poems can be models for ethical living. Specifically we will consider pluralism in form and content and pluralism as both means and end in the making of contemporary poetry. That is, we will analyze poems and consider in our own poems, when possible, ways in which aesthetics can enact the ethic of pluralism. Among other concerns, we will discuss polymodality, multi-voicing, parataxis and collage as the means by which we understand wider ethical and emotional constructs. We will spend a fair amount of time focusing on specific poems as well as sequences and whole collections from a variety of poets such as: Rukeyser, Hass, Levis, CD Wright, Flynn, Rankine among others. While we are writing "in conversation" with this material, we will also be investigating how this material may or may not be conversant with notions of sincerity and authenticity. The course could be summed up as a series of questions: Is one more real by embracing the other or is that all just noise? Is noise a kind of music or a distraction? Are we singular and intense or expansive and intimate? Are we veins or fields? Do we lack both when we lack one?

First-Year Studies: Fiction Writing

Mary LaChapelle

FYS

In this yearlong fiction-writing workshop, students will acquaint themselves with such basic elements of fiction as point of view, character, plot and structure, dialogue and exposition, detail and scene, as well as other more sophisticated concepts related to the craft and imaginative process of fiction. Principles such as counterpoint characterization, defamiliarization, and the sublime, among others, are explored through lessons, writing exercises, and assigned readings, as well as authors' works that students wish to share with the class. We attend readings and craft talks by the guest writers in our reading series. We form small groups to study more closely various aspects of fiction and to help each other draft their stories. We move on in the second semester to explore dream narratives, quest stories and the hero's journey, the structures of jokes, and the gifts of graphic fiction. We study a democratically chosen novel and film and bring the inspiration and edification of different arts processes into the mix. The core of the course is the students' own development as fiction writers. We have a lot of fun trying numerous exercises and approaches to stories. We work closely in conference on the writing, and each student will present at least one final developed story for the workshop

discussion. Students are responsible for critiquing each other's stories in writing, as well as participating thoughtfully and actively in the workshop discussion.

First-Year Studies: The Source of Stories: Writing from Your Own Experience

Mary Morris

FYS

Where do our stories come from? Do they come from what happens to us? From what we read in the newspapers? From what we make up in our heads? Or from all the above? The novelist John Berger once said that writers draw their material from three sources: experience, witness, and imagination. The goal of this mixed-genre workshop—which will focus on the short story, personal essay, and memoir—is for the emerging writer to find and develop his or her own subject matter. Students will be asked to explore the raw material of their lives, adding the mix of witness (what we have seen or been told) and what we invent. We begin with an assignment based on Joe Brainard's book *I Remember*. Students make their own lists of memories of childhood and adolescence. We will turn these lists into anecdotes and scenes and eventually into stories. Students will also begin a list called "I Imagine"; and in this assignment, we will explore family lore, stories students have heard from others, or perhaps even stories drawn from newspaper accounts. We will look at writers who have delved into their own subject matter in both fiction and nonfiction, such as James Baldwin, Sandra Cisneros, Tim O'Brien, Virginia Woolf, Paul Auster, and Lorrie Moore, and discuss the various issues posed in each form. Students will be given assignments intended to evoke subject matter in both genres. For example, a piece of family lore might become a short essay or a work of fiction. Students will write short stories, essays, and memoir and learn to move freely from one genre to the next, attempting to reimagine their material in different forms. The emphasis will be on voice and narrative, both of which are essential for good fiction or nonfiction. We will also spend a good deal of time learning what it means to write a scene. This is a course for any student who wants to explore the material that will become the source of his or her stories.

First-Year Studies: Is Journalism What We Think It Is?

Marek Fuchs

FYS

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 in Poetry: Masks, Personae, and the Literal I

Jeffrey McDaniel

FYS

We will read a book each week, focusing on writers who utilize masks and personae to explore depths of honesty, thought, and feeling that might otherwise be off-limits—such as John Berryman's Henry, Zbigniew Herbert's Mr. Cogito, the heteronyms of Fernando Pessoa, and the expansive I in Whitman's *Song of Myself*, all of which complicate the notion of the unified first person. Other poets to be read closely include Louise Gluck, Monica Youn, James Dickey, Terrance Hayes, Natasha Trethewey, and others. We will look at the different ways a character can be created and inhabited via syntax, diction, emotional crescendos and deflations, associative leaps, metaphors, and tonal shifts. We will also read individual poems by poets who use a more literal I, considering the similarities and differences between poems uttered in the voice of a distinct character and those spoken more directly and, hopefully, coming to a richer understanding of the possibilities of the first person. Class time will be split between discussing the reading and student work.

Rhetoric and Reality in Prose and Poetry

Vijay Seshadri

Lecture, Open—Spring

"Raid Kills Bugs Dead"

The subtitle of this class is a famous advertising slogan. It is also a curious rhetorical figure known as a

pleonasm. This lecture will examine rhetoric traditionally conceived as the art of persuasion—an art that has encompassed a rich body of figures, from the profound (metaphor) to the quaint (pleonasm). It will also examine rhetoric broadly conceived as comprising not only the rules but also the structures of public speech, from the poem to the story to the essay to the sermon to the polemic to the political address to the ad campaign. Conference time will be devoted to workshoping, with an eye to the rhetorical achievements, stories, poems, and essays written by students in response to the themes of the class or to prompts based on current class discussion. The lecture itself will make a whirlwind tour through classical, biblical (as in the King James *Bible*), Elizabethan and Jacobean (paying careful attention to poems of seduction, poems of supplication to God, and texts of hellfire and damnation), Augustan and Romantic, and Modernist and contemporary (Joyce, Auden, Bukowski, Jamaica Kincaid, Mario Cuomo) examples of language made persuasive, interesting, or merely beautiful. Theorists accompanying us will range from Aristotle and Quintilian to Kenneth Burke and Marshall McLuhan, but we will spend most of our time closely reading rhetorically triumphant examples of literature to see how they work. We will look at masterpieces whose consequences are liberating and, briefly, at ones whose consequences are deplorable—hideous even. At some point, we will ask ourselves if there is or is not a difference between rhetoric and reality.

Words and Pictures

Myra Goldberg

Open—Year

This is a course with writing at its center and the other arts, mainly but not exclusively visual, around it. It should let you see what you can put together that has been kept apart. We will read and look at all kinds of things—children’s books, mysteries, poetry, short stories, fairy tales, graphic novels, performance pieces—and think about the ways in which people have used writing and other arts to speak to each other. In conference work, people in these classes have combined text and pictures involving cartoons, quilts, T-shirts, texts with music behind them, and so on. There will be weekly assignments that specify what emotional territory you are in but not what you make of it. This yearlong course has more elaborate conference work than the semester course. This course is especially suited to students who would like to work with more than one art . . .

The Enemies of Fiction: A Fiction-Writing Workshop

David Hollander

Open—Year

The late novelist John Hawkes said that he began writing fiction with the assumption that its “true enemies” were “plot, character, setting, and theme.” This same quartet seems to dominate the conversation in writing workshops. We like to “vote” on a plot’s efficiency, a theme’s effectiveness, a character’s right to exist. If we’re not careful, we can descend to the language of a corporate focus group—a highly effective forum for marketing laundry detergents but maybe not for making art. This yearlong workshop will attempt, in its own small way, to see the fiction of both published masters and participating students through a wider lens. In the first semester, we will read across a wide range of styles and aesthetics and write in response to weekly prompts designed to encourage *play*. Issues of language, structure, and vision will be honored, right alongside Hawkes’ imagined enemies. In the second semester—provided all goes well—each student will workshop two stories. Our reading list will include several short and unorthodox novels (possibilities include *Autobiography of Red* by Anne Carson, *Concrete* by Thomas Bernhard, and *Florida* by Christine Schutt) and weekly short stories by writers both well-known and ignored. These may or may not include Robert Coover, Dawn Raffel, Joy Williams, Stanley Elkin, Rick Moody, Shelley Jackson, Donald Barthelme, Harlan Ellison, and Kelly Link. We will also regularly read essays that challenge us to think about what art is and why anyone would want to make it. I am looking for generous students interested in fiction-as-play. The model here is counterpoint; so it may help if you have already taken a fiction-writing workshop, though the course is offered (generously) to writers of all backgrounds.

Fiction Workshop

April Reynolds Mosolino

Open—Year

All great stories are built with good sentences. In this workshop, students will create short stories or continue works-in-progress that will be read and discussed by their peers. Class sessions will focus on constructive criticism of the writer’s work, and students will be encouraged to ask the questions with which all writers grapple: What makes a good story? Have I 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.

Visible and Invisible Ink: How Fiction Writing Happens

Lucy Rosenthal

Open—Year

Successful fiction writing is a pleasure that requires work and an educated patience. Using as our basic text the stories that students themselves write, we will seek to show how each story, as it unfolds, provides clues—in its language, narrative tendencies, distribution of emphases, etc.—to the solution of its own creative problems. We will explore such questions as these: What are the story's intentions? How close does the writer come to realizing them? What shifts in approach might better serve both intentions and materials? What is—or should be—in any given piece of work the interplay of theme, language, and form? We will look at the links between the answers to these questions and the writer's evolving voice. Discussion and analysis of student work will be supplemented by consideration of published short stories by writers such as Tim O'Brien, Jhumpa Lahiri, ZZ Packer, Rick Moody, Junot Diaz, Katherine Anne Porter, James Thurber, and Truman Capote. Exercises—which can serve as springboards for longer works—will be assigned weekly. Designed to provide opportunities for free writing and to increase students' facility with technique, the exercises will be based on the readings and on values and issues emerging from students' work.

Voice and Form

Carolyn Ferrell

Open—Fall

It's something we talk about in workshop and admire in the literature we read, but how does one discover one's voice in fiction? How is voice related to subject matter, form, and point of view? How does one go about creating a memorable voice on the page? Through writing exercises and weekly reading assignments, we'll explore these and other questions. Readings will include several genres, including young-adult novels, graphic memoirs, short stories, poetry, and creative nonfiction. Authors we'll read include George Saunders, Barry Yourgrau, Sherman Alexie, Aimee Bender, and Jacqueline Woodson. Students will get a chance to workshop stories at least twice during the semester; for conference, there will be additional reading. Come prepared to work hard, critique the writing of others with care and insight, and hone the elements of craft in your own fiction.

Fiction Techniques

William Melvin Kelley

Open—Fall

Art may come from the heart, but craft comes from the brain. Taking a craft orientation, the class identifies and isolates essential technical elements of fiction writing—the merits of various points of view, the balance of narrative and dialogue, the smooth integration of flashback into narrative, the uses of long or short sentences, tenses—and then rehearses them until the writer develops facility and confidence in their use. We accomplish this by daily writing in an assigned diary. In addition to assigned writing, the writer must (or attempt to) produce 40 pages of work each semester. The class reads short fiction or excerpts from longer works that illustrate the uses of these numerous techniques and pays special attention to James Joyce's *Ulysses*, a toolbox of a novel that employs most of the techniques of fiction developed since its 17th-century beginnings. Each writer must choose and read a novel of literary or social value written by a woman, such as *Wuthering Heights*, *Frankenstein*, *Uncle Tom's Cabin*, or *Gone with the Wind*. Conducted in a noncompetitive and cooperative way, the class brainstorms a plot and, with each writer taking a chapter, composes a class novel. Finally, the class explores the proper use of a writer's secondary tool—the copy machine in the production of a simple publication, a 'zine—extending the process of fiction writing beyond the frustrating limbo of the finished manuscript. Fictional Techniques adopts a hammer-and-nails approach to writing prose fiction, going behind the curtain to where the scenery gets painted and the levers get yanked.

Memory and Fiction

Victoria Redel

Open—Fall

In this course, we will explore the uses of childhood and memory as springboards for short fiction. How do writers move from the kernel of experience to the making of fiction? How do writers use their own past to develop stories that are not the retelling of what happened but an opportunity to develop a fiction with its own integrity and truth? We will work from writing experiments and weekly reading of short fictions and novels.

Fiction Workshop

Joan Silber

Open—Fall

This class is designed to let students explore fiction writing by trying a wide range of approaches. We'll spend time each week discussing stories by a range of authors, and writing assignments will be linked to those models. (These exercises are required at first and then become optional.) We'll look at the elements of

fiction—setting, character, time, plot, point of view—and less usual categories. The semester will end by reading a novel. In conference, students will be encouraged to work on longer, more complicated pieces—to grow their own notions of story.

Words and Pictures

Myra Goldberg

Open—Spring

This is a course with writing at its center and the other arts, mainly but not exclusively visual, around it. It should let you see what you can put together that has been kept apart. We will read and look at all kinds of things—children’s books, mysteries, poetry, short stories, fairy tales, graphic novels, performance pieces—and think about the ways in which people have used writing and other arts to speak to each other. In conference work, people in these classes have combined text and pictures involving cartoons, quilts, T-shirts, texts with music behind them, and so on. There will be weekly assignments that specify what emotional territory you are in but not what you make of it. This semester course has less elaborate conference work than the yearlong course.

Fiction Techniques

William Melvin Kelley

Open—Spring

Art may come from the heart, but craft comes from the brain. Taking a craft orientation, the class identifies and isolates essential technical elements of fiction writing—the merits of various points of view, the balance of narrative and dialogue, the smooth integration of flashback into narrative, the uses of long or short sentences, tenses—and then rehearses them until the writer develops facility and confidence in their use. We accomplish this by daily writing in an assigned diary. In addition to assigned writing, the writer must (or attempt to) produce 40 pages of work each semester. The class reads short fiction or excerpts from longer works that illustrate the uses of these numerous techniques and pays special attention to James Joyce’s *Ulysses*, a toolbox of a novel that employs most of the techniques of fiction developed since its 17th-century beginnings. Each writer must choose and read a novel of literary or social value written by a woman, such as *Wuthering Heights*, *Frankenstein*, *Uncle Tom’s Cabin*, or *Gone with the Wind*. Conducted in a noncompetitive and cooperative way, the class brainstorms a plot and, with each writer taking a chapter, composes a class novel. Finally, the class explores the proper use of a writer’s secondary tool—the copy machine in the production of a simple publication, a ’zine—extending the process of fiction writing beyond the frustrating limbo of the finished manuscript. Fictional Techniques

adopts a hammer-and-nails approach to writing prose fiction, going behind the curtain to where the scenery gets painted and the levers get yanked.

Fiction Workshop

Mary LaChapelle

Open—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 the craft of fiction through readings and discussion and numerous exercises. Our objective for the semester is for you to write, revise, and workshop at least one fully developed story.

Dialogue in Fiction: Sounds and Silence

Lucy Rosenthal

Open—Spring

Dialogue is an essential element of craft. This course will consider how the inflections of speech and the timing of silences help to bring a work of fiction alive. Some writers depend heavily on dialogue; others, not. It gives us choices. With student writing serving as our basic text, and drawing also from a varied reading list, we will talk about what those choices are and how to make them—how they may or may not serve your story. Writers ranging from Salinger and Richard Yates to Jhumpa Lahiri and Katherine Anne Porter can offer us models. We will also look at dialogue’s links to other aspects of craft: Can it, for example, help to flesh a character or advance a story? How can we translate the immediacy of our own speech onto the page? How can we give it to our characters? We will also talk about the first-person narrator and the interior monologue, the dialogue with self, and the “rehearsal” conversation that characters can have with characters offstage or otherwise not there. We will consider the importance, too, of what remains unsaid: how the discrepancy between what a character says and what she or he feels or does (e.g., the hidden agenda, the secret, the lie) can give a story urgency. We will consider these issues as they relate to each student story. Finally, we will explore ways to make our own writing relaxed and conversational for our own dialogue with the

reader—and each other. Short exercises will be assigned weekly. They will be based on the readings and on issues emerging from student work. They can also serve as springboards for longer stories.

Fiction Workshop

Melvin Jules Bukiet

Advanced—Year

You write. I read. We talk. Besides pursuing their individual work, students will collaborate on a novel. It will be finished in May and it will come out next year from Arcade Publishing.

Literary Journals and Writing

Carolyn Ferrell

Advanced—Fall

Where do the stories come from that are featured in anthologies like *Best American* or the *O. Henry Prize Stories*? How does the fiction in the *Paris Review* compare to that of *Prairie Schooner*? How is *Tin House* fundamentally different from *Ploughshares*? And who gets published in literary journals to begin with? If questions like these are on your mind, this might be the workshop for you. Students will read various literary journals, both online and in print format, as a way not only of discovering the sources of mainstream fiction collections but also of discovering new voices. In terms of writing, this workshop will be held in a traditional format, wherein students deliver their work a week in advance of the workshop and write up formal critiques of the fiction of their fellow writers. There will be writing exercises in addition to weekly readings of journals and critical essays. Literary journals can be sources of great reading and inspiration; becoming familiar with them might help you figure out where your own fiction might one day find a home.

Place in Fiction

Lucy Rosenthal

Open—Fall

Characters are not disembodied spirits. They need a place to live. With student stories serving as our basic text, and also drawing from a varied reading list, we will explore the multiple uses of *place* in fiction and how it can serve to define characters, advance story, and illuminate theme. We will consider questions such as why does a story happen *here* rather than *there*—say, in Richard Yates’s suburbia, ZZ Packer’s Atlanta, Jose Donoso’s Buenos Aires or Chile, Nadine Gordimer’s South Africa, Katherine Anne Porter’s Texas, Junot Diaz’s inner city, or Denis Johnson’s highways and roads. Each region—its landscape, its history, its culture—has its own set of values and associations. Changes of scene—from country to country and even from room to room—can also reflect shifts in a character’s state of mind. What does it mean, for example, for a character

to be—or to feel—“out of place” or “at home”? What does it mean for a character to know—or, as is often the case, *not* know—his or her place? What, then, does exile mean? Or homelessness? We will consider these and other issues as they relate to each student story. Short exercises will be assigned. Supplementary readings will include selected novels, short stories, and essays. Students will be expected to participate actively in class discussion. There will also be an opportunity to raise broader questions about the challenges of the writing experience and to share insights.

Multimedia Uses of Oral History

Gerry Albarelli

Open—Fall

This course explores multimedia uses of oral history, with an emphasis on writing for oral history-based radio, television, and film documentaries. Students will learn basic techniques of oral history interviewing and will be responsible for conducting two oral history interviews that will serve as the basis for a major writing project and for an end-of-semester multimedia exhibit. Although this is primarily a writing workshop in which work will be discussed, we will also go on several field trips in order to conduct interviews locally. Readings will include Driss ben Hamed Charhadi, Joseph Mitchell, Donald A. Ritchie, Doris Lessing, Clarice Lispector, and Studs Terkel. Screenings will include *Harlan County USA*, *Common Threads*, *Licensed to Kill*, *A Walk Into the Sea: Danny Williams and the Warhol Factory*, and *Animal Love*.

Wrongfully Accused

Marek Fuchs

Open—Fall

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 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.

Writing, Radio, and Aurality

Sally Herships

Open—Fall

In this course, we will explore what it means to write for radio and other aural contexts. The course will involve deep listening, critical analysis, and discussion of narrative texts. We'll listen to and compare a variety of works across radio genres and from around the world, from the personal narratives on *This American Life* to the more artistic, thematic pieces being aired internationally on the ABC and the BBC to the Prix Europa and the big-idea stories common to Radiolab and NPR's *Planet Money*. All the while, we will be making radio of our own. As we workshop our pieces, we'll mic ourselves closely, examining what happens at the intersection of sound and the written word. What does it mean to give a literal voice to your writing? How will the words you've written on paper adapt as they move onto the air? And how is it best to give voice to someone else's story? Also, sound can mean theatre. When is it ethical to instill drama into a story, and when is it overkill? The technical aspects involved in the course will include microphone techniques, interviewing skills, digital editing, and podcast creation. Our class will work collaboratively with the radio conference being held on campus this fall. Conference speakers will include writers, hosts, and producers from *The New York Times*, Radiolab, Third Coast International Audio Festival, and APM's *The Truth*, who will discuss their works and process. An end-of-semester field trip to WNYC, New York Public Radio, will be planned.

Nonfiction Laboratory

Stephen O'Connor

Open—Fall

This course is for students who want to break free of the conventions of the traditional essay and memoir and discover a broader range of narrative and stylistic possibilities available to nonfiction writers. During the first half of the semester, the class will read and discuss examples of formally innovative—or “experimental”—nonfiction that will serve as the inspiration for brief assignments. Completed assignments will also be read aloud and discussed each week. During the second half of the semester, students will workshop longer pieces that they will have written in consultation with the instructor as part of their conference work. While the primary goal of this course is to help students find new and inspiring ways of expressing themselves in writing, we will also attempt to answer, in an entirely nondogmatic fashion, three overlapping questions: Why would anyone want to write such unconventional stuff? What happens when you do? How can you tell when a nonfiction “experiment” has succeeded?

Carnal Knowledge

Melissa Febos

Open—Spring

Desire drives any story worth telling. One of the most difficult forms of desire to represent in writing, in a way that is neither reductive nor stereotypical, is sexual desire. As William Gass said, “Anyone who attempts to render sexual experience directly must face the fact that the writings which comprise it are ludicrous without their subjective content.” That is, writing about sex and sexuality is an exploration of our humanity. To write about sex with clarity and accuracy is to engage topics of identity, the body, gender, family, politics, and, yes, the nature of love and longing. In this workshop, we will focus on reading and writing creative nonfiction that tackles life's most fundamental and challenging subject in all its complexity, humor, eroticism, violence, pathology, vulnerability, awkwardness, and grace. The reading list will include, among others, James Salter, Mary Gaitskill, Rebecca Walker, Gay Talese, Jeanette Winterson, and Alison Bechdel.

Writing, Radio, and Aurality

Ann Heppermann

Open—Spring

In this course, we will explore what it means to write for radio and other aural contexts. The course will involve deep listening, critical analysis, and discussion of narrative texts. We'll listen to a variety of works across radio's history—from The Futurists to Glenn Gould to *This American Life*, particularly taking a close look at emerging radio projects and sound art organizations such as free103point9, Third Coast International Audio Festival, East Village Radio, and Megapolis. Students also will learn how to create a broadcast or installation piece that will be premiered at UnionDocs gallery in Brooklyn. The technical aspects involved in the course include microphone techniques, interviewing skills, digital editing, and podcast creation. Guest lecturers will include writers, hosts, producers, and installation artists, who will discuss their works and show their range of writing and experiences in the field. An end-of-semester field trip to WNYC New York Public Radio will be planned.

Edgy Memoirs

Mary Morris

Open—Spring

There are memoirs that people write when they've had a great acting career or been president of a large country. We read these for their historic/cultural value—for our interest in the subject that is their lives. But there's another kind of memoir that is trying to tell a whole other kind of truth. These are more personal stories of dysfunction, addiction, overcoming the odds. They take us on alcoholic journeys or into dungeons—into scary

families and scarier souls. In this workshop, we attempt to uncover this kind of truth; but this isn't a class in autobiography. What differentiates these stories from other tales of grief and woe is that they are, quite simply, well-told. It is one thing to have a story to tell. It is quite another to know how to tell it. In this workshop, we will read these memoirs and attempt to write one of our own. We'll read Jonathan Ames, Mary Karr, Kathryn Harrison, Jeanette Taylor, and Nick Flynn, as well as others. The emphasis will be on how to tell our stories. We will work on scenes and scene development. The goal is for students to begin to write, or at least to contemplate, a memoir of their own.

A Question of Character: The Art of the Profile

Alice Truax

Open—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 in other writers' characterizations what they admire or despise, 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.

Poetry Workshop: Speaker Box

Tina Chang

Open—Year

Persona poems are poems written in the voice of a character other than the author. We can view these constructed identities as masks, acts of ventriloquism, pageantry, or possibly an alternative route to uncover a speaker's identity on the page. In discussing persona, we will encounter subjects such as gender, history, culture, age, nationality, and/or sexuality. We will examine poems ranging from classical to contemporary, local and global poets, recorded and live performances. By

studying persona, we are led to the important discussion of “finding” one's own voice. Would we know it if we heard it? Is it something that can be developed? Or is voice innate, a cadence that lives within? On a technical level, we will study style, diction, timbre, sound, rhythm, song, and dialect as tools to uncover voice with clarity and precision. Class work will comprise student writing and critique, poetic experiments, linguistic adventure, and wild meanderings in order to understand future possibilities for one's own poems. Writing is produced and discussed each week, followed by revision portfolios several times during the semester. The act of revision provides the discipline needed to make real poems from raw material. We will also read a book of poetry each week. Students are expected to write and read consistently, to experiment, and to be passionate about creation. The class culminates in a chapbook and a public reading in Manhattan.

On Beauty: A Poetry Workshop

Cynthia Cruz

Open—Year

In this poetry workshop, we will learn the fundamentals of poetic craft thorough the lens of beauty. The class will be a lab, of sorts, where we will explore this topic while also making work using and contorting beauty. We will look at the work of poets whose work engages with beauty in some way, as well as read and discuss writings on beauty by philosophers, fiction writers, and nonfiction writers, along with examples of beauty in visual art, film, and fashion. In addition, we may watch films, or excerpts from film, and visit galleries and museums in New York City. Expect to write one poem per week for workshop; read and write brief responses to assigned weekly readings; work in small groups, as well as in the larger, workshop group; and engage in lively and engaging classroom discussions.

Poetry Workshop: Surprise

Heather Christle

Open—Fall

“all/the stuff they've always talked about/still makes a poem a surprise!”—Frank O'Hara

In this workshop, you will seek opportunities to surprise yourselves and one another. You'll read books of (mostly) contemporary poetry, as well as essays on the art and other assorted prose—including an interview with Bill Murray. You'll discuss and write about how poets use form, absurdity, humor, syntax, pattern variation, tone, defamiliarization, and other tools to surprising ends. You'll hand in just one new poem per week, but you should be writing frequently enough to have a few from which to choose. Your creative work will be discussed in class and in conference; you will use what you discover from those conversations to revise

poems for an end-of-semester portfolio. Together, we'll also figure out ways to cultivate our ability to be surprised, not only in our reading and writing but in our experiences of the world.

The Postmodern Lyric: A Workshop

Cathy Park Hong

Open—Fall

How have poets in the past imagined the future of poetry? How have politics and technology radicalized poetic form throughout history? In the first half of the semester, we will closely read poets from the avant-garde tradition. We will investigate debates about experimental aesthetics in the 20th century and analyze how poems address technological and political issues, both in their thematic concerns and through formal strategies. We will begin with Dadaist and Futurist manifestos and read poems from various schools of poetry such as Negritude, Oulipo, Language School, and Conceptualists, as well as poets who fall in between those movements. Poets we will focus on will include Gertrude Stein, Aime Cesaire, Raymond Queneau, David Antin, and Thersa Hak Kyung Cha. We will also read theorists such as Guy Debord and Nicholas Bourriaud and watch videos by Vito Acconci. In the second half of the semester, we will make our own projections on the future of poetry by reading contemporary poets such as Bhanu Khapil, Christian Hawkey, and Vanessa Place and by looking at videos and performances by contemporary artists such as Cynthia Hopkins and Paul Chan. We will investigate methods by which we can push the interactive possibilities of poetry by experimenting with interdisciplinary performance and docupoetics. In addition to reading and class discussion, students are required to write their own manifestos, complete poetic projects both on and off the page, and engage in one collaborative project.

Poetry Workshop: Poetic Process

Kate Knapp Johnson

Open—Fall

In this reading and writing workshop, we will undertake three primary tasks: discuss close readings of poems and texts relevant to poetry and the creative process; find ways to generate new work of our own through exercises, models, and experiments; and, finally, workshop our own poems for revision purposes. Throughout this semester, we will explore the theme of poetic process, asking ourselves: How do we grow as artists? How can other arts and sciences inform our work? And what is the role of the unconscious in creativity and revision work? In-class readings will include a variety of contemporary poets (US and multicultural writers—Whitman, Neruda, Vallejo, Mort, etc.). This will be a class-community effort; rigorous and

compassionate participation is required. There will be class readings. Conference work will be assigned individually, and a minimum of eight new (and revised) poems will be expected. Our classroom is reserved for risk taking, exploring, and mistake making. Please park preconceptions and egos outside.

Poetry Workshop: The Making of the Complete Lover

Suzanne Gardinier

Open—Spring

"The known universe has one complete lover, and that is the greatest poet."—Walt Whitman

This course, a semester-long variation on the theme of the traditional poetry workshop, will focus on acquiring the ways and means of Whitman's complete lover via the study of great poetry. En route, we will read aloud, discuss particular topics (e.g., line breaks, punctuation, truth), and do various tuning and strengthening exercises. Conference time will be devoted to student work. Students will also be asked to compile an anthology and a chapbook collection of original poetry for class distribution, to memorize, and to participate in two class readings over the course of the term. The only prerequisites are a curiosity about all poetry, not just one's own, and a commitment to undertake whatever labors are necessary to write better on the last day of class than on the first.

A Lyric Workshop: Imagery and Elegy, or How Ekphrastic Art Opens Grief

Rachel Eliza Griffiths

Open—Spring

In this workshop, we will focus on the use of imagery to generate new writing and ways of conceiving the elegiac form. Through the device of ekphrastic writing, we will discuss traditional, as well as revolutionary, articulations of grief as it exists in its relationship to lyric poetry. We will try to reach new personal geographies within the realm of elegy by selecting and analyzing visual materials, such as paintings, sculpture, and primarily photography. We will pair literary and visual experiments in our search to grasp lyric poetry. Each student will select a visual artist and a poet to study throughout the course of the semester. Students will be expected to create original photographs, though no foundation or experience in photography is necessary or required. Please bring curiosity, intimacy, craft, and imagination each week. Students will also be expected to attend at least one poetry reading during the spring semester. A final folio of poetry and visual imagery will be submitted at the end of the semester.

The Distinctive Poetic Voice

Dennis Nurkse

Open—Spring

Contemporary poets face a dazzling range of stylistic options. This course is designed to help you develop not just your own ear and voice but your own sense of craft, intuition, technique, and experiment. We will focus primarily and profoundly humanistically on students' own work, with the knowledge that a mistake in art can be fascinating and the demonstration of competence can be irrelevant. We will also look at poets from Anne Carson to Elizabeth Bishop to Basho. Students will be encouraged to orient themselves and find their own directions in the labyrinth of modern poetic practice. We'll study prosody, metrics, the lyric and epic voices—but the emphasis will be on students' own creative projects. Expect to write every week, read voraciously, and create a portfolio of six to 12 poems.

Poetry Workshop

Marie Howe

Open—Spring

This is a reading/writing course. We will spend time every week reading poems that have already been published, so that we can 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.

Faculty

Current Faculty

Each year, Sarah Lawrence invites distinguished scholars and artists to teach at the College on a guest basis. In 2013-2014, approximately 18 percent of our faculty are teaching on a guest basis.

Colin D. Abernethy Chemistry
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, the Nuffield Foundation, Research Corporation for the Advancement of Science, and the American Chemical Society. Received postdoctoral research fellowships at the University of Texas at Austin and Cardiff University, Wales. Previously taught at: Strathclyde University, Scotland; Western Kentucky University; and Keene State College, New Hampshire. SLC, 2010–

Julie Abraham Lesbian, Gay, Bisexual, and Transgender Studies
BA (Hons.), University of Adelaide, Australia. MA, MPhil, PhD, Columbia University. Special interest in lesbian/gay/queer studies, 20th-century British and American literature, contemporary feminisms, and literatures of the city; author of *Are Girls Necessary?: Lesbian Writing and Modern Histories*, *Metropolitan Lovers: The Homosexuality of Cities*, and numerous essays; editor of *Diana: A Strange Autobiography*; contributor to *The Nation* and *The Women's Review of Books*. SLC, 2000–

Samuel Abrams Politics
AB, Stanford University. AM, PhD, Harvard University. Fellow at the Hamilton Center for Political Economy at New York University, member of Harvard University's Kennedy School of Government Program on Inequality and Social Policy, research fellow with Harvard's Canada Program. 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. Two substantial projects are presently in progress: a comparative, historical study to understand political participation in Western democracies (i.e., Why do

some people vote while others do not?) and an examination of American political culture and the nature of centrism and polarization in the United States. 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 Shigeo 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–

Jefferson Adams History
BA, Stanford University. PhD, Harvard University. Special interest in European political, diplomatic, and cultural history, with emphasis on modern Germany; visiting scholar at the Hoover Institution on War, Revolution, and Peace; author of *Historical Dictionary of German Intelligence*; editor and translator of *Beyond the Wall: Memoirs of an East and West German Spy*; senior editor, *International Journal of Intelligence and Counterintelligence*; member, American Council on Germany. SLC 1971–

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–

Ujju Aggarwal Public Policy
BA, New York University. MPhil and PhD, Graduate Center of the City University of New York. Cultural anthropologist whose work examines how post-Brown v. Board of Education “choice.” as a key principle of reform and management in education, became central to how rights, freedom, and citizenship were imagined, structured, and constrained. Research grows out of her long-time work as a community organizer and educator. Taught urban studies, anthropology, and research methods courses at the New School and at Hunter College. Currently works with the Parent Leadership Project at the Bloomingdale Family Head Start Center and is a member of the national collective of INCITE! Her work has been published in *Peace and Conflict: Journal of Peace Psychology* (2012); she is a contributor to *Educational Courage: Resisting the Ambush of Public Education* (2012). SLC, 2013-

Kirsten Agresta Music

Sean Akerman Psychology
BA, Wheaton College. PhD, Graduate Center, City University of New York. Central interests in narrative psychology and stories of transformation with special emphasis on qualitative methods, medicine, religious experience, and uprootedness. Current work includes an inquiry into the inheritance of exile and the figurations of home among Tibetans living in New York City. SLC 2011-

Gerry Albarelli Writing
BA, Sarah Lawrence College. MA, Brown University. Author of *Teacha! Stories from a Yeshiva* (Glad Day Books, 2001), chronicling his experience as a non-Jew teaching English as a second language to Yiddish-speaking Hasidic boys at a yeshiva in Brooklyn; has published stories in numerous anthologies and reviews, including *The Penguin Book of Gay Short Stories*, *Global City Review*, *The Breast*, and *Fairleigh Dickinson Review*; on the faculty of Eugene Lang College; works for the Columbia University Oral History Research Office, where he has initiated numerous documentary projects; conducted hundreds of life history interviews with gay cops, retired vaudevillians and showgirls, ironworkers, immigrants, and, most recently, people affected by the events of September 11 and veterans recently returned from the war in Iraq. He worked as an educator and project designer on Columbia’s “Telling Lives Oral History Project.” This project, which was launched in eight classrooms in two middle schools in New York City’s Chinatown, culminated in seven books, two documentary films, and a multimedia exhibit. He served as editor of three of the books, producer of the documentaries, and curator of the exhibit. SLC, 2004–

Glenn Alexander Music

Melissa Alexis Dance
BA, Amherst College, MFA, Sarah Lawrence College. Melissa Alexis has taught at Boston University, Smith College, Amherst College, and Tufts University. Currently on faculty at Bard High School Early College Newark, where she is implementing a new dance program. She gained a Master of Fine Arts in Dance from Sarah Lawrence College and holds a Bachelor of Arts in Psychology and Spanish from Amherst College. She has trained with Yvonne Daniel, Ronald K. Brown, and Lamine Thiam. Her practice is rooted in the exploration of the intersection between African and Western perspectives, as well as psychology and Buddhist studies.

Andrew Aglire Music

Abraham Anderson Philosophy (on leave spring semester)
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 of 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–

William Anderson Music

Emily Katz Anhalt Hyman H. Kleinman Fellowship in the Humanities —Classics, Greek, Latin
AB, Dartmouth College. PhD, Yale University. Primary interests are Greek epic and lyric poetry, Greek historiography, Greek tragedy, and Greek and Roman sexuality. Publications include *Solon the Singer: Politics and Poetics* (Lanham, MD, 1993), as well as several articles on the poetics of metaphor in Homer and on narrative techniques in Herodotus. SLC, 2004–

Neil Arditi 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 Visual Arts (on leave spring semester)
BA, Sarah Lawrence College. BA, MFA, University of California-Los Angeles, School of Film and Television. Writer and director; nominated for the Rockefeller Artist Award, the Edie and Lew Wasserman Award, the Motion Picture Association of America Award, a George Soros/Sundance Institute grant; selected in 2000

by *Filmmaker* magazine as one of “25 new faces in independent film”; co-founded Soulfire Films (2000), a nonprofit production company; Soulfire’s flagship project, *Grenada: A Dream Deferred*, is a documentary that revisits the events and circumstances of the 1983 US invasion of Grenada; directed and produced films for PBS, Bill Moyers, Mel Stuart Productions, the American Legacy Foundation, and Danny Glover’s Carrie Productions. SLC, 2003–

Nancy Baker Philosophy

BA, Wellesley College. PhD, Brandeis University. Special interests in philosophy of mind, the later work of Wittgenstein, philosophy of religion, and feminist theory; author of articles on Wittgenstein and Vygotsky. SLC, 1974–

Carl Barenboim Roy E. Larsen Chair in Psychology
—Psychology (on leave spring semester)

BA, Clark University. PhD, University of Rochester. Special interest in the child’s developing ability to reason about the social world, as well as the relation between children’s social thinking and social behavior; articles and chapters on children’s perspective-taking, person perception, interpersonal problem solving, and the ability to infer carelessness in others; past member, Board of Consulting Editors, *Developmental Psychology*; principal investigator, grant from the National Institute of Child Health and Human Development. SLC, 1988–

Deanna Barenboim Anthropology

BA, Sarah Lawrence College. MA, PhD candidate, University of Chicago. Special interests in the cultural construction of intersubjectivity, personhood, and agency; transborder and transnational experience; politics of indigeneity; ethnicity and race; cross-cultural modes of illness and healing; ethnographic practice; Mexico and Latin America. Ethnographic fieldwork in Yucatán, Mexico, and with Maya migrants in California. Recipient of grants and fellowships from the National Science Foundation, the US Department of Education, and the University of Chicago Center for Latin American Studies. SLC, 2009–

Jo Ann Beard Writing (on leave spring semester)

BFA, MA, University of Iowa. Essayist and creative nonfiction writer; author of *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. SLC, 2000–2005, 2007–

Igor Begelman Music

sarah-marie belcastro Mathematics

BS, Haverford College. MS, PhD, University of Michigan. Interests include topological graph theory, convex geometry, mathematics and fiber arts, dance, feminist philosophy of science, algebraic geometry, and

the mathematics of paper folding. Associate editor of *The College Mathematics Journal* (MAA), co-editor/co-author of *Making Mathematics with Needlework* (AK Peters, 2007) and *Crafting by Concepts* (AK Peters, 2011), and author of *Discrete Mathematics with Ducks* (AK Peters, 2012). SLC, 2008-09, 2010-2011, 2012–

Stefania Benzoni Italian

BA, University L. Bocconi, Milan, Italy. Taught college Italian at all levels, including language coaching for opera majors in the Music Conservatory at SUNY-Purchase; organized cultural and language learning trips to Northern Italy. SLC, 2001, 2006–

Miguel Bermudez Computer Science

BS, University of Michigan. MPS, New York University, Interactive Telecommunications Program. Professional software engineer; designs and implements both front- and back-end Web applications. SLC, 2013–

Chester Biscardi Director, Program in Music—Music BA, MA, MM, University of Wisconsin. MMA, DMA, Yale University. Composer; recipient: Rome Prize from American Academy in Rome, Academy Award in Music and Charles Ives Scholarship from American Academy and Institute of Arts and Letters, Aaron Copland Award, fellowships from the Bogliasco Foundation, the Djerassi Foundation, the Guggenheim Foundation, the Japan Foundation, the MacDowell Colony, and the Rockefeller Foundation (Bellagio), as well as grants from the Fromm Music Foundation at Harvard, the Koussevitzky Music Foundation in the Library of Congress, the Martha Baird Rockefeller Foundation, Meet the Composer, the National Endowment for the Arts, and the 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, Bridge, CRI (New World Records), Intim Musik (Sweden), Naxos, New Albion, New Ariel, North/South Recordings, and Sept Jardins (Canada) labels. Yamaha Artist. SLC, 1977–

Patti Bradshaw Dance

BM, University of Massachusetts. Certified yoga union instructor and Kinetic Awareness instructor. Has taught at the New School, 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 The Alice Stone Ilchman Chair in

Comparative and International Studies
—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 modern 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*, *Profils 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 Psychology
University of Oregon. MA, PhD, New School for Social Research. Postdoctoral Fellow, Weill Medical College of Cornell University. Adjunct Assistant Professor, New York University School of Medicine. Clinical psychologist with special interests in clinical, cognitive, and neuroscientific approaches to memory and emotion; cognitive and neural basis of fear and anxiety; post-traumatic stress disorder (PTSD); social influences on memory; and the construction of autobiographical memory and self-identity. Australian-American Fulbright Senior Scholar. Editorial board, *Memory Studies*. SLC, 2009–

Melvin Jules Bukiet Writing (on leave spring semester)
BA, Sarah Lawrence College. MFA, Columbia University. Author of *Sandman's Dust*, *Stories of an Imaginary Childhood*, *While the Messiah Tarries*, *After*, *Signs and Wonders*, *Strange Fire*, and *A Faker's Dozen*; editor of *Neurotica*, *Nothing Makes You Free*, and *Scribblers on the Roof*. Works have been translated into a half-dozen languages and frequently anthologized; winner of the Edward Lewis Wallant Award and other prizes; stories published in *Antaeus*, *The Paris Review*, and other magazines; essays published in *The New York Times*, *The Washington Post*, *The Los Angeles Times*, and other newspapers. SLC, 1993–

Gary Burnley Visual Arts
BFA, Washington University. MFA, Yale University. One-person 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–

Scott Calvin Physics
BA, University of California-Berkeley. PhD, Hunter College. Taught courses or workshops at Lowell High School, University of San Francisco, University of California-Berkeley, Hayden Planetarium, Southern Connecticut State University, Hunter College, Stanford Synchrotron Radiation Lightsource, Brookhaven National Laboratory, Argonne National Laboratory, Ghent University in Belgium, and the Synchrotron Light Research Institute in Thailand. Recent projects include the spectroscopy of advanced battery materials for electric cars, a textbook on x-ray absorption fine structure spectroscopy featuring cartoon animals, a pop-up book promoting a new Department of Energy synchrotron light source, and a physics study guide in graphic novel form. SLC, 2003–

David Caparelliottis Theatre

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, director, Oak Lane Child Care Center, Chappaqua, NY, 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 Art History
BA, New York University. MA, MPhil, PhD, Columbia University. Special interests in Greek art of the classical and Hellenistic periods, Roman art of the late republic and early empire, and the art of prehistoric Europe; author of *Myth, Ethos, and Actuality: Official Art in Fifth-Century B.C. Athens*, *The Ara Pacis Augustae and the Imagery of Abundance in Later Greek and Early Roman Imperial Art*, and a critical commentary on Alois Riegl's *Problems of Style: Foundations for a History of Ornament*; editor of *Artistic Strategy and the Rhetoric of Power: Political Uses of Art from Antiquity to the Present*; recipient of fellowships from the Dumbarton Oaks Center for Early Christian and Byzantine Art and the Society of Fellows of Columbia University and of grants from the National Endowment for the Humanities and the American Philosophical Society. SLC, 1992–

William Catanzaro Dance
Composer and multi-instrumentalist; recognition and funding from NEA, The Samuels S. Feld 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 Theater, TanzFabrik Berlin, Amsterdam Theatreschool, Cyprus Festival, Teatro San Martin, The Alvin Ailey School, Philadanco, Player's Project, Dallas Black Theatre, Jacob's Pillow, DTW, and others. Former accompanist and teacher of music for dancers at The Juilliard School, Marymount Manhattan College, José Limón School, Martha Graham School, New York University; current faculty at The Alvin Ailey School and Steps on Broadway; music director for the Young Dancemakers Company. SLC, 2003–

Tina Chang Writing

MFA, Columbia University. Poet, Brooklyn poet laureate, and author of *Half-Lit Houses* and *Of Gods & Strangers*; co-editor of the anthology *Language for a New Century: Contemporary Poetry from the Middle East, Asia, and Beyond* (W.W. Norton, 2008). Poems have appeared in *American Poet*, *McSweeney's*, *The New York Times*, *Ploughshares*, *Quarterly West*, and *Sonora Review*, among others. Recipient of awards from the Academy of American Poets, the Barbara Deming Memorial Fund, The Ludwig Vogelstein Foundation, The New York Foundation for the Arts, Poets & Writers, and The Van Lier Foundation, among others. SLC, 2005–

Susannah Chapman Music

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–

Alexander Chee Writing

BA, Wesleyan University. MFA, University of Iowa. Author of the novels *Edinburgh* and *The Queen of the Night* (February 2014); recipient of a Whiting Writer's Award, an NEA fellowship in fiction, and residencies from MacDowell, Leidig House, and Civitella Ranieri. Stories and essays published (or forthcoming) in *Lapham's Quarterly*, *Apology*, *Tin House*, *Departures*, *TriQuarterly*, and *The Paris Review Daily*; contributing writer at *The Morning News*. Chee has taught at the Iowa Writers' Workshop, Wesleyan University, and Amherst College. SLC, 2013–

Priscilla Chen Spanish

BA, State University of New York-Stony Brook. MA, Queens College. Currently completing a doctorate in Spanish literature at the Graduate Center of the City University of New York; special interests include Golden Age peninsular literature, Latin American literature and culture in general, and fiction. SLC, 2004–

Eileen Ka-May Cheng History

BA, Harvard University. MA, MPhil, PhD, Yale University. Special interest in early American history, with an emphasis on the American Revolution and the

early American republic; European and American intellectual history; and historiography. Author of *The Plain and Noble Garb of Truth: Nationalism and Impartiality in American Historical Writing, 1784-1860*; author of articles and book reviews for *History and Theory*, *Journal of American History*, *Reviews in American History*, and *Journal of the Early Republic*. SLC, 1999–

Kim Christensen Economics

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: the 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, the recipient of the state-wide SUNY Chancellor's Award for Distinguished College Teaching. She has also taught economics, labor history, and public policy as a guest faculty member at Sarah Lawrence College. Dr. Christensen's 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 current recession, and the impact of our campaign finance system on public policy. SLC, 2008–

Una Chung Literature (on leave fall semester)

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–

Shamus Clisset Visual 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–

Rachel Cohen Writing

BA, Harvard University. Author of *A Chance Meeting* (Random House, 2004), a nonfiction book tracing a

chain of 30 American writers and artists who knew or influenced or met one another over the period from the Civil War to the Civil Rights Movement; recipient of a 2014 Guggenheim for nonfiction and winner of the 2003 PEN/Jerard Fund Award. Essays in *The New Yorker*, *The Threepenny Review*, *McSweeney's*, *DoubleTake*, *Pamassus*, and *Modern Painters* and in 2003 *Best American Essays* and 2003 *Pushcart Prize* anthologies. Fellow of the New York Institute for the Humanities at New York University. Fellowships from the New York Foundation for the Arts and the MacDowell Colony. SLC, 2003–

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, 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, 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–

Drew E. Cressman The Margot C. Bogert

Distinguished Service Chair —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–

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 has been 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–

Sayantani DasGupta Writing

AB, Brown University. MD, MPH, Johns Hopkins University. Writer of fiction and creative nonfiction. Originally trained in pediatrics and public health, she teaches courses in illness and disability memoir—as well as narrative, health, and social justice—at Columbia University's Program in Narrative Medicine and in the Health Advocacy graduate program at Sarah Lawrence College. Author of a memoir, a book of folktales, and co-editor of an award-winning collection of women's illness narratives, *Stories of Illness and Healing: Women Write their Bodies*. SLC, 2001–

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—Literature

MA, University of California-Berkeley. PhD, University of California-Santa Barbara. Has published on late medieval and early Renaissance Peninsular literature, as well as Latin American literature (Sarmiento, Altamirano, Manuel de Jesús Galván). Among her translations are Virginia Woolf's *Between the Acts* (into Portuguese) and Caetano Veloso's *Tropical Truth: A Story of Music and Revolution in Brazil* (Knopff, 2002). Has taught at King's College (London), Princeton, and Goucher College; directed and was the first resident director of the Sarah Lawrence in Cuba program (2001-04). She is currently at work on a bilingual edition of short tales from the Spanish-speaking world. SLC, 1997–

Robert R. Desjarlais Anthropology (on leave spring semester)

BA, University of Massachusetts-Amherst. MA, PhD, University of California-Los Angeles. Special interests in the cultural construction of experience, subjectivity and inter-subjectivity, 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 *Counter-play: an Anthropologist at the Chessboard*. Recipient of a Guggenheim fellowship and a Howard fellowship. NIMH postdoctoral research fellow at Harvard Medical School. SLC, 1994–

Emily Devine Dance (on leave fall semester)
BA, Connecticut College. Trained with Jose Limón, Martha Graham, Merce Cunningham, and Viola Farber; performed with Dan Wagoner and Dancers, Nancy Lewis, Mirjam Berns, Cork (Ireland) National Ballet; choreographer, Dance Alliance of New Haven, Roxanne Dance Foundation, Swamp Gravy, and independent productions; recipient of choreography grants from the Connecticut Commission on the Arts; teaches dance and movement workshops throughout the United States and in Canada, France, Sweden, Australia, and New Zealand. SLC, 1988–

David Diamond Theatre

Mary Dillard 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 Ditkoff 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–

Jonathan Dixon Writing
BA, Boston University. MFA, Hunter College. Author of *Beaten, Seared, and Sauced* (Clarkson Potter, 2011). Music, book, film, and television critic for the *Boston Phoenix* (1992-2002). Staff writer at Martha Stewart Living Omnimedia (2000-2006). Nonfiction and fiction have appeared in *New York Newsday*, *The New York Times*, *Leite's Culinary*, *Gilt Taste*, *Sleepingfish*, and *The Milan Review*, among other publications. SLC, 2013–

Natalia Dizenko Russian

Jerrilynn Dodds Dean of the College—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. SLC, 2009–

Roland Dollinger German
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; coeditor of *Unus Mundus: Kosmos and Sympathie, Naturphilosophie, and Philosophia Naturalis*. SLC, 1989–

Aurora Donzelli Anthropology
BA, MA, University of Pavia, Italy. PhD, University of Milan-Bicocca. 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, Lisbon, and Endangered Languages Academic Programme (SOAS), London. SLC, 2009–

Charlotte L. Doyle Psychology (on leave fall semester)
BA, Temple University. MA, PhD, University of Michigan. A generalist in psychology with special interests in the creative process, psychological theory, and children's literature. Articles written on the creative process in art, the fiction-writing episode, facilitating creativity in children, and the definition of psychology. Books include *Explorations in Psychology* (a textbook) and seven picture books for children: *Hello Baby*, *Freddie's Spaghetti*, *Where's Bunny's Mommy?*, *You Can't Catch Me, Twins!*, *Supermarket!*, and *The Bouncing Dancing Galloping ABC*. SLC, 1966–

Kermit Driscoll Music

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–

Jill Du Boff Theatre
BA, The New School. Designed sound on Broadway, Off Broadway, and regionally. Designs on Broadway include: *Picnic*, *Other Desert Cities*, *Wit*, *Good People*, *The Constant Wife*, *The Good Body*, *Bill Maher: Victory...*,

Three Days of Rain (assoc.), *Inherit The Wind* (assoc.), *Wit* (national tour). Off Broadway: Atlantic, MTC, MCC, Playwrights Horizons, Public, Vineyard, Second Stage, NYTW, WP, New Georges, Flea, Cherry Lane, Signature, Clubbed Thumb, Culture Project, Actor's Playhouse, New Group, Promenade, Urban Stages, Houseman, Fairbanks, Soho Rep, Adobe. Regionally: Minneapolis Children's Theatre, Bay Street, La Jolla Playhouse, Cincinnati Playhouse, Westport Country Playhouse, Berkeley Rep, Portland Stage, Long Wharf, The Alley, Kennedy Center, NYS&F, South Coast Rep, Humana, Williamstown, Berkshire Theatre, ATF. On television: *Comedy Central Presents: Slovin & Allen*, NBC's *Late Fridays*. On film: *We Pedal Uphill*. On radio: contributing producer for PRI's *Studio 360*, producer of *Naked Angel's Naked Radio*. Contributor to the book, *Sound and Music For The Theatre*. Two Drama Desk nominations; four Henry Hewes nominations. Awards: Ruth Morley Design Award, OBIE award for Sustained Excellence (2011), Lilly Award (2013). SLC, 2009–

Scott Duce Visual Arts
MFA, Boston University. BFA, University of Utah. 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, Petrolplus Holdings, Switzerland, Seagrams-Montreal, and the US Embassy in Stockholm. Currently producing work for exhibitions, creating hand-drawn animated shorts, and developing a series of e-book artist catalogues. SLC, 2012–

Niamh Duggan French
BA, University College Cork. MSt, St. Catherine's College, Oxford. MPhil, New York University. Dissertation on "Solitary Relation: Huysmans, Rachilde, Colette." Research interests include 19th- and 20th-century French literature; gender studies; queer theory; the relationship between literature and ethics. SLC, 2013-

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 the book *Men of Silk: The Hasidic Conquest of Polish Jewish Society*, which received a Koret Publication Award and was a finalist for the National Jewish Book Awards. 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
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 off-Broadway and in 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 Chair in International Affairs & Middle Eastern Studies—History
BA, Williams College. M.Phil, University of Oxford. MA, PhD, Princeton University. Specializes in the social and intellectual history of the modern Middle East, with a particular focus on the relationship between place, ideology, and identity in Egypt and the late-Ottoman Empire. His dissertation, "Between Empire and Nation: The Emergence of Egypt's Libyan Borderland, 1841-1911," examines broader questions concerning the nature of Middle Eastern state-building projects, borders and nation-state space, and sovereignty and political authority. Articles published in *History Compass* and the *Dictionary of African Biography*. Dissertation research was supported by grants from the Social Science Research Council and the American Research Center in Egypt. Recipient of a Fulbright-III 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. She has worked at the John F. Kennedy Center, the Guthrie, Arena

Stage, and the Children's Theatre of Minneapolis. Off Broadway, she lit *Vagina Monologues* and worked for Joseph Chaikin and Meredith Monk; 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. She has been awarded seven Tony nominations, the 1976 Lumen award, 1984 and 1986 Bessies, a 1980 Obie for Distinguished Lighting, and several Maharam/American Theater Wing design awards. SLC, 2011–

Design Faculty Theatre

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 include “Saturday Night Live,” “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–

Melissa Febos Writing

BA, The New School University. MFA, Sarah Lawrence College. Co-curator and host of the popular monthly music and reading series, Mixer, on the Lower East Side. Articles published in *The New York Times*, *Salon*, *BOMB*, *Hunger Mountain*, and *Glamour*; featured guest on NPR's “Fresh Air,” “Anderson Cooper,” and the cover of *New York Post*. A MacDowell Colony fellow (2010, 2011); a Bread Loaf fellow (2012); her memoir, *Whip Smart*, was published by St. Martin's Press/Thomas Dunne Books in March 2010. She is currently at work on a novel and a second memoir. SLC, 2011–

Kim Ferguson 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–

Esther Fernández Spanish

BA, Wheaton College. MA, PhD, University of California-Davis. Areas of specialization: 17th-century Spanish drama, Spanish drama from all periods, erotic literature, performance studies, and Cervantes. Publications: *Los corrales de comedias españoles en el siglo XVII: espacios de sensualidad clandestina*; *Jugando con Eros: El erotismo metadramático en la Llamada de Lauren de Paloma Pedrero*; *En busca de un teatro comprometido: La entretenida de Miguel de Cervantes bajo el nuevo prisma de la CNTC*; *El coto privado de Diana: El perro del hortelano, de un texto sexual a un sexo visual*; *Mirar y desear: la construcción del personaje femenino en El perro del hortelano de Lope de Vega y de Pilar Miró*. Co-authored, with Cristina Martínez-Carazo, *La risa erótica de Sor Juana en “Los empeños de una casa.”* SLC, 2008–

Angela Ferraiolo Visual Arts

BLS, State University of New York-Purchase. MFA, Hunter College. MFA (forthcoming), Brown University. Creator of *Layoff* (Tiltfactor Labs, New York), *Earth and Beyond* (MMORPG, Westwood Studios/Electronic Arts), *Aidyn Chronicles* (Nintendo 64, THQ). Her plays have been produced off-Broadway at The Brick Playhouse, La Mama Galleria, and Expanded Arts. Her video work has been featured in Digital Fringe, Melbourne, Australia, and on die Gesellschafter.de, Bonn, Germany. Currently the Electronic Writing Fellow at Brown University, where she is working on new forms of interactive narrative, she is also the Internet art and Web cinema reviewer for Furtherfield.org, an arts collective based in London. 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–

Marjorie Folkman Dance

BA *summa cum laude*, Barnard College. MA, Columbia University. PhD candidate, Bard Graduate Center, New York City. Member and principal performer with Mark Morris Dance Group (1996-2007), Martha Clarke's *Garden of Earthly Delights* off-Broadway

(2008-2009); member of Merce Cunningham's Repertory Understudy Group under the direction of Chris Komar; dancer and performer for Richard Colton/ Amy Spencer, Neta Pulvermacher, Kraig Patterson, Sally Hess, and Sara Rudner. Recent choreographic projects have included productions for Boston Baroque (*Pigmalion* and *Les Indes Galantes*), L'Opéra Français de New York (*Faust*), Bard SummerScape (*Der Ferne Klang* and *Le Roi Malgré Lui*), and collaborations with new music ensemble Contemporaneous. Teaching artist, Lincoln Center Institute; guest artist/instructor, Phillips Academy Andover, George Mason University, Richard Stockton College, North Carolina School of the Arts, Mount Holyoke, and Smith College. Visiting assistant professor in Dance, Language & Thinking and First-Year Seminar, Bard College. SLC, 2013–

Barbara Forbes Dance

Royal Academy of Dancing, London. Institute of Choreology, London. Imperial Society of Teachers of Dancing, 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, Jeffrey 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

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, Eiheiiji, and Japan Foundation fellowships and grants from the American Council of Learned Societies and the 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 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 the Boris Sagal and Bill Foeller directing fellowships and a contributor to *The Paris Review*, *New York Magazine*, *Harper's*, and *The London Review of Books*. SLC, 2010–

Marek Fuchs 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 Web site 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–

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–

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–

Rico Gatson Visual Arts

BA, Bethel University. MFA, Yale University School of Art. Working in painting, sculpture, and video, he employs the tropes of repetition, accumulation, and wit to shape his social commentary. Through the appropriation and compression of multilayered symbols, he untangles the power of these symbols and illustrates how they function in various public spheres. He has co-organized several significant exhibitions, including: Intelligent Design at Momenta Art, Brooklyn, NY; Strand at New York Center for Art and Media Studies; and Pac Man at Artist Curated Projects in Los Angeles. He has had numerous solo exhibitions, including African Fractals and Dark Matter at New York's Ronald Feldman Gallery, where he is represented. He has exhibited work in numerous group exhibitions at major institutions, including The Studio Museum in Harlem, The Reina Sofia in Madrid, P.S.1 Contemporary Art Center, The Whitney Museum of American Art at Altria, The Brooklyn Museum of Art, The New Museum of Contemporary Art, and MIT List Visual Arts Center. SLC, 2010–

Roy Germano Public Policy

BA, Indiana University. MA, University of Chicago. PhD, University of Texas, Austin. Research and teaching interests include the study of international migration, both as a human development issue in migrant-sending countries and as a policy issue in migrant-receiving countries. Award-winning director of two nonfiction films: *The Other Side of Immigration*

(2010) and *A Mexican Sound* (2013). As a National Science Foundation Graduate Research Fellow, conducted extensive research in Mexico that included a survey of 767 households. Invited presentations and film screenings at more than 100 universities, film festivals, and public institutions, including the American Museum of Natural History, the San Antonio Film Festival, Princeton University, the Minnesota Department of Education, and the Texas Department of Public Health. Work featured by NPR, Univision, Fox New, Telemundo, CNN en Español, *The Economist*, and others. SLC, 2013–

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 (on leave fall semester)

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 the *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

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; has conducted film soundtracks and worked as producer in recording studios; formerly on the faculty of the Composers Conference at Wellesley College. SLC, 1998–

Peggy Gould Dance

BFA, MFA, New York University, Tisch School of the Arts. Certified teacher of Alexander Technique; assistant to Irene Dowd; private movement education practice in New York City. Other teaching affiliations: Smith College, The Ailey School/Fordham University, Dance Ireland/IMDT, 92nd St. Y/Harkness Dance Center, SUNY Purchase (summer), Jacob's Pillow. Performances in works by Patricia Hoffbauer and George Emilio Sanchez, Sara Rudner, Joyce S. Lim, David Gordon, Ann Carlson, Charles Moulton, Neo Labos, T.W.E.E.D., Tony Kushner, Paula Josa-Jones. Choreography presented by Dixon Place, The Field, P.S. 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–

Michael Granne History

BA magna cum laude, Duke University. JD, Columbia University School of Law. A litigator at Sullivan & Worcester, a law firm representing international clients in US courts, he has also practiced at Cleary Gottlieb Steen and Hamilton and Wilmer Hale. His practice included general commercial litigation and white collar investigations, but his focus was specifically on transborder issues, such as the Foreign Sovereign Immunities Act, extraterritoriality, foreign affairs preemption and the Foreign Corrupt Practices Act. He has been a member of the faculty at Duquesne University School of Law in Pittsburgh, director of transnational programs and adjunct professor of Law at St. John's University School of Law in New York, and visiting professor at Seton Hall and Hofstra Law Schools in New Jersey and New York, respectively; he has taught civil procedure, international litigation in US courts, international business transactions, international criminal law, transnational law, and administrative law. While at Columbia, he served as an articles editor on the *Journal of Transnational Law* and was a Michael

Sovern and a Harlan Fiske Stone Scholar. He also studied at Oxford University and l'Università degli Studi di Bologna and served as a Peace Corps Volunteer in the Republic of Cape Verde on the island of Santo Antão, where he coached the high school's basketball team to its first national championship. He has published articles on the Foreign Sovereign Immunities Act of 1976, as well as the application of international law in United States courts. SLC, 2013–

Maggie Greenwald Visual Arts

Writer-director: "Songcatcher," Sundance Dramatic Competition and Special Jury Award for Ensemble Performance, Sloan Foundation Award, Deauville Film Festival Audience Award, two Independent Spirit Awards, GLAAD Award nominations; "The Ballad of Little Jo," Lions Gate Entertainment, Independent Spirit Award, Fine Line Features; "The Kill-Off," Sundance Dramatic Competition, Munich (opening night), London, Deauville, Toronto, Edinburgh, Turin (Best Director Award) film festivals, listed by British Film Institute as one of "100 Best American Independents, Cabriole Films; "Home Remedy," Munich, London, and Turin film festivals, premiered at Film Forum in New York City. Kino International Releasing. Television films as director: "Good Morning, Killer," TNT; "Get a Clue," Disney Channel; "Comfort & Joy," "Tempted," and "What Makes a Family" (GLAAD Award), Lifetime. Dorothy Arzner Award, Director's View Film Festival. Board of Directors of Independent Feature Project, 1994-2000;. Sundance Film Festival Jury, 1994. SLC, 2012–

Paul Griffin Theatre

Founded City at Peace, Inc. in Washington, DC, in 1994, then founded and now leads City at Peace-National, a nonprofit that uses the performing arts to empower teenagers to transform their lives and communities across the United States. Directed the creation and performance of 10 original musicals written from the real-life stories of diverse groups of teens and has overseen the creation of 30 more. City at Peace now has programs in seven US cities, several communities in Israel, and in Cape Town, South Africa. Prior to his work with City at Peace, he was co-director of the Theater of Youth, a company member of the No-Neck Monster Theater Co. in Washington, D.C., a member of Impro-Etc. performing improvised Shakespeare classics in England and Scotland, and a student/performer with Ryszard Cieslak from Jerzy Grotowski's Polish Lab Theater. Honored as one of Tomorrow's Leaders Today by Public Allies, he also received the Hamilton Fish Award for Service to Children and Families. He and City at Peace have appeared in numerous venues across the country, including the Arena Stage, The Public Theater, "Nightline" with Ted Koppel, and HBO in a documentary on the City at Peace program. SLC 2008–

Rachel Eliza Griffiths Writing
MA English Literature, University of Delaware. MFA, Sarah Lawrence College. Special interest in photography, visual art, and mixed media. Photographer, painter/mixed media artist, poet; author of *Miracle Arrhythmia* (Willow Books, 2010), *The Requited Distance* (Sheep Meadow Press, 2011), and *Mule & Pear* (New Issues Poetry & Prose, 2011). Recipient of fellowships, including Provincetown Fine Arts Work Center, the Cave Canem Foundation, Vermont Studio Center, New York State Summer Writers Institute, and others. SLC 2011, 2014-

Charlie Gustafson-Barret Philosophy
BA, Sarah Lawrence College. MA, Tulane University. Interests in philosophy and literature, ancient philosophy, and the history of philosophy. SLC, 2013-

Dave Hardy Visual Arts

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
BA, Harvard College. MFA, University of Iowa Writers' Workshop. Poet; author of *Pity the Bathub 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-

Kathryn Hearst History
BA (cum laude), University of Rochester. Institut d'Etudes Politiques de Paris, NYU in Paris. MFA, MPhil, PhD, Columbia University. Specializes in gender, race, sexuality, and class in film and media; women's and gender history; social and cultural history of the United States and Europe; cinema and media studies. Worked in television, film, and media development at The Polone Company and Hearst Entertainment. Contributor to the Bancroftania, University of California, Berkeley. Advisor to "Women Film Pioneers Project," Center for Digital Research and Scholarship, Columbia University. Advisor to MoMA's "To Save and Project" film series. Member of Women Writing Women's Lives, CUNY;

Advisory Board, CBC of the American Museum of Natural History; Columbia University School of the Arts Advisory Council. SLC, 2011-

Mark Helias Music

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," "Studio360," and many others. A Peabody award-winning producer, she has also received Associated Press, Edward R. Murrow, and Third Coast International Audio Festival awards. A transmission artist with free103point9, her work has been 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. She is a 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, the Arizona Humanities Council, and the Berkman Center for Internet and Society at Harvard. Currently, she is a Rosalynn Carter for Mental Journalism Fellow and will be making a multimedia documentary about preteen anorexia in partnership with Ms. Magazine and NPR. SLC, 2010-

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 Hershings Writing
An independent journalist who has produced or reported for multiple shows and outlets, national and international, including NPR's "All Things Considered," "Studio 360," WNYC, and BBC World Service; she is also a regular contributor to NPR's "Marketplace." Her 2010 yearlong investigative project, "The Five Percent Rule," was awarded the Third Coast Radio Impact Award and a Front Page Award from the Newswomen's Club of New York. Her work has been presented at UnionDocs, and she has taught radio

workshops at The New School, Smith College, Feet in Two Worlds, Willie Mae Rock Camp for Girls, and Spark Summit for Girls, as well as documentary audio at Fordham University. SLC, 2012–

Calli Higgins Computer Science
BS, Media Culture and Communications, New York University. MPS, Interactive Telecommunications Program (ITP), New York University. Former ITP Resident Researcher and IAC Research Fellow at Vimeo. She is a creative technologist, the founder of the mobile photography application ThrowBack, front end developer at the Estée Lauder Companies, and adjunct faculty member at SLC, NYU ITP, and NYC College of Technology. SLC, 2014–

Kathleen Hill Writing
Kathleen Hill's novel *Still Waters in Niger* was nominated for the International IMPAC Dublin Literary Award and named a Notable Book of the Year by The New York Times, Los Angeles Times, and Chicago Tribune; the French translation, *Eaux Tranquilles*, was shortlisted for the Prix Femina Etranger. *Who Occupies This House*, a second novel, was named an Editors' Choice at *The New York Times*. Her work has appeared in *Best American Short Stories 2000*, *Pushcart Prize XXV*, and *The Pushcart Book of Short Stories*. A short piece, "Forgiveness," was included in *Best Spiritual Writing, 2013*. And "Portrait" appeared recently as a Kindle Single, in the Ploughshares Solo Series.

James Hoch Writing
Prior to joining the faculty at Ramapo College of New Jersey, James Hoch was a dishwasher, cook, dockworker, social worker and shepherd. His poems have appeared in Washington Post, American Poetry Review, Slate, Kenyon Review, New England Review, Virginia Quarterly Review and many others. His book, *A Parade of Hands*, won the Gerald Cable Award and was published in March 2003 by Silverfish Review Press. His second book, *Miscreants*, appeared in 2007 from WW Norton. He has received fellowships from the NEA (2007), Bread Loaf and Sewanee writers conferences, St Albans School for Boys, Summer Literary Seminars, and was the 2008 Resident Poet at The Frost Place and the 2008 Steinhart Visiting Writer at Rutgers-Newark. He resides with his wife and sons in Garrison, NY and Seattle, WA. SLC, 2012–

David Hollander Writing
BA, State University of New York-Purchase. MFA, Sarah Lawrence College. David Hollander is the author of the novel *L.I.E.*, a finalist for the NYPL Young Lions Award. His short fiction and nonfiction have appeared in numerous print and online forums, including *McSweeney's*, *Post Road*, *The New York Times Magazine*, *Poets & Writers*, *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–

Rona Holub Director, Graduate Program in Women's History—History
BA, The College of New Jersey. MA, Sarah Lawrence College. MA, PhD, Columbia University. Special interest in US women's, urban, 19-century social history, with particular emphasis on New York City, crime and capitalism, and growth of the bourgeois narrative. Contributor to *Jewish Women in America: An Historical Encyclopedia* and *Encyclopedia of Women in American History*. Awarded Gerda Lerner Prize. SLC, 2007–

Cathy Park Hong Writing (on leave yearlong)
BA, Oberlin College. MFA, University of Iowa Writers' Workshop. Poet; author of *Translating Mo'um* (Hanging Loose Press, 2002) and *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, the National Endowment for the Arts fellowship, and a Fulbright grant for South Korea; work has been published in *A Public Space*, *Poetry*, *Paris Review*, *McSweeney's*, *The Nation*, *Conjunctions* among others; essays and articles published in the *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 (on leave fall semester)
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–

Fanon Howell Sociology
BA, Morehouse College. MA, New York University. PhD. The New School for Social Research. Postdoctoral Fellow, Teachers College, Columbia University. Dissertation examined the effects of New York City education reforms on policymaking, management culture, and the organization of district bureaucracy from 2003-2010. Special interests in urban sociology, structural inequality, sociology of education, social

theory, sociology of culture, organizational theory, networks, and sociology of the body. Co-editor: *Max Weber Matters: Interweaving Past and Present*. Author of *Adorno's Paradox, Weber's Constructivism: Scrutinizing Theory and Method*, and *Entropic Management: Restructuring District Office Culture in the New York City Department of Education* (forthcoming). Managerial experience with the New York City Department of Education, the YMCA of Greater New York, the Center for Alternative Sentencing and Employment Services, and the International Journal of Politics, Culture, and Society. Teaching experience at Columbia University, The New School for Liberal Arts, CUNY, and Pratt Institute. SLC, 2013-

Tishan Hsu Visual Arts (on leave spring semester) BSAD, MArch, Massachusetts Institute of Technology. Sculptor and painter; one-person and group exhibitions in the United States, Mexico, and Europe; work included in major private and museum collections, including the Metropolitan Museum of Art, High Museum, Centre Georges Pompidou (Paris), and the Centro Cultural Arte Contemporaneo (Mexico City); honorary member, Board of Directors, White Columns, New York; recipient of grant from the National Endowment for the Arts. SLC, 1994-

Dan Hurlin Theatre, Dance (on leave spring semester) 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 the National Endowment for the Arts, the New Hampshire State Council on the Arts, and a 2002-2003 Guggenheim fellowship and of grants from Creative Capital, the Rockefeller Foundation, the New York State Council on the Arts, the 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 Arts

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-

James Jeter Music

Daniel Johnson Physics BS, University of Illinois at Urbana-Champaign. MS, PhD, Cornell University. Postdoctoral research associate, The Rockefeller University. Author of research papers in biophysics, molecular biology, cell biology, and plasma physics. Research interests include biophysics of virus assembly (e.g., HIV), motor proteins (e.g., DNA helicases), and cell membrane dynamics. Currently developing novel microscopy imaging techniques to quantitatively study biological systems. SLC, 2013-

Kate Knapp Johnson Writing BA, Sarah Lawrence College. 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-

Alwin A. D. Jones Literature BA, Tufts University. MA, PhD, University of Virginia. Special interests include African American literature and studies, 18th century to the present; Caribbean literature and studies, literatures in English and/or translations; early American/transatlantic literatures; postcolonial literatures in English, particularly of the African diaspora; race, cultural, and postcolonial theory; black popular culture; performance poetry; and the intersection of black music and resistance internationally. SLC, 2008-

Daniel Kaiser Literature BA, Columbia College. MA, Yale University. Special interest in 19th- and 20th-century American and European literature, with particular emphasis on relationships between politics and literature; recipient of French government-Fulbright fellowship for study at the Sorbonne. SLC, 1964-1971; 1974-

Shirley Kaplan Director, Theatre Outreach; Shirley Kaplan Faculty Scholar in Theatre—Theatre Diploma in Sculpture and Painting, Academie de la Grande Chaumiere, Paris. Playwright, director, and designer, with productions throughout the United States and Europe; co-founder, OBIE Award-winning Paper Bag Players; founder, The Painters' Theatre. Directing credits include Ensemble Studio Theatre, Playwrights Horizons, UBU Repertory, La MaMa E.T.C., Ensemble Studio Theatre, Music Theatre Group, New York Performance Works; guest director/playwright, St. Archangelo, Italy; directed new works by Richard Greenberg, David Ives, Leslie Lyles, Eduardo Machado, Denise Bonal, Keith Reddin, and Arthur Giron. Writer/lyricist, *Rockabye*. Designer, Ben Bagley's Cole Porter Shows, US and European tours; created interactive theatre workshops for The Kitchen and New York City museums; developed original ensembles on major arts grants. Winner, Golden Camera Award, US Industrial Film and Video Festival; finalist for the Susan Smith Blackburn Prize for her play, *The Connecticut Cowboy*; recipient of Westchester Arts Council Award in Education and Excellence Award, the Ensemble Studio Theatre. Founder and codirector, Sarah Lawrence College Theatre Outreach. SLC, 1975–

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–

Susan Kart Art History (on leave yearlong)
MA, MPhil, PhD (forthcoming), Columbia University. Specialization in 20th-century African art, arts of the African diaspora, Islamic arts in Africa, and colonial period African art. Primary research based in Senegal, West Africa. Articles and reviews published in *Critical Interventions*, *African Studies Review*, and the *H-Net for African Art*. Additional academic interests include pre-Columbian and Latin American art. SLC, 2008–

Kuniko Katz Japanese
BA, Antioch College. MFA, Sarah Lawrence College. Columnist and frequent contributor to various Japanese newspapers and magazines in the United States and Japan. Translator of articles and the book *Hide and Seek*, by Theresa Cahn-Tober, into Japanese. SLC, 2006–

Kathy Kaufmann Dance

William Melvin Kelley Writing (on leave fall semester)
Harvard College. Fiction writer and video maker; author of *A Different Drummer*, *Dancers on the Shore*, *A Drop of Patience*, *dem*, *Dunfords Travels Everywheres*, and stories and nonfiction in *The New Yorker*, *Esquire*, *Mademoiselle*, and *Saturday Evening Post*; awards and grants from the American Academy of Arts and Letters, the Rockefeller Foundation, the New York Foundation for the Arts, and the Wurlitzer Foundation. SLC, 1989–

Brian Kilgo-Kelly French
BA, Barnard College. MA, MPhil, New York University. Dissertation in progress, entitled *Horse Time*, is a study of the effects of horses on kinesthetic and narrative temporality in Diderot, Flaubert, and Simon. Research interests include 18th-, 19th-, and 20th-century French literature, critical animal studies, motion studies, film, critical theory, queer culture, and gender. SLC, 2013–

Daniel King The Sara Yates Exley Chair in Teaching Excellence—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–

Jonathan King Music
BA, Amherst College. MS, University of Montana. MA, MPhil, PhD candidate, Columbia University. Special interests include American vernacular music, African musical traditions, Western art music, 20th-century popular music, improvisation, music and language. SLC, 2007–

David Klass Visual Arts
BA, Yale University. MA, University of Southern California School of Cinema-Television. Has written more than 30 feature screenplays for the Hollywood studios, including *Kiss the Girls* and *Walking Tall*. TV credits include on-staff writer-producer for “Law and Order: Criminal Intent” and developing an original medical drama, “Golden Hour,” for CBS. His feature movie, *Emperor*, starred Tommy Lee Jones as Douglas MacArthur. He has also published 18 novels, most of them for young adults. SLC, 2012–

Jason Krugman Visual Arts
BA, Tufts University. MPS, New York University, Interactive Telecommunications Program. Founded Jason Krugman Studio to develop self-initiated and commissioned interactive and illuminated artworks. Clients include *Wired Magazine*, BMWi, NYC Parks Department, CW Television Network (*Gossip Girl*) and

Claremont University Consortium. His work has been projected on the facade of the New Museum in New York City, commissioned by the Schuyllkill Environmental Art Center, shown in galleries in Barcelona and Milan, featured widely in the international media, and blogged about by the Creator's Project and *The New York Times*. Previously a visiting artist and teacher at the New School for Liberal Studies. SLC, 2012–

Justine Kurland Visual Arts

BFA, School of Visual Arts (New York). MFA, Yale University. New York-based photographer/artist with solo exhibitions at numerous galleries and museums worldwide, including: Frank Elbaz Gallery, Elizabeth Leah Gallery, Monte Faria Gallery, Mitchell-Innes & Nash, Monte Clark Gallery. Works represented in numerous permanent collections, including: The International Center of Photography (New York), Museum of Contemporary Photography (Chicago), Solomon R. Guggenheim Museum of Art (New York), and Whitney Museum of American Art. Guest lecturer at Columbia University, Columbia College of Art, University of California-Los Angeles, and numerous others. Her photos have been published widely and featured most notably in *Art in Review*, *The New York Times*, *Vogue*, *The Washington Post*, *The New Yorker*, and *Harper's Bazaar*. Her photography is featured in numerous books and catalogues, including: *Art Photography Now*, *Bright, Susan* (Aperture Foundation, 2005), *Old Joy*, *Jonathan Raymond* (Artspace Books, 2004), and *Justine Kurland: Spirit West*, John Kelsey (Coromandel, 2002). SLC, 2011–

Peter Kyle Dance

BA, Kenyon College. MFA, University of Washington. Dancer, choreographer, teacher, filmmaker, and artistic director of Peter Kyle Dance; choreographic commissions across the United States and internationally in Scotland, Norway, Germany, Cyprus, and China. Peter Kyle Dance has performed in New York City at One Arm Red, Abrons Arts Center, Chez Bushwick, Joyce SoHo, Symphony Space, DNA, 3LD, and the 92nd Street Y, among other venues. Previously a soloist with Nikolais and Murray Louis Dance and performed in the companies of Mark Morris, Erick Hawkins, Gina Gibney, Laura Glenn, and P3/east, among others. Also teaches at Marymount Manhattan College, HC Studio, and Nikolais/Louis Summer Dance Intensive and conducts residencies and workshops internationally. His *Tiny Dance Film Series* has been installed internationally since 2006. SLC, 2009–

Mary LaChapelle Writing

BA, University of Minnesota. MFA, Vermont College. Author of *House of Heroes and Other Stories*; stories, essays and anthologies published by New River's 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 Award; fellowships from the Hedgebrook, Katherine Anne Porter, Edward Albee, and Bush foundations. SLC, 1992–

Eduardo Lago Spanish

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 Merle Rosenblatt Goldman Chair in Asian Studies—Asian Studies

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 Theatre

Published plays include *Chimera* and *White Buffalo* in the French performance journal, *Collages and Bricollages*. Recipient of the Lipkin Playwright Award and Drury College Playwright Award. Plays produced in New York City at La Mama and other venues; directed plays in New York and regionally; acted and directed in New York City, in Yonkers at the Hudson River Museum, and in regional theatre, on radio, television and film. Established The River Theatre Company in Central Wisconsin with a company of eclectic players from all walks of life. Directed and toured with the works of Samuel Beckett, Eugene Ionesco, Slawomir Mrozek, David Lindsay Abaire, John Patrick Shanley, Terrence McNally, Wendy Wasserstein, David Ives. Performances were presented on NPR and in lofts, shopping malls, bus stops, parking lots, abandoned stores, and traditional venues. Conducted theatre and creative writing workshops for participants of all ages in New York City, South America, and throughout the United States. Recipient of grants from the National Endowment of the Arts and The Wisconsin Council of the Arts. Co-director of Sarah Lawrence College Theatre Outreach and creative director of the Sarah Lawrence 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–

Karen R. Lawrence President—Literature

BA, Yale University. MA, Tufts University. PhD, Columbia University. Special interest in modern and postmodern literature, the novel, and travel writing. Author of *The Odyssey of Style in Ulysses*, *Penelope Voyages: Women and Travel in the British Literary Tradition*, and numerous essays on modern literature; editor of *Transcultural Joyce* and *Decolonizing Tradition: New Views of Twentieth-Century "British" Literary Canons*. Current work includes the fiction and theory of Christine Brooke-Rose and collected essays on James Joyce. Recipient of a John Simon Guggenheim Foundation Fellowship and the Rosenblatt Prize for Excellence in Research, Teaching, and Service from the University of Utah. Former chair of English at the University of Utah and dean of humanities at the University of California-Irvine. Former president of the International James Joyce Foundation and the Society for the Study of Narrative Literature. President of Sarah Lawrence College, 2007–

Michelle Lee French

BA, MA, University of California-Santa Cruz. CPhil, University of California-Los Angeles. Area of specialization: 19th-century French literature. Dissertation on French travel writing to North Africa and Indian Ocean, photography, and the novel. Research interests include 18th- and 19th-century French literature and continental thought and 20th-century francophone literature. SLC, 2013–

Tom Lee Theatre

Designer, director, performer, and puppet artist originally from Mililani, Hawai'i. He has designed scenery, puppetry, and projections for Ellen Stewart, Tom O'Horgan, Czechoslovak American Marionette Theatre, Lone Wolf Tribe, Georgia Shakespeare Festival, Christopher Williams, and Yoshiko Chuma at theatres in New York City and internationally. Puppetry performances include *Disfarmer* (St. Ann's Warehouse and tour), *Madama Butterfly* (Metropolitan Opera), *Le Grand Macabre* (New York Philharmonic) and *WarHorse* (Lincoln Center Theatre). Ooriginal puppet theatre work includes *Hoplite Diary*, *Odysseus & Ajax*, *Ko'olau* and *The Secret History of the Swedish Marionette Cottage* (with Matt Acheson). His work has been supported by residencies in the United States and Bulgaria and by the Jim Henson Foundation, The Japan Foundation, Asian Cultural Council, TCG/ITI. Codirector St. Ann's Puppet Lab (2008-2010). SLC, 2005–

Eric Leveau French

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 Anita Stafford Chair in Service Learning—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–

Wen Liu Psychology
BS, University of Washington. MPhil, City University of New York (CUNY). Currently pursuing PhD in psychology at the CUNY Graduate Center. Central interests on the intersection of gender, sexuality, and labor through the lenses of Marxist-feminism, queer theory, and critical psychology. Current work focuses on the meanings of human rights in transnational LGBT movements in the context of neoliberal globalization. SLC, 2013–

Robert Lyons Theatre
Playwright, director, and the artistic director of the two-time OBIE Award-winning New Ohio Theatre in Manhattan. Most recently, he was 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 *Dorman'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
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–

Patrisia Macías Sociology (on leave yearlong)
BA, Sarah Lawrence College. MA, PhD, University of California-Berkeley. Research interests include international migration, border controls, human smuggling, the penal state, race relations, ethnographic methods, and social theory; current project examines the role of states, smugglers, vigilantes, and NGOs in regulating clandestine migrations at the United States-Mexico border; recipient of grants and fellowships from the National Science Foundation, Andrew Mellon Program in Latin American Sociology, Social Science Research Council, and Center for Latino Policy Research at the University of California-Berkeley. SLC, 2007–

Merceditas Mañago-Alexander Dance
BA, Empire State College (SUNY). Dancer with Doug Varone and Dancers, Papatian, Elisa Monte Dance Company, Ballet Hispanico, and independent choreographers such as Sara Rudner and Joyce S. Lim. Recipient of the Outstanding Student Artist Award from the University of the Philippines Presidents' Committee on Culture and the Arts. Taught at Alvin Ailey School; guest faculty member, 92nd Street Y, Marymount Manhattan College, Metropolitan Opera Ballet, New York University Tisch School of the Arts, Rutgers University Mason Gross School of the Performing Arts. Participant/teacher, 2004 Bates

Festival-Young Dancers Workshop; solo works: Free Range Arts, Dixon Place, Brooklyn Arts Exchange, and Danspace Project/St. Mark's Church. SLC, 2002–

Thomas Mandel Theatre

BA, Bowdoin College. Songwriting with Paul Simon, New York University, 1969; taught Singing Workshop with John Braswell at Sarah Lawrence (1971-77); scored musicals at Sarah Lawrence, Astor Place Theatre, and Cafe LaMaMa, New York City; composed, orchestrated, and musical-directed three rock operas off-off Broadway and at Sarah Lawrence. (The first, *Joe's Opera*, was twice optioned for Broadway production; animated the second, *The Sea of Simile*, on a full-length DVD.) Toured and recorded (1977-1998) from Vietnam to Vienna, New York City to Sun City, with Dire Straits, Bryan Adams, Cyndi Lauper, Tina Turner, Bon Jovi, B-52s, the Pretenders, Nils Lofgren, Little Steven, Peter Wolf, Ian Hunter/Mick Ronson, two former NY Dolls, *Live at CBGB's*, the Spinners, Shannon, John Waite, and Pavarotti. Returned to Sarah Lawrence in 2000 to work with Shirley Kaplan, William McRee, and Thomas Young. Fields of expertise: Hammond organ, rock-and-roll piano, synthesizer programming and sequencing, piano accompaniment, popular and progressive music of the 1950s-1990s. SLC, 1971-77, 2000–

Rona Naomi Mark Visual Arts

BA, Hebrew University of Jerusalem. MFA, Columbia University. Award-winning writer, director, and producer. Festivals and awards include: Best of Fest, Edinburgh International Film Festival; Audience Choice Award, *Filmmaker Magazine*; Scenario Award, Canadian International Film and Video Festival; Best Short (second place), Galway Film Fleadh; Best Comedy/Best of Night, Polo Ralph Lauren New Works Festival; BBC's Best Short Film About the Environment, Tel Aviv International Student Film Festival; opening-night selection, Three Rivers Film Festival; Hong Kong International Jewish Film Festival; Irish Reels Film Festival; Seattle True Independent Film Festival; New Filmmakers Screening Series; Hoboken International Film Festival; Miami Jewish Film Festival; Munich International Student Film Festival; Palm Beach International Jewish Film Festival; Pittsburgh Israeli Jewish Film Festival; Toronto Jewish Film Festival; Vancouver Jewish Film Festival; finalist, Pipedream Screenplay Competition; third prize, Acclaim TV Writer Competition; second place, TalentScout TV Writing Competition; finalist, People's Pilot Television Writing Contest; Milos Forman Award; finalist, Academy of Motion Picture Arts and Sciences Student Film Awards. Current feature film projects include: screenwriter/director/producer, *Strange Girls*, Mdux Pictures, LLC; screenwriter/director, *Shoelaces*. SLC, 2007–

James Marshall Computer Science
BA, Cornell University. MS, PhD, Indiana University-Bloomington. Special interests in robotics, evolutionary computation, artificial intelligence, and cognitive science. Author of research papers on developmental robotics, neural networks, and computational models of analogy; author of the Metacat computer model of analogy. SLC, 2006–

Jeffrey McDaniel Writing (on leave fall semester)
BA, Sarah Lawrence College. MFA, George Mason University. Jeffrey McDaniel is the 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, 2002), *The Forgiveness Parade* (Manic D Press, 1998), and *Alibi School* (Manic D, 1995). His poems have appeared in numerous journals and anthologies, including *Best American Poetry* 1994 and 2010. A recipient of an NEA Fellowship, he teaches at Sarah Lawrence College and lives in the Hudson Valley

Stephen McFarland Geography

BA, Trinity College. MRP, Cornell University. Currently completing PhD in Geography at CUNY Graduate Center. Central interests in urban geography, critical GIS, labor studies, city planning, social movements, political economy. Dissertation research focuses on union halls in the US labor movement, 1880-1950. Taught at Brooklyn College, Hunter College, and the Murphy Institute for Worker Education. Fellow, Center for Place, Culture, and Politics. SLC, 2013-

Dianne McIntyre Dance

BFA, Ohio State University. Choreographer for modern dance, theatre, television/film. Former company Sounds in Motion toured the United States and Europe and operated a studio/school in Harlem. Collaborator with "jazz/blues/new music" composers. Choreography for Alvin Ailey American Dance Theater, DCDC, Dallas Black Dance Theatre, GroundWorks, Dancing Wheels, and more. Choreography/residencies: ADF, Bates, Jacob's Pillow, and universities of Michigan, Maryland, Western Michigan, Oberlin, Spelman, Illinois, Ohio State, Minnesota, State University of New York-Brockport and SUNY-Purchase. Recreated Helen Tamiris' 1937 "How Long, Brethren?" for current ensembles. Choreography for four Broadway plays, three Off Broadway, 30 regional theatres. TV/film: *Beloved*, *Miss Evers' Boys*, *Fun Size*, *for colored girls...* Dance dramas produced in theatre arenas. Honors: John S. Guggenheim fellowship, three Bessies; ADF Distinguished Teaching (2008), Helen Hayes Theatre Award, honorary doctorate SUNY-Purchase, numerous grants/fellowships from NEA and NYSCA. SLC, 2013–

William D. McRee Theatre (on leave spring semester) 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–

Angelia Means Politics

PhD in Political Theory from Harvard's Government Department and a JD from Harvard Law School. She has taught political theory and public law for fifteen years at Harvard, Dartmouth and the LSE. She has also worked for the US Department of Justice and the International War Crimes Tribunal on the Former Yugoslavia. Her research deals with the bridges between civil and human rights and democratic political theory, especially with the way in which the articulation of minority and women's rights reiterates, expands, and gives concrete meaning to the idea of universal rights, and with the development of democratic norms and procedures that can accommodate different types of argument while still being committed to consensus. Recent articles, including "Intercultural Political Identity: Are We There Yet?," "The Rights of Others," "'Genocide' in the Sudan," "Narrative Argumentation: Arguing with Natives," and "Kant's Art of Politics," have appeared in leading journals. SLC, 2008–

Cassandra Medley Theatre

Producer of plays, including *American Slavery Project* (2012-13). *Cell* (2013), Ensemble Studio Theatre Marathon (2011), is pending publication in the anthology *Outstanding One-Act Plays—2012*, Dramatists Play Service; *Daughter*, Ensemble Studio Theatre Marathon (2009), published by Broadway Play Publishing (2012). *Noon Day Sun* (August, 2008), Diverse City Theatre Company, Theatre Row, New York City, was nominated for the August Wilson Playwriting Award (2008); *Noon Day Sun* was also published by Broadway Play Publishing. *Relativity*, a commission from the Alfred P. Sloan Foundation, Ensemble Studio Theatre (2004), was produced by Kuntu Repertory of Pittsburgh, Southern Repertory of New Orleans (2007), the Ensemble Studio Theatre (May 2006), St. Louis Black Repertory Theatre (February 2006), and the Magic Theatre in San Francisco (June 2004); *Relativity*, published by Broadway Play Publishing, also won the Audelco August Wilson Playwriting Award (2006) and was featured on Science Friday on National Public Radio and in an online broadcast of the Los Angeles Repertory Theatre (February 2008). *Marathon* (2004-06) was also published by Broadway Play Publishing. Recipient of the "Going to the River Writers" Life Achievement Award (2004), Ensemble Studio Theatre 25th Anniversary Award for Theatre Excellence (2002), the Theatrefest Regional Playwriting Award for Best Play (2001), the New Professional Theatre Award

(1995), and the Marilyn Simpson Award (1995); a finalist for the Susan Smith Blackburn Award in Playwriting (1989) and winner of the National Endowment for the Arts Playwright Award (1990). Recipient of a New York Foundation for the Arts Grant (1986) and a New York State Council on the Arts Grant (1987). Taught at New York University and served as guest artist at Columbia University, the University of Iowa Playwrights Workshop, and Seattle University. Staff writer for ABC Television, "One Life to Live" (1995-97), and a playwright member of the Ensemble Studio Theatre and New River Dramatists. SLC, 1989–

Jodi Melnick Dance

BFA, State University of New York-Purchase. Choreographer, performer, and teacher. A 2012 Guggenheim Fellow and recipient of the Jerome Robbins New Essential Works Grant (2010-2011), a Foundation for Contemporary Arts, 2011 Grants to Artists Award, and two Bessies (2001 and 2008). Her dances have been performed at the Joyce Theater and City Center in New York City; her works have been commissioned and presented by The Kitchen (*Farfare*, 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–

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, Gent University, Belgium. SLC, 1987–

Ruth Moe Theatre

Production manager for the Sarah Lawrence College Theatre program. Other production management work includes seven seasons with the Westport Country Playhouse, also Shakespeare and Company, Classic Stage Company, The Working Theatre, The Colorado Festival of World Theatre, East Coast Arts Theatre, Berkshire Public Theatre, and The Jerash Festival in Amman, Jordan. Production stage management credits include productions with the Brooklyn Academy of Music, Mabou Mines, New York Theatre of the Deaf, and *Fast Folk Musical Magazine*. Member of AEA. SLC, 1999–

Angela Moger Literature, French

BA, Bryn Mawr College. MA, University of Pennsylvania. PhD, Yale University. Special interests include theory of narrative, French literature of the 19th century, decadence in painting and literature, and semiotic and rhetorical approaches to the short story. Recipient of Yale University's Mary Cady Tew Prize and the Dwight and Noyes Clark fellowship. Scholarly publications include essays in *PMLA*, *Yale French Studies*, *Substance*, and *Romanic Review*; the anthologies *Nineteenth-Century Literary Criticism* and *Maupassant Conteur et Romancier*; and the books *Hurdles* and *Moving Forward, Holding Fast: The Dynamics of Movement in Nineteenth-Century French Culture*. Visiting professor at the Institut d'Études Françaises d'Avignon. Dean of studies, Sarah Lawrence College, 1972-1975. SLC, 1971–

Mary Morris Writing

BA, Tufts College. MPhil, Columbia University. Novelist, short-story writer, and writer of travel

literature. Author of the novels *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 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 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 the novels *The Dylanist*, *Starting Out in the Evening*, *A Window Across the River*, *Breakable You*, and *Florence Gordon* (forthcoming in September). He has been the recipient of the Guggenheim award, the Award in Literature from the American Academy of Arts and Letters, and the Koret Jewish Book Award for Fiction, and has been a finalist for the PEN/Faulkner award. *A Window Across the River* was a Today show book club choice, and *Starting Out in the Evening* was made into a motion picture, which premiered at the Sundance festival in 2007. SLC, 1998–

April Reynolds Mosolino 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 *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–

Jamee K. Moudud Economics

BS, MEng, Cornell University. MA, PhD (Honors), The New School for Social Research. Current interests

include the study of industrial competition, the political economy of the developmental welfare state, the determinants of business taxes, and the study of Schumpeter's analysis of the tax state. SLC, 2000–

Patrick Muchmore Music

BM, University of Oklahoma. Composer/performer with performances throughout the United States; founding member of New York's Anti-Social Music; theory and composition instructor at City College of New York. SLC, 2004–

Joshua Muldavin Geography

BS, MA, PhD, University of California-Berkeley. Special interests in China, Japan, and Asia, policy, rural development, international aid, agriculture and food, climate change, environment, political economy, and political ecology. Current research projects analyze international environmental policy and impacts on local resource use and vulnerability in the Himalayan region; climate change policy; socialist transition's environmental and social impacts in China; sustainable agriculture and food systems; global resource and development conflicts via capital flows to Africa, Latin America, and South/Southeast Asia; and aid to China since 1978. Twenty-eight years of field research, primarily in rural China. Recipient of grants from National Science Foundation, Social Science Research Council, Ford Foundation, MacArthur Foundation, and Fulbright. Invited lecturer at Princeton, Yale, Oxford, Johns Hopkins, US Congressional Commission, European Parliament. Executive director of the Action 2030 Institute. Contributor to *The Political Geography Handbook*, *Economic Geography*, *Geopolitics*, *Environment and Planning A*, *Geoforum*, and *Annals of the Association of American Geographers*, *International Herald Tribune*, *BBC World News*, and other media outlets. SLC, 2002–

Priscilla Murolo History

BA, Sarah Lawrence College. MA, PhD, Yale University. Special interest in US labor, women's, and social history; author, *The Common Ground of Womanhood: Class, Gender, and Working Girls' Clubs*; co-author, *From the Folks Who Brought You the Weekend: A Short, Illustrated History of Labor in the United States*; contributor to various encyclopedias and anthologies and to educational projects sponsored by labor and community organizations; reviewer for *Journal of American History*, *Journal of Urban History*, *International Labor and Working Class History*, and other historical journals; contributor and editorial associate, *Radical History Review*; recipient of Hewlett-Mellon grants. SLC, 1988–

Katie Murray Visual Arts

BFA, Yale University School of Visual Arts. MFA, Yale University School of Art. Photographer and video artist, whose work concerns itself with the primal and mythological. Solo and group shows include: The

Photographers' Gallery, UK Chashama Gallery, New York (2013); College of the Canyons Art Gallery (2012); HomeFront Gallery, NY (2011); World Class Boxing, Miami (2010); Kate Werble Gallery, NY (2009), International Center for Photography (2008) White Columns, NY (2004) Jen Bekman Gallery (2004), Queens Museum of Art, New York (2004); and The Yale Art Gallery (2000). Received the New York State Residents Grant for Excellence in Photography (1996), the Robin Forbes Memorial Award in Photography (1997), the Barry Cohen Award for Excellence in Art (2000), and an NYFA grant (2012). Her work has been published in various magazines, books, and catalogues; *All The Queens Men*, (Daylight Books, 2013), her first monograph, is a decade-long investigation into masculinity. Faculty member at Hunter College, New York University, and School of Visual Arts in New York City. SLC, 2013–

Catherine Muther Economics

BA, Sarah Lawrence College. MA, Cambridge University. MBA, Stanford University Graduate School of Business. Executive in the Internet infrastructure industry as senior marketing officer of Cisco Systems. Founder of Astia, a business accelerator for women technology entrepreneurs. Founding chair of the board of Acumen Fund, a social venture fund investing in enterprises developing affordable goods and services for the poor in India, Pakistan, and Sub-Saharan Africa. Board member of BRAC and PolicyLink. Member of the Advisory Boards of Duke University Center for the Advancement of Social Entrepreneurship, Global Philanthropy Forum, and Acumen Fund. Current interests include the power and limits of social entrepreneurship to achieve sustainable change—and teaching. SLC, 2012–

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, *Kitanohon Shinbun*. SLC, 2010–

Evan Neely Art History

BFA, Parsons School of Design, PhD, Columbia University. Teaches 19th-21st century American art, covering the relations between labor, technology, and the visual arts. Special interests in modern philosophy, American literature, and the history of comics. Contributor to *Interventions Journal*, *Dossier Journal*, *The Concord Saunterer: A Journal of the Thoreau Society*, and *therumpus.net*. SLC, 2013–

Maria Negroni Spanish (on leave yearlong)
BA, Universidad de Buenos Aires. MA, PhD Columbia University. Author of numerous books of poetry, three books of essays, two novels, and a book-object, *Buenos Aires Tour*, in collaboration with Argentine artist Jorge Macchi; translated from French and English the works of several poets, including Louise Labé, Valentine Penrose, Georges Bataille, H.D., Charles Simic, and Bernard Noël. Her work has appeared in the United States in *The Paris Review*, *Circumference*, *Lumina* and *BOMB* (New York). Recipient of Guggenheim (1994), Rockefeller (1998), Fundación Octavio Paz (2001), The New York Foundation for the Arts (2005), and the Civitella Ranieri (2007) fellowships; the PEN Award for “Best Book of Poetry in Translation” for *Islandia*; and, in Mexico City, the Siglo XXI International Prize for Essay Writing for her book *Galería Fantástica*. SLC, 1999–

Ellen Neskár Asian Studies
BSc, University of Toronto. MA, MPhil, PhD, Columbia University. Special interest in the social and cultural history of medieval China, with emphasis on the intersection of politics and religion; author of *Politics and Prayer: Shrines to Local Worthies in Sung China*; member, Association of Asian Studies; recipient of an American Council of Learned Societies grant. SLC, 2001–

David Neumann Theatre (on leave spring semester)
As artistic director of the advanced beginner group, work presented in New York City at P.S. 122, Dance Theatre Workshop, Central Park SummerStage (collaboration with John Giorno), Celebrate Brooklyn, and Symphony Space (collaboration with Laurie Anderson). Featured dancer in the works of Susan Marshall, Jane Comfort, Sally Silvers, Annie-B Parson & Paul Lazar’s Big Dance Theatre, and club legend Willi Ninja; previously a member of Doug Varone and Dancers and an original member and collaborator for eight years with the Doug Elkins Dance Company. Over the past 20 years, choreographed or performed with directors Hal Hartley, Laurie Anderson, Robert Woodruff, Lee Breuer, Peter Sellars, JoAnn Akalaitis, Mark Wing-Davey, and Les Waters; recently appeared in *Orestes* at Classic Stage Company, choreographed *The Bacchae* at the Public Theater, and performed in a duet choreographed with Mikhail Baryshnikov. SLC, 2007–

Erica Newhouse Theatre

Dennis Nurkse Writing
BA, Harvard. Author of nine books of poetry (under “D. Nurkse”), including *The Border Kingdom*, *Burnt Island*, *The Fall*, *The Rules of Paradise*, *Leaving Xaia*, and *Voices over Water*; poems have appeared in *The New Yorker* and *Atlantic Monthly*; 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. SLC, 2004–

John O’Connor Visual Arts
BA, Westfield (Mass.) State College. MFA, MS in Art History, Pratt Institute. Attended the Skowhegan School of Painting and Sculpture and was a 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 *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 many other places. Essays and journalism have been published in *The New York Times*, *DoubleTake*, *The Nation*, *AGNI*, *The Chicago Tribune*, *The 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-Present.

Tara Helen O’Connor Music

Leah Olson Biology
BA, Evergreen State College. PhD, State University of New York-Albany. Special interest in the neurobiology of circadian rhythms and the neurobiology of learning and memory; research and papers on circadian rhythms. SLC, 1987–

Philip Ordning Mathematics

Dael Orlandersmith Theatre
OBIE Award for *Beauty’s Daughter*, which she wrote and starred in at American Place Theatre. Toured extensively with the Nuyorican Poets Cafe (Real Live Poetry) throughout the United States, Europe, and Australia. Her play, *Monster*, premiered at New York

Theatre Workshop in November 1996. Attended Sundance Theatre Festival Lab for four summers developing new plays. *The Gimmick*, commissioned by the McCarter Theatre, premiered on its Second Stage on Stage and went on to the Long Wharf Theatre and New York Theatre Workshop. *Yellowman* was commissioned by and premiered at the McCarter in a co-production with the Wilma Theater and the Long Wharf Theatre; Vintage Books and Dramatists Play Service published *Yellowman* and a collection of earlier work. Pulitzer Prize award finalist and Drama Desk award nominee as an actress in *Yellowman*, which premiered at Manhattan Theatre Club in 2002. Susan Smith Blackburn award finalist with *The Gimmick* in 1999 and won for *Yellowman*. Recipient of an NYFA grant, the Helen Merrill Emerging Playwrights award, a Guggenheim, and the 2005 Pen/Laura Pels Foundation Award for a playwright in mid-career. Won a Lucille Lortel Playwrights Fellowship in 2006. In 2007, completed a new commission, called *Bones*, for the Mark Taper Forum and premiered a new work, *The Blue Album*, in collaboration with David Cale at Long Wharf. Currently working on a play called *Horsedreams* and *Dancefloors*, as well as a memoir, *Character*. SLC, 2008–

Marygrace O'Shea Visual 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), "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

BA, Yale University. MA, PhD, University of California-Berkeley. Special interests include modern Japanese literature, narratological and political approaches to literature, ethnic and other minorities in Japan. Articles and presentations on Shimazaki Toson. Recipient of a Japan Foundation fellowship, University of California-Berkeley Townsend Center for the Humanities Fellow. 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/IIE 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–

Ted Partin Visual Arts

MFA, Yale University School of Art. BA, Fordham University Lincoln Center. Solo exhibitions: *Eyes Look Through You*, Kunstmuseum Krefeld, Museum Haus Esters, Krefeld, Germany; *Who Are You This Time*, Galerie Thomas Flor, Düsseldorf, Germany. Taught previously at Hunter College and The Cooper Union, New York City. SLC, 2012–

Michael Peixoto History

B.A., University of California, Santa Barbara. Ph.D., New York University. Interested in the cultural and documentary history of Medieval Europe with a particular emphasis on the Knights Templar and the Crusades in Northern France. Author of several articles on the organization and patronage networks of Templar commanderies in the county of Champagne. SLC, 2013–

Carol Ann Pelletier Theatre

BA, Brandeis University. Costume designer for Ping Chong & Company; resident designer for UBU Repertory Theatre; founding member of Yara Arts Group; extensive work in off-Broadway and experimental theatre; venues include La MaMa E.T.C., Theatre for the New City, UBU Rep, and Theatre Row, along with festivals in Kiev, Lviv, and Kharkiv, Ukraine. SLC, 1993–

Gilberto Perez The Noble Foundation Chair in Art and Cultural History—Film History

BS, Massachusetts Institute of Technology. MA, Princeton University. Author of *The Material Ghost: Films and Their Medium* and of numerous articles for the *London Review of Books*, *Raritan*, *The Yale Review*, *The Nation*, *The Hudson Review*, *Sight and Sound*, and other publications; recipient of a Noble fellowship for Advanced Studies in the Visual Arts at the Museum of Modern Art, a Mellon Faculty fellowship at Harvard University, the Weiner Distinguished Professorship in the Humanities at the University of Missouri, and other awards. SLC, 1983–

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, Rotterdam, and the London School of Economics. SLC, 2000–

Lauren Petty Theatre

MA, New York University. BA, Northwestern University. Digital media artist working in video, film, sound, installation, interactive design, and performance and a long-time collaborator of multi-disciplinary artist Shaun Irons. Their work has been exhibited in diverse locations in New York and internationally and was recently seen at the Abrons Arts Center and The Chocolate Factory in New York City; The Center for Contemporary Arts, Santa Fe; and The Governors Island Art Fair, New York City; it was broadcast on PBS's "Reel NY." Their video design work has been seen at venues such as St. Ann's Warehouse, The Public Theater, HERE Arts Center, P. S. 122, The Kitchen, the Pompidou Center in Paris, Holland Dance Festival, the Noorderzon Festival, the Venice Biennale, and the BAM Next Wave Festival. Awards include two NYFA Fellowships, grants from the NEA, NYSCA, Jerome Foundation, the Greenwall Foundation, the Experimental TV Center, and the Asian Cultural Council, as well as residency fellowships from the MacDowell Colony, Yaddo, and the Tokyo Wonder Site. Lecturer at The International Center of Photography and Pratt Institute, as well as an Associate Teaching Professor in the Department of Media Studies at The New School. SLC, 2012–

Kris Philipps Mary Griggs Burke Chair in Art & Art History—Visual 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; one-person exhibitions include the Newark Museum, Staempfli Gallery, and Condeso/Lawler Gallery, New York. SLC, 1983–

Gina Philogene Psychology (on leave yearlong)

PhD, Ecole 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–

Eddy 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. Teaches a graduate workshop at Manhattanville College. Author of six collections: *Spare Change* was the La Jolla Poets Press National Book Award winner, and his chapbook won the Ledge Poetry Prize; *Ready to Eat the Sky*, published by River City Publishing as part of its new poetry series, was a finalist for the 2005 Independent Publishers Books Award; *In the Eyes of a Dog* was published in September 2009 by New York Quarterly Books. Another collection, *The Unemployed Man Who Became a Tree*, appeared in 2011 from Black Lawrence Press. Poetry has appeared in many anthologies, including *Birthday Poems: A Celebration*, *Western Wind*, and *Contemporary Poetry of New England*. Nominated for four Pushcarts and has appeared in *Verse Daily*. Poems and reviews have appeared in numerous magazines, including: *Poetry*, *Ploughshares*, *Iowa Review*, *Boston Review*, *Yankee*, *Hayden's Ferry*, *Columbia*, and *North American Review*. SLC, 1991–

Maika Pollack Art History

BA, Harvard. MFA, Columbia. MA, PhD (ABD), Princeton. As a PhD candidate in the history of art and architecture, her 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*, *Interview*, *Flash Art*, and numerous museum and gallery exhibition catalogues, including PS1 Contemporary Art Center and the Museum of Contemporary Art, Cleveland. Co-founder of Southfirst, an innovative contemporary art space in Williamsburg, Brooklyn, that has presented emerging artists and artist-curated exhibitions for more than a decade. Her shows have frequently been reviewed in *The New York Times*, *The New Yorker*, *Art in America*, and *Artforum*. Most recently a full-time lecturer in the Princeton Writing Program and, since 2005, on the faculty for the Language and Thinking Program at Bard College. Museums critic (biweekly column) for the *New York Observer*. Recipient of numerous grants and fellowships. 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, 2007-2012. SLC, 1992–

Marilyn Power Economics
BA, PhD, University of California-Berkeley. Special interests include economics of gender, race, and class; feminist economics; political economics of the environment; the history of economic thought; and macroeconomics. Author of articles in *Feminist Studies*, *Review of Radical Political Economics*, *Industrial Relations*, *Feminist Economics*, and others. Co-author of *Living Wages, Equal Wages: Gender and Labor Market Policies in the United States* (Routledge, 2002). SLC, 1990–

Alex Priou Philosophy
BA, Political Science, University of Connecticut. MA, Liberal Arts, St. John's College. MA, PhD, Philosophy, Tulane University (ABD). Interests in the emergence of Socratic philosophy out of the early Greek poets Homer and Hesiod and philosophers Heraclitus and Parmenides, as well as the reception of Socratic philosophy in modernity in the works of Descartes, Rousseau, and Nietzsche. Author of essays on Plato's Parmenides, Plato's Theaetetus, and Hesiod's Theogony and Works and Days. SLC, 2013–

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* (2001, Graywolf /2002, Harcourt), 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* (2003, University of Chicago Press), was a finalist for the James Laughlin Award. Her work has been widely anthologized and translated. Redel's fiction, poetry and essays have appeared in numerous magazines and journals including Granta.com, Harvard Review, The Quarterly, The

Literarian, The New York Times, The L.A. Times, O the Oprah magazine, Elle, Bomb, More and NOON. SLC, 1996–

Nelly Reifler Writing
BA, Hampshire College. MFA, Sarah Lawrence College. Author of short-story collection, *See Through*; fiction in magazines and journals, including *BOMB*, *Post Road*, *McSweeney's*, *Nerve*, and *Black Book*, 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 *Tell: An Anthology of Expository Narrative* (forthcoming). Recipient of a Henfield Prize in 1995, a UAS Explorations Prize in 1997, and a Rotunda Gallery Emerging Curator grant for work with fiction and art in 2001. Codirector of Pratt Institute's Writers' Forum, 2005-present; curator of Barbes reading series, *Brooklyn*; founder and president, Dainty Rubbish record company. 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 in both the United States and in the process of post-conflict peacebuilding 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 Commissioner for Refugees (UNHCR) in Turkey and Guinea and Save the Children Foundation in Ethiopia. SLC, 2012–

Nicolas Reksten Economics
BA, PhD (in process), American University. Primary research interests are in the fields of environmental/ecological economics, feminist economics, and inequality studies. Current research explores the characteristics and motivations of large companies to set voluntary greenhouse gas reduction goals and the political economy of greenhouse gas regulations. Another work in progress seeks to assist international development professionals in diagnosing constraints to growth by considering gender inequalities and power relationships. Previous projects include: an analysis of the current and historical role of the state in providing education and training for workers and its changing role as a source of inequality; and an evaluation of the Inter-American Development Bank's plan for understanding how projects impact and change gender inequalities. Recipient of the American University Department of Economics Weaver Award for Teaching Excellence by a Graduate Student for his work as an adjunct instructor. SLC, 2014–

Martha Rhodes Writing

Martha Rhodes is the author of four collections of poetry: *At the Gate* (1995), *Perfect Disappearance* (2000, Green Rose Prize), *Mother Quiet* (2004) and *The Beds* (2012). Her poems have been published widely in such journals as *Agni*, *Columbia*, *Fence*, *New England Review*, *Pleiades*, *Ploughshares*, *TriQuarterly*, and the *Virginia Quarterly Review*. She has also been anthologized widely, her work appearing in *Agni 30 Years*, Askold Melnyczuk editor, *Extraordinary Tide: New Poetry by American Women*, Susan Aizenberg and Erin Belieu, eds., Columbia University Press, 2001, New York. *The New American Poets: A Bread Loaf Anthology*, Michael Collier, ed., University Press of New England, 2000, Hanover, NH. among others. Rhodes has taught at Emerson College, New School University, and University of California at Irvine. She currently teaches at Sarah Lawrence College and the MFA Program for Writers at Warren Wilson College. She has been a visiting or guest poet at many colleges and universities around the country and has taught at conferences such as the Fine Arts Work Center in Provincetown, The Frost Place, Indiana University, Sarah Lawrence Summer Conference, and Third Coast. She serves on many publishing panels throughout each year at colleges, conferences and arts organizations, and is a regular guest editor at the Bread Loaf Writers Conference and the Colrain Manuscript Conference. In 2010, she took over the directorship of the Frost Place Conference on Poetry in Franconia, NH. Rhodes is a founding editor and the director of Four Way Books, publishers of poetry and short fiction, located in New York City.

Edgar Rivera Colon Lesbian, Gay, Bisexual, and Transgender Studies

PhD. A sexuality/gender and medical anthropologist, he has spent over a decade engaged in training frontline African American and Latino/a LGBT HIV/AIDS preventionists in the use of ethnographic research methods in developing community-level interventions. His dissertation, *Getting Life in Two Worlds: Power and Prevention in the New York City House Ball Community*, is an ethnographic study of House Ball community leaders who are preventionists and their efforts to fashion meaningful lives out of the material and symbolic resources afforded by both an autonomous African American and Latino/a LGBT alternative kinship system and dance performance circuit and the world of HIV/AIDS prevention and intervention not-for-profit organizations. An expert in Latino gay male sexual cultures and HIV, he regularly trains state-level public health professionals in cultural competency in working with Latin@ LGBT communities in the United States. Most recently, he published "Between the Runway & the Empty Tomb: Bodily Transformation and Christian Praxis in New York City's House Ball Community" in an edited volume by Dr. Samuel Cruz entitled, *Christianity*

and Culture in the City: A Postcolonial Approach.

Member, Community Advisory Board of Hetrick-Martin Institute, New York City's premier LGBTQ youth services; co-founder, Arbert Santana Ballroom Archive and Oral History Project. SLC, 2013-

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-

Judith Rodenbeck Art History (on leave yearlong)

BA, Yale University. BFA, Massachusetts College of Art. PhD, Columbia University. Teaches 20th- and 21st-century European and American art, covering intersections between modernist literature, philosophy, and visual and time-based arts. Special interest in technology and feminist theory. Author of *Radical Prototypes: Allan Kaprow and the Invention of Happenings*; co-author of *Experiments in the Everyday: Allan Kaprow and Robert Watts—Events, Objects, Documents*; contributor to catalogues for the Guggenheim Museum, the Americas Society, the Baltimore Museum of Art, and serial publications such as *Artforum*, *Grey Room*, and *October*, among others. Editor-in-chief of *Art Journal* from 2006-2009. Recipient of 2009 Creative Capital/Warhol Foundation Arts Writers Grant. SLC, 2000-

Liz Rodgers Dance

BFA, University of California-Santa Barbara. New York State licensed massage therapist. Trained in a variety of touch techniques including Craniosacral Therapy and Visceral Manipulation. Pilates trainer/movement educator in private practice in New York City and on staff of Bodywork in Westport, CT. Apprentice of Irene Dowd, assisting in anatomy, visual assessment, and dancers' clinic classes. Adjunct professor of anatomy and kinesiology at Manhattanville College. Taught movement classes at Mary Anthony Dance Studio, New York City, and Dowd's "Spirals" at Movement Research. Performed with Beverly Blossom, Mimi Garrard, Mary Anthony, Bertram Rose, and Sophie Maslow. SLC, 2007-

Patrick Romano Music

BM, MM, West Chester University. Currently choral director at the Riverdale Country School, Manhattan

School of Music Preparatory Division. Member of the faculty of the Perlman Summer Music Program. An established tenor soloist specializing in the Baroque and classical repertoire; performed with the Waverly Consort, the American Bach Soloists, the Bethlehem Bach Choir, and the Rifkin Bach Ensemble; guest soloist, Marlboro Music Festival, the Pablo Casals Festival, and the University of Maryland Handel Festival; recorded the Bach *B minor Mass* with the American Bach Soloists, the Mozart *Requiem* with the Amor Artis Choir and Orchestra, and the Bach St. *John Passion* with the Smithsonian Chamber Players. SLC, 1999–

Tristana Rorandelli Italian

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; the Penfield fellowship, New York University, 2004; and the 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–

Lucy Rosenthal Writing

BA, University of Michigan. MS, Columbia University Graduate School of Journalism. MFA, Yale University School of Drama. Fiction writer, critic, editor, playwright; author of the novel *The Ticket Out* and editor of anthologies *Great American Love Stories*, *World Treasury of Love Stories*, and *The Eloquent Short Story: Varieties of Narration*; reviews and articles published in the *Washington Post*, *Chicago Tribune Book World*, *Ms.*, *Saturday Review*, *The New York Times Book Review*, and *Michigan Quarterly Review*; plays produced at Eugene O'Neill Memorial Theatre Center, Waterford, Connecticut; recipient, Pulitzer Fellowship in Critical Writing; served on Book-of-the-Month Club's Editorial Board of judges and as the Club's senior editorial adviser. SLC, 1988–

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 the American University in Cairo. Member, Editorial Advisory Board, *Contributions to Indian Sociology*, and 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 the Population Council West Asia and North Africa Office (Cairo). Recipient of grants from the Fulbright-Hays Foundation, the Social Science Research Council, the American Institute of Pakistan Studies, and the Council on American Overseas Research Centers. SLC, 1987–

Sara Rudner Director, Program in Dance—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, the Salzburg Festival, the Santa Fe Opera, and the Paris Opera. 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–

David Ryan Writing

BA, University of Massachusetts. MFA, Bennington College. His fiction has appeared or is forthcoming in *BOMB*, *Tin House*, *Fence*, *Several Mississippi Review Prize Issues*, *Encyclopedia (L-Z)*, *Denver Quarterly*, *Alaska Quarterly Review*, *New Orleans Review*, *Nerve*, *Salt Hill*, *Cimarron Review*, *Unsaid*, *failbetter*, and others. Anthologies include *Flash Fiction Forward* (W.W. Norton); *Boston Noir 2: the Classics* (Akashic); and *The Mississippi Review: 30 Years*. Essays, reviews, and interviews in *The Paris Review*, *Tin House*, *BOMB*, *BookForum*, *The Oxford Encyclopedia of American Fiction* (Oxford University Press), and others. Recipient of a MacDowell fellowship and a Connecticut state arts grant. Founding editor of *Post Road Magazine*, where he currently edits the Fiction and Theatre sections. SLC, 2013–

Claudia Salazar Spanish

BA, Universidad Nacional Mayor de San Marcos, Lima, Peru. PhD, Latin American Literature and Visual Culture, New York University, with the dissertation: "Estrategias de las escrituras del yo en Iberoamérica

contemporánea". Area of specialization: modern and contemporary Latin American literature, with a special focus on South America. Interests in literature and film; life writing; women, gender, and sexuality studies; crossings among memory, gender, and political violence; trans-Atlantic studies; performance and visual culture. Founder and director of Perufest: Festival of New Peruvian Cinema. Articles, essays, and short stories published in several books and journals. Editor of the anthology "Voces para Lilith. Literatura contemporánea de temática lésbica en Sudamérica" (Editorial Estruendomudo: Lima, 2011). "La sangre de la aurora" (Animal de invierno: Lima, 2013) is her first novel. SLC, 2011-

Misael Sanchez Visual 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, faculty 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 (Finland), Moscow, and Tallinn (Estonia). 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 Harlequin Adair Dammann Chair
Islamic Studies—Religion

BA, The New School. MA, PhD, New York University. Special interests include Sufism, Qur'anic exegesis, religion and media, and political theology. Author of *Sufi Commentaries on the Qur'an in Classical Islam* and a

forthcoming translation of Abu'l-Qasim al-Qushayri's *Subtleties and Allusions*, as well as published articles on mystical exegesis, teaching Islam, and Islam on the Internet. SLC, 2003-

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-

Fanchon Miller Scheier Theatre

BA, Adelphi University. MFA, Sarah Lawrence College. Film, television, and theatre actress; member, Robert Lewis Acting Company and Green Gate Theatre; director and actress, regional and educational theatre; University of Virginia Artist-in-Residence program; founder, In Stages theatre company; recipient of two grants from the New York State Council on the Arts; co-director of London Theatre Intersession '88. SLC, 1985-

Carsten Schmidt Music

Künstlerische Abschlussprüfung "mit Auszeichnung," Folkwang-Hochschule Essen, Germany. MM, Artist Diploma, Indiana University. MMA, DMA, Yale University. Extensive performance and broadcast activities as soloist, chamber musician, and soloist with orchestras throughout Europe, North America, and Japan; numerous master classes, lectures, and workshops at educational and research institutions. Special interests include keyboard literature and performance practices, early keyboard instruments, the music of Ernst Krenek, relationship of performance, analysis, hermeneutics, and recent gender studies, 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-

Ursula Schneider Visual Arts

BA, Kunstgewerbeschule Zurich and Keramisch Fachschule Bern. MFA, San Francisco Art Institute. Painter and sculptor; one-person shows nationwide and in Europe; works represented in private and museum collections. Recipient of Schweizer Kunststipendium and awards from San Francisco Art Festival, Oakland Museum, and the National Endowment for the Arts. SLC, 1986-

Jonathan Schorsch Religion

BA, Columbia University. MA, Graduate Theological Union. PhD, University of California - Berkeley. Scholar of Early Modern Jewish History and Culture, in

particular that of the Atlantic Sephardim. Author of *Jews and Blacks in the Early Modern World* and *Swimming the Christian Atlantic: Judeoconvertos, Afroiberians and Amerindians in the Seventeenth-Century*. Additional interests include mysticism, anthropology of religion. Has taught at Emory University and Columbia University. SLC, 2013

Anthony Schultz Physics

BA, Sarah Lawrence College. PhD, CUNY Graduate Center. Author of research papers in human motion analysis, new media, and physics education. Current research in physiological computing and human performance. Taught at Horace Mann, SUNY Maritime, Manhattan College, and in the Department of Dance at Sarah Lawrence College. Recent participation in *Choreography for Blackboards* and *AUNTS is Dance*. SLC, 2013–

Rebecca Sealander Theatre

Samuel B. Seigle Classics, Greek, Latin

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

BA, Sarah Lawrence College; PhD, Johns Hopkins University. Special interests 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 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 The Michele Tolela Myers Chair in Writing—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, the James Laughlin Prize of the Academy of American Poets, the MacDowell Colony's Fellowship for Distinguished Poetic Achievement, The Paris Review's Bernard F. Connors Long Poem Prize; grants from the New York Foundation for the Arts, National Endowment for the Arts, the 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 moderne Epic, 1996 and 1999. SLC, 1982–

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, *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 to 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 Associate Dean of the College—Physics BS, University of Maryland-College Park. MS, 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–

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 The Adda Bozeman Chair in International Relations—Literature, History BA, Sarah Lawrence College. MA, MPhil, PhD, Columbia University. Central interest in European history and culture, with special emphasis on military history and literature. Writes regularly for *First of the Month* and *Dissent*; occasional contributor to *The Nation*, *The Observer* (London); former editor, *Audacity*; contributing editor, *American Heritage Magazine*; SLC, 1987–

Pamela Sneed Theatre

Scott Snyder Writing BA, Brown University. MFA, Columbia University. Author of the short-story collection, *Voodoo Heart* (Dial Press). Stories have appeared in *Zoetrope: All-Story*, *Epoch*, *Tin House*, and *One Story*, among other journals. SLC, 2006–

Sungrai Sohn Music

Collette Sosnowy Psychology BA, Drew University. PhD, Graduate Center, City University of New York. Interdisciplinary social scientist with special interests in online narrative, health information and social media, health equity and access to care, and participatory and qualitative methods. Recent work focuses on online narratives about life with chronic illness, knowledge-sharing, and online community in the context of contemporary health practices. SLC 2013–

Michael Spano Visual Arts BA, Queens College. MFA Yale University. One-person 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–

Laurel Sparks Visual Arts

MFA, Milton Avery Graduate School of Art, Bard College, Elaine De Kooning Painting Fellowship. MA, School of the Museum of Fine Arts, Boston. BFA, Tufts University. Solo exhibitions: *Angels of Light, Pleasure Dome*, and *Christmas in July*, Howard Yezerski Gallery, Boston; *Against Nature*, 443 PAS, New York City; Clifford Smith Gallery, Boston. Taught at Massachusetts College of Art and Design, Boston; Art Institute of Boston at Lesley University; Massachusetts College of Art. SLC, 2012–

Rico Speight Visual Arts

BA, Boston University. MA, Emerson College. Postgraduate studies as a Revson Fellow at Columbia University School of the Arts, Graduate Film Division, and the Columbia University Digital Media Center. Two-part documentary series on the parallel lives of African American and black South African young people in postapartheid South Africa and post-9/11 America was broadcast on South African Broadcasting Corporation TV (SABC) and PBS and screened at festivals in the United States and internationally. Concurrent with his own work, he has taught at New York University, Pratt Institute, City College, and Hunter College, all in New York City. Recipient of artist fellowships in film and video by the New York Foundation for the Arts and honored by the Black Filmmakers Hall of Fame for his narrative short, *Deft Changes*. SLC, 2007–

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 Visual Arts

BA, Salem College. MFA, School of the Art Institute of Chicago. Also studied at the Experimental Sound Studio in Chicago and at the Georgia Institute of Technology. Currently completing a certificate in documentary production and editing from New York University. Received multiple awards and grants for her work and exhibits, both nationally and internationally.

Current studio orientation is video installation with elements of comic image painting and sculpture. For the past several years, studio work has included an application of Freudian theory to American culture and identity. SLC, 2007–

Joel Sternfeld Visual Arts

BA, Dartmouth College. Photographer/artist with exhibitions at the Museum of Modern Art, the Art Institute of Chicago, and the 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–

Frederick Michael Strype Visual 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–

Sterling Swann Theatre

BA, Vassar College. Postgraduate training at London Academy of Music and Dramatic Art (LAMDA), 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 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–

Rose Anne Thom Dance (on leave spring semester)

BA, McGill University. Labanotator and reconstructor; writer, critic for *Dance Magazine*, *Collier's Encyclopedia*, and *Society of Dance History Scholars*; oral historian for the Dance Collection at the New York Public Library for the Performing Arts and the School of American Ballet; consultant, New York State Council on the Arts Dance Program; guest faculty, Princeton University, 2003; former teacher at State University of New York-Purchase, Southern Methodist University, American Ballet Theatre School. SLC, 1975–

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–

Malcolm Turvey Film History

BA, MA, University of Kent, UK. PhD, New York University. Author of *Doubting Vision: Film and the Revelationist Tradition* (Oxford University Press, 2008) and *The Filming of Modern Life: European Avant-Garde Film of the 1920s* (MIT Press, 2011). Co-editor of *Wittgenstein, Theory, and the Arts* (Routledge, 2001) and *Camera Obscura/Camera Lucida: Essays in Honor of Annette Michelson* (University of Amsterdam Press, 2003). Editor and writer for *October*. Author of numerous articles on film theory, the philosophy of film, avant-garde film, and film and modernism. Currently working on a book about Jacques Tati, modernism, and comedy. Winner of a residential fellowship at the Stanford Humanities Center (2011-2012). SLC, 2000–

Marina Vitkin Philosophy

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–

Francine Volpe Theatre**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–

Catherine Weis Dance

BA, MA, Bennington College. Dancer, choreographer, and videographer based in New York City; producer/director of Weisacres, a meeting/performing space where anything can happen. Danced with the Louisville Ballet, tap-danced on the streets of San Francisco, and did a stint as a disco queen. Documented the downtown (New York City) performance scene over a 20-year period, creating a library of hundreds of hours of footage capturing the spirit on the City's streets and stages. Developed a signature blend of live performance and video, with which she has toured both nationally and internationally; taught *When Technology and the Human Body Become Partners*, *Who Leads*, at universities in the United States and abroad; performs with Circus Amok. Recipient of a Bessie Award in 1996 and a Guggenheim Fellowship in 2002. SLC, 2013–

Gwen Welliver Dance

BA, Pennsylvania State University. MFA, Bennington College. Dancer and choreographer; original work presented at Dance Theater Workshop, 92nd Street Y, Harkness Dance Festival, Movement Research at the Judson Church, Center for Performance Research. Performed with Doug Varone and Dancers (1990-2000); recipient of a Bessie Award for Sustained Achievement (2000); rehearsal director, Trisha Brown Dance Company (2000-2007); also performed projects by Douglas Dunn with Rudy Burckhardt, Helmut Gottschild (ZeroMoving Dance Company), Ohad Naharin, and Dana Reitz. Teaches worldwide at ADF, Bates Dance Festival, Dansens Hus (Denmark), International Summer School of Dance (Japan), Kalamata International Dance Festival (Greece), P.A.R.T.S. (Belgium), Trisha Brown Studios, and TSEKH Summer School (Russia); guest teaching venues include Barnard College, Hampshire College, Hollins University, Hunter College, Mount Holyoke College, University of California-Santa Barbara, Virginia Commonwealth College. Movement Research (New York City) faculty member, 1997-present; previously on the faculty of New York University Tisch School of the Arts (1995-2000, 2009-2011) and Bennington College (2007-2009 Fellow). SLC, 2011–

Jean Wentworth Music

Diploma, Juilliard School of Music. As part of the one-piano, four-hand team of Jean and Kenneth Wentworth, has performed widely in the United States, Europe, the Middle East, and India and recorded a wide variety of four-hand repertoire. Contributor to *The Music Quarterly*, *The Piano Quarterly*, and *Key Note* magazine; past recipient of Walter W. Naumburg Award; faculty member, Calcutta School of Music; recipient of Andrew W. Mellon grant for faculty development and Hewlett-Mellon grant, 1988. SLC, 1972–

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 P.S. 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 the 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 Millennium Issue*, which she guest edited. SLC, 2001–

Sarah Wilcox Sociology

BA, Wesleyan University. MA, PhD, University of Pennsylvania. Areas of expertise include medical sociology, the sociology of science and knowledge, gender and sexuality, and the mass media; special interests in interactions among experts, laypersons, and social movements. Current project, entitled "Claiming Knowledge: Gay Communities, Science, and the Meaning of Genes," explores how ideas about biology and sexuality have been produced, circulated, contested, and negotiated within and outside of science; recent articles in *Critical Studies in Media Communication* and the *American Journal of Public Health*. Recipient of GLAAD Center for the Study of Media & Society grant for research on coverage of the politics of sexuality in regional media. Taught at the University of Maine and Kent State University. SLC, 2005–

Sara Wilford Director, The Art of Teaching Graduate Program—Psychology

BA, Sarah Lawrence College. MSED, 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; 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), the Center for Book Arts, New York (2007), and the 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–

Matthew Wilson Music**Federico José Windhausen** Film History**Joe Winter** Visual Arts

BA, Brown University. MFA, University of California-San Diego. Work has been exhibited at venues such as The Kitchen, Foxy Production, X-initiative, Eyebeam, the Museum of Contemporary Art (San Diego), Edith Russ Haus, and the Western Front. SLC, 2012–

Heather Winters Visual Arts

BA, Sarah Lawrence College. Studied at University of London School of Visual Arts. Executive producer/producer/writer. Credits include: *Super Size Me*; *Anywhere, USA*; *Class Act*; *Convention*; *Google Me*; *Fiornes: The Rest I Make Up*; *Thundercats*; *Silverhawks*; MTV's "Real World." Awards include: Academy Award nominee, Best Documentary; Sundance Film Festival, Special Jury Prize, Dramatic Competition; Sundance Film Festival, Best Director, Documentary; Sarah Lawrence College Alumnae/i Citation of Achievement; TELLY Award; Artist Film Festival, Best Documentary; Rhode Island International Film Festival, First Place, Best Documentary; AURORA Award, Platinum Best in Show; Chicago International Film Festival, First Place; US International Film and Video Festival. Founder, Studio On Hudson production company. SLC, 2011–

Daniel Wohl Music

BA, Bard College. MM, University of Michigan. Composer. Recipient of ASCAP Morton Gould Young

Composers award, New York Youth Symphony Competition, Definiens C3 Composers Competition, ASCAP/Bang On a Can fellowship, among others; grants from Meet the Composer and Brooklyn Arts Council. Music performed by ensembles such as the American Symphony Orchestra, St. Luke's Chamber Ensemble, New York Youth Symphony, the Da Capo Chamber Players, Lunaire Quartet, and the University of Michigan Philharmonia. Artistic director/composer-in-residence: Transit Ensemble. Freelance film composer. SLC, 2008–

Komozi Woodard History

BA, Dickinson College. MA, PhD, University of Pennsylvania. Special interests in African American history, politics, and culture, emphasizing the Black Freedom Movement, women in the Black Revolt, US urban and ethnic history, public policy and persistent poverty, oral history, and the experience of anti-colonial movements. Author of *A Nation Within a Nation: Amiri Baraka and Black Power Politics* and reviews, chapters, and essays in journals, anthologies, and encyclopedia. Editor, *The Black Power Movement, Part I: Amiri Baraka, From Black Arts to Black Radicalism; Freedom North; Groundwork; Want to Start a Revolution?: Women in the Black Freedom Struggle*. Reviewer for American Council of Learned Societies; adviser to the Algebra Project and PBS documentaries *Eyes on the Prize II* and *America's War on Poverty*; board of directors, Urban History Association. SLC, 1989–

Alexandra Wright Biology

BA, Beloit College. PhD, University of Wisconsin–Milwaukee. Research interests in ecology, the importance of biodiversity, and positive interactions (facilitation) in high-diversity/high-density plant communities. National Science Foundation (NSF) graduate research fellow; author of papers on plant community ecology in tropical and temperate systems. SLC, 2012–

Min Yang

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

BSJ, Northwestern University. MA, University of Chicago. Novelist, essayist, and cross-genre writer. Kate Zambreno is the author of two novels, *O Fallen Angel* (Chiasmus Press), and *Green Girl* (Harper Perennial). She is also the author of two works of innovative nonfiction, *Heroines* (Semiotext(e)'s Active Agents) and *Book of Mutter* (forthcoming from Wesleyan University Press in 2015). Kate currently teaches in the writing programs at Columbia University, Sarah Lawrence College, and Wesleyan 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. She has studied yoga in New Dehli, India, has 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. In addition to numerous roles for Tiny Mythic Theatre, some 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 Theater, *Two Small Bodies* at the Harold Clurman Theatre, *The Eagle Has Two Heads* at the Ohio Theater in Soho, and *Democracy in America* at the Yale Repertory Theatre and Center Stage. She has appeared in several films, including *Irony*, *In Shadow City*, and *The Smallest Particle* by Ken Feingold and *The Madness of the Day* by Terrance Grace. As a writer, she has collaborated with both The Private Theatre and Tiny Mythic Theatre, creating original works. SLC, 2013–

Charles Zerner Barbara B. and Bertram J. Cohn Professorship in Environmental Studies—Environmental Studies BA, Clark University. MArch, University of Oregon. JD, Northeastern University. Special interests in environmental ethnography; political ecology; environmental justice, law, language, and culture; 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 the University of California-Irvine, Humanities Research Institute, and the Woodrow Wilson International Center for Scholars; grants include Fulbright-Hays fellowship for fieldwork in Indonesia, National Endowment for the Humanities, and the Social Science Research Council. SLC, 2000–

Matilde Zimmermann History (on leave spring semester) BA, Radcliffe College. MA, University of Wisconsin-Madison. PhD, University of Pittsburgh. Special interests in the Nicaraguan and Cuban revolutions, Che Guevara's life and writings, labor and social movements, Atlantic history and the African diaspora in the Caribbean and Latin America, history of Latinos/as in the United States, environmental history. Author: *Sandinista: Carlos Fonseca and the Nicaraguan Revolution* (Duke, 2000); *Carlos Fonseca y la revolución nicaragüense* (Managua, 2003); *Bajo las banderas de Che y de Sandino* (Havana, 2004); *A Revolução Nicaragüense* (São Paulo, 2005); *Comandante Carlos: La vida de Carlos Fonseca Amador* (Caracas, 2008). Director, Sarah Lawrence College Study Abroad in Cuba program. SLC, 2002–

Carol Zoref Writing Coordinator—Writing BA, MFA, Sarah Lawrence College. Fiction writer and essayist; recipient of fellowships and grants from the 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 and American Fiction Awards and Pushcart Prize. 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 in *Democratization*, *Comparative Politics*, *Politique Africaine*, *African Affairs*, *South African Labour Bulletin*, *Transformation*, and *African Studies Review*. SLC, 2002–

Left blank for your notes.

Left blank for your notes.

Left blank for your notes.