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# The Curriculum

The Curriculum of the College as planned for 2013-2014 is described in the following pages. All courses are planned as full-year courses, except as otherwise indicated. Where possible, seminar descriptions include examples of areas of study in which a student could concentrate for the conference portion of the course. In a seminar course, each student not only pursues the main course material but also selects a related topic for concentrated study, often resulting in a major paper. In this way, each seminar becomes both a shared and an individual experience.

## Africana Studies

Africana Studies 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.

### First-Year Studies: Making Connections:

**Gender, Sexuality, and Kinship From an Anthropological Perspective (p. 4),**

Mary A. Porter *Anthropology*

### Telling Lives: Life History Through

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

### First-Year Studies: Introduction to

**International Development Studies: The Political Ecology of Development (p. 42),**

Joshua Muldavin *Geography*

### Global Africa: Theories and Cultures of

**Diaspora (p. 52),** Mary Dillard *History*

### Sickness and Health in Africa (p. 55),

Mary Dillard *History*

### Ideas of Africa: Africa Writes Back (p. 54),

Mary Dillard *History*

### Gender, Education, and Opportunity in

**Africa (p. 56),** Mary Dillard *History*

### Imagining Race and Nation (p. 51),

Komozi Woodard *History*

### Rethinking Malcolm X and the Black Arts

**Movement: Imagination and**

**Power (p. 55),** Komozi Woodard *History*

### Women/Gender, Race, and Sexuality in Film:

**History and Theory (p. 57),** Kathryn Hearst  
*History*

### African American Literature: Constructing

**Racial Selves and Others (p. 69),**

Alwin A. D. Jones *Literature*

### “New” World Studies: Maroons, Rebels, and

**Pirates of the Caribbean (p. 76),**

Alwin A. D. Jones *Literature*

### “New” World Literatures: Fictions of the

**Yard (p. 77),** Alwin A. D. Jones *Literature*

### Music and/as Social Identity: Ethnomusicology

**of the Atlantic Coasts (p. 82),** Jonathan  
King *Music*

### First-Year Studies: Africa in the International

**System (p. 96),** Elke Zuern *Politics*

### Democratization and Inequality (p. 99),

Elke Zuern *Politics*

### Poverty in America: Integrating Theory,

**Research, Policy, and Practice (p. 103),**

Kim Ferguson *Psychology*

### Global Child Development (p. 109),

Kim Ferguson *Psychology*

### First-Year Studies: Health, Illness, and

**Medicine in a Multicultural Context: A**

**Service Learning Course (p. 101),**

Linwood J. Lewis *Psychology*

### Intersections of Multiple Identities (p. 111),

Linwood J. Lewis *Psychology*

### Sex Is Not a Natural Act: Social Science

**Explorations of Human Sexuality (p. 102),**

Linwood J. Lewis *Psychology*

## Anthropology

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

Behind almost every aspect of our lives is a cultural realm: a shared construction that shapes assumptions and determines much of how we perceive and relate to the world. Sociocultural anthropology is the study of that realm—its extent and its effects. As students learn to approach, with an anthropological eye, what they formerly might have taken for granted, they gain insight into how social forces govern the ways in which we relate to ourselves and 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: Making Connections: Gender, Sexuality, and Kinship From an Anthropological Perspective

*Mary A. Porter*  
FYS

Like Goldilocks in her selections of porridge and resting places, human beings are supposed to choose marriage partners who are “just right.” To marry a close relative or someone of the same gender may be deemed unnaturally close; but marriages across great differences such as age, race, culture, or class can also be perceived as problematic due to social distance. This question of closeness or distance in marriage prescriptions is particularly timely in light of the current debates about gay marriage and will be one topic of exploration in this yearlong seminar on gender,

sexuality, and kinship from an anthropological perspective. Anthropology is a discipline that explores the ways in which people make sense of the world and the social relations in which we engage. In this class, we will explore two parallel themes: the extraordinary diversity in the ways that people understand and enact kinship, sexuality, and gender cross-culturally and changes in the ways that anthropologists have understood and documented (or failed to document) these themes. We will read ethnography, oral history, and anthropological theory, as well as literature beyond the discipline; we will also view some films. Topics under our consideration will include female husbands in southern Africa, hermaphroditism in 19th-century France, institutionalized homosexuality in New Guinea, transnational and interracial adoption, childhood, and sexual rights. Along the way, we will learn to be better writers, readers, speakers, and listeners.

### Anthropology and Photography

*Robert R. Desjarlais*  
*Lecture, Open—Fall*

Walker Evans once referred to photography as offering “searing little 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 engage 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's *Let us Now Praise Famous Men*, Roland Barthes's *Camera Lucida*, Robert Frank's *The Americans*, and Christopher Pinney's *Camera Indica*. We will also view a number of ethnographic films that 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—Year*

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 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 between 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, 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.

## **Spaces of Exclusion, Places of Belonging**

**Deanna Barenboim**

*Open—Spring*

How do people construct meaningful places in a Puerto Rican *barrio* in Philadelphia or in the silk factories of Hangzhou? What should we make of "place-less" spaces or states, such as those instantiated through technologies like social media or Hindu yogic and meditative practice? How should we understand notions of displacement, transborder identifications, or longings for homeland as they play out for Burundian Hutu refugees in Tanzania, Palestinians in Gaza, or indigenous Latin American migrants in California and Wyoming? This course explores issues of identity and difference, locality and community, in the context of transnational mobility and the globalized flow of people, ideas, values, and things. Engaging with recent scholarly work in the fields of anthropology, cultural studies, sociology, geography, architecture, and literature, we will seek to decode sociospatial arrangements to better understand structures and processes of exclusion and marginalization. At the same time, we will observe how people's navigations through space and their efforts at place-making create sites of collective identity, resistance, belonging, and recognition. Posed in a wide range of ethnographic contexts, our efforts to puzzle through these issues will require attention to the ways in which space and place are, for instance, embodied, gendered, racialized, and (il)legalized. We will likewise attend to the politics and ethics of postcolonial scholarship on space and place and to the meanings of an engaged anthropology that leans toward social justice.

## **Global Flows and Frictions in Southeast Asia and Beyond**

**Aurora Donzelli**

*Intermediate—Year*

"Globalization" has proliferated in scholarly and popular discourse since the early 1990s as a term referring to both the perception of the world's enhanced interconnectedness and the increasing circulation of capital, labor, commodities, humans, and ideologies across national borders. For almost three decades, our minds have been

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preoccupied with defining, understanding, and assessing these structural and cultural transformations: What is unprecedented about globalization, and how does it resemble older forms of interconnection? How does what Ulf Hannerz (1992) called the “global ecumene” impact our historical consciousness? Should we imagine ourselves as the protagonists of a narrative of never-ending progress or as the inhabitants of the ruins of modernity? Drawing on a methodology originally designed to provide holistic, contextual, and fine-grained analyses of small and (preferably) self-enclosed communities, anthropologists have been seeking to explore the cultural underpinnings of global connections. Divided on whether to read globalization as an enhancement of complexity or as a form of cultural erosion, they have been exploring the effects of large-scale global transformations on local identities and on people's everyday lives. What are the aesthetic, cultural, and existential implications of a world where “difference is encountered in the adjoining neighborhood [and] the familiar turns up at the ends of the earth” (Clifford 1988)? Anthropological engagements with these questions have expanded our definitions of culture; rather than conceiving it as attached to and defining of particular groups of people, we have become skilled ethnographers of mobile, unstable, and deterritorialized “global cultural flows.” In this quest for more sophisticated theoretical tools to tackle the dynamics of contemporary cultural encounters, we have been confronted with the option of viewing globalization through metaphors of liquid flows or through the images of the clash of cultures. However, both models have their pitfalls in their incapacity to account for “awkward, unequal, unstable, and creative qualities of interconnection across difference” (Tsing 2005). Focusing on global encounters in Southeast Asia, this course will engage intriguing ethnographic examples of what Tsing termed cultural frictions. Rather than postulating simplistic, binary oppositions between clear-cut cultural formations or pervasive and unimpeded flows of goods, ideas, and people, we will explore concrete instances of unequal exchanges emerging from unexpected intersections among global, national, and local forces. We will read about religious conversion and shifting notions of humanity in the encounter between Calvinist missionaries and Indonesian highlanders, changing experiences of sexuality among Filipina domestic workers in Hong Kong, and contemporary transformations of notions of gender and morality in urban

Indonesia. We will explore the impact of the global touristic market on local notions of cosmopolitanism in Thailand and the impact of new technologies on the shaping of new conceptions of the moral person in Oceania. We will discuss instances of spirit possession in Malaysian multinational corporations and development-induced displacement in Laos, as well as the interplay of agreement and misunderstanding in the encounters among North American investors, NGO workers, and the inhabitants of the Malaysian and Indonesian rainforest. Through this anthropological journey, students will be exposed to key debates within the study of cosmopolitanism and will experience firsthand some of the challenges underlying ethnographic engagements with globalization.

## Migration and Experience

**Deanna Barenboim**

*Sophomore and above—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 choose to conduct fieldwork or to engage in service learning for their conference projects.

## **Global Adoptions: An Anthropology of Kinship**

**Mary A. Porter**

*Sophomore and above—Fall*

We tend to assume that family-building involves deeply personal, intimate, and “natural” acts in making a relationship (marriage) and in becoming parents (sex). But in actual practice, the pragmatics of forming (and disbanding) families are much more complex. There are many instances where a desired pregnancy is biologically impossible: infertility or gay parents, for example. Conversely, there are children born to individuals who will not parent them for a wide variety of reasons. This seminar examines the meanings and processes, cross-culturally, of adoption—defined here as the placement of children to be raised permanently by others. We will explore this process anthropologically in countries and cultures across the globe, including the United States, Australia, Hawaii, Tanzania, China, Argentina, Sweden, Chile, Nigeria, and Korea. As well as looking within particular ethno-local sites, we will pay considerable attention to the global movement of children to adoption. There is great variety in the circumstances of transnational adoption from Swedish people seeking adoptive daughters in Chile to the Kindertransports at the start of World War II and to the North American Orphan Trains of the 19th and 20th centuries. Questions we will examine include: What is the difference between fostering and adoption? Why do people talk about “giving up” a child for adoption? Why is adoption welcomed in some cultures and hidden in others? When and why do adoptive parents attempt to expose their children to their cultures of origin? Why is adoption discourse more about parents getting children than children getting parents? Why are the legal records of an adoption sealed? How do race, class, and gender play out in adoption scenarios? The materials for this class include literature, scholarly articles, ethnographic accounts, historical documents, and film. Conference work may be done on any aspect of the class, as well as on other topics in the anthropology of kinship or in the ethnographies of cultures and places encountered in the course materials.

## **Telling Lives: Life History Through Anthropology**

**Mary A. Porter**

*Sophomore and above—Spring*

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

## **Workshop in Photoethnographies**

**Robert R. Desjarlais**

*Advanced—Fall*

“My pictures are not escapes from reality,” writes documentary photographer Bruce Davidson, “but a contemplation of reality, so that I can experience life in a deeper way.” In this course, we will similarly engage in sustained contemplations of particular social and cultural realities so as to understand better the lives of others. We will engage in this work through combinations of image and text in an effort to think through the methods and possibilities inherent in a photoethnographic approach to anthropological research, in which certain ways of life are portrayed primarily through photographic means. To gain an informed sense of the methods, challenges, and benefits of just such an approach, students in this course will try their hands at photoethnographic research and composition. Each student will be asked to undertake an ethnographic research project in order to investigate the features of a specific

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social world—such as a homeless shelter, a religious festival, or a neighborhood in Brooklyn—in which photographs play a leading role in the portrayal of that world. She or he will then craft a fully realized photoethnography that conveys something of the features and dynamics of that world in lively, accurate, and comprehensive terms. Along the way, and with the help of photobooks and anthropological writings that are either exceptional or experimental in nature, we will collectively think through some of the most important features of photoethnographic projects such as photographing and conversing with others, the use of fieldnotes and related materials, the interlacing of theory and data, the play of words and images in a photoethnography, and the ethnical and political responsibilities that come with any attempt to understand and portray the lives of others, especially through photographic means. Texts to be considered include those authored by Gregory Bateson and Margaret Mead, Walker Evans and James Agee, Robert Frank, Bruce Davidson, Ed van der Elskin, Nan Goldin, Susan Lipper, Marc Asnin, and Philippe Bourgois and Jeffrey Schonberg. *Previous course work in anthropology or photography or permission of the instructor is required.*

## Art History

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

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

### **First-Year Studies: Archi/ Texts: Buildings and Philosophies, Environments and Interactions, From Periclean Athens to Contemporary Los Angeles and Beyond**

**Joseph C. Forte**  
*FYS*

Readings, lectures, presentations, and discussions in this course will focus on major statements made by architects, critics, and philosophers dealing with the built landscape from Athens in the fifth century to present-day Los Angeles and World Expo 2010 in Shanghai, China. Authors include Plato and Aristotle, St. Augustine, Leon Battista Alberti, Denis Diderot, Adolf Loos, Le Corbusier, Frank Lloyd Wright, Martin Heidegger, Michel Foucault, Jane Jacobs, Peter Eisenman, Rem Koolhaas, Reyner Banham, Frank Gehry, and Thom Mayne. Readings will range from Aristotle's *Politics* and Vitruvius's *Ten Books on Architecture* (73BCE) to Loos's *Ornament and Crime* (1909) and Koolhaas's *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. Environmental issues will be assimilated into historical and sociological, as well as scientific, context. The first assignment will deal with the uses of literature in developing a critical theory; the second will be class presentations on theorists and attitudes toward architecture in the ancient world. Class will be broken into firms that will develop responses to texts and to a particular architectural program and project in second semester—the design of a retrofitted student center and campus plan for Sarah Lawrence College. Conference projects may focus on a variety of architectural venues: new towns, world's fairs, religious structures of symbolic (or other) import, architectural NGOs, favellas, and utopia, both inside and outside the Western tradition.



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

**David Castriota**

*Lecture, Open—Year*

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

## The Paradox of Painting: Pictures and Practices, Histories and Theories, in Renaissance and Baroque Art, 1500-1700

**Joseph C. Forte**

*Lecture, Open—Year*

Annibale Carracci's painting (1597-9) of St. Margaret, an Early Christian martyr, shows the saint pointing upward while looking outward and leaning on an altar inscribed, "Sursum Corda" (Lift Up Your Hearts). An exploration of the multiple meanings and paradoxes of this image, admonition, epigram, and emblem form an introduction to the basic questions and challenges of this course. How is art to achieve this lifting up? Who or what should be lifted: the artists, the patron, the viewer, the material, the world? Lifting up from what and to what or to whom? Lifting the heart, the head, the mind, the body? Are all the arts and all the subjects of the visual arts supposed to serve this same purpose? Does this admonition pertain to aesthetic, social, and historical issues, as well as to the theological and political? What about the linguistic implications: Can an exalted "classical" language exist side-by-side with a dynamic, naturalistic vernacular? The course will cover the art of 16th-century Italy, the Italian High Renaissance, as it frames the questions that painters, sculptors, and architects throughout Europe mediated in the following era, commonly called the Age of the Baroque. Included in the first semester will be studies of major artists such as Leonardo da Vinci, Michelangelo, and Titian and art styles such as Mannerism; in the second semester, Caravaggio, Bernini, Rubens, Rembrandt, and Poussin and the style of Classicism, among others. First-semester group conferences focus on the challenges posed by the career of Michelangelo; second semester, on the issues in art and architecture posed by the career of Bernini.

## Islamic Art and Society: 632-2013

**Jerrilynn Dodds**

*Lecture, Open—Fall*

This course will explore some of the cultural, political, and social meanings that can be drawn from the history of the art and architecture of Islamic polities and of other pluralistic societies in which Islam has played a part. We will seek to understand the relationship between the religion

of Islam and the arts produced in lands where Muslims are among the creators of visual culture, using works of art and architecture as documents of social and political meaning. The course will begin in Arabia in the seventh century and continue to the Mediterranean, Iraq, Iran, Central Asia, and Asia. Finally, we will look at the arts of Islam as a contemporary global phenomenon, including Islamic arts in Europe and America. *This course will be offered as a small lecture.*

## **The Artful Science: Photography and Society, 1825-1919**

***Maika Pollack***

***Lecture, Open—Fall***

When, why, and how was photography invented? This course introduces students to the history of photography in the 19th and early 20th centuries, from the medium's invention with the parallel, contested origin stories of William Henry Fox Talbot and Nicéphore Niepce to the first motion pictures and until the earliest instances of Dada photomontage. Readings from a variety of disciplines, including historical documents and writings by artists and critics, aid us in considering the contradictions inherent to photography as a medium as we investigate its role as both art form and science. Examining photographic practices in fields as diverse as fashion, avant-garde art, anthropology, architecture, advertising, and political documentary, we will ask how early photographs were shaped by and, in turn, shaped practitioners' conception of reality.

## **Writing, Painting, and Performance Since the Late 19th Century**

***Evan Neely***

***Lecture, Open—Spring***

Performance is a ubiquitous cultural phenomenon but also a subject whose definition is a matter of great controversy. It has been asserted by some scholars that the period after World War II saw the rise of "performance" as an identifiable art genre; yet, in the same period, sociologists like Erving Goffman argued that almost all features of social interaction could be treated as "performances." The ambiguity of the word makes research into the visual arts both fascinating and contentious. This lecture course will take a broader view of the developments in the use of the term as has been applied to three

central artistic mediums: paint, writing, and the inscrutable genre "performance art." Students will closely examine several canonical works from these three mediums produced over the course of the period from the late 19th to early 21st centuries in order to develop and specify their ideas on deeper questions about the nature of art, ritual, social engagement, and even the nature of action itself. Close readings of works of art and literature—such as the writing of Henry David Thoreau and Antonin Artaud, the paintings of Jackson Pollock, the performances and photographs of Carolee Schneemann, and the music of John Cage—will be balanced against investigation of social history and discussions of the theoretical problems at stake in the issue. Theoretical writings from the history of 20th-century philosophy will be used to supplement students' investigations. These disparate materials will allow us to focus on a network of questions whose connection is rarely interrogated. Why did "performance" take on the properties of an artistic genre only after World War II in a period when material standards of living had hit a peak? Why did performers from this period so often express their indebtedness to painting, and why is the genre grouped among the visual arts rather than treated as a subgenre of theatre? What difference does it make to the "material" of performance that, unlike traditional theatre, it need not comply with a script? Is documentation simply a means of delivering an ephemeral work of art to people who were not part of the audience, or is it an intrinsic component of the work itself? Lastly, and perhaps most importantly, why does the idea of the "work of art" encompass something as ephemeral as a performance or as enduring as a painting?

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

***David Castriota***

***Open—Year***

Given their geographical setting at the northwestern extreme of Europe, the arts and cultures of "Albion," or Britain and Ireland, have often been described by the term "insular" in the sense of isolated, discrete, or peripheral, yet nothing could be further from the truth. No less than six Roman emperors spent time in Britain, and four came to power there. To a great extent, Irish clerics were responsible for the survival of classical learning during the Dark Ages. Indeed,

throughout history, cultural developments in the British Isles were intimately related to ideas and events on the European Continent and the Mediterranean. Following this basic premise, in the fall semester the course will examine civilization in Britain and Ireland from the late Stone Age or Megalithic period, through the Bronze and Early Iron Ages, to the coming of the Celts and the Roman conquest. In the spring, we will focus on later Roman Britain, Irish monasticism, and the emergence of Anglo-Saxon culture down to the arrival of the Vikings. At every turn, we will consider interactions with the urban civilizations to the south and west—the early Aegean, Greece, Rome, and the early medieval Continent—to discover that Albion was an integral part of the political, religious, and economic forces that have shaped the art and history of Europe up to the present time.

## Art and the American Social Imaginary

**Evan Neely**

*Open—Year*

This seminar is the first part of a two-semester course investigating the multifarious ways in which Americans pictured themselves and their society from the post-Revolutionary period to the present. The course aims to be selective. The United States is such a vast country, with such a large populace, that no survey could possibly exhaust the wealth of details offered by more than a century of political interaction and artistic expression. By selecting certain canonical works of art from the likes of John Singleton Copley, Henry David Thoreau, Frederick Law Olmsted, Emily Dickinson, and Thomas Eakins, we can begin to approach a series of questions that have been central to political and artistic discourse in the United States: Who inherited the legacy of the Revolution? What kind of education is appropriate for a democratic republic, and how should its citizens represent themselves? What is the relationship between capitalism and governance, and does slavery discredit American conceptions of economic freedom? How does one represent the land and the city? And, lastly, what are the specific American contributions to artistic and social modernity? The first semester will focus on the period starting from the ratification of the Constitution and ending with the First World War, treating relations among issues such as the debates about uniquely “American” art and literature, self-knowledge, the market economy, slavery, early women’s rights, and the nature of

republican democracy. The second semester, covering the period from 1918 to the present, will focus on the drastic shifts in many of these ideas brought on by radical changes in the forms of modern art, the development of an industrial society, the transformation of the natural environment, and the gestation of the “new social movements” of the postwar period. By selecting certain literary and artistic monuments, we will explore a multitude of issues and ask questions about how the arts can be used to frame political and economic issues, how law and the idea of legality influenced the cultural life of Americans, how different social injustices were negotiated in thought and art, and how even the notions of land and property had been figured by the visual and verbal arts.

## Depicting Decadence: Bohemians, Anarchists, and “New Women” in European Art and Culture, 1863-1914

**Maika Pollack**

*Open—Fall*

In this seminar, we will examine *fin-de-siècle* reactions to the depiction of decadence in the painting, printmaking, music, and decorative arts of the era. Analyzing the debates of critics and artists in Paris, Vienna, and London, we will write about the newly emergent figures of the anarchist, the aesthete, *la femme nouvelle*, and the dandy and craft researched arguments about cultural anxieties underlying the psychological phenomena of synesthesia, ennui, and hysteria. We will ask: Is the dandy a subversive hero, as Charles Baudelaire suggests? Is ornament a crime? What made figures like the “new woman” and the androgynous aesthete so threatening? Readings include: Deborah Silverman, *Art Nouveau in Fin-de-siècle France*; Max Nordau, *Degeneration*; Adolf Loos, *Ornament and Crime*; Paul Gauguin, *Noa Noa*; Richard Wagner, *The Artwork of the Future*; Sigmund Freud, *The Interpretation of Dreams*; Carl Schorske, *Fin-De-Siècle Vienna: Politics and Culture*.

## Contemporary Curating: Art and Context

**Maika Pollack**

*Intermediate—Spring*

This seminar examines art made and exhibited since the mid-1990s. By analyzing works by artists, critics, and curators, students will study the artworks, exhibitions, and critical debates

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defining the contemporary moment. The seminar will entail frequent field trips to engage with contemporary art in context. We will preview the 2014 Whitney Biennial alongside one of its curators and explore a major contemporary art fair. We will conduct studio visits with artists and visit galleries and artist-run spaces showing new art. For a conference project, students will participate in the planning, installation and presentation of an exhibition at a gallery in Brooklyn or work on an independent critical project focusing on contemporary art. Students will come away from the seminar able to identify and discuss major institutions and figures exhibiting, discussing, selling, and collecting new art and construct considered arguments assessing new artworks and tendencies. Besides current readings from periodicals including *Artforum*, *Contemporary Art Daily*, *Mousse*, *The New York Times*, *Parkett*, *Texte zur Kunst*, and others, readings will include: Doug Ashford, "The Exhibition as Artistic Medium"; Pierre Bourdieu, "The Forms of Capital"; Claire Bishop, "Antagonism and Relational Aesthetics"; Nicolas Bourriaud, *Relational Aesthetics*; Douglas Crimp, "Pictures"; Thelma Golden, "Black Male: Representations of Masculinity in Contemporary American Art"; Dave Hickey, *Air Guitar* (selections); Richard Hertz, *Jack Goldstein and the Cal Arts Mafia*; David Joselit, "Painting Beside Itself"; John Kelsey, "Next-Level Spleen"; Maria Lind, "The Collaborative Turn"; Michael Sanchez, "Contemporary Art, Daily"; and Peter Schjeldahl, *Let's See* (selections).

## Asian Studies

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

Students are encouraged to consider studying in Asia during their junior year. The Office of International Programs assists students in locating appropriate opportunities. Recent

Sarah Lawrence College students have participated in programs of study in India, China, and Japan.

## First-Year Studies: Chinese Philosophy and Daily Life

**Ellen Neskär**

**FYS**

This course will look at China's philosophical traditions—Confucianism, Buddhism, and Daoism—and seek to understand their role in shaping the cultural practices of daily life. To do this, we will take a two-pronged approach. The first approach will involve the close reading of the foundational texts in each of the traditions. Topics to be explored will include: notions of the Dao (Tao) and the ways in which it might be attained by individuals and society; the essence of the mind, human nature, and the emotions and the ways they interact in behavior; the relationship between knowledge and action; and ideals of inner self-cultivation and social engagement. The second approach will explore cultural practices through a different set of texts, including school regulations and curricula, monastery rules and ritual texts, "how-to" manuals for managing the family, records of charitable organizations, poetry and fiction, legal cases, diaries, and journals. Here we will consider the ways in which social and cultural institutions were shaped and reshaped by the ongoing debates within Confucianism, Buddhism, and Daoism. The goal is to bring these two approaches together by considering the various ways in which philosophical ideals unfolded in, or stood in tension with, daily life and practice.

## Chinese History I: From Origins to the Mongol Empire

**Ellen Neskär**

**Lecture, Open—Fall**

This course will explore the rise, development, and transformations of China's sociocultural practices and political institutions from earliest times to the Mongol period (14th century). In doing so, we will challenge many of the conventional views of premodern China. For example, instead of seeing China as developing in isolation from the outside world, we will look closely at its international relations, its expansionist tendencies, its numerous conquests by non-Chinese neighbors, and its involvement in Silk Road trade. Topics covered will include the political and economic systems, urbanization and the development of a market system, the rise and

unfolding of its philosophical and religious traditions (Confucianism, Daoism, and Buddhism), and changes in its social and cultural practices. Class assignments will be varied, relying on scholarly articles as well as primary sources, including government documents, memoirs, diaries, biographies, philosophical texts, and fiction. Group conferences will allow for more in-depth reading and discussion of primary documents. *This class will provide background to Professor Landdeck's spring lecture but is not required.*

## Chinese History II: From the Ming Dynasty to Yesterday

**Kevin Landdeck**

*Lecture, Open—Spring*

This course provides a solid grounding in the important political events and sociocultural changes of the densely-packed centuries from the Ming dynasty (1368-1644) to the post-Mao reform era (1976-present). The course challenges many conventional views on modern China; for example, rather than seeing Chinese “modernity” as a reaction to defeat by Britain in the Opium War (1842), we will explore the modern features of the last two dynasties, such as late Ming consumer culture and the multi-ethnic Manchu imperium with its colonial expansion in the northwest and southwest. Other topics covered include the domestic crises facing China in the 19th century, the impact of Western imperialism, the collapse of the dynastic system in 1911, the desperate attempt to remake Chinese culture in the New Culture Movement (1915-1923), the rise of revolutionary parties, the flowering of urban culture of the 1920s-1930s, the extended trauma of the Sino-Japanese War (1937-1945), the roots of the Communist revolution and its painful denouement in two decades of spasmodic Maoist radicalism (1957-1976), and finally the reforms that underpin China’s recent economic success and resurgent nationalism. Group conferences will read historical scholarship and engaging primary documents (in translation). *This class is a natural continuation of Mr. Neskar’s fall class, which is not required; there is no prerequisite.*

## Personal Narratives: Identity and History in Modern China

**Kevin Landdeck**

*Open—Year*

This yearlong seminar explores the realm of private life and individual identity and their

relationship to the historical events and changes taking place in modern China from the late Qing Dynasty (1644-1911) into the Reform era (2000s). Our investigations will cover an eclectic mix of “personal” writings: diaries, letters, memoirs, oral testimony, autobiographies, third-party anthropological reconstructions of individuals, and (auto)biographical fiction. Among others, we will encounter late imperial Confucian radicals and mystics, petty literati, young urban women and their mothers with bound feet, peasants, radical revolutionaries, intellectuals, Maoist Red Guards, and factory workers.

## Cultures and Arts of India

**Sandra Robinson**

*Open—Year*

The Indian subcontinent hosts numerous cultures grounded in Hindu, Buddhist, Islamic, secular, and unassimilated traditions. This multifaceted seminar addresses the diverse cultural traditions of India through literature and the visual arts. Beginning with core mythologies and iconography, we explore modes of Indian thought and expression found in devotional texts, court poetry, popular narratives, Hindu temple sculpture, and Mughal miniature painting. Artistic production under Mughal and British imperial rule frames our study of the formation of Indian identities. We move on to explore contemporary Indian fiction and poetry in relation to modern painting, photography, and film. We interpret aesthetic, religious, economic, and political aspects of South Asian arts in light of postcolonial theories of production and consumption. Sectarian movements and caste hierarchies are analyzed in relation to systems of patronage. Our inquiries address these questions: How do arts of the 21st century both reflect and transform traditional myths and images? What social agendas have led to conventional distinctions between “classical” and “folk” arts, and why are such definitions now widely rejected? Why does the Indian canon include cuisine and body decoration among classical art forms? Which arts historically have been available to women? How have South Asian artists “written back” to orientalist representations?

## Crucible of History: China in World War II, 1937-45

**Kevin Landdeck**

*Open—Fall*

China's experience in World War II has long been overshadowed by, and at times literally overwritten with, the Communist revolution that followed the war. With the deepening of post-Mao reforms and China's rise as an economic juggernaut, historians have turned their attention to World War II as a key watershed period in China's recent past. The war's significance is just now being pieced together from fragmented stories and experiences while its wounds linger, raw and sensitive, as witnessed by the simmering anti-Japanese sentiment in China in late 2012. This seminar is an extended and intensive look at China's eight-year (1937-45) "War of Resistance" against Japan. Course material ranges from the terrain of contemporary journalism to US intelligence reports, historical scholarship, memoirs, propaganda, fiction, and film. We will cover the wide geographical differences in how the war was experienced, Nationalist (KMT) mobilization and strategy, Communist insurgency and rapid expansion, cultural change, the social dislocation of vast numbers of refugees, propaganda and art, the Nanjing Massacre (December 1937), life in occupied territory, American aid and involvement, and the political legacies and recent remembrances of the war. We will interrogate the gender dimension of the conflict, as well as Chinese collaboration with Japan, exploring their implications for national orthodoxies and conventional patriotic understandings of the war. At the heart of this course are implicit questions about the limits of historical representation. Can we construct an authentic story of a conflict of this magnitude and complexity? Or does the contingency, chaos, and suffering defy any coherent understanding? Can we, in fact, understand modern war, or do all our lenses inevitably distort it and mislead us?

## Writing India: Transnational Narratives

**Sandra Robinson**

*Sophomore and above—Fall*

The global visibility of South Asian writers has changed the face of contemporary English literature. Many writers from the Indian subcontinent continue to narrate tumultuous events that surrounded the 1947 partition of India and Pakistan upon independence from British

imperial rule. Their writings join utopian imaginings and legacies of the past with dystopias and aspirations of today. This seminar addresses themes of identity, fragmentation, hybridity, memory, and alienation that link South Asian literary production to contemporary writing from settings elsewhere in Asia, Africa, and Latin America. Accounts of communal violence reflect global urgencies. The cultural space of India has been repeatedly transformed and redeployed according to varied cultural projects, political interests, and economic agendas. After considering brief accounts of India as represented in early chronicles of Chinese, Greek, and Persian travelers, we explore modern constructions of India in excerpts from Kipling, Forster, Orwell, and other writers of the Raj. We focus on India as remembered and imagined in selected works of writers including Salman Rushdie and Arundhati Roy. We apply interdisciplinary critical inquiry as we pursue a literature that shifts increasingly from narrating the nation to narrating its diasporic fragments in transnational contexts.

## Law and Order in Pre-Modern China

**Ellen Neskar**

*Sophomore and above—Spring*

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

intersection of Buddhist notions of karma and Confucian concepts of retribution with the legal system, and the rise of popular fiction centered on the courtroom and the wise judge.

## **Images of India: Text/Photo/Film**

**Sandra Robinson**

*Intermediate—Spring*

This seminar addresses colonial and postcolonial representations of India. For centuries, India has been imagined and imaged through encoded idioms that invite critical scrutiny. In recent decades, writers and visual artists from India, Pakistan, and Bangladesh have been actively engaged in reinterpreting the British colonial impact on South Asia. Their work presents sensibilities of the colonized in counter-narration to images previously established during the regime of the Raj. Highlighting previously unexposed impressions, such works inevitably supplement, usually challenge, and frequently undermine traditional accounts underwritten by imperialist interests. Colonial and orientalist discourses depicted peoples of the Indian subcontinent both in terms of degradation and in terms of a romance of empire, thereby rationalizing various economic, political, and psychological agendas. The external invention and deployment of the term “Indian” is emblematic of the epoch, with colonial designation presuming to reframe indigenous identity. Postcolonial writers and artists are consequently renegotiating identities. What does it mean to be conceived of as an Indian? What historical claims are implicit in allegories of region and nation? How do such claims inform events taking place today, given the resurgence of Hindu fundamentalism? For this seminar on semiotics and cultural politics, sources include works by prominent South Asian writers, photographers, and filmmakers.

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

**The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 43),** Joshua Muldavin  
*Geography*

**Japanese I (p. 60),** Kuniko Katz *Japanese*

**Japanese II (p. 60),** Sayuri I. Oyama *Japanese*

**Japanese III (p. 61),** Chieko Naka *Japanese*

**First-Year Studies: Japanese Literature:**

**Ancient Myths to Contemporary**

**Fiction (p. 68),** Sayuri I. Oyama *Japanese*

**Japanese Buddhist Art and Literature (p. 114),**

T. Griffith Foulk *Religion*

## **Biology**

Biology is the study of life in its broadest sense, ranging from topics such as the role of trees in affecting global atmospheric carbon dioxide down to the molecular mechanisms 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.

## **First-Year Studies: Brain and Behavior**

**Leah Olson**

*FYS*

Is there a biological basis for consciousness? Do animals have minds? How do biologists study emotions? Does genetics determine behavior? This course will examine a wide variety of questions about the brain and behavior in both humans and nonhumans by reading topical books and articles by researchers and scientists exploring both the biology and the philosophy of the mind. We will learn the basic biology of neuroscience, but much classroom time will be devoted to discussions of readings by major thinkers both contemporary and historical—including Descartes, Darwin, Steven Pinker, and Antonio Damasio—who have tried to understand the biological relationship among brain, mind, and behavior.

## **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. 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 processes by which such advances in biological understanding are made. This semester-long lecture is designed to be followed in sequence by either of the two spring semester seminars: General Biology II: Organismal and Population Biology or General Biology II: Anatomy and Physiology. Classes will be supplemented with weekly laboratory work.

## **Introduction to Genetics**

**Drew E. Cressman**

*Open—Fall*

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

## **Disease Ecology**

**Michelle Hersh**

*Open—Fall*

Interactions between hosts and pathogens have consequences not only at the individual level but also cascading up through populations,

communities, and ecosystems. In this course, we will look at infectious disease through the lens of ecology. First, we will consider infected hosts as ecosystems, focusing on ecological interactions within hosts—both between microorganisms and between pathogens and the host immune system. Next, we will investigate disease dynamics within and between populations, including the emergence of new diseases and the dynamics of vector-borne disease systems. Simple models of disease transmission and spread will be introduced. Finally, we will explore the larger impacts of disease on biological communities and entire ecosystems, looking at topics such as the relationship between disease and biodiversity and the surprising ways in which disease can affect ecosystem structure and function. Examples will be drawn from plant, wildlife, and human disease systems.

## **Plant Physiology**

**Alexandra Wright**

*Open—Fall*

Last spring was long and cold. What are you going to do about it? If you prefer hot, dry weather, you can move to Arizona. When environmental conditions are undesirable, mobile organisms like us can simply move to more desirable locations. Plants, on the other hand, are usually stuck wherever they start. In this class, we will explore physiological, developmental, morphological, and anatomical adaptations of flowering plants to diverse environments. This course will include a discussion of physiological processes from the cellular level (water and nutrient movements in cells) to the whole plant level (plant adaptations and plasticity in response to environmental stress). We will utilize readings from textbooks and the primary literature to explore plant physiology, with particular emphasis on experimental plant physiology. We will also explore some experimental examples in the lab to better understand how plants photosynthesize, respire, and control water movement. *Permission of the instructor is required.*

## **General Biology II: Anatomy and Physiology**

**Beth Ann Ditkoff**

*Open—Spring*

Anatomy is the branch of science that explores the bodily structure of living organisms, while physiology is the study of the normal functions of



these organisms. In this course, we will transition from ecology to the exploration of the human body in both health and disease. Focus will be placed on the major body units such as skin, skeletal/muscular, nervous, endocrine, cardiovascular, respiratory, digestive, urinary, and reproductive systems. By emphasizing concepts rather than the memorization of facts, we will make associations between anatomical structures and their functions. The course will have a clinical approach to anatomy and physiology, with examples drawn from medical disciplines such as radiology, pathology, and surgery. In addition, a separate weekly laboratory component will reinforce key topics. Assessment will include weekly quizzes and a final conference paper at the conclusion of the course. The topic for the paper will be chosen by each student to emphasize the relevance of anatomy/physiology to our understanding of the human body. *This course is intended to follow General Biology I: Cellular and Molecular Biology and emphasizes anatomical and physiological aspects of life.*

## **General Biology II: Organismal and Population Biology**

**Michelle Hersh**  
*Open—Spring*

In this class, we will apply the building blocks of biology from General Biology I—molecules, cells, genetics, and evolution—to better understand the organization, structure, and function of earth's staggering levels of biological diversity. From the microscopic to the macroscopic scale, we will introduce and discuss the diversity of life, including viruses, bacteria, protozoa, fungi, plants, and animals. We will also explore topics in ecology, considering how organisms interact with the environment and each other. Readings and lectures will be supplemented with peer-reviewed journal articles, and the process of biological inquiry, hypothesis testing, and experimental design will be discussed. In addition, students will participate in weekly laboratory work, including field trips.

*This course is intended to follow General Biology I: Cellular and Molecular Biology, and emphasizes microbiology, botany, and ecology.*

## **Biology of Cancer**

**Drew E. Cressman**  
*Intermediate—Spring*

Cancer is likely the most feared and notorious of human diseases, being devastating in both its scope and its prognosis. Cancer has been described as an alien invader inside one's own body, characterized by its insidious spread and devious ability to resist countermeasures.

Cancer's legendary status is rightfully earned, accounting for 13% of all human deaths worldwide and killing an estimated eight million people annually. In 1971, President Richard Nixon declared a "war on cancer"; since then, more than \$200 billion has been spent on cancer research. While clinical success has been modest, tremendous insights have been generated in understanding the cellular, molecular, and genetic mechanisms of this disease. In this course, we will explore the field of cancer biology, covering topics such as tumor viruses, cellular oncogenes and tumor suppressor genes, cell immortalization, multistep tumorigenesis, cancer development and metastasis, and the treatment of cancer. In addition, we will discuss new advances in cancer research and draw from recent articles in the published literature.

## **Giving, Taking, and Cheating: The Ecology of Symbiosis**

**Michelle Hersh**  
*Intermediate—Spring*

From gut flora of animals to fungi living in tree roots, symbioses are important and widespread throughout the natural world. We can broadly define symbiosis as different species living together in a close association of any nature, from mutualism to parasitism. In this seminar course, we will explore how symbioses are developed, maintained, and broken down and consider the scientific challenges to understanding the function of such associations. We will read and discuss papers from the primary literature, exploring a broad range of taxonomic groups with a special emphasis on microbial symbiosis (involving fungi or bacteria).

## **Chemistry**

Chemistry seeks to understand our physical world on an atomic level. This microscopic picture uses the elements of the periodic table as building blocks for a vast array of molecules, ranging from

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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.

### Physical Chemistry Research Seminar

**Colin D. Abernethy**

*Intermediate, Small seminar—Year*

Chemists are always trying to make new molecules or devise better ways of making useful ones. They do this partly out of curiosity and partly because new chemical compounds are needed in every aspect of our lives—from pharmaceuticals to novel materials such as ceramics and semiconductors. To be successful, a chemist needs to understand both how and why chemical reactions occur. Physical chemistry describes the bonding in molecules, how molecules interact, what factors determine whether a reaction is favorable or not, and what the outcome of a particular reaction will be. In this course, we will explore the tools and concepts of physical chemistry that are required to enable us to think like research chemists. In so

doing, we will develop an overview of chemical processes and an understanding of the mechanisms of chemical reactions. In seminar, we will discuss topics such as quantum mechanics, thermodynamics, spectroscopy, and the “curly arrows” of organic reaction mechanisms. In the laboratory, we will synthesize new chemical compounds, determine their structures, and explore their reactivity. During the spring semester, we will present our findings at regional and national scientific meetings and conferences. This course will be useful for both premed students and those who wish to develop a fuller and deeper understanding of the physical and biological sciences. *Prior study of chemistry or 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**

**Advanced—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

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.

### First-Year Studies: Amid the Tears and

**Laughter: The Political Art of Ancient**

**Greek Tragedy and Comedy (p. 66),** Emily Katz Anhalt *Greek (Ancient), Latin*

**Beginning Greek (p. 46),** Emily Katz Anhalt *Greek (Ancient), Latin*

**Intermediate/Advanced Latin: Livy and Ovid: Foundations and Transformations (p. 62),** Emily Katz Anhalt *Greek (Ancient), Latin*

**Beginning Latin (p. 62),** Samuel B. Seigle *Greek (Ancient), Latin*

**Intermediate/Advanced Latin: Livy and Ovid: Foundations and Transformations (p. 62),** Emily Katz Anhalt *Greek (Ancient), Latin*

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

**First-Year Studies: Amid the Tears and Laughter: The Political Art of Ancient Greek Tragedy and Comedy (p. 66),** Emily Katz Anhalt *Greek (Ancient), Latin*

**How Stories Define Us: Greek Myths and the Invention of Democracy (p. 0),** Emily Katz Anhalt *Greek (Ancient), Latin*

## Computer Science

What is computer science? Ask 100 computer scientists, and you will likely receive 100 different answers. One possible, fairly succinct, answer is that computer science is the study of algorithms: step-by-step procedures for accomplishing tasks formalized into very precise, atomic (indivisible) instructions. An algorithm should allow 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 cryptology, databases, and artificial intelligence? Computer science courses at Sarah Lawrence College are aimed at answering questions such as those. Sarah Lawrence computer science students also investigate how the discipline intersects other fields of study, including mathematics, philosophy, biology, and physics.

## Privacy vs. Security in a Networked World

**Michael Siff**  
*Lecture, Open—Spring*

The Internet was developed at the height of the Cold War as a way to maintain a robust communication system in the event of a nuclear attack. It is ironic, then, that the same technology may put us at risk of 21st-century security threats such as electronic surveillance, aggregation and mining of personal information, and cyberterrorism. In this lecture, we contrast doomsday myths popularized by movies such as *War Games* with more mundane scenarios such as total disruption of electronic commerce. Along

the way, we address questions such as: Does modern technology allow people to communicate secretly and anonymously? Can a few individuals disable the entire Internet? Can hackers launch missiles or uncover blueprints for nuclear power plants from remote computers on the other side of the world? We will also investigate other computer security issues, including spam, computer viruses, and identity theft. Meanwhile, with our reliance on cell phones, text messages, and electronic mail, have we unwittingly signed ourselves up to live in an Orwellian society? Or can other technologies keep “1984” at bay? Our goal is to investigate if and how society can strike a balance so as to achieve computer security without substantially curtailing rights to free speech and privacy. Along the way, we will introduce the science of networks and describe the underlying theories that makes the Internet at once tremendously successful yet so challenging to regulate. A substantial portion of the course will be devoted to introductory cryptology—the science (and art) of encoding and decoding information to enable private communication. We will conclude with a discussion on how cutting-edge technologies such as quantum cryptography and quantum computing may impact the privacy of electronic communications in the near future. Group conferences will include a mix of seminar-style debates over privacy rights and hands-on laboratories in which students will experiment with network simulators and code-making and code-breaking software.

## A Liberal Artist's Guide to Web Design

**Miguel Bermudez**  
*Open—Fall*

In 2007, Google proclaimed that the Web “is the platform.” Since then, this platform has arguably become the most important medium of communication on the planet. On the Web, one can easily book a plane ticket, share a story, photos or a movie with millions, video chat, pay bills, find a job, become famous (or infamous), maybe even topple a business or two. In short, change the world. Though the core Web interaction is simple, an incredible level of sophistication and scale have been built around it. In this class, students will learn to design and implement Web pages ranging from portfolios to narratives, leveraging the “platform” using HTML, CSS and Javascript. Along the way we will discuss some of the history behind the Web, the push for standards and the evolution of tools

and techniques that drive its success. We will learn about client-server architectures; and the differences between client-side and server-side Web programming. We will consider when it makes sense to design from the ground up and when it might be more prudent to make use of existing libraries and frameworks rather than to reinvent the wheel. We will also discuss the aesthetics of Web design - why are some pages elegant (even art) when others are seem clunky, loud, difficult to use, or worse yet - boring. We will also learn how to pair a particular design with the message being conveyed. And we will attempt to discern between principles of Web design that are timeless and those which are flavors of the month. While the course will impart very practical skills, its larger aim is to better understand and appreciate the import, limitations and possibilities of the Web in the context of a liberal arts seminar.

## Is the Singularity Near?

**James Marshall**

*Open—Fall*

Something profound is happening on planet Earth. The past 100 years have witnessed the most rapid and far-reaching technological advances in human history. Think of the world of 1913 as compared to the world of 2013. Back then, automobiles, flying machines, and telephones were curiosities only recently invented; television, space travel, computers, mobile phones, and the Internet were unimaginable and still decades in the future. What of the next 100 years? A number of serious, highly respected scientists and scholars believe that the relentlessly accelerating pace of technological change over the next few decades will transform our human civilization into something radically different, almost unrecognizable—an event that will mark the beginning of a new “posthuman” era in evolutionary history. This event, often called the Singularity, will be driven by advances in molecular biology, genetic engineering, nanotechnology, and machine intelligence. Ray Kurzweil, a well-known technologist and AI pioneer, has argued that the transition from biologically-based to technologically-based evolution is natural and inevitable and will bring enormous benefits to society. Others, taking a more pessimistic view of the human future, warn of the increasing risk of self-extinction posed by the development of ever more-powerful technologies and worry that our genes may have finally outsmarted themselves. How realistic is

the Singularity scenario, and just how seriously should we take these ideas? In this course, we will explore these questions in depth, focusing in particular on developments in computational intelligence and on placing these ideas within the larger context of human and cosmic evolution.

## 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.

## Introduction to Creative Computing

**Calli Higgins**

*Open—Spring*

Interested in learning how to code but not sure where to start? This introductory course is designed for individuals with little-to-no programming experience. Through weekly creative assignments, students will learn the principles of problem solving with a computer while mastering the fundamentals of programming (variables, conditionals, iteration, functions, and objects). These tools are the basic building blocks of programming needed to create cutting-edge graphics applications, including video games, interactive art, live video processing, and data visualizations. When

designing our applications, we will spend time considering the needs of the user to create a smooth and intuitive experience. The easy-to-use, Java-based “Processing” programming environment is the primary vehicle for the class. The final weeks of the semester will take on a workshop format to support the development of a final project utilizing more advanced techniques such as image processing, computer vision, and data parsing.

## 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 where 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. Time permitting, we will discuss the rise of “big data” and modern “Web-scale” concepts such as NoSQL and Google’s Big Table. 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 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, geographic 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.*

## The Soul of the Machine: An Introduction to Computer Architecture

**Michael Siff**

*Intermediate—Fall*

The focus of this course is on the selection and interconnection of components to create a computer. There are two essential categories of components in modern computers: the hardware (the physical medium of computation) and the software (the instructions executed by the computer). As technology becomes more complex, the distinction between hardware and software blurs. We will study why this happens, as well as why hardware designers need to be concerned with the way software designers write programs and vice versa. Along the way, we will learn how computers work from higher-level programming languages—such as Java, Python, and C—down to the basic zeroes and ones of machine code. Topics include Boolean logic, circuit design, computer arithmetic, assembly language, machine code, memory hierarchies, and parallel processing. Time permitting, we will investigate the relationship between energy consumption and the rise of multicore and mobile architectures. *Permission of the instructor is required. Students should have at least one semester of programming experience, preferably in C, C++, Java, or Python.*

## Data Structures and Algorithms

**James Marshall**

*Intermediate—Spring*

In this course, we will study a variety of data structures and algorithms that are important for the design of sophisticated computer programs, along with techniques for managing program complexity. We will use Java—a strongly typed, object-oriented programming language—throughout the course. Topics covered will include types and polymorphism, arrays, linked lists, stacks, queues, priority queues, heaps, dictionaries, balanced trees, and graphs,

along with several important algorithms for manipulating these structures. We will also study techniques for analyzing the efficiency of algorithms. The central theme tying all of these topics together is the idea of abstraction and the related notions of information hiding and encapsulation, which we will emphasize throughout the course. Weekly lab sessions will reinforce the concepts covered in class through extensive hands-on practice at the computer.

*Students should have at least one semester of programming experience in an object-oriented language such as Python, Java, or C++.*

## Dance

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

Basic principles of functional anatomy are at the heart of the program, which offers classes in modern and postmodern contemporary styles, classical ballet, yoga, Feldenkrais: Awareness Through Movement®, and African dance. Composition, improvisation, contact improvisation, 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

### *Peggy Gould* *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 classes such as Contemporary and Ballet, emphasis is placed on developing 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, structured activities form a framework for investigating the properties of movement in the context of experience and performance. Goals include honing perceptive and communicative skills, exploring movement instincts and appetites, and constructing a viable foundation from which to work creatively. In Dance History, students will explore the history of concert dance in the United States from the early 20th century to the present. First-year Studies in Dance seminar provides students with an additional weekly forum to expand analytical skills, both oral and written, for communication, independent research, and study. We will consider and cultivate critical perspectives on dance as an art form through movement studies, class exercises, discussion, reading, writing, and oral presentation, building skills in each of those areas throughout the year. In sum, these components are designed to encourage individual investigation and development of community centered on dance.

## Dance/Movement Fundamentals

### *Merceditas Mañago-Alexander* *Year*

This class is an introduction to the basic principles of contemporary and ballet practices.

## 24 Dance

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.

### Modern and Post-Modern Practice

**Emily Devine, Peter Kyle, Merceditas Mañago-Alexander, Gwen Welliver**

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

### Ballet

**Barbara Forbes**

*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

**Liz Rodgers**

*Year*

Students will meet with the instructor at least once per semester 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

**Peggy Gould**

*Year*

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.

### Experimental Improvisation Ensemble

**Kathy Westwater, John A. Yannelli**

*Spring*

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

*Fall*

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.

## Composition

**Sara Rudner, Emily Devine**

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. This course will be taught by Ms. Rudner in the fall, and Ms. Devine in the spring.*

## Dance Making

**Sara Rudner, Kathy Westwater, Emily Devine, John A. Yannelli, William Catanzaro**  
**Year**

Individual choreographic projects will be designed and directed by seniors and graduate 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

**Sara Rudner**  
**Year**

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.

## 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**

**Melissa Alexis**

**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 only with permission of the instructor.*

## **Dance and Camera**

**Catherine Weis**

**Fall**

When technology and the human body become partners, who leads? In this course we will investigate the blending of movement and technology in performance. Why do you look at a huge screen onstage when the live person is standing there beside it? What makes us look at one thing over another? By refining our awareness of how we see, we become more sophisticated choreographers and more articulate performers. Students will be encouraged to develop two perspectives—of performer and of viewer—and to discuss their findings. Technology is such a part of our everyday life, it's like breathing. We never stop to think about

it. But when technology is used on stage as an equal partner with the performer, our habits of seeing are disrupted; breaking those habits often lets us discover something new. This course celebrates the imagination. Students will be encouraged to work with simple materials such as cameras and projectors as tools for performance or to harness technology to make live performance more eloquent. Each week, the class will be making sketches to be performed and viewed. At times, dances from the 1980s by people like Steve Paxton and Ishmael Houston Jones will be conjured up and viewed.

## **Dance History**

**Rose Anne Thom, Marjorie Folkman**  
**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. *This course is for all students beginning the Dance program. It will be taught by Ms. Thom in the fall and Ms. Folkman in the spring.*

## **Labanotation/Repertory**

**Rose Anne Thom**

**Fall**

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 students' work.

## **Teaching Conference**

**Rose Anne Thom, Emily Devine**  
**Advanced—Year**

This course is an inquiry into the ways in which dance might be taught in various settings to different populations. 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. *Students may enter this yearlong course in the second semester only with permission of the instructor. The course will be taught by Ms. Thom in the fall and Ms. Devine in the spring.*

## **Lighting Design and Stagecraft for Dance**

***Beverly Emmons, Kathy Kaufmann***  
***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 regular 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**

***Jodi Melnick***  
***Fall***

The focus of this class is an ongoing awareness of the dancers' facility while experiencing and assimilating new ideas and qualities. We will concentrate on efficient, articulate sequences, musicality and phrasing, nuance and gesture, with both set material and improvisatory modalities. We aim to sharpen the viewing eye when looking at movement detail. As the course progresses, we will focus on the creative process of choreography, developing new work along the way and driven by our deepened physical experience. Throughout the semester, we will continue to have a dialogue about dance, dance-making, and the dancing body.

## **Performance Project: Memories, Present Moments, and Movements Merge**

***Dianne McIntyre***  
***Spring***

In this course, students will participate in developing the template for the choreography. Each will have the opportunity to share histories, experiences, fables, or current personal, community, and world issues around a selected theme. The instructor as the main choreographer will employ the dancers' input with stories and movement ideas. The work will include students speaking live or in recordings. Dance vocabulary will focus on abstract enhancement of storytelling; high energy contrasts; extreme clarity in lines, articulation, and momentum; and broad use of space. Dancers will be coached to achieve high-level performance skills, including expressions of the theatrical within the dance.

## **Design Studies**

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.

**Islamic Art and Society: 632-2013 (p. 9),**

Jerrilynn Dodds *Art History*

**First-Year Studies: Archi/Texts: Buildings and Philosophies, Environments and**

**Interactions, From Periclean Athens to Contemporary Los Angeles and Beyond (p. 8),** Joseph C. Forte *Art History*

**The Paradox of Painting: Pictures and Practices, Histories and Theories, in Renaissance and Baroque Art, 1500-1700 (p. 9),** Joseph C. Forte *Art History*

**History**

**The Way of the Program: An Introduction to Computer Science (p. 21),** James Marshall

*Computer Science*

**Steampunk Physics (p. 94),** Scott Calvin *Physics*

**Classical Mechanics (Calculus-Based General Physics) (p. 95),** Anthony Schultz *Physics*

**Introduction to Mechanics (General Physics Without Calculus) (p. 94),** Daniel Johnson *Physics*

**Art and Visual Perception (p. 109),** Elizabeth Johnston *Psychology*

**Lineages of Utopia (p. 120),** Shahnaz Rouse *Sociology*

**Kinetic Sculpture with Arduino (p. 150),** Jason Krugman *Visual Arts*

**Sustainable Architecture Studio Lab (p. 153),** Tishan Hsu *Visual Arts*

**Third Screen: Playable Media for Mobile Devices (p. 150),** Angela Ferraiolo *Visual Arts*

**Drawing Machines (p. 150),** Jason Krugman *Visual Arts*

## Economics

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.

## Social Metrics I: Introduction to Structural Analysis in the Social Sciences

**Jamee K. Moudud**

*Lecture, Open—Fall*

The course is designed for all students interested in the social sciences who wish to understand the methodology and techniques involved in the estimation of structural relationships between variables. It is designed for students who wish to be able to carry out empirical work in their particular field, both at Sarah Lawrence College and beyond, and critically engage empirical work done by academic or professional social scientists. After taking this course, students will be able to analyze questions such as the following: What effects do race, gender, and educational attainment have in the determination of wages? How does the female literacy rate affect the child mortality rate? How can one model the effect of economic growth on carbon dioxide emissions? What is the relationship among sociopolitical instability, inequality, and economic growth? How do geographic location and state spending affect average public-school teacher salaries? How do socioeconomic factors determine the crime rate in the United States? How can one model the US defense budget? The course is split up, broadly, into three sections. In the first part, we will study the application of statistical methods and techniques in order to: a) understand, analyze, and interpret a wide range of social phenomena such as those mentioned above; b) test hypotheses/theories regarding the possible links between variables; and c) make predictions about prospective changes in the economy. Social metrics is fundamentally a regression-based correlation methodology used to measure the overall strength, direction, and statistical significance between a “dependent” variable—the variable whose movement or change is to be explained—and one or more “independent” variables that will explain the movement or change in the dependent variable. Social metrics will require a detailed understanding of the mechanics, advantages, and limitations of the “classical” linear regression model. Thus, the first

part of the course will cover the theoretical and applied statistical principles that underlie Ordinary Least Squares (OLS) regression techniques. This part will cover the assumptions needed to obtain the Best Linear Unbiased Estimates of a regression equation, also known as the “BLUE” conditions. Particular emphasis will be placed on the assumptions regarding the distribution of a model’s error term and other BLUE conditions. We will also cover hypothesis testing, sample selection, and the critical role of the t- and F-statistic in determining the statistical significance of a social metric model and its associated slope or “b” parameters. In the second part, we will address the three main problems associated with the violation of a particular BLUE assumption: multicollinearity, autocorrelation, and heteroscedasticity. We will learn how to identify, address, and remedy each of these problems. In addition, we will take a similar approach to understanding and correcting model specification errors. The third part of the fall class will focus on the analysis of historical time-series models and the study of long-run trend relationships between variables. *No prior background in economics or the social sciences is required, but a knowledge of basic statistics and high-school algebra is required.*

## **Work and Workers’ Movements in the Globalized Political Economy**

**Kim Christensen**

*Open—Year*

What is the situation of workers today? How does their situation differ by race, gender, sexual orientation, nativity/country of origin? How have workers attempted to improve their status—both through unions and related movements and through lobbying for changes in government policy? And how has increased globalization (with accompanying increases in capital flight and immigration) impacted these issues? This course will address these topics from a theoretical, historical, and legal/public policy perspective, with an eye to contextualizing and understanding current-day labor struggles. As part of the requirements for the course, students will be expected to engage in, and reflect upon, a service-learning project with a New York City labor-related organization such as an immigrant worker center, a labor union, or an advocacy organization.

## **Introduction to Economic Theory and Policy**

**Kim Christensen**

*Open—Year*

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

## **Political Economics of the Environment**

**Marilyn Power**

*Open—Year*

Is it possible to provide economic well-being to the world’s population without destroying the natural environment? Is sustainable development a possibility or a utopian dream? How do we determine how much pollution we are willing to live with? Why are toxic waste dumps overwhelmingly located in poor, frequently minority, communities? Whether through activities such as farming, mining, and fishing, or through manufacturing processes that discharge wastes, or through the construction of communities and roadways, human economic activity profoundly affects the environment. The growing and contentious field of environmental economics attempts to analyze the environmental impact of economic activity and to propose policies aimed at balancing economic and environmental concerns. There is considerable debate, with some theorists putting great faith in the market’s ability to achieve good environmental outcomes; others advocate much more direct intervention in defense of the environment; and some question the desirability of economic growth as a goal. Underlying these differences are political economic questions of distribution of power and resources among classes and groups within the United States and across the globe. This course will explore the range of views, with an emphasis on understanding the assumptions underlying their

disagreements and on the policy implications of those views. The concepts will be developed through an examination of ongoing policy debates on issues such as air pollution and global warming, the decimation of the world's fish population, automobiles and the reliance on petrochemicals, and the possibility of sustainable development.

## History of Economic Thought

### *Marilyn Power*

#### *Intermediate—Year*

As industrial capitalism emerged as the dominant economic system in Europe and North America in the 18th century, theorists sought to understand the logic of this new way of organizing production and distribution. What determined the price of goods? The wages of labor? The profits to owners of capital? They theorized about the dynamics of the system. What caused the economy to grow? Would it grow unceasingly? Cyclically? Or would capitalism inevitably decline into stagnation or collapse at some point? Theorists were also concerned with the role of government policy in this new capitalist system. Should the government actively regulate the economy, or should it play a minimal role and leave markets to determine outcomes without intervention? Should trade with other countries be regulated or free? What was the responsibility of the government with respect to the poor? Should they be assisted? Controlled? These questions were vigorously debated by political economists from the onset of capitalism and, to this day, continue to be the focus of disagreements among economists and political economists. This course will examine the development of economic theory through a focus on these debates about value, distribution, economic dynamics, and the role of government. The emphasis will be on reading authors in the original, including Adam Smith, David Ricardo, Karl Marx, Alfred Marshall, John Maynard Keynes, Joan Robinson, and Milton Friedman. *Open to students with a background in economics, political theory, or related studies.*

## 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 an emerging and dynamic field. It is not a course on how to become a social entrepreneur; however, students will gain insights into developing social enterprises through case studies. We will examine promise and practice with the perspective of global economic scholarship and theory. What is the potential of social entrepreneurship as a catalyst for social change? What are the barriers, limits, and constraints to achieving sustainable impact? Focusing on global poverty provides 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, is microcredit a sustainable strategy for poverty alleviation and women's empowerment, or is it a path toward deeper indebtedness for the poorest or the poor? Are market-based interventions more effective in reaching vulnerable populations than distribution models of government, aid agencies, or NGOs? What is the role of subsidy, sustainability, and profit maximization in meeting the needs of the bottom billion? In what ways do market forces create tension between social mission and the economic viability of business models? In addition to analyzing the work of leading development economists, we will look at case studies of social enterprises in emerging economies as models of intervention, innovation, and social change.

## Social Metrics II: Further Topics on Structural Analysis in the Social Sciences

### *Jamee K. Moudud*

#### *Intermediate—Spring*

The spring semester class is a seminar and builds on the fall class by introducing students to advanced topics in social metrics. We will study autoregressive dependent lag (ARDL) models, co-integration, and error correction models involving non-stationary time series. We will investigate simultaneous equations systems, vector error correction (VEC), and vector autoregressive (VAR) models. The final part of the seminar will involve the study of panel data, as well as logit/probit models. As with the fall class, the spring class will also be very "hands on" in that students will get ample exposure to concrete issues. Mathematical derivations will be kept to a minimum, as the goal is to train students to do practical work in social metrics. Also like the fall semester class, students will have to do joint collaborative projects in addition to

conference work. Finally, methodological issues will be discussed throughout the semester. The spring semester is particularly relevant to students who wish to pursue graduate studies in a social science discipline, although it will be equally relevant for those seeking other types of graduate degrees that involve knowledge of intermediate-level quantitative analysis. *Prerequisite: Social Metrics I.*

## **Industrial Competition, Labor Relations, and Social Democracy: Controversies, Challenges, and Prospects**

**Jamee K. Moudud**

*Intermediate, Advanced—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. Yet, in the real world, labor relations and industrial organization shape each other and the welfare state in complex ways. The purpose of this course is to investigate the nexus between these issues—in both theoretical and historical terms—and the implications for the development of the welfare state. The course has two 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 of the course, we will investigate—from both a historical and an international perspective—the concrete institutional and political contexts that have led to particular links among business investment, labor relations, and social policy. We are particularly interested in investigating the ways in which business power and preferences have shaped

social democratic (or progressive) labor and welfare state policies in the United States, Sweden, and Germany.

*This course requires some background in economics/social sciences and an interest in historically informed analysis.*

## **Environmental Studies**

Environmental Studies at Sarah Lawrence College is an engagement with human relationships to the environment through a variety of disciplines. Sarah Lawrence's Environmental Studies program 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.

## Picturing Nature

**Charles Zerner**

*Open—Spring*

From the painting of prehistoric bestiaries on cave walls in Southern France to the creating of animated, pixilated fantasies of toxic forests by Japanese anime artists, environmental imagining and image-making are fundamental human capacities and activities. Representing nature is a world-making activity. What work does nature-making do at different historical moments? What historical forces precipitate changes in the way that nature and its boundaries with the “human” are imagined? How, for example, did 18th-century English ideas of the pastoral lead to an obsession with making flat, uniform lawns in mid-20th-century America? How was nature imagery used to fashion ideas of German and English nationhood and national character? We examine landscape aesthetics and forest mythology in Nazi Germany and the England of Robin Hood to offer insights into this question. We also investigate how images of the enemy as insect were used during World War II to mobilize campaigns of total “extermination,” and how ideas and images of nature lured into the Alaskan wilderness John Krakauer’s protagonist in *Into the Wild*. We ask how images of the wild are produced, mediated, and circulated in the films of Hayao Miyazaki, Walt Disney, James Cameron, Youtube videos, and US Air Force animations. The course also explores nature-making as a world-making activity. How are images of the human body, as well as the “nature outside” imagined, and with what consequences? How, for example, are images of the immune system changing, as ideas of park management and ecology permeate medical understandings of the microbial world as well as nature conservation policies? What is distinctive about the garden as a human invention? Meditations on gardens, forests, and farms—from the gardening of forests in Southeast Asia and Latin America to “gardens of the homeless” in New York City—form a path in this itinerary. What are the gardens of the future? And what forms of the wild do we wish to cultivate, create, or conserve?

## Strategies of Visibility: Arts of Environmental Resistance and Creativity

**Charles Zerner**

*Sophomore and above—Fall*

Many of the lethal compounds produced by contemporary industry and government-sponsored facilities are not accessible to the senses. Human beings are not biologically equipped to sense the hazards of radioactivity; nor do they perceive, under normal circumstances and levels of contamination, the presence of chemical compounds or radioactive materials that are significant causes of disease, debility, and mortality in human and nonhuman populations. A key problem and challenge for artists, local residents, writers, scientists, and public policy experts, as well as for local, regional and nongovernmental environmental advocacy organizations, is how to render “visible”—or accessible to our senses—the nature and immanence of these toxic and radiological threats. How are individuals and organizations creating and deploying “strategies of visibility” and “tactics of sensibility”—techniques of translation and mediation that engage human capacities to perceive and respond to sensory stimuli—in order to create more fully informed, alert, and engaged publics? How do strategies of visibility create possibilities for awareness and empathy? What possibilities are there for developing strategies of visibility that engage the affections and perceptions of citizens in a world of proliferating threats and images of threat? The aesthetic project is investigated as a tactical and strategic attempt in fashioning sensibilities, making and mobilizing publics, and equipping citizens to respond to environmental issues.

*Background/course work in social sciences is required.*

## New Nature: Environmental Design in the 21st Century

**Charles Zerner**

*Advanced—Year*

This course investigates emerging technologies, philosophies, and practices of environmental design and management in the early 21st century from the level of regional landscapes to the level of cells. What are the values, visions, and assumptions that animate contemporary developments in environmental design? What forms of technological know-how and knowledge production practices enable these developments?



What ethical, aesthetic, or political implications might these shifts in the making of environments, organs, and organisms entail? How might we begin to make informed judgments about emerging form(s) of nature, environmental design, and humanity? The course begins with an introduction to debates on the nature of nature and machines in America in the 18th century, grounding discussion through examining changing ideas of environment, ecosystems, and equilibriums. Post-World War II ideologies of design, command, and control of the environment, including nuclear power and developments in chemistry, are examined. We then turn to debates on nature, communities, and conservation from the 1970s through the late 1990s, from the era of “the green planet” and “rain-forest conservation.” Preoccupations with biowarfare, genetic engineering, and human enhancement in the post-September 11 era are key topics. We examine contemporary developments in environmental design in several domains, including landscape architecture; cyborg technology; simulation, mediation, and virtual environments; and biotechnology/biowarfare. The work of bioartists and engineers, genetic engineers working for private industry and the government, as well as the work of environmental networks—including the Critical Art Ensemble, Rhizome, and the New Media Caucus—form part of this itinerary. Attitudes toward pollution are undergoing sea changes as landscape designers remediate toxic sites using natural processes and timescales. Industrial designers and environmental chemists are reconceptualizing the basis for resource extraction, processing, and manufacturing. On a micro level, molecular biologists and nanoengineers are creating emergent forms of tissues and organisms for purposes of medicine, as well as for waging war. On the battlefield, the nature of war is rapidly changing. Robotic armies under “human control” may be the armed forces of the future. Organisms and biochemical processes are being enlisted and drafted into military, as well as medical, service. At the same time, landscape architecture is being reconceptualized as the discipline charged with responsibility for “imagining and saving the Earth.” A marvelous diversity of efforts at innovative sustainable uses of energy, water, and industrial design will be examined through texts, Web sites, films, and speakers from the ES/STS Colloquium Series. Where possible, field trips within the New York City/New York State area will be arranged. In New York City, for example,

community gardens, rooftop agriculture and botanical gardens, waste treatment, and innovative urban installations may be visited. What will constitute our planetary home in a world of emerging, new nature(s)? What forms of energy, water, and toxic management are being imagined, designed, and implemented? How are engineers, artists, architects, and agronomists, as well as writers of science fiction and film, contributing to the formation of new nature and human relationships to the environment in the 21st century? *Background in social science, in science, technology, and society, or in design is required.*

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

**Spaces of Exclusion, Places of Belonging (p. 5),** Deanna Barenboim *Anthropology*

**Global Flows and Frictions in Southeast Asia and Beyond (p. 5),** Aurora Donzelli *Anthropology*

**First-Year Studies: Archi/Texts: Buildings and Philosophies, Environments and Interactions, From Periclean Athens to Contemporary Los Angeles and Beyond (p. 8),** Joseph C. Forte *Art History*

**General Biology I: Cellular and Molecular Biology (p. 15),** Drew E. Cressman *Biology*

**General Biology II: Anatomy and Physiology (p. 16),** Beth Ann Ditkoff *Biology*

**Disease Ecology (p. 16),** Michelle Hersh *Biology*  
**Giving, Taking, and Cheating: The Ecology of Symbiosis (p. 17),** Michelle Hersh *Biology*

**General Biology II: Organismal and Population Biology (p. 17),** Michelle Hersh *Biology*

**Organic Chemistry (p. 19),** Mali Yin *Chemistry*  
**Environmental Chemistry (p. 18),** Mali Yin *Chemistry*

**Privacy vs. Security in a Networked World (p. 20),** Michael Siff *Computer Science*

**Political Economics of the Environment (p. 29),** Marilyn Power *Economics*

**First-Year Studies: Introduction to International Development Studies: The Political Ecology of Development (p. 42),** Joshua Muldavin *Geography*

**The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower** (p. 43), Joshua Muldavin  
*Geography*

**Sickness and Health in Africa** (p. 55), Mary Dillard  
*History*

**First-Year Studies: Place, Landscape, and Identity in the Middle East** (p. 49), Matthew Ellis  
*History*

**The Nonfiction Essay: Writing the Literature of Fact, Journalism, and Beyond** (p. 76), Nicolaus Mills  
*Literature*

**Lineages of Utopia** (p. 120), Shahnaz Rouse  
*Sociology*

**The Political Economy of Pakistan** (p. 121), Shahnaz Rouse  
*Sociology*

**Filmmaking: Visions of Social Justice** (p. 143), Damani Baker  
*Visual Arts, Filmmaking, Screenwriting and Media Arts*

**Animation Studio: Direct Techniques** (p. 145), Robin Starbuck  
*Visual Arts, Filmmaking, Screenwriting and Media Arts*

**First-Year Studies: Shapes, Sizes, and Sentences: First-Year Seminar in Nonfiction Writing** (p. 157), Vijay Seshadri  
*Writing*

## Ethnic and Diasporic Studies

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.

**Migration and Experience** (p. 6), Deanna Barenboim  
*Anthropology*

**Spaces of Exclusion, Places of Belonging** (p. 5), Deanna Barenboim  
*Anthropology*

**Global Flows and Frictions in Southeast Asia and Beyond** (p. 5), Aurora Donzelli  
*Anthropology*

**East vs. West: Europe, the Mediterranean, and Western Asia from Antiquity to the Modern Age** (p. 9), David Castriota  
*Art History*

**Islamic Art and Society: 632-2013** (p. 9), Jerrilynn Dodds  
*Art History*

**Personal Narratives: Identity and History in Modern China** (p. 13), Kevin Landdeck  
*Asian Studies*

**Cultures and Arts of India** (p. 13), Sandra Robinson  
*Asian Studies*

**Writing India: Transnational Narratives** (p. 14), Sandra Robinson  
*Asian Studies*

**Images of India: Text/Photo/Film** (p. 15), Sandra Robinson  
*Asian Studies*

**Global Africa: Theories and Cultures of Diaspora** (p. 52), Mary Dillard  
*History*

**Sickness and Health in Africa** (p. 55), Mary Dillard  
*History*

**Ideas of Africa: Africa Writes Back** (p. 54), Mary Dillard  
*History*

**Gender, Education, and Opportunity in Africa** (p. 56), Mary Dillard  
*History*

**Popular Culture in the Modern Middle East** (p. 55), Matthew Ellis  
*History*

**Women and Gender in the Middle East** (p. 57), Matthew Ellis  
*History*

**Women/Gender, Race, and Sexuality in Film: History and Theory** (p. 57), Kathryn Hearst  
*History*

**Imagining Race and Nation** (p. 51), Komozi Woodard  
*History*

**Rethinking Malcolm X and the Black Arts Movement: Imagination and Power** (p. 55), Komozi Woodard  
*History*

- Based on a True Story? Latin American History Through Film (p. 53),** Matilde Zimmermann *History*
- The Cuban Revolution(s) from 1898 to Today (p. 56),** Matilde Zimmermann *History*
- African American Literature: Constructing Racial Selves and Others (p. 69),** Alwin A. D. Jones *Literature*
- “New” World Studies: Maroons, Rebels, and Pirates of the Caribbean (p. 76),** Alwin A. D. Jones *Literature*
- “New” World Literatures: Fictions of the Yard (p. 77),** Alwin A. D. Jones *Literature*
- Music and/as Language: Ethnomusicology of North America (p. 81),** Jonathan King *Music*
- Music and/as Social Identity: Ethnomusicology of the Atlantic Coasts (p. 82),** Jonathan King *Music*
- Democracy and Diversity (p. 98),** David Peritz *Politics*
- Home and Other Figments: Immigration, Exile, and Uprootedness (p. 105),** Sean Akerman *Psychology*
- Global Child Development (p. 109),** Kim Ferguson *Psychology*
- Intersections of Multiple Identities (p. 111),** Linwood J. Lewis *Psychology*
- Islam in Europe and the United States (p. 115),** Kristin Zahra Sands *Religion*
- Religion, Ethics, and Conflict (p. 116),** Kristin Zahra Sands *Religion*
- Warriors, Rogues, and Women in Breeches: Adventurous Lives in Early Modern Trans-Atlantic Literature: Literature in Translation (p. 70),** Esther Fernández *Spanish*
- Filmmaking: Visions of Social Justice (p. 143),** Damani Baker *Visual Arts, Filmmaking, Screenwriting and Media Arts*

## Film History

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

the arts, the study of film often includes exploration of connections to the other arts, such as painting and literature. Close association with the filmmaking and visual arts departments enables students working in these areas to apply their knowledge of film to creative projects. And within the discipline, the study of film gives students insight into stylistic techniques and how they shape meaning. Advanced courses in specific national genres, forms, movements, and filmmakers—both Western and non-Western—provide a superb background in the history of film and a basis for sound critical judgment. Students benefit from New York City’s enormously rich film environment, in which film series, lectures, and festivals run on a nearly continuous basis.

## Introduction to Film Art

### *Malcolm Turvey*

#### *Lecture, Open—Fall*

This lecture is designed to introduce students to the rich art of film. We will begin by studying cinema’s basic aesthetic features: its stylistic techniques such as editing, cinematography, and sound, as well as its major narrative and non-narrative forms. We will then consider aesthetic concepts relevant to film art such as genre and auteur. Throughout, we will watch a variety of films from the United States and abroad that exemplify cinema’s myriad forms and styles: mainstream and avant-garde, fiction and nonfiction, narrative and non-narrative, black-and-white and color, silent and sound. The class will heighten students’ aesthetic appreciation of any film by enabling them to notice and evaluate the creative choices made by filmmakers of all kinds. We will meet twice a week; in addition, there will be two separate mandatory screenings per week.

## Cinema in the 1930s

### *Gilberto Perez*

#### *Lecture, Open—Spring*

In the 1930s, the first decade of sound, cinema flourished around the world. It was a great decade for Hollywood movies, with gangster films such as *The Public Enemy* and *Scarface*, musicals such as *42<sup>nd</sup> Street* and *Swing Time*, melodramas such as *Man’s Castle* and *Stella Dallas*, political films such as *Mr. Smith Goes to Washington* and *Young Mr. Lincoln*, and comedies such as *City Lights*, *Trouble in Paradise*, *It Happened One Night*, and *The Awful Truth*. It was also a great decade for French and Japanese cinema: directors like Jean

Vigo and Jean Renoir in France and Kenji Mizoguchi, Yasujiro Ozu, Mikio Naruse, and Hiroshi Shimizu in Japan were taking the art of film in new directions. And in Germany and the Soviet Union, as well, some remarkable movies were being made. In this course, we will look at a rich sampling of world cinema from the 1930s.

## Major Filmmakers

### *Gilberto Perez*

#### *Open—Fall*

Film is a collaborative art. The director, the writer, the cinematographer, the editor, the actors...all these and several other talents come together to make a movie. "People are incorrect to compare a director to an author," John Ford said. "If he's a creator, he's more like an architect. And an architect conceives his plans according to precise circumstances." In this course, we will examine the work of four major filmmakers and great architects of cinema: John Ford, Kenji Mizoguchi, Jean Renoir, and Luis Buñuel. All four had long careers whose development and evolution, both stylistic and thematic, we will look into with some care.

## The Horror Film

### *Malcolm Turvey*

#### *Open—Spring*

*Frankenstein, Dracula, The Thing from Another World, Psycho, Night of the Living Dead, The Exorcist, The Texas Chainsaw Massacre, Halloween, Alien, Videodrome, The Silence of the Lambs*...these are just some of the influential films we will be watching in order to study the ways in which American horror films and their monsters have been designed to make their audiences feel horrified. We will pay equal attention to the creative innovations of individual filmmakers and the conventions of the genre within which they work. We will examine whether the genre reflects, if not promotes, the fears of American society and address some of the larger philosophical questions it raises: What, precisely, is horror? Why do we enjoy watching films that make us feel ostensibly undesirable emotions such as fear and disgust—emotions which, in our ordinary lives, we tend to avoid? Finally, we will compare and contrast American and Japanese horror films, a number of which have recently been remade in the United States.

## The Double

### *Gilberto Perez*

#### *Intermediate—Year*

Characters in fiction are often doubles of each other, as in the strange case of Dr. Jekyll and Mr. Hyde. In this course, we will examine various forms of the double in films from the silent era to the present day. We will begin with *The Student of Prague*, a German movie from 1913 that tells the story of a student haunted by his mirror image after he sells it to a mysterious stranger; and we will read Otto Rank's classic psychoanalytic study, *The Double*, which focuses on this film. Like Jekyll and Hyde or Dorian Gray and his picture, the student of Prague and his reflection are an example of the Gothic double, the uncanny doppelganger in the Romantic tradition. We will consider several other examples in works by such filmmakers as Hitchcock, Fritz Lang, Maya Deren, Kurosawa, Antonioni, Werner Herzog, and David Lynch. But there is an older, comic tradition of doubling that has to do with social identity—the outer rather than the inner self—and we will also consider the comic double in works by such filmmakers as Chaplin, Lubitsch, Ozu, Preston Sturges, Woody Allen, and Almodóvar. Besides the comic and the Gothic, there are other kinds of doubling: the gangster father and the son turned gangster in *The Godfather*, the figures of East and West in John Ford's westerns, the dreamlike other selves in Buñuel's surrealist films, the director impersonator in Kiarostami's *Close-Up*, the husband looking for his wife and the wife looking for her husband in Zhang Ke Jia's *Still Life*, and the portraits of the artist in works by such filmmakers as Cocteau, Mizoguchi, Fellini, and Tarkovsky. Any characters set in comparison with one another may be viewed as doubles; and characters can be doubles not only of each other but also of the spectator—when we identify with a character he or she becomes, in a sense, our double—and of the implied author behind the work. We will look into figures of the author and of the spectator among other variants of the double in a medium whose images and sounds are, themselves, doublings: animated duplicates of life.

## The New Waves

### *Malcolm Turvey*

#### *Intermediate—Year*

The New Wave is often assumed to be a uniquely French development in which, around 1960, a group of young film critics modernized filmmaking in their innovative first feature films

that appealed to the tastes of young people as never before. In fact, the years 1958-67 saw a host of new cinemas emerge throughout Europe and beyond, as young filmmakers entered the film industry in unprecedented numbers and pioneered new film forms and styles. This course will consider The New Wave as an international phenomenon. Hence, although we will begin in France with the films of Godard, Truffaut, Chabrol, Resnais, and Varda, we will quickly shift focus to young filmmakers working in other countries in Europe in the 1960s, such as Bertolucci and Pasolini in Italy, Reisz and Anderson in Great Britain, and Kluge and Straub/Huillet in Germany. We will then turn our attention to the Young Cinema in Poland, the Czech New Wave, and the New Cinemas in Yugoslavia and Hungary; we will end the first semester with the work of Tarkovsky and Paradzhanov in the Soviet Union. We will begin the second semester with the extraordinary films of Oshima, Teshigahara, Yoshida, Shinoda, Imamura, Suzuki, and other members of the Japanese New Wave before moving on to the New Hollywood of the late 1960s, in which filmmakers such as Kubrick, Scorsese, and Altman combined classical Hollywood genres with modernist innovations. Finally, we will consider the more politicized Cinema Novo in Brazil. Throughout, we will pay attention to the innovations of individual filmmakers, what they shared in common, the extent to which they transformed their film industries, and the social and economic conditions that made their innovations possible. *Previous study of film history is a prerequisite for this class.*

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

**The Cold War in History and Film (p. 52),**

Jefferson Adams *History*

**Women/Gender, Race, and Sexuality in Film:**

**History and Theory (p. 57),** Kathryn Hearst  
*History*

## Filmmaking, Screenwriting and Media Arts

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.

**Women/Gender, Race, and Sexuality in Film:**

**History and Theory (p. 57),** Kathryn Hearst  
*History*

**First-Year Studies: Working With**

**Performance For Screenwriters and**

**Directors (p. 142),** Doug MacHugh *Theatre*

**Filmmaking: Visions of Social Justice (p. 143),**Damani Baker *Visual Arts***Media Sketchbooks (p. 144),** Robin Starbuck*Visual Arts***Animation Studio: Direct Techniques (p. 145),**Robin Starbuck *Visual Arts***Experimental Animation: Hybrid****Imaging (p. 145),** Robin Starbuck *Visual Arts***Screenwriting: The Art and Craft of Film-****Telling (p. 146),** Frederick Michael Strype *Visual Arts***Filmmaking Structural Analysis (p. 147),**Frederick Michael Strype *Visual Arts***Storyboard Drawing and Visualization for****Film, Animation, and Interactive****Media (p. 145),** Scott Duce *Visual Arts***Drawing for Animation: Light and****Form (p. 146),** Scott Duce *Visual Arts***The Director Prepares (p. 148),** MaggieGreenwald *Visual Arts***Script to Screen (p. 146),** Rona Naomi Mark*Visual Arts***Making the Genre Film: Horror, Sci-Fi, and****Fantasy (p. 148),** Rona Naomi Mark *Visual Arts***Working With Light and Shadows (p. 143),**Misael Sanchez *Visual Arts***Cinematography: Composition, Color, and****Style (p. 144),** Misael Sanchez *Visual Arts***Writing for the Screen (p. 146),** Ramin Serry*Visual Arts***Digital Documentary Storytelling:****Development and Process (p. 143),** Rico Speight *Visual Arts***Producing for the Screen: A Real World****Guide, Part I (p. 148),** Heather Winters *Visual Arts***Producing for the Screen: A Real World****Guide, Part II (p. 149),** Heather Winters *Visual Arts*

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!

## French

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

## Advanced Beginning French: From Language to Literature

**Brian Kilgo-Kelly**

*Open—Year*

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

grammar, syntax, idioms. Students will write multiple short essays and participate in conversation and oral activities in class. We will also engage with various kinds of documents in French (songs, movies, texts, etc.). The second semester of the course will continue this work on language but will shift the focus more toward literature and literary discussions. 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 highly encouraged. Students who have 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. *Admission by placement test (to be taken during interview week at the beginning of the fall semester). Course conducted in French.*

## **Beginning French: Language and Culture**

***Eric Leveau, Michelle Lee***

***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. There will be two sections offered: the first by Mr. Leveau; the second by Ms. Lee.*

## **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 of Le Pen, which has gained a significant influence in France in the last 30 years. This phenomenon can be seen, in part, as a reaction to the changing face of France’s society as exemplified by the French “Black-Blanc-Beur” soccer team that Zidane led to victory in the World Cup in 1998. 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. 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. 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

**Niamh Duggan**

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

This 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 soup spoons": 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 French I (possibly Advanced Beginning for outstanding students). Course conducted in French.*

## Intermediate III/Advanced French: Proust: A Reading Guide

**Liza Gabaston**

*Intermediate, Advanced—Year*

As scholars and Proust lovers will be celebrating the centennial of the publication of *Du côté de chez Swann* this fall (the first volume of *À la recherche du temps perdu* was published on November 14, 1913 by Grasset), this course will offer an exciting opportunity to discover (or rediscover) an author who is often considered, somewhat paradoxically, as both unapproachable and too canonical—a daunting "classic" whose prolixity and intricate prose have discouraged many who often haven't even tried to read him. Our main purpose will be to challenge this misconception and lift these barriers, providing the tools that will help reveal a different Proust far from the cliché of the precious, overanalytical esthete; rather, an audacious and, at times, scandalous and incredibly funny writer who profoundly renewed the form of the novel and had a lasting impact on 20th- and 21st-century literature well beyond France's borders. While reading extensive excerpts from *Du côté de chez Swann*, we will deepen our understanding of the context in which Proust was writing by exploring contemporary works of fiction (Gide and Radiguet, for example, but also Virginia Woolf and James Joyce), as well as theoretical texts on the novel and its "crisis" by writers such as Paul Valéry, André Breton, Nathalie Sarraute, and Samuel Beckett. Once called an author "between two centuries," Proust will offer the perfect vantage point from which to understand the metamorphosis of the French novel between the early 1800s and the late 1990s. The course will include a review of the finer points of French grammar, based on the texts that will be read in



class. Students will improve their writing skills through regular exercises and assignments. They will also develop tools for literary analysis and will be introduced to the French essay format. *Course conducted entirely in French.*

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: Modern Myths of Paris (p. 67),** Jason Earle

## Games, Interactivity, and Playable Media

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. 21),** James Marshall  
*Computer Science*

**The Soul of the Machine: An Introduction to Computer Architecture (p. 22),** Michael Siff  
*Computer Science*

**Is the Singularity Near? (p. 21),** James Marshall  
*Computer Science*

**Privacy vs. Security in a Networked World (p. 20),** Michael Siff  
*Computer Science*

**New Media Literacies (p. 70),** Una Chung  
*Literature*

**Media Sketchbooks (p. 144),** Robin Starbuck  
*Visual Arts, Filmmaking, Screenwriting and Media Arts*

**Animation Studio: Direct Techniques (p. 145),** Robin Starbuck  
*Visual Arts, Filmmaking, Screenwriting and Media Arts*

**Experimental Animation: Hybrid Imaging (p. 145),** Robin Starbuck  
*Visual Arts, Filmmaking, Screenwriting and Media Arts*

**Storyboard Drawing and Visualization for Film, Animation, and Interactive Media (p. 145),** Scott Duce  
*Visual Arts, Filmmaking, Screenwriting and Media Arts*

**Concepts in Sculpture (p. 153),** Rico Gatson  
*Visual Arts*

**Digital Imaging Techniques (p. 154),** Shamus Clisset  
*Visual Arts*

**Kinetic Sculpture with Arduino (p. 150),** Jason Krugman  
*Visual Arts*

**Machines As Material (p. 154),** Joe Winter  
*Visual Arts*

**Things and Beyond (p. 153),** Tishan Hsu  
*Visual Arts*

**Third Screen: Playable Media for Mobile Devices (p. 150),** Angela Ferraiolo  
*Visual Arts*

**Drawing Machines (p. 150),** Jason Krugman  
*Visual Arts*

## Geography

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.

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

***Joshua Muldavin***  
***FYS***

In this yearlong seminar, we will begin by examining competing paradigms and approaches to understanding “development” and the “Third World.” We will set the stage by answering the question: What did the world look like 500 years ago? The purpose of this part of the course is to acquaint us with and to analyze the historical origins and evolution of a world political economy of which the “Third World” is an intrinsic component. We will thus study the transition from feudalism to capitalism, the rise of merchant and finance capital, and the colonization of the world by European powers. We will analyze case studies of colonial “development” to understand the evolving meaning of this term. These case studies will help us assess the varied legacies of colonialism apparent in the emergence of new nations through the fitful and uneven process of decolonization that followed. The next part of the course will look at the United Nations and the role that some of its associated institutions have played in the post-World War II global political economy, one marked by persistent and intensifying socioeconomic inequalities, as well as frequent

outbreaks of political violence across the globe. By examining the development institutions that have emerged and evolved since 1945, we will attempt to unravel the paradoxes of development in different eras. We will deconstruct the measures of development through a thematic exploration of population, resource use, poverty, access to food, the environment, agricultural productivity, and different development strategies adopted by Third World nation-states. We will then examine globalization and its relation to emergent international institutions and their policies; for example, the IMF, World Bank, and WTO. We will then turn to contemporary development debates and controversies that increasingly find space in the headlines—widespread land grabbing by sovereign wealth funds, China, and hedge funds; the “global food crisis”; and the perils of climate change. Throughout the course, our investigations of international institutions, transnational corporations, the role of the state, and civil society will provide the backdrop for the final focus of the class: the emergence of regional coalitions for self-reliance, environmental and social justice, and sustainable development. Our analysis of development in practice will draw upon case studies primarily from Africa but also from Asia, Latin America and the Caribbean, and the United States. Conference work will be closely integrated with the themes of the course, with a two-stage substantive research project beginning in the fall semester and completed in the spring. Project presentations will incorporate a range of formats, from traditional papers to multimedia visual productions. Where possible and feasible, you will be encouraged to do primary research during fall study days and winter and spring breaks.

## **Fixed Cities: Excavating the Urban Future**

***Stephen McFarland***  
***Intermediate—Year***

This course draws on readings in urban geography, city planning, sociology, and political economy to come to grips with the complex forces shaping the development of American cities. We will begin by familiarizing ourselves with foundational studies of the processes and power structures that form the urban landscape. We will go on to examine the historical trajectory and contemporary contours of urban issues, such as racial segregation, inequality, housing, gentrification, environmental justice, downsizing,

and urban sprawl. In our discussions and conference projects, we will wrestle with the opportunities and constraints facing reformers and urban social movements and will explore progressive, radical, and utopian visions of a socially just and sustainable urban future.

## **Critical Cartography: Mapping for Social and Environmental Justice**

**Stephen McFarland**

*Intermediate—Spring*

This course is an introduction to the theory and practice of digital mapmaking. Using the College's newly created GIS (Geographic Information Systems) lab, we will examine historical and contemporary uses of maps by social movements, community organizations, and advocacy groups in areas including environmental justice, racial segregation, income inequality, public health, mass incarceration, food security, solidarity economies, labor organizing, surveillance, militarism, and political boundarymaking. We will reflect on maps as analytical and ideological artifacts and delve into their power to illuminate (and mystify) social and spatial relationships. Through a series of lab assignments, students will become proficient with the basic functions of the ArcGIS software package and familiar with fundamental principles of cartographic design. Conference projects connected to the real-world work of social and environmental justice groups will be facilitated and encouraged.

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

**Joshua Muldavin**

*Intermediate—Spring*

Despite widespread daily reporting on China's rise to superpower status, and both its challenge to and necessary partnership with the United States, what do we really know about the country? In this seminar, we will explore China's evolving place in the world through political-economic integration and globalization processes. We will begin with an overview of contemporary China, discussing the unique aspects of China's modern history and the changes and continuities from one era to the next. We will explore

Revolutionary China and the subsequent socialist period to ground the seminar's focus: post-1978 reform and transformation to the present day. Rooted in the questions of agrarian change and rural development, we will also study seismic shifts in urban and industrial form and China's emergence as a global superpower on its way to becoming the world's largest economy. We will analyze the complex intertwining of the environmental, political economic, and sociocultural aspects of these processes as we interpret the geography of contemporary China. Using a variety of theoretical perspectives, we will analyze a series of debates: Is there a fundamental conflict between the environment and rapid development? What is the role of the peasantry in the modern world? What is the impact of different forms of state power and practice? How does globalization shape China's regional transformation? And, on the other hand, how does China's integration impact development in every other country and region of the world? Modern China provides immense opportunities for exploring key theoretical and substantive questions of our time. A product first and foremost of its own complex history, other nation-states, and international actors and institutions such as the World Bank, transnational corporations and civil society have also heavily influenced China. The "China model" of rapid growth is widely debated in terms of its efficacy as a development pathway and yet defies simple understandings and labels. Termed everything from neoliberalism to market socialism to authoritarian Keynesian capitalism, it is a model full of paradoxes and contradictions. Not least of these is its impact on global climate change. Other challenges include changing gender relations, rapid urbanization, and massive internal migration. In China today, contentious debates continue on land reform, the pros and cons of global market integration, the role of popular culture and the arts in society, how to define ethical behavior, the roots of China's social movements—from Tian'anmen to current widespread social unrest and discontent among workers, peasants, students, and intellectuals—and the meaning and potential resolution of minority conflicts in China's hinterlands. Land and resource grabs in China and abroad are central to China's rapid growth and role as an industrial platform for the world, but resulting social inequality and environmental degradation challenge the legitimacy of China's leadership like never before. As China borders many of the most volatile places in the

contemporary world and increasingly projects its power to the far corners of the planet, we will conclude our seminar with a discussion of security issues, geopolitics, and potential scenarios for China's future. Throughout the seminar, there will be comparisons with other areas of the world within the context of the broader theoretical and thematic questions mentioned above. Weekly selected readings, films, mass media, and books will be used to inform debate and discussion. A structured conference project will integrate closely with one of the diverse topics of the seminar. Some experience in the social sciences is desired but not required.

## German

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

Students should ideally plan to study German for at least two years. First- and second-year German 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.*

## Contemporary German Literature and Film Since 1989

**Roland Dollinger**

*Advanced—Fall*

In this seminar, we will focus on Contemporary German Literature and Film since the fall of the Berlin Wall in 1989. As we read plays, prose fiction, and essays by writers such as Sven Regener, Thomas Brussig, Ingo Schulze, Christian Kracht, Clemens Meyer, Maxim Biller, Bernhard Schlink, Judith Hermann, Doris Dörrie, and Zafer Senocak, we will give special attention to: (1) social and cultural conflicts in Germany in the wake of German reunification; (2) how German writers deal with the double burden of National Socialism and East German communism; and (3) “existential” questions facing ordinary Germans today. We will also watch several famous films—such as *Am kuerzeren Ende der Sonnenallee*, *Das Leben der Anderen*, *Good-bye Lenin*, and *Barbara*—that will introduce us both humorously and tragically into the life of Germans behind the “Iron Curtain.” This course consists of three equally important components: Students will have one seminar with Mr. Dollinger, who will discuss the class materials with them 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. *Students must demonstrate advanced language skills during registration in order to be permitted into this class. Seminar conducted entirely in German.*

## 18th- and 19th-Century German Literature: Classicism, Romanticism, and Beyond

**Roland Dollinger**

*Advanced—Spring*

In this seminar, we will study and analyze some of the most famous German texts from several literary eras: Storm and Stress, German Classicism, German Romanticism, and 19th-century German Realism. Students will be introduced to canonical plays, novels, short stories, and poems by Lessing, Schiller, Goethe, Kleist, Tieck, Eichendorff, Droste-Hülshoff, Hauptmann, and Thomas Mann. Students will

examine questions of genre (e.g., What constitutes a novella?), literary era (e.g., What do we mean when we speak of a “Romantic” text?), and historical and social developments in Germany since the late 18th century. But we will also deal with the “existential,” emotional, and philosophical conflicts that torment the literary characters that we study in these works. Students need very good reading skills for this class, which consists of three equally important components: (1) Students will have one seminar with Mr. Dollinger, who will discuss the class materials with them in German; (2) one seminar with Ms. Mizelle, who will work with students collectively on various grammar and vocabulary issues; and (3) one biweekly individual conference with Mr. Dollinger. *Students must demonstrate advanced language skills during registration in order to be permitted into this class. Seminar conducted entirely in German.*

## Global Studies

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.

## Greek (Ancient)

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

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

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

### Beginning Greek

**Emily Katz Anhalt**  
*Open—Year*

This course provides an intensive introduction to Ancient Greek grammar, syntax, and vocabulary,

with the aim of being able to read the language as soon as possible. By mid-semester in the fall, students will be reading authentic excerpts of Ancient Greek poetry and prose. Students will also read and discuss 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

**Samuel B. Seigle**  
*Intermediate—Year*

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

### Advanced Greek

**Samuel B. Seigle**  
*Advanced—Year*

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

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

**First-Year Studies: Amid the Tears and Laughter: The Political Art of Ancient Greek Tragedy and Comedy (p. 66)**, Emily Katz Anhalt *Classics, Latin*  
**The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations (p. 71)**, Samuel B. Seigle *Classics, Latin*

## Health, Science, and Society

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.

**First-Year Studies: Brain and Behavior (p. 15),**

Leah Olson *Biology*

**Introduction to Genetics (p. 16), Drew E.**

Cressman *Biology*

**Biology of Cancer (p. 17), Drew E. Cressman**

*Biology*

**Sickness and Health in Africa (p. 55), Mary**

Dillard *History*

**Disabilities and Society (p. 121), Sarah Wilcox**

*Sociology*

**Medical Technologies (p. 121), Sarah Wilcox**

*Sociology*

## History

The History curriculum covers the globe. Most courses focus on particular regions or nations, but offerings also include courses that transcend geographical boundaries to examine subjects such as African diasporas, Islamic radicalism, or European influences on US intellectual history. Some courses are surveys—of colonial Latin America, for example, or Europe since World War II. Others zero in on more specific topics, such as medieval Christianity, the Cuban revolution, urban poverty and public policy in the United States, or feminist movements and theories. While history seminars center on reading and discussion, many also train students in aspects of the historian's craft, including archival research, historiographic analysis, and oral history.

## Forgery, Lies, and Deception in the History of the Middle Ages

**Michael Peixoto**

*Open—Spring*

The issue of forgery is central to many of the most important aspects of medieval history. Some of the foundational documents relating to the medieval growth of the papacy were forgeries that were not discovered until centuries later. Hundreds of landed charters, accounting for large pieces of the kingdom of England, were forged in the immediate wake of the Norman conquest of 1066. Some scholars have estimated that as many as 50% of all documents from the Merovingian period were forged. In addition to these overt cases of intentional deception, medieval people also struggled with the ideas of authorship, authority, and legitimacy regarding many key elements of medieval culture. Theological writing, personal letters, religious objects, and narrative chronicles all posed issues of truth and falsehood for medieval people. This class will study the intellectual, cultural, and social history

of medieval forgery and ideas of veracity. We will examine famous forged documents such as the *Donation of Constantine*, the use of historical chronicles as a source for political propaganda, the legitimacy of relics and miracles, and the correspondence with the imaginary Eastern king, Prester John. The material of the class will explore many of the most important events of the Middle Ages: the coronation of Charlemagne, the first crusade, the affair of Abelard and Heloise, and the Trial of the Templars, among others. The class will question the search for legitimacy in historical writing and explore the uses of fake and outright untrustworthy material. The strategies for the critical interpretation and use of phony and deeply biased sources will prove valuable in analyzing almost any historical material and, consequently, conference papers on any medieval topic will be welcome. This course does not require any previous knowledge of medieval history and is open to all students interested in the period.

## Medieval Economies

**Michael Peixoto**

*Open—Fall*

The Middle Ages were a time of dramatic economic change in Europe. Between the ninth and the fourteenth centuries, a primarily agrarian economy based on the values of land and labor grew into a commercial one based on the exchange of currency. This change, however, was not absolute. Throughout the Middle Ages, diverse economic realities existed simultaneously. Silver mined in central Asia permeated European trade even as some local communities became more isolated and decentralized. Money was used to purchase spiritual rewards just as much as market goods. In this course we will study how medieval people defined, measured, and allocated valuable resources. We will begin and end the class with a look at long-distance trade and the European role in pre-modern global commerce. Our initial unit on global trade will consider the Pirenne thesis and the question of what happened to trade in the Early Middle Ages. The final unit will examine the expansion of the European role in global commercial systems in the fourteenth century, immediately before and after the spreading of the Black Death. In the intervening weeks we will examine various agrarian and urban economic landscapes. We will read sources on fief allocation, forest management, gifts to saints, beer-brewing, anti-Judaism, intentional poverty,

guilds, and public ceremonies. By the completion of the course, students should have a better understanding of the complexities of medieval commerce in all its forms.

## The Evolution of Human Rights Law

**Michael Granne**

*Lecture, Open—Spring*

One need not look far for examples of a state's sickening treatment of its citizens. Recent history gives us Syria; a longer view includes the Holocaust and many other examples. The world has seen pogroms, merciless religious crusades, tragic political show trials, and, unfortunately, frequent episodes of genocide. But history, especially recent history, has also yielded a regime designed to constrain these practices. 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 law 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 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. We will examine such important cases as *Roper v. Simmons* (juvenile death penalty), *El-Masri* ("war on terror"), and *Srebrenica/Kritić*. The readings consist of an edited book (*The Laws of War: Constraints on Warfare in the Western World*), a selection of case studies, and primary source documents, including treaties and judicial decisions. In addition to the conference project, students will analyze a human rights convention and a firsthand account of their choosing. Although there are no prerequisites, students would benefit from having taken *The Contemporary Practice of International Law*.



## The Contemporary Practice of International Law

**Michael Granne**

*Lecture, Open—Fall*

What is the value of international law in a world that continues to see brutal tragedies in Syria and elsewhere? Which government is *the* government of Egypt following the military coup? Can international law have any genuine significance without a means of enforcement, such as a global police force and judiciary? Is it simply that “might makes right”? Or, in fact, is it true that “most states comply with most of their obligations most of the time”? These are the cornerstone questions that define the contemporary practice of international law. 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. We will examine such important cases as Nuremberg, Hamdan v Rumsfeld, and Abu Ghraib. The readings consist mainly of historical case studies (*International Law Stories*), supplemented by international conventions and judicial decisions. This course also gives students a taste of what law school courses are like. Active participation is expected and encouraged. Mock oral arguments and other simulations form a crucial part of the experience. Each student writes a source analysis and a case analysis, as well as completing a major conference project.

## First-Year Studies: Inventing America: Cultural Encounters and American Identity, 1607-1877

**Eileen Ka-May Cheng**

*FYS*

“The past is a foreign country,” T. H. Hartley once declared, and perhaps the past of one’s own country is doubly so. The present, after all, always seems inevitable. Surely the United States of 2013 is but the flowering of the seeds planted so many centuries ago. This course seeks to challenge this assertion, as we consider not only how Americans in the period between 1607 and 1877 differed from us but also how much they differed from one another. How did the early and diverse European colonists themselves deal with

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

## First-Year Studies: Place, Landscape, and Identity in the Middle East

**Matthew Ellis**

*FYS*

What does it mean to “belong” to a place, and how do people’s sense of belonging affect their worldviews? All too often, the Middle East is portrayed in Western media as a place defined by perpetual conflict and upheaval. By the same token, prevailing interpretations of Middle Eastern history and society tend to present the region’s inhabitants as intensely ideological—at

once primarily motivated by, and inured to, oftentimes violent struggle in the service of broad political forces for change (of which Islamism represents perhaps the most commonly cited example). In this course, we will attempt to challenge such widespread conceptions of the Middle East as a hyperpoliticized region by approaching it through an entirely different optic—the relationship that various Middle Eastern societies have forged with the places and spaces they inhabit. How have different environments and landscapes—from the Sahara Desert and the ancient and continuously occupied cities that dot the region (such as Baghdad or Damascus) to the lush Nile valley—shaped the way that people in the region think about their identity? How have denizens of the Middle East negotiated their local identities with broader regional geographies, and how did the onset of imperialism and nationalism affect this dynamic? How has a fundamental concern with place, landscape, and identity been represented in Arab, Persian, and Turkish literature and art over the centuries? What is the proper relationship between geography and history, and how can an exploration of this relationship help us make better sense of the experience of various Middle Eastern societies? This course will provide a broad overview of Middle Eastern history from late antiquity to the present, focusing throughout on people's subjective relationships with the varied geographies of the Middle East as its central framework for unpacking the region's diversity and complexity.

## First-Year Studies: Literature, Culture, and Politics in US History, 1840s-2000s

*Lyle Cullen Sizer*

*FYS*

This course is premised on a series of assumptions: First, that the public words and stories that Americans choose to tell reflect ideas, concerns, presumptions, and intentions about their time period and that they do, intentionally and unintentionally, “political work” in revealing the world in the way that they shore up, modify, or work to change power structures. Second, that you, the reader, have some sense of context for these stories (or that you will work to acquire one) and, hence, have some sense of how they reflect the material world that they seek to change. Novels, stories, memoirs, and critical essays all derive from a single vantage point and need to be understood as one voice in a larger

conversation coming from a particular time and a particular place. Third, that these readings are largely primary sources (always paired with a secondary source chapter, article, or introduction) and that this pairing presumes a desire on your part to grapple with the material of this moment yourselves and to write history as well as read it. Themes of particular significance will include the construction of national identity, class consciousness, the experience and meaning of immigration, slavery (and particularly race), and the political significance of gender and sexuality. In the fall, authors will include the classics and the merely popular; for example, Margaret Fuller, Herman Melville, Frederick Douglass, Kate Chopin, W.E.B. Dubois, Willa Cather, Ernest Hemingway, and F. Scott Fitzgerald, along with Fanny Fern, Louisa May Alcott, and Horatio Alger, among others. In the spring, we will take up authors such as Zora Neal Hurston, Carson McCullers, Ralph Ellison, J.D. Salinger, Mary McCarthy, Toni Morrison, Sandra Cisneros, Maxine Hong Kingston, Dorothy Allison, Gloria Naylor, Louise Erdrich, and Thomas Pynchon. Conference projects in the fall will focus on history and literature to 1930; in the spring, on history and literature up to just yesterday.

## Becoming Modern: Europe from 1760 to 1914

*Philip Swoboda*

*Lecture, Open—Year*

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

history of the period and consider how the development of modern civilization in Europe was shaped by the resistance it encountered from the defenders of older ways. The course reading will focus primarily on the most innovative regions of 19th-century Europe: Britain, France, Germany, Scandinavia, and Italy; but we will also give some attention to the Habsburg Empire and Russia, which gave birth to some of the most influential ideas and artistic trends of the 20th century during the three decades that preceded World War I. In our group conferences, we will discuss a broad range of contemporary evidence testifying to the changes, tensions, and conflicts of this era—from government documents, revolutionary proclamations, and political tracts to philosophical and scientific essays, fiction, plays, poetry, and works of visual art.

## **Imagining Race and Nation**

### ***Komozi Woodard***

#### ***Lecture, Open—Year***

This course will rethink the narrative of American urban and ethnic history up to the 21st century in terms of what historian Anthony Marx called “Making Race and Nation.” At times, a nation is born in a revolutionary war; and, at times, a nation is born in the poetic, sermonic, and lyrical dreams of a national community. America is an imagined national community, whose history is continuously reworked in poetic images that help generations of American people reorder and make meaning of this country’s dynamic chaos. Thus, an underpinning of history writing is the poetic imagination. This course explores major contours in the long road of democratic revolution that led to the Barack Obama White House. For centuries, a black president of the United States was unimaginable. Far too many Americans conceived of America as a White Nation. In that national vision, nonwhites were thought to be segregated somewhere outside of the boundaries of full American citizenship. By exploring painting, theatre, photography, film, and historiography, this course will rethink the metanarrative of American history in terms of unfinished American revolutions attempting to remake race and nation in the modern world.

## **1919**

### ***Persis Charles***

#### ***Lecture, Open—Fall***

The period 1919-1920 saw the eruption of numerous civil disorders: riots, strikes, new social and cultural movements, and political parties.

New patterns of production and consumption were also beginning. While all these were responses to long-established tendencies in economic life, in class and racial conflict, and national liberation struggles, it is not a coincidence that so many appeared within a few months of each other. They stemmed from the disruption and trauma of the war, which transformed all existing trends in ways that reverberated throughout the interwar period and beyond. The goal of this course is to examine, from a global perspective, the possibilities for good and ill that were opened up. It is clear, for example, that the war disrupted major tendencies in the socialist and workers’ movements. The Russian Revolution and the rise of international communism marked a break with important parts of the traditional left and seemed to some to have established a vital and exciting new kind of polity; to others, a frightening and aggressive new enemy of civilization. We will study the debates over the Soviet Union in the light of these profound disagreements. It is also clear that the war meant new directions in world capitalism. One of the most significant was the unleashing of American economic power. We will study how developments in the US oil and automotive industries impinged on Latin America, the Middle East, and Africa in the search for petroleum and rubber. At the same time, we will learn how this economic buildup enabled capitalism to replicate itself through the creation of such industries as advertising, which took on a new vitality in this period. Its seductive images of individual desires and personal fulfillment permitted it both to shadow and to rival the collective movements that worked for social change. Conflict over social change occurred on many fronts. Movements of national liberation in the British Empire were now placed in the context of the gradual eclipse of British power, even as Britain emerged victorious from the war and as a major power in redrawing maps of many contested terrains. Against this background, we will look at British efforts to deal with popular aspirations in India, Ireland, and Palestine with the outbursts of violence that often characterized state action in these matters. Other important subjects include the movements for gender and sex equality and justice for workers and African Americans. They had to face a long-running 19th-century social Darwinist ideology, which the war had made only more toxic as witness the reception given to returning black soldiers expecting a better life, the restrictions on US immigration, and the appeal of racism, anti-Semitism, and many other ethnic

prejudices to wide sectors of opinion. In the field of sex and gender, new movements of protest and affirmation grew up while old ones declined. The goal of women's suffrage having been achieved, the suffragist style of feminism began to disappear along with its liberal, rationalist, and parliamentary values. The war had done much to destroy them in all parts of the political spectrum and had cleared the way for many new cultural phenomena, including fascism, artistic modernism, and the emergence of a new gay people's consciousness, to name just a few. Cities such as Paris, New York, and Berlin offer case studies of the vibrant subcultures that flourished during these years. Course readings and topics will include: the John Dos Passos novel *Nineteen-Nineteen*; Sherwood Anderson's *Winesburg, Ohio*; Rudyard Kipling's short story *Mary Postgate*; Margaret McMillan's *Paris 1919* on the Treaty of Versailles; selections from *Mein Kampf*; literature on the steel strike of 1919 in the United States; the 1919 Amritsar Bazaar massacre in India; Pan-Africanism and American racial disturbances of that year and the responses of such people as Garvey and DuBois; the coming of the private automobile and its relationship to highway construction, suburbanization, and the onrush of the extractive industries into Liberia, for example, searching for cheap rubber; the rise of public relations and the "engineering of consent," as it was called by a founder of modern advertising, and how it worked both in political propaganda and in the sale of commodities; and the emergence of new styles of sexual expression. For written work, students will select subjects from the syllabus and explore them more deeply in a few short essays, using extra reading in consultation with the instructor.

## The Sixties

**Priscilla Murolo**

*Open—Year*

According to our national mythology, social insurgencies of the 1960s originated in the United States and pitted radical youth against the American mainstream. The real story is much more complicated. Politically speaking, "The Sixties" began in the late 1940s and extended well into the 1970s. The ferment was by no means confined to youth, and developments within the United States were following global patterns. Revolutionary movements and ideas reverberated from Asia and Africa to Europe and the Americas, and they mobilized people from virtually all walks of life. This course will situate

US movements within their global contexts and will focus especially on movements inspired by revolutionary nationalism and its various permutations among activists addressing issues of colonialism, class, race, gender, and sexuality. Readings will include historical documents, as well as scholarship; we will also make ample use of music and film.

## The Cold War in History and Film

**Jefferson Adams**

*Open—Fall*

The half-century conflict that developed after 1945 between the United States and the Soviet Union—along with their respective allies—manifested itself in many different spheres of life. This course will explore the integral role that film played on both sides of the Iron Curtain. Following an introductory survey of the main events of the Cold War, we will examine a series of major films (mostly in chronological order), focusing on the context in which they were made and the larger historical themes that they contain. Various genres—such as the rubble film, the thaw film, the Czech new wave, the spy film, the musical, and animation—are also represented. A sampling of the syllabus includes *The Murderers Are Among Us*, *The Cranes Are Flying*, *On the Waterfront*, *Man of Marble*, *The Spy Who Came in From the Cold*, and *Goodbye Lenin!* A short written assessment is required after each of the weekly screenings, and supplementary readings will be assigned, as well, to aid our discussions. For conference, students are encouraged to investigate the work of an individual director during this era, the depiction of a specific Cold War event or issue in several films, or the national cinemas of countries, particularly in the Eastern bloc.

## Global Africa: Theories and Cultures of Diaspora

**Mary Dillard**

*Open—Fall*

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, transatlantic, 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, religion, 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 Disreputable 16th Century**

**Philip Swoboda**

*Open—Fall*

In this course, we will examine fundamental beliefs about the world shared by most 16th-century Europeans and discuss the writings of a number of 16th-century thinkers and men of letters who challenged one or another on these beliefs. We will be paying particular attention to beliefs that secular-minded modern Westerners are likely to find “disreputable”—intellectually preposterous, morally outrageous, or both. Almost all well-educated people in 16th-century Europe believed that the Earth was the center of the universe; that human destinies were dictated, at least to some extent, by the influence of the planets and stars; that the welfare of their communities was threatened by the maleficent activities of witches; and that rulers had a moral duty to compel their subjects to practice a particular religion. It is a valuable exercise in historical imagination and human sympathy to learn what 16th-century people believed and how these beliefs fit together to form a coherent picture of the world. Given the gulf between this vision of the universe and our own, it should not be surprising that many of the 16th-century writers whose names are most familiar to us today were “disreputable” in their own time. We remember them because the unconventional views with which they scandalized their

contemporaries prefigured features of our own outlook. There is much to be learned about the mind of the 16th century by studying the various ways in which these dissidents challenged the received wisdom of their age; there is also much to be learned by considering to what extent, in spite of their intellectual daring, they continued taking for granted many of their society’s basic assumptions. The 16th century was the century of the Reformation and early Counter-Reformation. But this course is not primarily concerned with the *theological* beliefs that separated Protestants and Catholics. On the contrary, the beliefs about the world that will engage our attention were cherished by virtually every respectable person, whether Catholic or Protestant, in 16th-century Latin Europe; and the ideas of the dissident thinkers we will be reading were, in most cases, denounced by Protestants and Catholics alike.

## **Based on a True Story? Latin American History Through Film**

**Matilde Zimmermann**

*Open—Fall*

This course looks at critical historical moments and issues over five centuries of conflict and change in Latin America through the vehicle of film. The emphasis is on feature films created for a popular audience by Latin American directors (particularly from Brazil, Mexico, Argentina, and Cuba), with a few examples of how Latin America has been portrayed by filmmakers in Europe and the United States. We will look at issues of authenticity and voice, some of the pitfalls of using film to understand history, and the role of cinema in the creation of national and popular memory. Although most of these films have been analyzed on many levels, the emphasis of this particular course will be on content and social or political vision rather than film theory, technique, or aesthetics. The topics or epochs that we will examine include: the encounter/conquest, slavery and race, colonial women, nationalism, dictatorship and the disappeared, *El Norte*—the United States and Latin America, urban indigeneity, revolution and power, revolution and culture wars, imperialism and globalization. Required readings will include historical monographs and primary sources, and one of the two weekly class meetings will be a film showing. There is no language prerequisite for this course; all films are available with English subtitles.

## Espionage in the 20th Century

**Jefferson Adams**

*Open—Spring*

What has been called the world's second-oldest profession truly came of age in the present era. Never before have so many countries—ranging from superpowers to aspiring third-world regimes—invested such vast resources into the creation and maintenance of permanent intelligence organizations. This course will explore not only the reasons behind this major historical development but also the different branches of intelligence, specifically cryptography, covert action, estimates and analysis, and counterintelligence. Besides examining how espionage has influenced the larger course of events, we will discuss the ethical dilemma of a secret government agency operating within a democratic society and the obstacles in providing reliable intelligence for policymakers. Particular attention will be given to the Cold War conflict, as well as to the more recent War on Terrorism. Relying on a variety of sources and approaches, the class assignments will consist of autobiography, historical analysis, case studies, fictionalized accounts, and film. For conference, some past topics have included the evolution of the Mossad, the case of the double agent Robert Hanssen, the life and writings of Lawrence of Arabia, and women in the OSS.

## Ideas of Africa: Africa Writes Back

**Mary Dillard**

*Open—Spring*

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.

## In Tolstoy's Time

**Philip Swoboda**

*Open—Spring*

Count Leo Tolstoy (1828-1910) wrote what are generally agreed to be two of the greatest novels of all time, *War and Peace* and *Anna Karenina*. But in addition to writing epic novels, Tolstoy lived an epic life. The young Tolstoy was a dissolute aristocrat who won literary fame with stories about his experiences as a soldier during the Crimean War. As he aged, Tolstoy became increasingly preoccupied with spiritual questions and with the sufferings of Russia's peasants. His spiritual turmoil eventually precipitated a conversion that transformed Tolstoy into the champion of a drastically simplified Christianity and a pioneer advocate of nonviolence who, as such, greatly influenced Gandhi. By the end of his life, Tolstoy was one of the world's most famous people, a moral teacher who was an object of adulation to millions inside and outside Russia. But the leaders of Russian culture, while admiring his novels and his advocacy for the oppressed, were meanwhile articulating visions of their country's future completely at odds with the principles for which Tolstoy stood. In this seminar, we will study the intertwining of one man's biography with the history of the country that produced him—a country that he, in turn, portrayed with brilliant insight in his novels and stories. Students will be introduced to Tolstoy's remarkable life and to his extraordinary achievement as a writer. We will read and discuss his major novels and some of his smaller works. The course will also provide an introduction to the history of Russia during Tolstoy's long lifetime. We will examine how his Russian upbringing shaped him, how the problems of Russian society are reflected in his novels, and how Russians responded to the preaching and humanitarian activism in which he engaged from 1880 onwards. The course is intended to help students acquire a sophisticated understanding of Russian culture and society at the dawn of the 20th century.

## The American Revolution and Its Legacy: From British to American Nationalism

**Eileen Ka-May Cheng**

*Sophomore and above—Year*

It may be comforting to know that historians agree that an American Revolution did indeed occur. Less comforting but more intriguing may

be the realization that historians do not agree on when it commenced and when it ended, much less on the full meaning of what exactly took place beyond the mere facts of the Revolution. Certainly, the question was profound enough to move John Adams to ask, “What do we mean by the Revolution?” In the fall, we will examine the causes and character of the Revolution by studying the political, intellectual, social, and cultural dimensions of this event. In the spring, we will look at how Americans adapted the legacy of the Revolution to the social and political changes of the 19th century and at how that legacy at once divided and unified Americans in this period. How were both opponents and defenders of slavery able to appeal to the Revolution to legitimize their views? What was the relationship between the Revolution and the Civil War? Was the Civil War a “second American Revolution”? By looking at how Americans used the memory of the Revolution to define their identity, the course ultimately aims to achieve a better understanding of the basis for, and nature of, American nationalism. *Open to first-year students with permission of the instructor.*

## **Rethinking Malcolm X and the Black Arts Movement: Imagination and Power**

**Komozi Woodard**  
*Intermediate—Year*

This seminar examines the old and new scholarship on the life and legacy of Malcolm X. Since Malcolm X was not only a political leader but also a spoken-word artist, the audio-visual recordings of speeches and interviews are central to the seminar. Students will also examine the controversies surrounding not only the Manning Marable biography but also the joint authorship of the *Autobiography of Malcolm X* with Alex Haley. Rethinking Malcolm X involves complicating one-dimensional caricatures by studying several dimensions of the man who propelled himself from Malcolm Little to Malcolm X to El Hajj Malik El Shabazz: dimensions such as the political, cultural, spiritual, intellectual, and symbolic, as well as private and public. Students will also pay attention to the legacy of Malcolm X on the Black Arts Renaissance that changed African American identity, purpose, and direction.

## **Sickness and Health in Africa**

**Mary Dillard**  
*Intermediate—Fall*

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.

## **Popular Culture in the Modern Middle East**

**Matthew Ellis**  
*Intermediate—Fall*

How can we characterize the relationship between culture and modernity in the Middle East? Is there even (or has there ever been) such a thing as “popular culture” in such a multi-layered and diverse region? This intermediate seminar examines the cultural history of the Middle East from roughly the late-18th century to the present, taking culture as a crucial lens through which to view broader political and social transformations in the region. Along the way, we will also examine some theoretical and comparative scholarship on the formation and interpretation of cultures on various levels—as well as the constitution of mass society and media—and consider its relevance to the historiography of the modern Middle East. Topics to be covered include: coffeehouses and local neighborhood life; poetry, oral tradition and story-telling; nationalism and the fraught formation of national cultures; the impact of colonialism on Arab, Ottoman, and Persian cultural identities; diglossia and the tension between formal and colloquial Arabic cultural production; literacy, print media, and the issue of reading publics; popular cinema and cultural intimacy; celebrity; radio, television, and the rise of transnational pan-Arab culture; social networking and new media; music videos;

and the role of art and culture in the “Arab Spring.” *Basic familiarity with the Middle East is preferred though not required.*

## The Cuban Revolution(s) from 1898 to Today

**Matilde Zimmermann**

*Sophomore and above—Fall*

Cuba has an impact on world affairs and culture completely disproportionate to its size and population. This is true not only in the political sphere but also in such varied areas as music, sports, and medicine. This course will look at elements of continuity and change in three revolutionary movements: the 19th-century struggle against slavery and Spanish colonialism, which ended with the US occupation of 1898; a revolutionary anti-dictatorial upsurge in the 1930s; and the socialist revolution of 1959. We will examine how the internal dynamics of revolutionary Cuba have developed over the last 54 years (economic challenges, relations between workers and the state, race relations, changes in the family, art and revolution, generational differences and the role of youth). We will look at the reasons for the half-century of hostility between the United States and Cuba and consider the possibility of improved relations. The course will use film, art, and firsthand accounts, as well as historical and political analysis, to look at the contradictory reality of Cuba today. Students planning to apply to the Sarah Lawrence study-abroad program in Havana are strongly encouraged to take this course.

## Effort, Merit, Privilege

**Persis Charles**

*Intermediate—Spring*

This course is a history of ideas and practices connected to the notion of advancement by merit rather than by inherited status or wealth. This comparatively modern idea is more complex than it may appear. We will focus on four epochs in which personal merit came increasingly to the fore. The first is the age of the French Revolution and Napoleon. With the cry, “The career open to talent,” and the abolition of feudal privilege, the revolutionaries helped to further the development of individualism, self-assertion, and personal ambition while, at the same time, implicating the citizen more and more deeply in the apparatus of the state. The second era will be 1859 to 1870 in Britain, from the publication of *The Origin of Species* with the anxieties it provoked about the

struggle for existence, to the education act of 1870. That act, which followed a major liberalization of the suffrage, set popular education on its feet as a national project. We will study the right to vote and get an education as the means by which the culture created marks of merit. We will also look at the struggles of those excluded, such as women and the very poor. The next period is the aftermath of the American Civil War, from Reconstruction to Jim Crow. The slaves, now free—what was to become of them? Should they compete in society at large, or was it their lot to be kept permanently in a kind of quasi-slavery without the right to vote or go to school? The last period brings us up to the present with its many instances of meritocracy. The postwar foundation of the welfare state will be examined in the light of the many challenges to it, especially from the forces promoting inequality that coexist with unprecedented opportunities for talented individuals. We will look at the problems this poses for education, wealth, and social well-being. This course is best for students with some previous exposure to history or the social sciences.

## Gender, Education, and Opportunity in Africa

**Mary Dillard**

*Intermediate—Spring*

In modern Africa, equity in education—whether in relation to gender, ethnicity, race, class, or religion—remains an important arena of social and political debate. As formal colonial rule ended on the African continent and more African nations gained independence, education became synonymous with modernity and a leading indicator of a country’s progress towards development. Gender has consistently played a powerful role in determining who would receive access to education. An awareness of the significance of both formal and informal education has been reflected within the realms of African politics, popular culture, literature, and film. In this class, we will study the history of education in Africa, focusing on a wide variety of training, classroom experiences, and socialization practices. In particular, we will investigate the influence of gender in defining access to educational opportunity. We will begin by questioning prevailing constructs of gender and determine how relevant Western gender categories have historically been for African societies. By focusing several of our readings on countries as diverse as Nigeria, Tanzania,



Ethiopia, and Zimbabwe, students will develop a broad overview of educational policy changes and practices throughout the African continent.

## Women and Gender in the Middle East

**Matthew Ellis**

*Intermediate—Spring*

Debates over the status of Middle Eastern women have been at the center of political struggles for centuries—as well as at the heart of prevailing Western media narratives about the region—and continue to be flash points for controversy in the present day. This course will attempt to explore the origins and evolution of these debates, taking a historical and thematic approach to the lived experience of women in various Middle Eastern societies at key moments in the region's history. Topics to be covered include: the status of women in the Qur'an and Islamic law, the Ottoman imperial harem, patriarchy and neopatriarchy, the rise of the women's press in the Middle East, women and nationalism, the emergence of various forms of women's activism and political participation, the changing nature of the Middle Eastern family, the politics of veiling, Orientalist discourse and the gendered politics of colonialism and postcolonialism, women's performance and female celebrity, and women's autobiography and fiction in the Middle East. Throughout, we will interrogate the politics of gender, the political and social forces that circumscribe Middle Eastern women's lives, and the individuals who claim authority to speak for women. The course will also briefly examine gender and sexuality as categories for historical analysis in the modern Middle East. *Previous coursework in either modern Middle Eastern history or women's history is encouraged but not required.*

## Women, Culture, and Politics in US History

**Lyde Cullen Sizer**

*Intermediate, Advanced—Year*

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

in which women have intervened and participated in the political and cultural world. This is a research seminar. Considerable attention will be paid to the gathering and parsing of archival and other types of primary evidence, careful and trenchant argumentation, and the development or refinement of a fluent and graceful expository writing style. *Open to juniors and above and to sophomores with permission of the instructor.*

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

**Kathryn Hearst**

*Advanced—Year*

This yearlong seminar analyzes the representation of gender, race, sexuality, and class in cinema from its origins to the present. Students develop critical understandings of film, not only as part of American cultural/social history but also as political vehicles for activism and change. We study movies as part of historical processes and assess interpretations, often rooted in feminist, sociopolitical, and postcolonial theories. A variety of film selections will be discussed: early motion pictures, action/adventure, classical Hollywood, early and contemporary African American cinema, avant-garde, film noir, second-wave feminist film, documentary, queer cinema, global cinema, masculine genre, ethnic film, fantasy/horror genres.

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

**Personal Narratives: Identity and History in Modern China** (p. 13), Kevin Landdeck

*Asian Studies*

**Crucible of History: China in World War II, 1937-45** (p. 14), Kevin Landdeck

*Asian Studies*

**Chinese History II: From the Ming Dynasty to Yesterday** (p. 13), Kevin Landdeck

*Asian Studies*

## International Studies

What kind of global society will evolve in the 21st century? Linked by worldwide organizations and communications, yet divided by histories and

ethnic identities, people everywhere are involved in the process of 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.

**Migration and Experience (p. 6)**, Deanna Barenboim *Anthropology*

**Anthropology and Photography (p. 4)**, Robert R. Desjarlais *Anthropology*

**Workshop in Photoethnographies (p. 7)**, Robert R. Desjarlais *Anthropology*

**Global Flows and Frictions in Southeast Asia and Beyond (p. 5)**, Aurora Donzelli *Anthropology*

**Global Adoptions: An Anthropology of Kinship (p. 7)**, Mary A. Porter *Anthropology*

**Personal Narratives: Identity and History in Modern China (p. 13)**, Kevin Landdeck *Asian Studies*

**Writing India: Transnational Narratives (p. 14)**, Sandra Robinson *Asian Studies*

**Images of India: Text/Photo/Film (p. 15)**, Sandra Robinson *Asian Studies*

**Industrial Competition, Labor Relations, and Social Democracy: Controversies, Challenges, and Prospects (p. 31)**, Jamee K. Moudud *Economics*

**First-Year Studies: Introduction to International Development Studies: The Political Ecology of Development (p. 42)**, Joshua Muldavin *Geography*

**The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 43)**, Joshua Muldavin *Geography*

**First-Year Studies: Place, Landscape, and Identity in the Middle East (p. 49)**, Matthew Ellis *History*

**Popular Culture in the Modern Middle East (p. 55)**, Matthew Ellis *History*

**Women and Gender in the Middle East (p. 57)**, Matthew Ellis *History*

**Global Africa: Theories and Cultures of Diaspora (p. 52)**, Mary Dillard *History*

**Sickness and Health in Africa (p. 55)**, Mary Dillard *History*

**Ideas of Africa: Africa Writes Back (p. 54)**, Mary Dillard *History*

**Gender, Education, and Opportunity in Africa (p. 56)**, Mary Dillard *History*

**Based on a True Story? Latin American History Through Film (p. 53)**, Matilde Zimmermann *History*

**The Cuban Revolution(s) from 1898 to Today (p. 56)**, Matilde Zimmermann *History*

**“New” World Studies: Maroons, Rebels, and Pirates of the Caribbean (p. 76)**, Alwin A. D. Jones *Literature*

**“New” World Literatures: Fictions of the Yard (p. 77)**, Alwin A. D. Jones *Literature*

**First-Year Studies: Africa in the International System (p. 96)**, Elke Zuern *Politics*

**Democratization and Inequality (p. 99)**, Elke Zuern *Politics*

**Global Child Development (p. 109)**, Kim Ferguson *Psychology*

**First-Year Studies: Health, Illness, and Medicine in a Multicultural Context: A Service Learning Course (p. 101)**, Linwood J. Lewis *Psychology*

**Islam in Europe and the United States (p. 115)**, Kristin Zahra Sands *Religion*

**Religion, Ethics, and Conflict (p. 116)**, Kristin Zahra Sands *Religion*

**The Political Economy of Pakistan (p. 121)**, Shahnaz Rouse *Sociology*

## Italian

The study of Italian at Sarah Lawrence College offers the rigors of language study and the joys of immersion in one of the richest cultures of the West. The course of study consists of classroom,

conference, and conversational components, all enhanced by the flexible academic structure of the College and 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

***Judith P. Serafini-Sauli, Tristana Rorandelli, 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 month 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 also include texts from prose

fiction, poetry, journalistic prose, songs, films, recipe books, and the language of publicity. Conference work is largely based on reading and writing, and the use of the language is encouraged through games and creative composition. 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, as possible. By the end of this yearlong course, students will attain a basic competence in all aspects of the language. *There will be two yearlong sections of Beginning Italian. The first section will be taught by Ms. Serafini-Sauli for the year. The second section will be taught by Ms. Benzoni in the fall and Ms. Rorandelli in the spring.*

## Intermediate Italian: Modern Italian Prose

***Tristana Rorandelli***  
***Intermediate—Year***

This intermediate-level course aims at improving and perfecting the students’ speaking, listening, reading, and writing skills, as well as their knowledge of Italy’s contemporary culture and literature. In order to acquire the necessary knowledge of Italian grammar, idiomatic expressions, and vocabulary, students will be exposed to present-day Italy through the selection of specific newspaper articles, music, and cinema, as well as modern Italian literature (i.e., short stories, poems, and excerpts from literary works) in the original language. Literary works will include selections from Alessandro Baricco, Gianni Rodari, Carlo Castellaneta, Clara Sereni, Dino Buzzati, Stefano Benni, Antonio Tabucchi, Niccolò Ammaniti, and Italo Calvino. In order to address the students’ own writing skills, written compositions will also be assigned and will constitute an integral part of the course. The materials selected for the course, be they a literary text, a song, video, or grammar exercise, will be accessible at all times to the students through the course’s “Web Board”; research on the Web will be central to the course and will offer the basis for the weekly “Web piece,” a short paper on a particular topic. Conference topics might include the study of a particular author, literary text, film, or any other aspect of Italian society and culture that might be of interest to the student. Conversation classes will be held twice a week with the language assistants.

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

***Tristana Rorandelli***

***Advanced—Fall***

This course is intended for advanced students of Italian who want to better their comprehension, as well as their oral and written skills in the language. This will be achieved by reading literary works and watching films in the original language, producing written compositions, and in-class discussion of the material. The course examines the manner in which crucial historical events that occurred during the 20th century—specifically the rise and fall of fascism, World War II, and the Resistance—were represented within Italian literature and cinema of the time, as well as throughout the decades following the end of the war up to the 1970s. Literary texts will include those authored by Ignazio Silone, Vasco Pratolini, Italo Calvino, Mario Carli, Renata Viganò, Carlo Cassola, Beppe Fenoglio, Elio Vittorini, Alberto Moravia, and Carlo Mazzantini. Films will include fascist propaganda and documentaries from the Istituto Luce's archives, as well as films by Roberto Rossellini (his fascist-era war trilogy, as well as his neorealist films), Vittorio De Sica, Luigi Comencini, Paolo and Vittorio Taviani, Bernardo Bertolucci, Giuliano Montaldo, Ettore Scola, Luchino Visconti, Liliana Cavani, Pier Paolo Pasolini, and Federico Fellini. Conference topics may include the study of a particular author, literary text, or film that might be of interest to the student. Conversation classes will be held with the language assistants. Literary texts will be available for purchase; critical material will be available through e-reserve. *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: The Three Crowns of Florence: Dante, Petrarch, Boccaccio, and the Beginnings of Modern (p. 68),** Judith P. Serafini-Sauli

## Japanese

The Japanese program includes courses in Japanese language and Japanese literature. In beginning and intermediate language course levels, students develop and deepen communicative skills in speaking, listening, reading, and writing. Students at all language course levels also meet weekly with a language assistant for conversation practice either individually or in small groups. The weekly lunchtime Japanese Table is a friendly gathering for casual conversation. Field trips to places in the New York City area—such as the Urasenke Chanoyu Center for a Japanese tea ceremony or Mitsuwa Marketplace for a taste of Japanese noodles or to browse in Sanseido 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 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 classes will be devoted primarily to language practice, an understanding of Japanese grammar will also be emphasized as an important basis for continued language learning. Classes will meet three times weekly, and tutorials with a language assistant will meet once a week.

## Japanese II

***Sayuri I. Oyama***

***Intermediate—Year***

This advanced-beginning course is for students who have completed Japanese I or its equivalent. Students will continue to develop basic skills in speaking, listening, reading, and writing while expanding their vocabulary and knowledge of

grammar. At the end of the course, students should be able to handle simple communicative tasks and situations effectively, understand simple daily conversations, write short essays, read simple essays, and discuss their content. Classes will meet three times weekly, and tutorials with a language assistant will meet once a week.

## Japanese III

**Chieko Naka**

**Intermediate—Year**

This course is 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. Classes will meet three times weekly, and tutorials with a language assistant will meet once a week.

Other 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: Japanese Literature:**

**Ancient Myths to Contemporary**

**Fiction (p. 68), Sayuri I. Oyama**

**Japanese Buddhist Art and Literature (p. 114),**

**T. Griffith Foulk *Religion***

## Modern and Classical Languages and Literatures

At Sarah Lawrence College, we recognize that languages are fundamentally modes of being-in-the-world and uniquely reveal the way that we exist as human beings. Far from being a mechanical tool, language study encourages self-examination and cross-cultural understanding, offering a vantage point from which to evaluate personal and cultural assumptions, prejudices, and certainties. Learning a new language is not about putting into another verbal system what you want or know how to say in your own language; 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

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

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

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

## Beginning Latin

**Samuel B. Seigle**

*Open—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/Advanced Latin: Livy and Ovid: Foundations and Transformations

**Emily Katz Anhalt**

*Intermediate, Advanced—Year*

What happened to Roman intellectual and political life under Rome's first emperor? What can the literature, history, and politics in the age

of Augustus teach the citizens of a modern Republic? This course will examine the extraordinary flowering of literary culture following the collapse of the Roman Republic. We will assess the emergence of a distinctively Roman *humanitas* that still exerts an influence on the modern world. Students will develop and refine their Latin reading comprehension skills by reading extended selections of Livy in the fall and Ovid in the spring. Selected works of Vergil, Horace, Tibullus, Propertius, Ovid, and Livy will be read in English.

Other 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: Amid the Tears and Laughter: The Political Art of Ancient Greek Tragedy and Comedy (p. 66),** Emily Katz Anhalt *Classics, Greek (Ancient)*  
**The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations (p. 71),** Samuel B. Seigle *Classics, Greek (Ancient)*

## Latin American and Latino/a Studies

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.

**Migration and Experience (p. 6),** Deanna Barenboim *Anthropology*  
**Spaces of Exclusion, Places of Belonging (p. 5),** Deanna Barenboim *Anthropology*  
**Based on a True Story? Latin American History Through Film (p. 53),** Matilde Zimmermann *History*  
**The Cuban Revolution(s) from 1898 to Today (p. 56),** Matilde Zimmermann *History*  
**First-Year Studies: Calles y Plaza Antigua: The Country and the City in Literature and Film (p. 67),** Isabel de Sena *Literature*  
**“New” World Studies: Maroons, Rebels, and Pirates of the Caribbean (p. 76),** Alwin A. D. Jones *Literature*  
**“New” World Literatures: Fictions of the Yard (p. 77),** Alwin A. D. Jones *Literature*  
**Warriors, Rogues, and Women in Breeches: Adventurous Lives in Early Modern Trans-Atlantic Literature: Literature in Translation (p. 70),** Esther Fernández *Spanish*

## Lesbian, Gay, Bisexual, and Transgender Studies

Lesbian, Gay, Bisexual, and Transgender Studies (LGBT) is an interdisciplinary field that engages questions extending across a number of areas of study. Sarah Lawrence College offers students the opportunity to explore a range of theories and issues concerning gender and sexuality across cultures, categories, and historical periods. This can be accomplished through seminar course work and discussion and/or individual conference research.

## Perverts in Groups: The Social Life of Homosexuals

**Julie Abraham**

*Open—Year*

Contradictory assumptions about the relations of homosexuals to groups have dominated accounts of modern LGBT life. In Western Europe and the United States, from the late-19th century onwards, queers have been presented as profoundly isolated persons—sure that they are the only ones ever to have had such feelings when they first realize their deviant desires and immediately separated by those desires from the families and cultures into which they were born. Yet these isolated individuals were also seen as inseparable, always able to recognize each other by means of mysterious signs decipherable by no one else. Homosexuals were denounced as persons who did not contribute to society, homosexuality as the hedonistic choice of self-indulgent individualism over sober social good. Yet all homosexuals were supposed to be stealthily working together, through their web of connections to one another, to take over the world—or the political establishment of the United States, for example, or its art world, theatre, or film industries. Such contradictions can still be seen in the battles that have raged since the 1970s, when queers began seeking public recognition of their lives within existing social institutions, from the military to marriage. LGBT persons have been routinely attacked as threats (whether to unit cohesion or the family), intent on destroying the groups that they have been working to openly join. In this class, we will use these contradictions as a framework for studying the complex social roles queers have occupied and some of the complex social worlds that they have created—at different times and places and shaped by different understandings of gender, race, class, ethnicity, and nationality—over the past century and a half. Our sources will include histories, sociological and anthropological studies, the writings of political activists, fiction, and films.

## Latin American/Latin@ Crossings: LGBTQ Latin@ Lives Within and Across Borders

**Edgar Rivera Colon**

*Open—Year*

This course will take as a starting point two facts in need of interpretation from an interdisciplinary

approach to social processes: During the last decade, the Latin@ community has become the largest ethnoracial “minority” in the United States; and, simultaneously, a number of Latin American countries are on their way to greater social inclusion of LGBTQ communities well in advance of similar struggles in this country. How does one explain these two facts? Are they somehow related to the specific LGBTQ sexual and gender cultures that have emerged in Latin America and Latin@ communities in the United States? Moreover, what are the transnational connections between these networks of affiliation, identity, and struggle? For example, during the 2012 International AIDS Conference in Washington, DC, the Latin American and Latin@ Hub in the Global Village hosted conversations and cultural events between young people organizing support networks and political collectives for HIV-positive youth throughout Latin America and Latin@s in the United States who were doing similar work. What were the transnational understandings of LGBTQ cultures, health, and struggles for social justice in the Americas that informed these conversations? These examples of transnational exchange between Latin American and Latin@ LGBTQ communities are replicated frequently, not only in international forums such as the International AIDS Conferences but also via back-and-forth migration and social media platforms. This course will introduce students to Latin@ LGBTQ communities in the United States and across Latin America, as well as those transnational spaces that are local and betwixt and between. Part of the course materials will delineate the racialized “sexual ethnogenesis” of a number of urban-based Latin@ LGBTQ communities in the United States via ethnographic data and analysis. Another part of the course will consist of case studies of different Latin American LGBTQ communities, using a human-rights approach as our framework and entry point. Along with these ethnographic and human-rights lenses, students will engage and analyze representations of these communities found in popular culture, which will include graphic novels, community websites, activist blogs, public-service announcements, and fictional, as well as documentary, films. One of the main goals of the course is to have students develop the kind of transnational cultural literacy that Latin@ and Latin American LGBTQ communities have deployed and refined as they have struggled for social recognition and a more just distribution of the economic and symbolic resources in their respective societies. At the end



of the course, students will produce a seminar paper that focuses on a Latin American country of their choosing in tandem with a Latin@ LGBTQ community in the United States. Along with this written seminar paper, each student will lead an in-class presentation that will include visual and/or creative materials from the popular cultures of the national and community sites of their choosing. These two final projects will be informed by students conducting instructor-supervised “field visits” to community-based organizations in the New York City metropolitan area that provide social services to, advocate for, and/or organize Latin@ LGBTQ communities.

## **Queer Americans: Henry James, Gertrude Stein, Willa Cather, and James Baldwin**

**Julie Abraham**

*Sophomore and above—Fall*

Queer Americans certainly, James, Stein, Cather, and Baldwin each fled “America.” James (1843-1916) and Stein (1874-1946) spent their adult lives in Europe. Cather (1873-1947) left Nebraska for Greenwich Village after a decade in Pittsburgh—with a judge's daughter—along the way. Baldwin (1924-1987) left Harlem for Greenwich Village, then the Village for Paris. As sexual subjects and as writers, these four could hardly appear more different; yet Stein described James as “the first person in literature to find the way to the literary methods of the 20th century,” Cather rewrote James to develop her own subjects and methods, and Baldwin found in James's writings frameworks for his own. In the second half of the 19th century and the first half of the 20th, James, Stein, and Cather witnessed the emergence of modern understandings of homosexuality and made modern literature, each pushing boundaries always, in subtle or dramatic ways. Stein, for example, managed to parlay the story of her Paris life with Alice B. Toklas into an American bestseller in 1933. In the second half of the 20th century, Baldwin began to dismantle modern understandings of sexuality and of literature. Examining the development of their works side-by-side will allow us to push the boundaries of lesbian/gay/queer cultural analyses by pursuing different meanings of “queer” and “American” through an extraordinary range of subjects and forms. Beginning with James on old New York, vulnerability, and ruthlessness, this course will range from Cather's plantations and pioneers to Stein on art and atom bombs and Baldwin on sex and civil rights. We will read

novels, novellas, stories, essays, and memoirs by James, Cather, and Baldwin—plus Stein's portraits, geographical histories, lectures, plays, operas, and autobiographies. Literary and social forms were inextricable and inseparable from the gender and cross-gender affiliations and the class, race, and ethnic differences that were all urgent matters for these four. James's, Stein's, Cather's and Baldwin's lives and works challenge most conventional assumptions about what it meant—and what it might mean—to be a queer American. Conference projects may include historical and political, as well as literary, studies that focus on any period from the mid-19th century to the present.

## **Queer Theory: A History**

**Julie Abraham**

*Sophomore and above—Spring*

Queer Theory emerged in the United States, in tandem with Queer Nation, at the beginning of the 1990s as the intellectual framework for a new round in ongoing contests over understandings of sexuality and gender in Western culture. “Queer” was presented as a radical break with homosexual, as well as heterosexual, pasts. Queer theorists and activists hoped to reconstruct lesbian and gay politics, intellectual life, and culture; renegotiate differences of gender, race, and class among lesbians and gay men; and establish new ways of thinking about sexuality, new understandings of sexual dissidence, and new relations among sexual dissidents. Nevertheless, Queer Theory had complex sources in the intellectual and political work that had gone before. And it has had, predictably, unpredictable effects on current intellectual and political projects. This class will make the history of Queer Theory the basis for an intensive study of contemporary intellectual and political work on sexuality and gender. We will also be addressing the fundamental questions raised by the career of Queer Theory, about the relations between political movements and intellectual movements, the politics of intellectual life, and the politics of the academy in the United States, in particular, in this new millenium. *For students with a background in women's, gender, or LGBT studies.*

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

**First-Year Studies: Making Connections:****Gender, Sexuality, and Kinship From an Anthropological Perspective (p. 4),**Mary A. Porter *Anthropology***Global Adoptions: An Anthropology of****Kinship (p. 7), Mary A. Porter***Anthropology***First-Year Studies: Literature, Culture, and****Politics in US History, 1840s-2000s (p. 50),**Lyde Cullen Sizer *History***Intersections of Multiple Identities (p. 111),**Linwood J. Lewis *Psychology***Sex Is Not a Natural Act: Social Science****Explorations of Human Sexuality (p. 102),**Linwood J. Lewis *Psychology*

## Literature

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: Amid the Tears and Laughter: The Political Art of Ancient Greek Tragedy and Comedy

**Emily Katz Anhalt***FYS*

Twenty-five hundred years ago, the Greeks began a 200-year experiment in democratic government. Considerably less democratic than the modern United States, ancient Athens was also considerably more democratic. Like other political systems throughout the world and (until only very recently) throughout history, the Athenian democracy excluded women, slaves, and foreigners from political participation. At the same time, it embodied the ideals and consequences of direct democracy. Many issues confronted by Athenian society during the fifth-century BCE remain powerful questions in our own time: How do you safeguard democratic liberties against tyrannical violence and intimidation from within and from without? How do you balance the needs of the individual with the needs of the group? How do you promote individual achievement that benefits rather than harms the community as a whole? How do you reconcile the ethical demands of democracy with the political necessities of foreign policy? What is the function of “entertainment” in a democratic society? We will examine the crucial role of tragedy and comedy in transmitting, challenging, and shaping Athenian values throughout the fifth-century BCE. Above all, we will consider the implications and insights that these plays continue to offer 21st-century audiences. Students will read works of Aeschylus, Sophocles, Euripides, Aristophanes, and Aristotle in translation.

## First-Year Studies: Autobiography in Literature: Self/Life/Writing

**Bella Brodzki***FYS*

How does a self—the most intimate and elusive of concepts—become a text? What is the relationship between living a life and writing about it? What assumptions might authors and readers not share about the ways experience is endowed with symbolic value? This course is intended to introduce students to the

autobiographical mode in literature. For modernists and postmodernists particularly obsessed by problems of identity, self-expression, and social construction, the study of autobiography is a fascinating enterprise. We will examine a rich variety of “life stories,” emphasizing both philosophical inquiry and aesthetic innovation, that span from medieval times through the 21st century. Special attention will be paid to the following patterns and themes: the complex interplay between “truth” and “fiction,” sincerity and artifice, memory and representation; the nature of confessional writing; the use of autobiography as cultural document; the dialectic between word and image (photography, comix); and the role of gender in both the writing and reading of autobiographies. Among the authors to be included are St. Augustine, Kempe, Rousseau, Franklin, Douglass, Jacobs, Joyce, Stein, Nabokov, Wright, Beauvoir, Sartre, Kingston, Spiegelman, and Bechdel. Students will write short, frequent papers on the readings throughout the year.

## **First-Year Studies: Calles y Plaza Antigua: The Country and the City in Literature and Film**

***Isabel de Sena***  
**FYS**

The city has been called voracious, boundless, the den of unbridled lust and greed (*La Celestina*), a heaven for opportunity, and sometimes safety from prosecution and prejudice. On it, we project our fantasies, our desires (*Atlantis*, *Eldorado*, *Axtlán*, the Big Apple). Feminized, it can be a citadel (traditional romances), the whore of Babylon, an entrapment. It’s a labyrinth (*Borges*), the urban cauldron where immigrants sink or swim (*Mad Toy*, *Biutiful*) or where human beings are dehumanized and churned out of its maws (*Los olvidados*). It’s the locus of lost illusions and delusions of grandeur (*Abilio Estevez*, *Ena Lucia Portela*), including postwar ones (*Juan Marsé*). In film and prose, it is the terrain, par excellence, of the noir genre (*Nahum Montt*), postmodern city (*Generación X*), or the tentative locus for the modernista postrevolutionary (in *Maples Arce’s* poetry, for instance). On the other hand, is the country a haven of time-tested virtues (*Fuenteovejuna*), an appropriate metaphor for the desert in desperate need of renewal (*Flores de otro mundo*), or the place where all dreams are deformed or come crashing down (*Ana María*

*Matute*)? Are nature and the city at war with each other, and can we negotiate our own space between them (*Cortázar*)? We will explore these and related themes (like gender, race, class, how space defines us, how we define space) primarily in literature and film from the Spanish-speaking world on both sides of the Atlantic but with frequent forays into other perspectives, other places—first and foremost among them, New York City.

## **First-Year Studies: Modern Myths of Paris**

***Jason Earle***  
**FYS**

This course will explore the powerful hold that Paris exerted on literature in the 19th and 20th centuries, the period when the city became a world capital of artistic, intellectual, and political life. Our guiding focus will be on how writers used the geography of Paris—its streets, monuments, markets, and slums—to reflect on the complexities of modern life, posing it as a place of revolution and banality, alienation and community, seduction and monstrosity. We will pay particular attention to the ways in which the representation of the city allowed writers to question the form and function of literature itself. We will begin with the 19th-century French novelists and poets who made Paris the site of epic literary struggles, including Honoré de Balzac, Charles Baudelaire, Victor Hugo, and Émile Zola. We will then see how the city provided fertile ground for the aesthetic experimentations of 20th-century literature in works by Guillaume Apollinaire, André Breton, Louis Aragon, and Georges Perec. Finally, we will see how Paris is experienced as a cosmopolitan and global space in works by expatriates, immigrants, former colonial subjects, and travelers as varied as Henry James, Gertrude Stein, Ernest Hemingway, James Baldwin, Jack Kerouac, Mehdi Charef, Fatou Diome, and Enrique Vila-Matas. Beyond our focus on close readings of literary texts, students will have the opportunity to read some theoretical considerations of Paris; we will also watch several films where Paris features predominately.

## First-Year Studies in Literature

**Daniel Kaiser**  
FYS

The intention of this course is to introduce the student to some of the critical approaches that can be made to a literary text—the questions that can be asked about language, style, structure, genre, historical background, archetypal pattern, and the connections that can be made among these approaches. The main emphasis of the course, however, will be on the relationship between literature and society. We will consider some of the ways in which imaginative works (and the ways they are interpreted) reflect problematic social realities and also present visions of alternative social possibility. The course will open with a study of a few Greek and Shakespearean plays, and much of the rest of the year will be given to readings in a group of 19th- and 20th-century novelists, poets, and dramatists in an attempt to see how different imaginative strategies deal with certain recurring themes and problems. Authors read will include Blake, Austen, Dickens, Dostoevski, Emily Brontë, Melville, Flaubert, James, T. S. Eliot, Kafka, Mann, Brecht, Pynchon, and Morrison.

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

**Sayuri I. Oyama**  
FYS

From the Sun Goddess Amaterasu ruling the Plain of Heaven to a superfrog saving Tokyo from mass destruction, this course is an introduction to the richness and diversity of Japanese literature in English translation. During the fall semester, we will focus on ancient, classical, medieval, and early modern texts (eighth to 19th centuries). Readings will include creation myths, epic tales of imperial courtiers and samurai warriors, folktales, drama, and poetry. During the spring semester, we will read 20th- and 21st-century writers, including Natsume Soseki, Kawabata Yasunari, Enchi Fumiko, Abe Kobo, Oe Kenzaburo, Murakami Haruki, and Ogawa Yoko. Films, historical texts, and critical essays will complement these literary texts to help us sharpen and challenge our interpretive approaches.

## First-Year Studies: The Three Crowns of Florence: Dante, Petrarch, Boccaccio, and the Beginnings of Modern

**Judith P. Serafini-Sauli**  
FYS

In the arc of two generations, between the 13th and 14th centuries, three writers emerged in Tuscany who shaped both the Italian language and Western literature. Their major works, Dante's *Divine Comedy*, Petrarch's *Canzoniere*, and Boccaccio's *Decameron* offered monumental examples of epic poetry, lyric poetry, and narrative prose, respectively, all in Tuscan Italian. This course will offer a careful reading of these important texts. Dante's *Divine Comedy* is, in many ways, a consummation of medieval culture—a prism through which he filters classical and medieval civilization and melds them in one magnificent and totalizing Christian vision embracing art, literature, philosophy, science, history, and theology. Like all concepts of heaven and hell, it is a repository for dreams of ecstasy, fantasies of horror, and, ultimately, moral guidance. A generation later, Petrarch puts together his *Canzoniere*, a collection of lyric poems that establish the form and tenor of the sonnet for succeeding centuries but also project moral concerns in the more “modern” context of individual sensibilities and internal psychology. In the *Decameron*, Boccaccio (Petrarch's contemporary) offers 100 delightful short stories—many amusing, some exemplary, all rooted in the real and practical world of the emerging modern mercantile society that characterized the 14th century. It is a worldview that is as totalizing as it is different from that of Dante. Through close reading of these rewarding texts, we will trace some of the salient ideas of the late Middle Ages and consider some of the transformations that occur in attitudes and esthetics as a more “modern” sensibility emerges. The possibilities for conference projects are vast. In the first semester, they might include antecedents and analogues of the *Divine Comedy*, such as the *Aeneid*, the *Odyssey*, Platonic myths, or medieval mystical literature, as well as other works by Dante, pictorial representations of heaven and hell, and contemporary films. In the second semester, projects might continue the work of the first semester or address courtly love poetry, Chaucer, the sonnet, or narrative traditions.

## First-Year Studies in History and Literature: The Two World Wars of the 20th Century

**Fredric Smoler**  
*FYS*

This course will examine World War I and World War II, two vast and savage armed conflicts that shaped the 20th century. We shall spend a year studying these two wars and some of the literature that they produced for two reasons: These wars were among the decisive shaping forces of our civilization; and war is intrinsically, if horrifically, fascinating, calling forth some of the best, as well as much of the worst, in human beings. World War I, generally understood as the ghastly collision of the Industrial Revolution with a nationalist state system, ended with the destruction of three empires. It produced new and starkly violent regimes, preeminently Communist Russia, Nazi Germany, and Fascist Italy; and it produced an immensely influential antiwar literary response, which has shaped politics down to our own day. World War II destroyed two of these polities and gave a long lease on life to the third of them. It inaugurated the Cold War that dominated world politics for most of the latter half of the 20th century. It doomed the European imperialism that had formally subjected almost the whole of the non-European world over the preceding centuries. And it produced the modern United States as the world's first hyperpower. These wars, which made our political and cultural world and shattered its predecessor, are thus profoundly worth our understanding. The course will begin by describing the world destroyed by World War I and then assess the causes, courses, literature, and consequences of both world wars. We shall examine the experience of war for individuals, states, economies, and societies. These wars transformed everything they touched, and they touched everything. We shall look at them through the various optics of political history, literature, film, economic history, military history, cultural history, and social history.

## African American Literature: Constructing Racial Selves and Others

**Alwin A. D. Jones**  
*Lecture, Open—Year*

This yearlong lecture will examine pivotal moments and texts in the history of African

American letters, ranging from Olaudah Equiano's *Interesting Narrative* (1789) to Saul Williams's *The Dead Emcee Scrolls* (2006). Working our way through a variety of genres (elegy, drama, the captivity narrative, the slave narrative, the essay, public oratory, speeches, fiction, poetry, drama, polemical prose, autobiography, music, and film), we will explore a number of matters pertinent to literary studies in general, as well as those with specific implications for African American writing and writers. We will consider the circumstances of textual production and reception, ideas and ideologies of literary history and culture, aesthetics, authorship, and audience. We will focus our attention immediately on the emergence of African American writing under the regime of chattel slavery and the questions it poses about "race," "authorship," "subjectivity," "self-mastery," and "freedom." We will consider the material and social conditions under which our selected texts were edited, published, marketed, and "authenticated." Our ultimate aim is to situate our selections within the broadest possible contexts of their time and ours. We will also focus on the changing notions of racial identification in the 20th and 21st centuries, addressing how the wide array of genres shape and are shaped by pivotal cultural and political movements such as the "New Negro," the Harlem Renaissance, Civil Rights, Black Arts/Black Power, and Womanism, as well as current debates over matters such as hip hop, same-sexuality, incarceration, and "premature death." Also, we will examine how the texts deal with recent questions about black identities and subjectivities that get funneled through notions of a posttrace and/or postethnic (international) society. Some authors whom we might study include, but are not limited to, Thomas Jefferson, David Walker, Frederick Douglass, Harriet Wilson, Anna Julia Cooper, Charles Chesnut, Booker T. Washington, Jean Toomer, W. E. B. Du Bois, Nella Larsen, Langston Hughes, Zora Neal Hurston, Richard Wright, Ralph Ellison, James Baldwin, Lorraine Hansberry, Margaret Walker, Amiri Baraka, Huey Newton, Sonya Sanchez, Carolyn Rodgers, Alice Walker, Toni Morrison, and Audre Lorde.

## Epic Vision and Tradition from the *Odyssey* to Walcott's *Omeros*

**William Shullenberger**  
*Lecture, Open—Year*

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

## The Forms and Logic of Comedy

**Fredric Smoler**  
*Lecture, Open—Year*

Comedy is a startlingly various form that operates with a variety of logics. It can be politically conservative or starkly radical, savage or gentle, optimistic or despairing. In this course, we will explore some comic modes, from philosophical comedy to modern film, and examine a few theories of comedy. The tentative reading list includes a Platonic dialogue (the *Protagoras*), Aristophanes' *Old Comedy*, Plautus' *New Comedy*, Roman satire, Shakespeare, Molière, Fielding, Sterne, Jane Austen, Stendhal, Dickens, Mark Twain, Ambrose Bierce, Oscar Wilde, P. G. Wodehouse, Kingsley Amis, Joseph Heller, David Lodge, Philip Roth, and Tom Stoppard—along with some literary theory and

philosophy, cartoons, and film. We may also read Rabelais and/or Cervantes. This reading list is subject to revision.

## Warriors, Rogues, and Women in Breeches: Adventurous Lives in Early Modern Trans- Atlantic Literature: Literature in Translation

**Esther Fernández**  
*Lecture, Open—Fall*

The 16th and 17th centuries were paramount to the literary legacy of Spanish American worlds, forming successive milestones in artistic and literary achievements. Fiction and drama introduced daring new protagonists, such as witty rogues, scheming harlots, delusional knights, and warrior maidens (bending gender and social roles) that would soon enough change the moral imagination and very course of trans-Atlantic cultural history. This lecture course will explore an array of these masterpieces in prose and drama, both from Spain and across the Americas, retracing adventurous journeys in historical and cross-cultural context. The course will include film and stage adaptations and other artistic manifestations as a way to more fully interrogate the relationship between the written word and visual image.

## New Media Literacies

**Una Chung**  
*Lecture, Open—Spring*

Culture and technology are rapidly coming closer together in ways that both extend and go beyond Adorno's analysis of a "culture industry." Marxist critical theory provided the foundation for the political analysis of culture and art from the mid- to late-20th century. It may be that today we need to broaden the language of the humanities to include informatics, big data, calculation, procedural rhetoric, protocol, interface, derivative wars, multimodal compositing, topology, interactivity, and the financialization of life. The aim is to focus more precise attention on contemporary discourses of everyday life, culture, and design in metropolitan hubs globally. At the same time, fundamental ethical questions, as well as new political issues, will be raised within the terms of these new literacies. We will begin with key writings of the Frankfurt School, then continue with critical essays by Luhman, Kittler,

Deleuze, Foucault, Latour, Berardi, Martin, Hayles, Galloway, Manovich, Lury, Chow, Ang, Hansen, and Goodman.

## Sex in the Machine

*Una Chung*

*Lecture, Open—Spring*

This course will explore feminist and queer perspectives on technology and digital media. What is the relationship between our views on technology and our views on bodies? We will move from existentialist inquiry into the question of woman, through theories of social construction of identities and gender performativity, to science and technology studies' investigation of nonreproductive sexualities revolving around key tropes of cyborg, body modification, prosthetic, and posthuman. We will read critical essays by Beauvoir, Spillers, Parisi, Terranova, Butler, Cheah, Barad, Mahmood, Sedgwick, Clough, Haraway, Pitts, Sobchak, Hayles. We will also look at a small selection of literature, film, and art/design that provoke deeper inquiry into our key topics.

## Romantic Poetry and Its Consequences

*Neil Arditi*

*Open—Year*

In this course, we will read and discuss some of the most influential poetry in the English language written during the last two centuries. One of the assumptions of the course is that modern poetry originates in the Romantic era. In the wake of the French Revolution, Wordsworth and Coleridge invented a new kind of autobiographical poem that largely internalized the myths that 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 but increasingly seem, instead, to have reinterpreted and extended its legacy. Our pre-eminent 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, Hardy, Frost, Stevens, Yeats, and T. S. Eliot.

## 18th-Century Women of Letters

*James Horowitz*

*Open—Year*

By 1817, Jane Austen could boast that novels by women had “afforded more extensive and unaffected pleasure than those of any other literary corporation in the world.” A mere century and a half earlier, printed work by women was still a rarity. This course traces the emergence of professional female authorship from the end of the Renaissance to the heyday of Romanticism, along the way introducing students to the most illustrious members of Austen’s “literary corporation.” Some 18th-century women of letters remain familiar today (Aphra Behn, Mary Wollstonecraft), while many of them deserve more exposure (Eliza Haywood, Sarah Fielding, Frances Burney, Maria Edgeworth). The texts we cover will be as eclectic as the authors themselves—from lyric poems to gothic novels, sex comedies to political jeremiads, fantasy literature to travel writing, autobiographies to courtship narratives—but the emphasis, especially in the spring, will be on prose fiction. Various theoretical approaches to the history of women’s writing will be considered, but we will primarily be interested in studying the individual careers, personalities, and achievements of these remarkable artists. We will also pay attention to male authors who, in response to the rise of professional women’s writing, employed complex female *personae* in their own work.

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

*Samuel B. Seigle*

*Open—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*.

## 17th-Century English Literature: Tradition and Transformation

**William Shullenberger**

*Open—Year*

In the 17th century in England, the great ordering coherences of medieval and earlier Renaissance thinking seemed to disintegrate under the warring impulses of individualism and authority, empiricism and faith, revolutionary transformation and reinforcement of tradition. Yet even as the monarchy and the established church were challenged and torn apart, the 17th century produced an extraordinary flowering of drama, poetry, and prose that expressed the contradictory energies of the period. We will study English writing of the 17th century in a roughly chronological sequence. The first semester will explore the aesthetics and ideology of the Stuart courts and the robust and bawdy urban century of London through a reading of masques and plays by Jonson and Shakespeare and their contemporaries; dramatic experiments in “metaphysical” and moral verse by Donne, Jonson, Herbert, and other poets; various developments in scientific, philosophical, and meditative prose by Bacon, Burton, and Browne; and the early poetry of Milton. The second semester will be devoted to major writers during the periods of the English Revolution and the Restoration of the Stuart monarchy. Our primary attention will be to the radical politics and the visionary poetics of Milton, particularly *Paradise Lost* and *Samson Agonistes*; but we will also study the work of the cavalier and libertine court poets, as well as Andrew Marvell, Katherine Phillips, Aphra Behn, and John Dryden. John Bunyan's spiritual allegory *Pilgrim's Progress* and Behn's colonial romance novel *Oroonoko* will provide a retrospect of the imagined and the social worlds that we have traversed and a prospect of the worlds to come.

*Prerequisite: At least one year of college-level study in the humanities or a strong AP course in literature.*

## Green Romanticisms

**Fiona Wilson**

*Open—Year*

The British Romantic movement, it has been said, produced the first “full-fledged ecological writers in the Western literary tradition.” To make this claim, however, is to provoke a host of volatile questions. What exactly did Romantics mean by “nature”? What were the aesthetic, scientific, and political implications of so-called Green Romanticism? Most provocatively, is modern environmental thought a continuation of Green Romanticism or a necessary reaction against it? This yearlong seminar considers such issues through the prism of late 18th and early 19th-century British literature, with additional forays into contemporary art, philosophy, and science writing, as well as American transcendentalism and modern responses to the Romantic legacy. Possible areas of discussion may include the following: leveling politics, landscape design, Romantic idealism, colonial exploration and exploitation, astronomy and the visionary imagination, “peasant poetry,” vegetarianism, the sex life of plants, breastfeeding, ballooning, deism, sublime longings, organic form, gardens, green cities, and the republic of nature—with works by J. J. Rousseau, Immanuel Kant, Edmund Burke, William Gilpin, John Ruskin, Gilbert White, John Clare, Charlotte Smith, Dorothy and William Wordsworth, S. T. Coleridge, Percy and Mary Shelley, John Keats, Ralph Waldo Emerson, Henry David Thoreau, Herman Melville, Emily Dickinson, John Ruskin, William Morris, Iain Hamilton Finlay, and Tom Stoppard, among others.

## Dostoevsky and the Age of Positivism

**Melissa Frazier**

*Open—Fall*

“Once it's proved to you, for example, that you are descended from an ape, there's no use making a wry face; just take it for what it is,” the Underground Man tells us. Lebeziatnikov attempts to educate the prostitute, Sonia, by lending her a copy of G.H. Lewes's *The Physiology of Common Life*. Ivan Karamazov rejects non-Euclidean geometry, while his brother Dmitri worries that chemistry will displace God:



“Move over a little, Your Reverence, there’s no help for it, chemistry’s coming!” This one-semester course will frame a rich and multifaceted reading of *Notes from Underground*, *Crime and Punishment*, and *The Brothers Karamazov* with an exploration of Dostoevsky’s complicated relationship to the newly emerging science of his day. We will consider Dostoevsky’s response in the context of the very many of his contemporaries also engaged in a new discourse of science, including Dostoevsky’s main ideological opponent, Nikolai Chernyshevsky, as well as writers whose more nuanced approach shaped Dostoevsky’s own: Balzac, Poe, Wilkie Collins, and George Eliot in *Middlemarch*. Finally, we will read some of the scientists and science writers whose works both influenced and were influenced by 19th-century European literature, including Darwin, Comte, the French physiologist Claude Bernard, and G.H. Lewes—not just a favorite of the fictional Lebeziatnikov but also the common-law husband of the real George Eliot.

## Acting Up: Theatre and Theatricality in 18th-Century England

**James Horowitz**

*Open—Fall*

From melodrama to burlesque, farce to musical theatre, Restoration and 18th-century England helped to define the modern conventions of dramatic art and popular entertainment. Beginning with the reign of a king who loved the theatre and all-too-public extramarital sex (Charles II), the era also raised new and troubling questions about the nature and potential of performance—not only as an aspect of artistic practice but also as an element of all social and political life. What if all our identities (king and subject, husband and wife) were not God-given and prescriptive but, instead, factitious and changeable—mere roles that we can adopt or discard at will? This course considers how authors from the 1660s to the 1800s imagined the potential of performance to transform—or sometimes to reinforce—the status quo, with a look ahead to the Hollywood films that inherited and adapted their legacy. Our emphasis will be on drama, with a survey of major 18th-century comedies, parodies, afterpieces, heroic tragedies, sentimental dramas, and gothic spectacles by playwrights such as William Wycherley, George Etherege, John Dryden, Aphra Behn, Susanna Centlivre, John Gay, Henry Fielding, Hannah

Cowley, and Horace Walpole. We will intersperse our dramatic reading with viewings of films that demonstrate its influence from directors like Preston Sturges, Billy Wilder, and Hal Ashby. Some attention will also be paid to nondramatic writing on performance and theatrical culture, including 18th-century acting manuals, theatrical memoirs, and a “masquerade novel” by Eliza Haywood.

## Literary London

**Fiona Wilson**

*Open—Fall*

In Canto Eleven of *Don Juan*, Byron’s hapless hero stands on a hill outside London, enthusiastically meditating upon the splendid freedoms of the city before him: “Here laws are all inviolate; none lay / Traps for the traveller; every highway’s clear: / Here—”, he was interrupted by a knife, / With,—‘Damn your eyes! Your money or your life!’” Here, one might add, comic reversal works though the brilliant compression of real and ideal images of Britain’s capital city. This course reads London as it appears in 19th-century British literature. In novels, poems, essays, and plays, we explore the city as, at once, an origin and object of English language print culture. How did Victorian-era Londoners see their city? How is the density of urban life represented in the written word? Among the topics we will explore are: the city as fantasy, the city as nightmare; consumerism, crowds, caricatures; the development of literary criticism; theatre, opium, the street; dandies and bluestockings, streetwalkers and street-sweepers; anarchists; manners and the law; the black city, the gay city; “flash,” Polari, cant, and Cockney rhyming slang; and, finally, 19th-century London in retrospect. Possible authors: William Blake, Ignatius Sancho, Lord Byron, Mary Robinson, Thomas De Quincey, William Hazlitt, William Makepeace Thackeray, Charles Dickens, Henry Mayhew, Robert Louis Stevenson, Henry James, Bernard Shaw, Oscar Wilde, Joseph Conrad, and Virginia Woolf.

## Lorca’s World: From Granada to New York: Literature in Translation

**Esther Fernández**

*Open—Spring*

The artistic and intellectual works of Federico García Lorca are a key transatlantic source for problematizing 20th-century Spanish literary and

cultural history. Mostly known for his poems and plays, Lorca was also a painter, scriptwriter, musician, and “cultural outreach” educator. He was an electrifying figure, who created a lyrical world around his works and his very persona. Lorca spent his childhood and adult life moving between Granada and Spain’s capital of Madrid, an orbit punctured only by several travels to Latin America and a 10-month visit to New York City that turned into the critical basis for his book of poems, *Poet in New York*. This seminar will take the participant on a journey across Lorca’s life and works, making several passes across his poetic and dramatic masterpieces in order to better comprehend his singular crafting of a world made of color dreams, death, denouncement, love, and passion.

## Empire of Letters: Mapping the Arts and the World in the Age of Johnson

**James Horowitz**

*Open—Spring*

“Damn Dr. Johnson,” grumbles a character in Elizabeth Gaskell’s 1853 novel, *Cranford*. By then Samuel Johnson (1709-84) had been inspiring strong feelings for more than a century. Aside from compiling the first English dictionary of note, Johnson was a gifted and hugely influential critic, poet, political commentator, biographer, and novelist—as well as a legendarily pithy conversationalist and a master of the English sentence. His overbearing but strangely lovable personality was preserved for posterity by his friend and disciple, James Boswell, who in 1791 published the greatest of all literary biographies, *The Life of Johnson*, which records, among much else, Johnson’s near-blindness, probable Tourette’s Syndrome, and selfless love of cats. Now, after the tercentenary of his birth and the flood of books commemorating it, Johnson remains perhaps the most familiar model of a vigorously independent public intellectual—even with (or perhaps because of) his many eccentricities and contradictions, such as his hatred of both slavery and the American Revolution. This course will reappraise Johnson’s legacy but will do so within a broad cultural survey of the Anglophone world across the second half of the 18th century. In addition to Johnson, Boswell, and other titans of Enlightenment prose like Edward Gibbon, David Hume, and Adam Smith, we will sample international writing on imperialism and the slave trade (Olaudah Equiano, the abolitionist poets),

the French and American revolutions (Thomas Paine, Edmund Burke), and women’s rights (the bluestocking circle, Mary Wollstonecraft). We will also sample the period’s novels (Horace Walpole, Tobias Smollett), drama (Richard Brinsley Sheridan), and personal writing (Frances Burney’s diary, Boswell’s shockingly candid *London Journal*), as well as pay attention to Celtic literature (James Macpherson), visual art (William Hogarth, Joshua Reynolds), and the poetic innovations that laid the groundwork for Romanticism (Thomas Gray, William Collins). We will also glance at Johnson’s reception and influence over the centuries; for instance, in the work of Virginia Woolf.

## Small Circle of Friends: A Topic in Renaissance Literature

**Ann Lauinger**

*Open—Spring*

The love poetry of the Renaissance is famous, and justly so. But 16th- and 17th-century writers also thought a great deal about friendship, fellowship, and community—and about the settings in which such relationships might thrive. This course looks at some versions of living together—as best friends, in the idyllic setting of a country house, or in the ideal society—set forth in a variety of texts from classical antiquity and the Renaissance. What does it mean to call a friend “a second self”? Do men and women envision friendship differently? How did the country and the city turn into ideological opposites? These are some of the questions raised by our reading: poems by Horace, Juvenal, Martial, Aemilia Lanyer, Katherine Phillips, Spenser, Ben Jonson, and others; essays of Erasmus, Montaigne, and Francis Bacon; Thomas More’s *Utopia*; the Abbé of Thélème (from Rabelais’ *Gargantua*); Shakespeare’s *Henry IV* and *The Tempest*.

## Abbreviated Wisdom: How the Short Story Works

**Angela Moger**

*Open—Spring*

Claiming it has an intensity that the novel cannot achieve, John Cheever defined the short story as “the appeasement of pain.” He writes, “In a stuck ski lift, a sinking boat, a dentist’s office, or a doctor’s office...at the very point of death, one tells oneself a short story.” While this statement is surely true, it gives an insufficient accounting of

the disparate roles played by that elliptic, perverse, ambitious genre known as “the short story.” That is, if some offer, indeed, a kind of appeasement (Cheever’s own duplicitous *Goodbye, My Brother*), just as often they constitute an aggressive indictment (O’Connor’s *Good Country People*) or an implicit *mise en question* of the reader’s credentials/motives in reading (Hawthorne’s *The Minister’s Black Veil*). The very brevity of the form, moreover, permits the short story to make pithy comment on matters political (Gordimer’s *The Train from Rhodesia*) or pointed reflection concerning the essential nature of fiction (James’s *The Turn of the Screw*). In this course we will explore the range of potential inherent in this form and probe its peculiar prosperity at certain historical moments (both Decadence and Walter Benjamin figure on the agenda). Furthermore, Jacobson’s essay on metaphor and metonymy will illuminate speculation on why consummate practitioners of the novel—Lawrence, Cather, Gordimer, Balzac, and Wharton—have so often resorted to this “condensation.” *Open to first-year students only.*

## The Poetry Book: Text and Design

**Fiona Wilson**  
*Open—Spring*

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

versions? What is hypertext poetry, and has it really abolished the poetry book as traditionally understood?

## Eight American Poets

**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 the trajectories of eight major American poetic careers. We will begin with Whitman and Dickinson, those fountainheads of the visionary strain in American poetic tradition, before turning to Robert Frost, Wallace Stevens, T. S. Eliot, Hart Crane, Elizabeth Bishop, and John Ashbery. Some of the poems we will be reading are accessible on a superficial level and present challenges to interpretation only on closer inspection; other poems—most notably, the poems of Dickinson, Stevens, Eliot, and Crane—present significant challenges at the most basic level of interpretation. The major prerequisite for this course is, therefore, attitudinal: a willingness to grapple with literary difficulty and with passages of poetry that are, at times, wholly baffling or highly resistant to paraphrase. We will seek to paraphrase them anyway—or account, as best we can, for the meanings they create out of the meanings they evade. Our central task will be to appreciate and articulate the unique strengths of each of the poems (and poets) that we encounter through close, imaginative reading and informed speculation.

## Modernism and Fiction

**Daniel Kaiser**

*Intermediate—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.*

## The Making of Modern Theatre: Ibsen and Chekhov

**Joseph Lauinger**

*Sophomore and above—Year*

A study of the originality and influences of Ibsen and Chekhov, the first semester begins with an analysis of melodrama as the dominant form of popular drama in the Industrial Age. This analysis provides the basis for an appreciation of Ibsen, who took the complacent excitements of melodrama and transformed them into theatrical explosions that undermined every unquestioned piety of middle-class life. The effect on Strindberg leads to a new way of constructing theatrical experience. The second semester focuses on Chekhov, who in retuning theatrical language to the pitches and figures of music, challenges conventional ideas of plot. Finally, Brecht, Lorca, and Beckett introduce questions about the very sensations delivered by drama, plumbing its validity and intent.

## The 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 that we do is designed to serve the writing that 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, rather, the kinds of work that any editor would assign. 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.

## 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.

## "New" World Studies: Maroons, Rebels, and Pirates of the Caribbean

**Alwin A. D. Jones**

*Intermediate—Fall*

This course will introduce students to a vast body of diverse literature—life writings, autobiographies, novels, film, poetry, and plays—that focus on an "interstitial" Caribbean, with "interstitial" referring to works that are not only from the Caribbean but also are about the Caribbean as image and imaginary. Engaging classics such as Aphra Behn's *Oroonoko*, Shakespeare's *The Tempest*, and Brontë's *Jane Eyre*, alongside more contemporary titles such as Jean Rhys' *Wide Sargasso Sea*, Aime Cesaire's *A Tempest*, and Marlon James' *Book of Night Women*, this seminar will primarily explore how literature worked culturally to construct (and deconstruct) the New World. In particular, the Caribbean is often imagined as an "other" space identifiable with maroonage, rebellion, and piracy. Other themes, topics, and concepts that we

might broach in our text-driven conversations include madness, (im)morality, migration (voluntary and involuntary), gender, race, citizenship, sexuality, old world and new world, voodoo and magic, revolution and rebellion, religion, coloniality, independence, and postcoloniality. We will also explore literature, film, and music that engage nonspecific archetypes such as the tragic mulatto, icons/historical figures such as Nanny of the Maroons and Toussaint L'Overture, the ever-elusive trickster Anansi, and mythic explorations such as the "El Dorado" (the Golden City). Our inquiry, therefore, will remain an interdisciplinary one in which writers such as Daniel Defoe, Bronte, and Shakespeare can be placed directly in conversation with Jamaica Kincaid, Kamau Brathwaite, and Wilson Harris. A portion of our inquiry might be dedicated to films such as *El Dorado* and the *Pirates of the Caribbean* series, which contribute to ongoing contemporary representations of Caribbean identity. Students taking this course are highly encouraged to enroll in the Spring 2014 intermediate seminar titled, "New" World Literatures: Fictions of the Yard.

## After Eve: Medieval Women

**Ann Lauinger**

*Sophomore and above—Fall*

It all began with Eve, so that's where we start: with Genesis and the elaboration of Eve and the Virgin Mary as the central female figures of medieval belief. We will go on to read texts both by and about women from the earliest years of the Middle Ages up to the 15th century in order to explore the many roles that women played in medieval culture. Misogyny and adoration will be attitudes familiar to anyone who has even a cursory acquaintance with the Middle Ages. But any account of medieval women should also include norm-defiers like the Valkyries of Norse legend, the professional writer Christine de Pizan, the cross-dressed St. Joan of Arc, and various female experts on love—fleshly, courtly, and mystical. These and additional figures from the period will form the focus of the course, with contexts for our texts provided by readings in history and both cultural and literary criticism. No previous knowledge of the medieval period is necessary, though it is welcome. Conference work may be undertaken either in subjects broadly related to the course or in a quite unrelated topic, depending on the student's interests and needs.

## The Poetics and Politics of Translation

**Bella Brodzki**

*Sophomore and above—Spring*

Translation is the process by which meanings are conveyed within the same language, as well as across different languages, cultures, forms, genres, and modes. The point of departure for this course is that all interpretive acts are acts of translation, that the very medium that makes translation possible—language itself—is already a translation. Because difference, "otherness," or foreignness is a property of language, of every language, perhaps some of the most interesting problems that we will address revolve around the notion of "the untranslatable." What is it that escapes, resists, or gets inevitably lost in translation? And, what is gained? How do we understand the distinction between literal and figurative language, and what underlies our assumptions about the nature of the relationship between the authenticity of the original text or utterance and the derivative character of its translation(s)? Although translation is certainly a poetics, it is also the imperfect and yet necessary basis for all cultural exchange. As subjects in a multicultural, multilingual, and intertextual universe, all of us "live in translation"; but we occupy that space differently, depending on the status of our language(s) in changing historical, political, and geographic contexts. How has the history of translation theory and practice been inflected by colonialism and postcolonialism? Our readings will alternate between the work of theorists and critics who have shaped what we call Translation Studies and literary texts that thematize or enact the process of translation, beginning with Genesis and the Tower of Babel. In addition, a workshop component to this course, involving visiting members of the foreign-language faculty and other practitioners of translation, will engage students directly in the challenges of translating. *Students must demonstrate proficiency in a language other than English; previous study of literature is also required.*

## "New" World Literatures: Fictions of the Yard

**Alwin A. D. Jones**

*Intermediate—Spring*

This course will introduce students to the various permutations of the genre called "Yard Fiction," generally associated with the writings of

Caribbean nationals and expatriates of color. We will examine mostly novels and novellas, ranging from C.L.R. James's *Minty Alley* (1939) to Juno Diaz's *Drown* (1996). Ideally, we will explore the intersections of race, space, and culture in these texts and the contexts that they address. For our purposes, "the yard" can be defined as a space that is home to mostly people of color who are predominantly working-class people, employed and unemployed. The yard is usually a building, basically a "tenement," or group of buildings on the same street. Subsequently, everything in the selected texts generally occurs in each of the different characters' "own back yard." The yard, as a physical space, generally binds the characters/people intimately, so they become each other's keepers and peepers. We will examine how these different authors image and utilize the space of yard and different forms of writing, such as the vignette style, in order to effect a unique mode of storytelling, poetics, and politics. Given that yard fiction is associated with "urban or urban-like" settings/dwellings, and the course aims to give a world view of this genre, many of the texts include writings that are set in cities and villages on continental Africa, in London, in the United States, and in the Caribbean. Some general themes that are consistent with the genre and which students will be able to examine are gender, race, ethnicity, class, urban space, imperialism, globalization, coloniality (post- and neo-), independence, and culture, along with music/calypso and gossip as primary carriers of news and information, the role of the voyeur, and placing and marking territory via insider/outsider. Students are highly encouraged to enroll in the fall course, "New" World Studies: Maroons, Rebels, and Pirates of the Caribbean.

## Typology of the Narrator

*Angela Moger*

*Advanced—Fall*

Aristotle's idea of narrative as the report of news brought from elsewhere is susceptible to the inference that the reporter is a relatively inconspicuous conduit of the material transmitted, the benign midwife of information. If this stance is posited as a kind of degree zero for the definition of the narrator in fiction, the evolution of the narrator's role in the modern novel signifies a consequential shift in the idea of fiction itself reflective, in turn, of profound changes in worldview. In this course, we will attempt to deepen our understanding of fiction through examination of the disparate functions

assigned to the narrator by a range of "modern" writers. Indeed, in discussing Henry James, Percy Lubbock asserts: "The whole intricate question of method in the craft of fiction [depends on] the relation in which the narrator stands to the story." James, in accordance with Flaubert's principles, sought to purify the novel of authorial commentary, to make the author invisible, his innovations in perspective and voice recasting the role of the narrator. Flaubert's "irony of undecidability," furthermore, is complicated by features (tone, multiplication of perspective) that betray bias and vision. Scrutiny of these traces in Flaubert and in the implementation of the narrator(s) in Sterne, Ford Madox Ford, Balzac, James and Cather, among others, will necessarily involve consideration of issues fundamental to such an investigation; e.g., polyphony, "unreliability," mimesis and diagesis, and indirect discourse.

## Mathematics

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

## First-Year Studies: Mathematics in Context: Philosophy, Society, Culture, and Conflict

*Daniel King*

*FYS*

Mathematics has been an undeniably effective tool in humanity's ongoing effort to understand the nature of the world around us, yet the mantra

of high-school students is all too familiar: *What is math good for anyway? When am I ever going to use this stuff?* What serves to explain the puzzling incongruity between the indisputable success story of mathematics and students' sense of the subject's worthlessness? Part of the explanation resides in the observation that all too many mathematics courses are taught in a manner that entirely removes the subject matter from its proper historical, social, and cultural context—naturally leaving students with the distinct impression that mathematics is a dead subject, one utterly devoid of meaningfulness and beauty. In reality, mathematics is one of the oldest intellectual pursuits, its history a fascinating story filled with great drama, extraordinary individuals, and astounding achievements. This seminar focuses on the role played by mathematics in the emergence of civilization and follows their joint evolution over nearly 5,000 years to the 21st century. We will explore some of the great achievements of mathematics and examine the full story behind those glorious achievements. The ever-evolving role of mathematics in society and the ever-intertwined threads of mathematics, philosophy, religion, and culture provide the leitmotif of the course. Specific topics to be explored include the early history of mathematics, logic and the notion of proof, the production and consumption of data, the analysis of conflict and strategy, and the concept of infinity. Readings will be drawn from a wide variety of sources (textbooks, essays, articles, plays, and fictional writings), connecting us to the thoughts and philosophies of a diverse set of scholars; a partial list includes Pythagoras, Euclid, Galileo, René Descartes, Isaac Newton, Immanuel Kant, Lewis Carroll, John Von Neumann, John Nash, Kurt Gödel, Bertrand Russell, Jorge Luis Borges, Kenneth Arrow, and Tom Stoppard.

## **An Introduction to Statistical Methods and Analysis**

**Daniel King**

*Lecture, Open—Spring*

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.

## **Calculus II: Modeling With Differential Equations**

**sarah-marie belcastro**

*Open—Fall*

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: Calculus I (differential calculus in either a high-school or college setting).*

## Calculus I: The Study of Motion and Change

**sarah-marie belcastro**

*Open—Spring*

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 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 science, medicine, engineering, economics, or any technical field, as well as students who seek to enhance their logical thinking and problem-solving skills. *Facility with high-school algebra and basic geometry are prerequisites for this course. Prior exposure to trigonometry and/or precalculus is highly recommended. No previous calculus experience is necessary or desired.*

## Discrete Mathematics: A Gateway to Advanced Mathematics

**sarah-marie belcastro**

*Intermediate—Fall*

This seminar is an introduction to the world of elegant mathematics, beyond that encountered in high school, under the guise of an introductory survey course in discrete mathematics. We will touch on the tips of many icebergs! The subject of discrete mathematics houses the intersection of mathematics and computer science; it is an active area of research that includes combinatorics, graph theory, geometry, and optimization. The topics in this course are selected to give an idea of the types of thinking used in a variety of discrete mathematics research areas. Learning the facts and techniques of discrete mathematics is inextricably intertwined with reasoning and communicating about discrete mathematics. Thus, at the same time as surveying discrete mathematics, this course is an introduction to rigorous reasoning and to writing convincing arguments. These skills are necessary in all of mathematics and computer science and very applicable to law and philosophy. Conference work will explore additional mathematical topics.

The seminar is essential for students planning advanced study in mathematics and highly recommended for students studying computer science, law, or philosophy or who seek to enhance their logical thinking and problem-solving skills. *Prerequisite: Prior study of Calculus or equivalent preparation.*

## Topics in Multivariable and Vector Calculus

**sarah-marie belcastro**

*Intermediate—Spring*

Compared to the familiar single-variable territory of Calculus I and II, multivariable calculus is a foreign land. Imagine, if you will, that instead of a function taking a single input and producing a single output, we either use one input and get multiple outputs (vector functions) or use several inputs and get one output (multivariable functions). And yes, there are even functions that have several inputs and multiple outputs! In this new realm, we will investigate lines and planes, curves and surfaces, and multidimensional generalizations of these objects, with a focus on those functions that can be visualized in three dimensions. For both vector and multivariable functions, we will address the basic questions of calculus: How do we measure rates of change? How do we find areas and volumes? How can we interpret derivatives and integrals both geometrically and for practical purposes? Fascinatingly, each of these questions has more than one answer. We will examine gradients and directional derivatives, maxima and minima and saddle points, double and triple integrals, integrals taken along curves, and more—as time permits. This seminar is essential for students intending to pursue engineering, physics, mathematics, graduate study in economics, or rocket science and is recommended for students pursuing chemistry or computer science. *Prerequisites: Calculus I and Calculus II.*

## Topology: The Nature of Shape and Space

**Daniel King**

*Advanced—Fall*

Topology, a modernized version of geometry, is the study of the fundamental, underlying properties of shapes and spaces. In geometry, we ask: How big is it? How long is it? But in topology, we ask: Is it connected? Is it compact? Does it have holes? To a topologist there is no difference between a square and a circle and no



difference between a coffee cup and a donut because, in each case, one can be transformed smoothly into the other without breaking or tearing the mathematical essence of the object. This course will serve as an introduction to this fascinating and important branch of mathematics. Conference work will be allocated to clarifying course ideas and exploring additional mathematical topics. *Successful completion of a yearlong study of Calculus is a prerequisite and completion of an intermediate-level course (e.g., Discrete Mathematics, Linear Algebra, Multivariable Calculus, or Number Theory) is strongly recommended.*

## Music

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

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

**Martin Goldray**  
*FYS*

This seminar will be both an introduction to and an in-depth exploration of the world of Western classical music. The ability to read music is not required. We will instead develop a vocabulary, based on careful listening, that we will use to analyze and describe the forms, textures, and expressive qualities of the music and of our experience of it. During the course of the year, we will have immersed ourselves in music and aesthetics from the ancient Greeks (the concept of music as sounding number) to the present;

however, the class will not be organized as a historical survey but, rather, around topics designed to foster connections among different periods. For example, some of the music of the Middle Ages, the Renaissance, and of J. S. Bach and the postwar modernists seem to share attitudes about music and its role in intellectual and artistic life. How can these eras illuminate each other? How does music both reflect and influence developments in the other arts, in technology, and in social structures? Other topics will include subjectivity and personal expression, the radically simple, and the relationship between music and text.

## Lecture and Seminar

The following lecture and seminar with conferences are offered to the College community and constitute one-third of a student's program. *They may be taken as a component in one of the performing arts third programs (Music, Dance, and Theatre).*

## Music and/as Language: Ethnomusicology of North America

**Jonathan King**  
*Lecture, Open—Fall*

Is music a “universal language”? Though it often feels that way, this question is not easy to answer. Employing the tools of musicology and from linguistic anthropology, we will examine how music is a communicative process that is very much like language in some ways and quite different in others. Native American traditions from Canada and the Plains offer a profound point of entry for rich analysis. Mexican balladry offers a number of concrete case studies of the historical vagaries of lyric construction.

Linguistic concepts such as *referentiality* and *ambiguity* will guide our examinations of country music and the blues. “Creolization,” another linguistic concept, will become an especially salient metaphor, as we consider the dynamic musical cultures of syncretic Nuyorican traditions such as salsa. Finally, our understanding of improvisatory jazz performance traditions will inform our understanding of what it means to communicate musically. A powerful case-in-point is Sarah Lawrence’s own Balinese gamelan, “Chandra Buahna.” Performance as part of this group is a required part of the fall semester (occasional exceptions may be granted by the instructor), and no musical experience is

necessary. *While these musical styles are sophisticated and the analytical approaches are challenging, prior experience with music theory is absolutely not required for this course.*

## Music and/as Social Identity: Ethnomusicology of the Atlantic Coasts

### Jonathan King

#### Open—Spring

It is an intriguingly common concept that music “gives voice” to a culture. How might this complex transfer of value (from social group to sonic phenomena) work, as it seems to express our identity? Does the process work in the reverse direction? That is to say, does our musical behavior affect and change who we will become? In this seminar, we will examine how the activity of musical expression—what some musicologists have called “musicizing”—is used dynamically, generating and maintaining social identities in many complex and ever-changing social contexts. We will specifically consider the musical cultures of what Paul Gilroy has called the “Black Atlantic,” including musical practices from Liberia, Nigeria, Cuba, Puerto Rico, Brazil, Jamaica, London, New Orleans, and New York. A powerful case-in-point is Sarah Lawrence’s own West African Percussion Ensemble, *Faso Foli*. Performance as part of this group is a required part of the spring semester (occasional exceptions may be granted by the instructor), and no musical experience is necessary. *While these musical styles are sophisticated and the analytical approaches are challenging, prior experience with music theory is absolutely not required for this course.*

## 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  
**Harpichord**—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 also be arranged.

### Lessons and Auditions

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

### Vocal Auditions, Placement, and Juries

The voice faculty encourages students to prepare two contrasting works that demonstrate the student’s musical background and innate vocal skills. Vocal auditions enable the faculty to place the singer in the class most appropriate for his/her current level of vocal production. Students will be placed in either an individual voice lesson (two half-hour lessons per week) or in a studio class (there are four different studio classes as well as the seminar, Self Discovery Through Singing). Voice juries at the end of the year evaluate each student’s progress.

### Piano Auditions and Placement

The piano faculty encourages students to prepare two contrasting works that demonstrate the

student's musical background and keyboard technique. Piano auditions enable the faculty to place the student with the appropriate teacher in either an individual piano lesson or in the Keyboard Lab, given his/her current level of preparation.

#### **Acoustic and Jazz Guitar Auditions and Placement**

The guitar faculty encourages students to prepare two contrasting works that demonstrate the student's musical background, guitar technique, and, for jazz and blues, improvisational ability. Guitar auditions enable the faculty to place the guitarist with the appropriate teacher in either an individual guitar lesson or in the Guitar Class.

#### **Composition Lessons**

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

### ***Theory and Composition Program***

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

### **Theory I: Materials of Music**

***Patrick Muchmore, Daniel Wohl***  
***Component***

In this introductory course, we will study elements of music such as pitch, rhythm, intensity, and timbre; we will see how these elements combine in various musical structures and how those structures communicate. Studies will include notation and ear training, as well as theoretical exercises, rudimentary analyses, and the study of repertoire from various eras of Western music. *This course meets twice each week (two 90-minute sessions). Beginning music students in Theory I are not required to take an ensemble; ensemble participation is optional. This course is a prerequisite to the Theory II: Basic Tonal Theory and Composition and Advanced Theory sequence.*

### **Theory II: Basic Tonal Theory and Composition**

***Patrick Muchmore, Daniel Wohl***  
***Component***

As a skill-building course in the language of tonal music, this course covers diatonic harmony and voice leading, elementary counterpoint, and simple forms. Students will develop an understanding through part writing, analysis, composition, and aural skills. *The materials of this course are prerequisite to any Advanced Theory course. Survey of Western Music is required for all students taking Theory II who have not had a similar history course.*

*At least one of the following Advanced Theory courses is required after Theory II.*

*With Advanced Theory student are required to take either a year-long seminar or two semester-long seminars in music history, which include Jazz History, Music of the Baroque (Spring), Mozart and Beethoven: Music from 1720-1810 (Fall), Debussy and the French School (Spring), Music and/as Language: Ethnomusicology of North America (Fall), and Music and/as Social Identity: Ethnomusicology of the Atlantic Coasts (Spring).*

### **Advanced Theory: Advanced Tonal Theory and Analysis**

***Carsten Schmidt***  
***Component***

This course will focus on the analysis of tonal music, with a particular emphasis on chromatic harmony. Our goal will be to quickly develop a basic understanding and skill in this area and then 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: Continuo Playing**

***Carsten Schmidt***  
***Component***

This course will offer an introduction to the art of continuo playing. We will begin by developing a basic ability of how to translate the notational symbols of figured bass into sound and then

proceed to refine that skill in view of the various styles of different eras, countries, and genres. This course is also designed to prepare students for participation in the Baroque segment of the SLC Orchestra Projects. A good basic command of the keyboard and some theory background are prerequisites. *Permission of the instructor is required.*

## 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. *Open to students who have successfully completed Theory II: Basic Tonal Theory and Composition.*

## Intermediate and Advanced Aural Skills

**Carsten Schmidt**  
*Component*

This course is dedicated to helping students develop their fluency with theoretical materials through dictation and sight-singing practice. Initially, we may focus on individual parameters such as pitches, rhythms, and harmonic progressions, but the ultimate goal of the course is to be able to perceive all of those in an integrated way. *Permission of the instructor is required.*

## Sight Reading for Instrumentalists

**Sungrai Sohn**  
*Component*

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

## 20th-Century Compositional Techniques

**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.*

## **Music Technology Courses**

### ***Studio for Electronic Music and Experimental Sound***

## **Introduction to Electronic Music and Music Technology**

**John A. Yannelli**

### ***Component***

The Sarah Lawrence Electronic Music Studio is a state-of-the-art facility dedicated to the instruction and development of electronic music composition. The studio contains the latest in digital audio hardware and software for synthesis, recording, and signal processing, along with a full complement of vintage analog synthesizers and tape machines. Beginning students will start with an introduction to the equipment, basic acoustics, and principles of studio recording, signal processing, and a historical overview of the medium. Once students have acquired a certain level of proficiency with the equipment and material—usually by the second semester—focus will be on preparing compositions that will be heard in concerts of electronic music, student composers' concerts, 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 pre-recorded), 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.*

## **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 be 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.*

## Music of the Baroque

### **Carsten Schmidt** *Component*

This course will offer an introduction to the always beautiful, often extravagant, and occasionally bewildering world of Baroque music. In our study, we will examine a broad range of seminal works that illustrate the many and significant inventions and innovations of the 17th and early 18th centuries, including those in the genre of opera as well as liturgical, orchestral, keyboard, and chamber music. Even though our main focus will be on analytical listening, we will also pay close attention to how these works relate to their political, literary, religious, and artistic environment.

## 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 is 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 Debussy emerged, and with his 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.*

## Music and/as Language: Ethnomusicology of North America

### **Jonathan King** *Fall*

See course description under Lecture and Seminar.

## Music and/as Social Identity: Ethnomusicology of the Atlantic Coasts

### **Jonathan King** *Spring*

See course description under Lecture and Seminar.

## Performance Ensembles and Classes

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

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

### **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. *Chamber Choir meets once a week. Students may qualify for membership in the Chamber Choir by audition.*

*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 purely an American art form. Students will learn and investigate Delta Blues, performing songs by Robert Johnson, Charlie Patton, Skip James, and others; 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 about how they influenced modern blues men such as Johnny Winter and Stevie Ray Vaughn and pioneer rockers such as Jeff Beck, Eric Clapton, Jimmy Page, and Jimi Hendrix. *Audition required.*

## **Jazz Colloquium**

**Glenn Alexander**

### **Component**

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

## **Jazz Performance and Improvisation Workshop**

**Glenn Alexander**

### **Component**

This class, intended for all instrumentalists, 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; 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 also to work with other vocalists in singing backup or harmony vocals for and with each other. It 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:*

## **Jazz Vocal Seminar**

**Thomas Young**  
*Component*

This seminar is an exploration of the relationship among melody, harmony, rhythm, text, and style and how these elements may 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**

**Eddie Pierce-Young**  
*Component*

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

## **Seminar in Vocal Performance**

**Hilda Harris, Wayne Sanders**  
*Component*

Voice students will gain performance experience by singing repertoire selected in cooperation with the studio instructors. Students will become acquainted with a broader vocal literature perspective by singing in several languages and exploring several historical music periods. Interpretation, diction, and stage deportment will

be stressed. *During the course of their studies and with permission of their instructor, all Music Thirds in voice are required to take Seminar in Vocal Performance for two semesters.*

## **So This Is Opera?**

**Eddie Pierce-Young, Wayne Sanders**  
*Component*

This course is an introduction to opera through an opera workshop experience that explores combining drama and music to create a story. It is open to students in the performing arts (music, dance, and theatre), as well as to the College community at large. Weekly class attendance is mandatory. *Audition required.*

## **Studio Class**

**Hilda Harris, Wayne Sanders, Eddie Pierce-Young, Thomas Young**  
*Component*

The Studio Class is a beginning course in basic vocal technique. Each student's vocal needs are met within the structure and content of the class. *Placement audition required.*

*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 perform tightly structured arrangements of some



of their most effective and influential pieces. There will be some opportunities for genre-appropriate improvisation and soloing. A wide range of instruments will be welcome, including strings, horns, guitars, keyboards, drums and various other percussion instruments. *Basic facility on one's musical instrument is expected, but prior experience with African musical aesthetics is not assumed or 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®), upright (double) bass.

## West African Percussion Ensemble: Faso Foli

**Andrew Algire, Jonathan King**  
*Spring*

Faso Foli, a Malinke phrase that translates loosely as “playing to my father's home,” is the name of our West African performance ensemble. 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 we play—balafons, dun dun drums, and djembe hand drums—were constructed for the College in 2006, handcrafted by master builders in Guinea. Relevant instrumental techniques will be taught in

the class, and no previous experience with African musical practice is assumed; any interested student may join.

*Other ensembles and classes:*

## Chamber Music

**Sungrai Sohn**  
*Component*

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

## 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 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.*

## Conducting

**Martin Goldray**  
*Component*

This is a course in the basics of conducting for qualified students. *Completion of Theory II: Basic Tonal Theory and Composition and permission of the instructor are required.*

## Guitar Class

**William Anderson, Glenn Alexander**  
*Component*

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

## Guitar Ensemble

**William Anderson**

### Component

This class offers informal performance opportunities on a weekly basis as a way of exploring guitar solo, duo, and ensemble repertoire. The course will seek to improve sight-reading abilities and foster a thorough knowledge of the guitar literature. It is recommended for students interested in classical guitar. *Permission of the instructor is required.*

## Keyboard Lab

**Chester Biscardi, Bari Mort**

### Component

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

## 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 repertoire, 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*. *This course is required for all instrumentalists taking a Music Third.*

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

Music Tuesdays consist of various programs that include 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 p.m., are open to the community. Schedule to be announced each semester.

### Master Classes and Workshops

## Master Class

**Music Faculty, Guest Artists**

### Component

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

## Music 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 2013-2014***

- Awareness Through Movement® for Musicians
- Baroque Ensemble
- Character Development for Singers
- Diction for Singers
- Evolution of a Performance
- Gamelan Angklung Chandra Buana
- Keyboard Literature
- Orchestration
- Saxophone Ensemble

## Philosophy

At Sarah Lawrence College, the study of philosophy retains a centrality, helping students synthesize their educational experience with the discipline's many connections to other humanities and to social science. Through conference work, students also find numerous ways to connect the study of philosophy with their interests in the arts and natural sciences. Stressing the great tradition of classical and contemporary philosophy, the College offers three types of philosophy courses: those organized around thematic topics, such as Philosophy of 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.

## Political Philosophy

**Michael Davis**

### *Lecture, Open—Year*

All political action aims at preservation or change—change for the better, preservation to avoid something worse. All political action, therefore, requires some thought of better or worse, and so good and bad. Political philosophy is the ongoing attempt to raise and answer questions about the collective good—and always some form of the quest for understanding the nature of the best possible political regime. We will examine various answers that have been given to the question of what is the best regime, taking some care not to assume that we have progressed beyond the thought of the past simply because it is past. Readings will include works of Aristophanes, Plato, Aristotle, Machiavelli, Hobbes, Locke, Swift, Rousseau, Hegel, Marx, and Nietzsche.

## Philosophy and Literature: The Prince and the Poet

**Charlie Gustafson-Barret**

### *Open—Year*

Why is it that asking what we are seems always to begin with recognizing what we are not? This course will explore the aesthetics of alienation to examine whether detachment is the necessary condition for an inquiry into human nature and to think through how philosophy and literature differ in their treatment of this detachment. From the worldly wanderings of Odysseus to the mental anguish of Raskolnikov, from Socrates questioning the Homeric tradition to Nietzsche questioning Socrates, we will explore the context of isolation as the appropriate background against which a human being's outline may be drawn. And we will see how the aesthetics of this context evolve—from the ancient model of a prince apart from his people to the modern trope of a pariah apart from his peers. We will look at a number of evocative pairings, including: the *Odyssey* and

*Ion*; *Hamlet and The Prince*; Goethe's *Faust Part One* and *Discourse on the Method*; *The Misanthrope* and *The Reveries of a Solitary Walker*; *Crime and Punishment* and *Beyond Good and Evil*. And we will ask what it means about the nature of self-reflection that, before we can reflect, the self must first stand apart.

## 20th-Century Philosophy

**Alex Priou**

**Open—Fall**

In this course, we will consider the development of 20th-century philosophy out of Nietzsche's response to 19th-century philosophy and the history of philosophy as a whole in his final work, *Twilight of the Idols*. Topics to be discussed include the increasing focus on problems of language and metaphysics in Heidegger and Wittgenstein; the relationship of art, history, and politics in Heidegger and Benjamin; and the question of intentionality and the unconscious as taken up by Freud. The central aim will be for students to gain an appreciation of how the philosophic questioning of Nietzsche has fostered the rich variety of contemporary philosophic interests. Readings: Nietzsche, *Twilight of the Idols* (selections); Heidegger, *Basic Writings* (selections); Wittgenstein, *The Blue Book*; Freud, *Civilization and its Discontents*; and Walter Benjamin, *The Work of Art in the Age of Its Technological Reproducibility and Other Writings* (selections).

## Aesthetic Theory: Moral Imagination and Political Freedom

**Angelia Means**

**Open—Spring**

Taking Kant as a point of departure, this course will begin with (and periodically reinvestigate) the "Critique of Aesthetic Judgment," the first major division of *The Critique of Judgment* (1790). We will focus on the following topics: (1) the tie between freedom and imagination; (2) the degree to which subjective taste and universal validity are reconciled in modern aesthetic sensibility and then, potentially, serve as a model for intersubjective dialogue; and (3) the possibility that the type of judgment associated with "original" artwork—i.e., reflective judgment or judgment of a particular work, case, or example that cannot be subsumed by determinant concepts—is not only evidence of individual genius (as Kant proposes) but necessary to

"disclose" the full content of moral-judicial norms. We will read analytic philosophers (Paul Guyer and Hannah Ginsborg) but will concentrate on the continental tradition, namely Hannah Arendt, Albrecht Wellmer, Juergen Habermas, and Maria Pia Lara. Throughout, we will investigate critics of Kant's aesthetics, most notably Nietzsche and Adorno. We will also read shorter pieces by Hegel, Heidegger, Benjamin, and Agamben. Finally, we will consider a variety of artworks, ranging from literature and film to visual and performance art. The list may include: Aeschylus, Brecht, Joseph Conrad, Primo Levi, salonnières, Claude Lanzmann's *Shoah*, Ariel Dorfman's play *Death and the Maiden* and Polanski's film version, Andy Warhol, Kara Walker, Glen Ligon, Robert Mapplethorpe, Andrea Fraser, Kader Attia, Andrew Moore, Marcelo Brodsky, the performance artists Pussy Riot, the Occupy Museum movement, and Reckoning With Torture Project.

## Knowledge and Power: Plato and Nietzsche

**Marina Vitkin**

**Open—Spring**

The relationship between knowledge and power has been a central concern throughout the Western philosophical tradition. In this seminar, we will study two key texts of the tradition: Plato's *Republic* in the fall semester and Nietzsche's *Beyond Good and Evil* in the spring. While aiming to grasp each text as a whole and in all of its complexity, we will pay special attention to its understanding of the nature of knowledge, as well as to its conception of how life in society is best organized. In this way, fundamental branches of philosophical inquiry—metaphysics, epistemology, and political philosophy—will be illuminated by way of their history. Plato's examination of knowledge and power led him to hold that they must be fused in a society, while Nietzsche undertook a radical subversion of the tradition—aiming to reveal that knowledge is power in a different guise. We are still living out the complex consequences, both intellectual and political, of Nietzsche's subversive project. As the course unfolds, the extraordinary breadth and depth of the two philosophers' questioning and the diversity of their responses will lead us to reflect on the structure of philosophical thinking and its continuing importance in shaping the culture and politics of our present.

## Language and Religious Experience

**Nancy Baker**

*Sophomore and above—Year*

In this course, we will consider what language tells us about the nature of religious experience, as well as what religious experience tells us about the nature of language. Particular attention will be paid to the idea that certain religious experiences are said to be “beyond the limits of language.” The word used to describe this in the case of Western mysticism is “apophatic.” Interestingly, many Western mystics wrote at great length about their experiences—but by using various literary devices to “unsay” what they had just said. The Zen koan tradition is also apophatic in some sense but uses what appears to be paradox to “unsay” what is being said. We will look at the uses of language in these two traditions, with attention to a distinction between what Wittgenstein called “describing” and “expressing”—a distinction also found in the work of the great Zen philosopher mystic, Eihei Dogen. We will also consider the nature of prayer and mantra, the Biblical notion that God “speaks,” the uses of metaphor and analogy in religious discourse, the connection between language and creation, and the Western notion of the “Logos” or “Word,” all of which can be topics for conference work. Readings will be from Herrigel, Buber, Panikkar, Plotinus, Sells, Heidegger, and Wittgenstein, among others.

## Kant’s Awakening From Dogmatic Slumber

**Abraham Anderson**

*Intermediate—Fall*

In his *Prolegomena to Any Future Metaphysics*, Kant says, “I freely confess that it was the objection of David Hume that first, many years ago, interrupted my dogmatic slumber.” Kant clearly intended this declaration as a clue to the meaning of his *Critique of Pure Reason* and his whole philosophy, but what did he mean by it? We shall investigate this question by reading selections from the early writings of Kant; from the *Metaphysics* of Alexander Baumgarten, a prime example of dogmatic metaphysics, which Kant used to teach his classes in metaphysics; from Hume’s *Enquiry Concerning the Human Understanding*; from the *Prolegomena*; and, if time permits, from the *Critique* itself.

## 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. In doing that, it will force us to slow our usual pace of reading, to read almost painfully carefully, with a view to understanding the thinker as he wrote and as he understood himself and not as a stage in an historical development. Second, the course will introduce and encourage this kind of careful reading. The text for Fall 2013 will be Plato’s *Laches*.

## 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.”

## Issues in 19th-Century German Philosophy

**Marina Vitkin**

*Intermediate—Spring*

One of philosophy’s abiding preoccupations is the nature of human knowledge. This will be the focus of our seminar, as we study Hegel’s *Phenomenology of Spirit* in the fall and, in the spring, turn to one among the following later thinkers: Kierkegaard, Marx, Zilberman,

Heidegger. The *Phenomenology* is an extraordinary, difficult, immensely exciting, and deeply influential text. We will examine both the authority and the problems that Hegel's philosophical construction posed for his successors. One important reason to study Hegel's thought is its pervasive influence on the horizon of contemporary debates on issues of knowledge and diversity insofar as these debates have been lastingly defined by Hegel's heirs and critics. In our reading of the *Phenomenology* and the texts that follow, we will aim not only to grasp the significance and the rich legacy of Hegel's philosophical enterprise, but also to articulate the ways in which the plurality of philosophical constructions is itself a problem for philosophical reflection on the nature of human knowledge.

## Physics

Physics—the study of matter and energy, time and space, and their interactions and interconnections—is often regarded as the most fundamental of the natural sciences. An understanding of physics is essential for an understanding of many aspects of chemistry, which in turn provides a foundation for understanding a variety of biological processes. Physics also plays an important role in most branches of engineering, and the field of astronomy essentially is physics applied on the largest of scales. As science has progressed over the last century or so, the boundaries between the different scientific disciplines have become blurred, and new interdisciplinary fields such as chemical physics, biophysics, and engineering physics have arisen. For these reasons, and because of the excellent training in critical thinking and problem solving provided by the study of physics, this subject represents an indispensable gateway to the other natural sciences and a valuable component of a liberal arts education.

## Astronomy

**Scott Calvin**

*Open—Year*

On the first night, we will look up and see the stars. By the last, we will know what makes them shine, how they came to be, and their ultimate fates. In between, we will survey the universe and humankind's investigations of it—from ancient navigation to modern cosmology. In addition to

the stars themselves, we will learn about solar-system objects such as planets, asteroids, moons, and comets; the comparative astronomy of different eras and cultures; the properties, lifetimes, and deaths of galaxies, nebulae, and black holes; and theories and evidence concerning the origin, evolution, and fate of the universe. In addition to readings and examination of multimedia material, students will conduct astronomical observation and experiments, at first with an astrolabe, then a simple telescope, and finally with the most powerful telescopes on and around the Earth. Comet ISON, a potential Great Comet appearing in the fall, will receive special attention! Emphasis will be placed on modes of scientific communication so that each student will keep a notebook, participate in debates, present posters, write papers, give oral presentations, and participate in the peer review process. Students will also experience famous astronomical debates through role-play. Conference projects may be dedicated to critically examining some topic in astronomy, conducting astronomical observation, or investigating the relationships between astronomy and other aspects of society and culture.

## Steampunk Physics

**Scott Calvin**

*Open—Fall*

"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 inventions of our own devising. Appropriate attire will be *de rigueur* on certain class days, but fake British accents should be checked at the door.

## Introduction to Mechanics (General Physics Without Calculus)

**Daniel Johnson**

*Open—Fall*

This course covers introductory classical mechanics, including dynamics, kinematics,

momentum, energy, and gravity. Students considering careers in architecture or the health sciences, as well as those interested in physics for physics' sake, should take either this course or Classical Mechanics. Emphasis will be placed on scientific skills, including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. A background in calculus is not required. This course or equivalent is required to take Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus) in the spring. An optional course-within-a-course, preparing students for the MCAT, will be available for premed students and will count as part of their conference work.

## **Classical Mechanics (Calculus-Based General Physics)**

**Anthony Schultz**

*Open—Fall*

The science of classical mechanics forms the basis upon which all physical science is built. This course is devoted to studying the motion of massive bodies in line with the foundational principles put forth in Newton's *Principia* (1687). We begin by discussing measurement and the variable motion of bodies. Next, we will look at the causes of changing motion, namely forces, and various ways of representing them and their action. Finally, we will cover the dynamics of many-body systems and their thermodynamic properties. Emphasis will be on mathematical problem solving, conceptual understanding, and effective communication using the standard modes of scientific publishing. A weekly laboratory session will also be conducted. *Permission of the instructor is required. Students must have completed one year of calculus.*

## **Modern Physics**

**Scott Calvin**

*Intermediate—Spring*

This course covers the major developments that comprise "modern" physics—the break from the classical, Newtonian models covered in the introductory study of mechanics and electromagnetism. Topics to be covered include Einstein's special theory of relativity, wave-

particle duality, Schrodinger's equation, modern models of the atom, tunneling, nuclear physics and radioactivity, the structure of matter, and—if time permits—an introduction to particle physics. Emphasis will be on mathematical models and problem solving in addition to conceptual understanding. Seminars will include a mixture of discussion and mathematical problem solving. *Students must have completed one year of calculus-based physics or have permission of the instructor.*

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

**Daniel Johnson**

*Intermediate—Spring*

This course covers the topics of electromagnetism, optics, special relativity, and quantum mechanics. Emphasis will be placed on scientific skills, including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. Calculus is not a requirement for this course. An optional course-within-a-course, preparing students for the MCAT, will be available for premed students and will count as part of their conference work. *Students should have had at least one semester of physics (mechanics).*

## **Electromagnetism and Light (Calculus-Based General Physics)**

**Anthony Schultz**

*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 macroscopic and microscopic points 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 premed students and will count as part of their conference work. *Students must have completed Classical Mechanics (Calculus-Based General Physics) or equivalent.*

## Politics

The study of politics at Sarah Lawrence College encompasses past and present thinking, political and interdisciplinary influences, and theoretical and hands-on learning. The goal: a deep understanding of the political forces that shape society. How is power structured and exercised? What can be accomplished through well-ordered institutions? And how do conditions that produce freedom compare with those that contribute to tyranny? Questions such as these serve as springboards for stimulating inquiry. Rather than limit ourselves to the main subdisciplines of political science, we create seminars around today's issues—such as feminism, international justice, immigration, and poverty—and analyze these issues through the lens of past philosophies and events. We don't stop at artificial boundaries. Our courses often draw from other disciplines or texts, especially when looking at complex situations. Because we see an important connection between political thought and political action, we encourage students to participate in service learning. This engagement helps them apply and augment their studies and leads many toward politically active roles in the United States and around the world.

### First-Year Studies: Africa in the International System

**Elke Zuern**  
**FYS**

Investigations of the politics, economics, and societies of sub-Saharan Africa often, unfortunately, present African states and their populations in isolation from the international system. This course investigates the politics of African states and their populations as part of world politics from colonialism to formal democracy in order to explore the myriad connections between advanced industrial states

such as the United States and geographically distant and economically less-developed African states. We will engage in a rigorous examination of the politics and economics of colonial and postcolonial rule and then move to a focus on the genesis and impact of recent economic and political transitions. Key questions include: How are postcolonial African states distinctive from other postcolonial states? In what ways are postcolonial states linked to their former colonizers? How do ethnicity, class, and gender identities play into contemporary politics? What role have Western states played in the presence or absence of democracy in African states? How do the politics of patronage affect processes of political and economic change? What impact have international financial institutions played in aggravating or alleviating conditions of poverty? What choices and trade-offs do Africa's postcolonial leaders and citizens face, and what role do African states and their citizens play in the international community? This course will not investigate the experiences of all African countries but will address these questions by drawing upon the experiences of a number of states, including: Ghana, Senegal, Nigeria, Zaire/Democratic Republic of the Congo, Kenya, Zimbabwe, Mozambique, and South Africa. We will draw upon a variety of methodological and disciplinary approaches to gain a deeper understanding of the complexities of contemporary African politics as they are embedded in and affect international politics.

### The Legitimacy of Modernity? Basic Texts in Social Theory

**David Peritz**  
**Lecture, Open—Year**

Social theory is a distinctly modern tradition of discourse, centered on explaining social order in societies that are too large, fluid, and complex to rely on tradition or self-conscious political regulation alone. Instead, a series of theorists whose works gave rise to the modern social sciences explore the sources of social order in structures, many of which work “behind the backs” or independently from the intention of those whose interaction they integrate. The market economy, the legal and administrative state, the firm and the professions, highly differentiated political and civil cultures, a variety of disciplinary techniques inscribed in diverse mundane practices—one by one, these theorists labored to unmask the often hidden sources of social order. Moreover, this understanding of



social order has evolved side-by-side with evaluations ranging from those that view Western modernity as achieving the apex of human freedom and individuality to those that see it as insinuating a uniquely thorough and invidious system of domination. This class will introduce many of the foundational texts and authors in the social sciences, including Adam Smith, Alexis de Tocqueville, Karl Marx, Emile Durkheim, Max Weber, Sigmund Freud, Michel Foucault, Jurgen Habermas, and Frantz Fanon. In this way, it will also cover various schools of social explanation, including: Marxism, structuralism, poststructuralism, postcolonial studies, and feminism. The thread connecting these disparate authors and approaches will be the issue of the worth or legitimacy of Western modernity. Which of the institutions that structured the process of modernization are worth defending or reforming? Which should be rejected outright? Or should we reject them all and embrace a new, postmodern social epoch? In answering these questions in class and in group conferences, we will grapple both with classical texts and with the implications of different approaches for contemporary social analysis.

## **Reagan, Thatcher, and the Politics of the '80s**

**Samuel Abrams**

*Open—Fall*

With the events and personalities of the 1980s now well over two decades in the past, political scientists and historians have begun to critically and systematically examine the leaders, the institutions, and the political culture and events of the era. This course will explore the sociopolitical state of the United States and Britain and the state of international relations and diplomacy from 1979 to 1992. While impossible to summarize, the 1980s were an era of immense political change and inflection with the end of the Cold War and the rise of free-market thinking; the political sphere was dominated by the ideas of President Ronald Reagan and Britain's Prime Minister Margaret Thatcher. Culturally, the music scene was transformed by punk and the birth of hip-hop; and everyday lives of those in the West were radically altered by a host of technological developments—from the Sony Walkman and the ATM to the appearance of MTV and the first personal computers. In the United States, the decade opened with an enormous anti-nuclear protest in New York's Central Park and closed with mass demonstrations against the

government's slow response to the AIDS crisis. This course will investigate these social and economic trends as they relate to political culture in both the United States and Britain. We will also explore how the 1980s ushered in a new era of conservative politics and postmodern ideas, which created a complex and increasingly material world. We will examine the personal and domestic lives of President Reagan and Prime Minister Thatcher and then look into their unique working relationship on the global stage, as well as probe into their domestic stateside matters. For instance, we will look at President Reagan's bipartisan work to fundamentally change the tax structure in the United States and examine how he managed unions and the air traffic control strike that changed the way Americans perceive unions. We will also look at Speaker of the House Tip O'Neill and attempt to make sense of O'Neill as both a foil and a domestic leader at the time. Finally, we will consider the global political milieu in which Reagan and Thatcher operated and look at the Cold War and the struggles that they both faced to bring democracy to the globe.

## **A Newly Re-Enchanted World: Secularism, Religion, and the Limits of Modern Society**

**David Peritz**

*Open—Fall*

For the last 300 years, many of the world's most enlightened thinkers have predicted the beginning of humanity's first 'disenchanted' epoch: a world from which God and organized religion withdrew, leaving us alone to understand nature scientifically and to create meaning for ourselves. At the dawn of the 21st century, we witness a rather different reality: a major religious resurgence in societies throughout the world. Internationally, religion has replaced ideology as the most important axis of conflict. At home, controversies between religion and science roil our politics, with even some secular critics claiming that "scienticism" is its own kind of fundamentalism. Meanwhile, fundamentalism proper—forms of faith that deny that sacred texts are always subject to human interpretation—is proving to be among the most popular and dynamic sources of religious faith. This course tackles issues emerging in the new field of postsecular studies, which starts by acknowledging that traditional forms of religiosity often play an important role in the civil life of advanced modern societies. The course will focus on the Abrahamic faiths (Judaism,

Christianity, and Islam) and modern and contemporary issues, especially: (1) the persistence of religion as a main source of practical belief (especially in “secular” societies); (2) religion’s reemergence as a major axis of international and cross-cultural conflict (specifically the clash between Judeo-Christian and Islamic faiths); and (3) “secularism and its discontents” within modern, Western liberal societies. The course will focus on the following questions: On the one hand, are religious worldviews and rituals unrivalled in the ability to create a sense of meaning, purpose, and belonging in the world? If so, where does religion’s unique power come from, and what are the obstacles to transferring it onto secular culture and philosophies? On the other hand, taking into account postsecular insights, can we still salvage the “secular” project of taming fundamentalist political theologies and the messianic zeal and disastrous certitudes that they can generate? Is it possible for persons who subscribe to different religions or hold widely varying attitudes (from the deeply religious to the aggressively secular) to nevertheless understand one another, engage in meaningful political and ethical discourse, reach some basic understanding about how to live together, and embrace tolerance and the idea of a nonsectarian state? To address these questions, we will read about religion, including theological and philosophical texts, and then turn to works that consider the persistence of religion and its social and political implications from the perspectives of the sociology of religion, political theory, and cultural studies.

## **Democracy and Diversity**

**David Peritz**

*Open—Fall*

Does democracy work only in homogeneous societies that overcome by assimilating sources of difference and diversity? Only in this way, it has long been maintained, can a people be sufficiently similar to form shared political understandings and projects. Absent commonality, democracy deteriorates into the tyranny of the majority or a war of all against all. But we are at the far end of a dramatic shift in democratic politics: Democratic societies are increasingly multicultural and diverse, while citizens in democratic societies are less willing to “forget” their ethnic, religious, gender, sexual, cultural, racial, and other differences in order to integrate into a dominant national culture. These developments raise some basic questions. Is it possible to

achieve sufficient agreement on fundamental political issues in a deeply diverse society? Can the character of political community or the nation be reconceived and reformed? If not, is democracy doomed? Or might it be possible to reform democracy to render it compatible with conditions of diversity? If so, does the democratic claim to legitimacy also need to be transformed? This course will explore these questions in a number of ways. We will study exemplary historical statements of the ideal of democracy to get our bearings from conceptions developed without attention to deep and abiding differences. We examine the nature of social and cultural diversity, looking at several dimensions that tend to cut across one another in contemporary politics: religion, value, class, gender, sexuality, race, ethnicity, and culture. In addressing these issues, we draw on methodologies and disciplines ranging from sociology and anthropology to ethnic studies and philosophy. We then bring these themes together by surveying a number of recent attempts to (re)articulate the relevance of specific identities to political engagement and the general ideal of democracy in light of experiences with increased diversity. Here the disciplinary focus is on reading sustained selections from recent works in political philosophy, while the substantive focus is on issues of race and culture.

## **The Politics of Global Austerity**

**Yekaterina Oziashvili**

*Open—Spring*

Since the 1980s, it has become increasingly common among economists and policymakers to present austerity policies as the only way to bring economies out of recession and maintain economic growth and prosperity. Policies of austerity have been enthusiastically praised as a panacea for economic development and stability or grudgingly accepted as a necessary evil. “Softer” alternatives are dismissed as Utopian, unrealistic, and foolish. What explains austerity’s hegemonic status as a solution to all economic problems? What impact do the austerity principles have on state and popular sovereignty and on economic international and intranational inequality? In this class, we will trace the intellectual history of austerity. We will then examine the role that international organizations such as the IMF and World Bank play in promoting and enforcing the principles of austerity. We will also examine the effect that the age of austerity has had on the welfare state and

the “race to the bottom.” Finally, we will look at a global backlash against austerity and ask: what’s next?

## **International Relations: Conflict and Cooperation in Global Politics**

**Janet Reilly**

*Open—Spring*

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.

## **Presidential Leadership and Decision Making: Lincoln, Truman, Eisenhower, Kennedy, Johnson, and Obama**

**Samuel Abrams**

*Intermediate—Year*

The president is the most prominent actor in the American government, and developing an understanding of how and why political leaders

make the choices that they do is the goal of this course. Presidents must make countless decisions while in office and, as Edwards and Wayne explain, “Executive officials look to [the presidency] for direction, coordination, and general guidance in the implementation of policy...Congress looks to it for establishing priorities, exerting influence...the heads of foreign governments look to it for articulating positions, conducting diplomacy, and flexing muscle; the general public looks to it for...solving problems and exercising symbolic and moral leadership....” This course will examine and analyze the development and modern practice of presidential leadership in the United States by studying the evolution of the modern presidency, which includes the process of presidential selection and the structure of the presidency as an institution. The course will then reflect on the ways in which presidents make decisions and seek to shape foreign, economic, and domestic policy. This will be based on a variety of literatures, ranging from social psychology to organizational behavior. We will look at the psychology and character of presidents in this section of the course. Finally, the course will explore the relationship of the presidency to other major government institutions and organized interests. We will pay particular attention to a particular set of presidents: Lincoln, Truman, Eisenhower, Kennedy, Johnson, and Obama. *Prior course work in American politics and history is required.*

## **Democratization and Inequality**

**Elke Zuern**

*Intermediate—Fall*

The last three decades have seen significant growth in the number of democracies around the world. As more countries become democratic, increasing numbers of citizens are formally endowed with political equality. US presidents from Bill Clinton to George W. Bush and Barack Obama have praised the advance of democracy as a key factor in promoting peace both between and within states. This course will investigate and compare processes of democratization from Europe to Latin America and parts of Africa, Asia, and the Middle East. We will explore individual cases of democratization to consider the influence of domestic, as well as foreign, actors and political, as well as economic, conditions. Key questions include: To what extent do similar processes bring about democratic

transitions in different regions and moments in time? What role have various forms of violence played in transitions to democracy? We will also explore the domestic and transnational effects of the growing number of new democracies. What impact does a transition to democracy have upon the political influence of ordinary citizens, upon the openness of government institutions, and upon the processes of rule? In what ways does political equality empower citizens? Do transitions to democracy bring about fundamental policy shifts to better meet the needs of the majority? Do citizens of new democracies perceive their democratic government as the best possible regime? Throughout this course, students will investigate the relationship between democracy and different forms of inequality.

## **A Newly Re-Enchanted World: Religion, Secularism, and the Limits of Modern Society**

**David Peritz**

*Intermediate—Spring*

For the last 300 years, many of the world's most enlightened thinkers have predicted the beginning of humanity's first "disenchanted" epoch in which God and organized religion withdraw from the world, leaving us alone to understand nature scientifically and to create morality and meaning for ourselves. At the dawn of the 21st century, we witness a rather different reality, a major religious resurgence in societies throughout the world. Internationally, religion has replaced ideology as the most important axis of conflict. At home, controversies between religion and science roil our politics. Meanwhile, fundamentalism—forms of faith that deny that sacred texts are always subject to human interpretation—is proving among the most popular and dynamic sources of religious faith. This course tackles issues emerging in the new, multidisciplinary field of postsecular studies, which starts by acknowledging that traditional forms of religiosity often play an important role in modern societies. The course will focus on Abrahamic faiths (Judaism, Christianity, and Islam) and modern and contemporary issues, especially: (1) the persistence of religion as a main source of practical belief (particularly in "secular" societies); (2) religion's re-emergence as a major axis of international and cross-cultural conflict (specifically the clash between Judeo-Christian and Islamic faiths); and (3) "secularism and its discontents" within modern, Western liberal societies.

## **Making Parties and Policy in a Polarized Era**

**Samuel Abrams**

*Advanced—Spring*

Despite frequent pleas from President Obama for national social and political unity and the rise of groups like "No Labels," the seemingly never-ending sociopolitical polarization appears to be the new norm in American political life. To many politicians, pundits, and people alike, 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—from the alleged divides between Wall Street and Main Street to those who are secular and those who are religious; and we often see disturbing images from the so-called "Tea Party" rallies and Occupy Wall Street demonstrations. This seminar will explore the puzzle of how to move on from this divided state. While the course will briefly examine the veracity of these recent impressions of the American sociopolitical scene, we will center our course on the question: Is policymaking forever deadlocked, or can real political progress be made? Moreover, what are the social and policy implications of polarization? How does President Obama govern in this political epoch, and are the political parties representing the will of the people? What about the 2014 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 the 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 look 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—all with a focus on policy and moving the country forward. 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 as ideologues. *Prior course work in American history and the social sciences is required.*

## Psychology

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: Synapse to Self: Neuroscience of Self-Identity

**Adam Brown**

**FYS**

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 by 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. Students will develop a foundation in experimental methods for studying memory and self-identity and will have the opportunity to carry out original qualitative and quantitative research.

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

**Linwood J. Lewis**

**FYS**

What is the difference between disease and illness? Do people in different cultures manifest the same illness similarly? Has the biomedical model resulted in better health for all? Why do women get sicker but men die quicker? This course offers an overview of theoretical and research issues in the psychological study of health and illness within a cultural context. We will examine theoretical perspectives in the psychology of health, health cognition, illness prevention, stress, and coping with illness. We will also examine the interrelationship between humans and the natural and built environment. A lifespan approach examining child, adolescent, and adult issues will provide additional insight. Issues of sexuality, gender, race, and ethnicity are a central focus, as well. This class is appropriate for those interested in a variety of health careers or in public health. Conference work may range from empirical research to bibliographic research in this area. The community partnership/service learning component is an important part of this

class; we will work with local agencies to promote healthy and adaptive person-environment interactions within our community.

## **The Changing Self: Narratives of Personal Transformation**

**Sean Akerman**

*Lecture, Open—Fall*

This course 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. Over the course of the semester, we will explore how narratives have come to play a role in psychology, the power dynamics and ethics of writing about another person, and the value of a narrative in understanding a life. We will read psychoanalytic case studies, phenomenological case studies, ethnographies, autobiographical accounts, and contemporary narrative work in psychology. Many of the topics in the course will deal with major life transformation, such as creativity, violence, illness, the sublime, and addiction. These topics will allow us to ask: What is the relationship between major life change and the narratives that we create about those changes? Coursework will include essays, exams, and discussion questions. By the end of this course, students will be well-versed in narrative psychology and able to take a critical approach to questions of transformation.

## **Sex Is Not a Natural Act: Social Science Explorations of Human Sexuality**

**Linwood J. Lewis**

*Lecture, Open—Fall*

When is sex NOT a natural act? Every time a human engages in sexual activity. In sex, what is done by whom, with whom, where, when, why, and with what can have relatively little to do with biology. In theory, human sexuality poses a significant challenge. The study of its disparate elements (biological, social, and individual/psychological) is inherently an interdisciplinary undertaking. Anthropologists to zoologists all add something to our understanding of sexual behaviors and meanings. In this class, we will study sexualities in social contexts across the lifespan, from infancy to old age. Within each period, we will examine biological, social, and

psychological factors that inform the experience of sexuality and the construction of sexual identities for individuals. We will also examine broader aspects of sexuality, such as sexual health, and explore possible connections between race, ethnicity, and sexuality.

## **Psychology of Religious Experience**

**Sean Akerman**

*Lecture, Open—Spring*

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, to how we understand the world, and to the makeup of identity. During the semester, we will take a descriptive and interpretive approach to study the topics of mysticism, conversion, healing, the apocalypse, literalism, and much more, as we explore how humans make meaning and kinship and construct new ways of being in-the-world. We will read from classic and contemporary psychologists of religion, anthropologists, and critical theorists, as well as autobiographical accounts, to create an interdisciplinary perspective. By the end of this lecture, students will be well-versed in a variety of descriptive and interpretive methods and will be able to think critically about what religious experience means. Coursework will include essays, response papers, and presentations.

## **Trauma, Loss, and Resilience**

**Adam Brown**

*Lecture, Open—Spring*

How people remember and respond to stress and trauma has garnered much attention and controversy in the field of psychology. These debates have reached well beyond therapists' offices and academic departments, figuring prominently in the media, policy debates, and judicial decisions. Through a review of theory, research, and clinical case reports, this course aims to provide a nuanced examination of

traumatic stress research. The course will begin with a historical exploration of how the mental-health community has defined and treated trauma over the past century, including the sociocultural forces that shaped these definitions and interventions. We will also delve into more current issues involving trauma, specifically post-traumatic stress disorder (PTSD). Readings will survey a range of topics, drawing on cognitive, developmental, neuroscientific, and psychoanalytic perspectives. We will discuss and question: What are the impacts of stress and trauma across the 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.

## **Poverty in America: Integrating Theory, Research, Policy, and Practice**

**Kim Ferguson**  
*Open—Year*

One-fifth of all American children live in poverty. Why? And what can be done about it? In this course, we will take an ecological and psychobiological approach to poverty in America and its relationship to public policy, with a focus on child poverty. We will discuss how physical and psychosocial environments differ for poor and nonpoor children and their families in both rural and urban contexts, specifically rural Upstate New York and urban Yonkers. We will explore how these differences affect mental and physical health and motor, cognitive, language, and socioemotional development. 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, including recent welfare, health, and educational

policy reforms in the United States. Topics will include environmental chaos, cumulative risk and its relationship to chronic stress, and unequal access to health-care services. 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. Students will be expected to participate in a community partnership addressing issues related to poverty as part of their conference work. In the first semester, we will discuss the nature of these research and practice methodologies, and students will develop a proposal for community-based work in partnership with their community organization. In the second semester, students will implement and evaluate this project. *A previous course in the social sciences is recommended.*

## **Framing the Body: The Intersection of Psychology and Medicine**

**Sean Akerman**  
*Open—Fall*

This seminar will explore the ways in which the body exists at the intersection of our stories and experiences. Drawing upon phenomenology and narrative psychology, we will investigate the relationships between pain and language, illness and healing, and doctors and patients, as well as the myriad ways in which culture, identity, age, and health frame our daily experiences of living within our bodies. In the past two decades, the body has received an enormous amount of theoretical attention in the social sciences. Why is that so? How can inquiries into issues about the body help us rethink traditional questions asked by psychologists? Key topics in the course will include: physical trauma and its aftermath, the power of the medical profession, body modification, the varieties of healing, and performance. The readings will encompass the work of psychologists, patients, doctors, memoirists, philosophers, dancers, and others. Coursework will include essays, response papers, and presentations.

## **Parents and Peers in Children's Lives**

**Carl Barenboim**  
*Open—Fall*

In this course, we will study the psychological growth of the child from birth through adolescence, focusing especially on the social

lives of children. We will begin by reading about some of the major theories that have shaped our thinking concerning children, including psychoanalytic (Freud and Erikson), behaviorist (Skinner), and cognitive-developmental (Piaget). We will apply those theories to the “real world” of children’s lives, examining the key issues of parent-child relations and children’s friendships. Our study of parent-child relations will include the question of what makes a “good” parent (known as “parenting styles”), as well as the effects of divorce, single parenting, and step parenting on the subsequent development of children. Our investigation of children’s friendships will include the exploration of its key functions for children’s psychological well-being, the difficulties for children without friends, and the power of the peer group to shape a child’s sense of self. Conference work may include direct experience with children, including fieldwork at the Early Childhood Center or other venues.

## **The Developing Child: Perspectives from Experience, Observation, and Theory**

**Jan Drucker**

*Open—Fall*

This course introduces students to the study of 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. All students will carry out fieldwork at the Early Childhood Center and learn to observe the language and thought, play, social interaction, and evolving personalities of the preschool children with whom they work—taking into account the immediate context of their observations and the broader cultural contexts in which development is occurring. Readings for the seminar will be drawn from primary and secondary theoretical and research sources. Each student will carry out a conference project related to an aspect of development, often one connected to the fieldwork experience. All students must have at least one, and preferably two, full mornings or afternoons each week free for fieldwork.

## **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, consciousness, and mind-body interactions through study of cases of the breakdown, hyperdevelopment, or recovery of mental function. In this course, we will draw upon 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.

## **The Psychology of Women and Gender: From Social Structure to Lives**

**Wen Liu**

*Open—Fall*

This course examines the category of gender within and beyond the discipline of psychology and aims to familiarize students with major theoretical perspectives on gender, including social constructionism, feminism, Marxism, queer theories, critical race theories, and various psychological traditions. The course also draws from empirical research on gender in the United States and abroad that emphasizes the intersections of race, ethnicity, class, sexual orientation, ability, and immigration in women’s experiences and identities. We will explore how gender and gendered practices have been studied in relation to macrosocial processes such as patriarchy, colonialism, capitalism, and globalization—but also how they form meanings in the physical and psychological lives of individuals. We will look at how gender is embedded in contested relations of power in diverse communities and how feminists and psychologists have explored the possibilities for change within and beyond academia.



## Understanding Addiction: Psychological and Neuropsychological Approaches

**David Sivesind**

*Open—Fall*

*Addiction: a formal award by a magistrate of a thing or person to another person, as the award of a debtor to his creditor; a surrender to a master. —Roman law*

Evidence of addiction has been present throughout history. Explanations for addiction—spiritual, emotional, biological—have spanned the ages and remain controversial today. This course will explore the study of addiction from historical roots to contemporary theory. Competing theories of substance abuse/addiction will be examined with a focus on the individual but also with regard to cultural and societal concerns. This course presents a framework for understanding models of substance use and addiction with a critical view of controversies and evidence for each, including neuropsychological advances in the study of addiction. Students will be asked to think critically and constructively about the topic, eschewing dogma of any one approach to the treatment and understanding of substance abuse. Readings range from psychology and medicine to the arts, ethics, and the press. Conference work might build from an academic exploration of substance-use theory (moral, developmental, dynamic, motivational) to a broader conceptualization of cultural, ethical, and cross-discipline understandings.

## Life in Context: Fundamental Concepts in Environmental Psychology

**Collette Sosnowy**

*Open—Fall*

This course will provide an introduction to the interdisciplinary social science of environmental psychology, which places human experience in the social, cultural, historical, political, physical, and nonphysical contexts that shape our individual and collective world views. Key topics will include framing the concepts of space, place, and environment; the social production of nature; public and private space; children, youth, and environments; neighborhood and community; therapeutic and restorative spaces; the built environment; and the digital environment. By the end of the semester, students will have a

fundamental understanding of the field and be able to apply an interdisciplinary and spatial lens to the study of human experience. In addition to a broad range of readings from the social sciences, human geography, and urban studies, students will present an “environmental autobiography,” make several field trips, and maintain a journal throughout the semester that will be used to develop essays. This course lends itself to a wide range of conference work with an emphasis on engaging with the world, including participatory research, ethnographies, and visual and multimedia projects.

## Home and Other Figments: Immigration, Exile, and Uprootedness

**Sean Akerman**

*Open—Spring*

The unique experience of uprootedness provides an opportunity to ask questions about home, identity, and the transmission of the past. In this course, we will look to several populations around the world that have been displaced as we survey the theoretical and narrative literature about exile and immigration. How does one reconfigure his or her identity after forced or voluntary migration? What are the effects of displacement on the children of the displaced? How is cultural heritage preserved in transit? As we ask these questions, we will reflect upon what psychological methods are used to understand such complexities. We will inquire into the relationships between epistemology and method, between language and experience, and between researchers and participants. Course readings will be drawn from classic and contemporary research on various diasporas, reflecting a critical eye towards how research may conceptualize, frame, and understand the experiences of exile, immigration, and uprootedness. By the end of the course, students will have a broad understanding of numerous displaced populations, of the psychological processes at work, and of the research that has shaped the discipline's understanding of these phenomena.

## Perspectives on Child Development

**Charlotte L. Doyle**

*Open—Spring*

A noted psychologist once said, “What you see depends on how you look.” Our subject is the worlds of childhood; and in this class, we try out

the lenses of different psychological theories to highlight different aspects of those worlds. Freud, Erikson, Bowlby, and Stern provide differing perspectives on emotional development. Skinner, Bandura, Piaget, and Vygotsky present various approaches to the problems of learning and cognition. Chess and her colleagues take up the issues of temperament and its interaction with experience. Chomsky and others deal with the development of language. We will read the theorists closely for their answers but also for their questions, asking which aspects of childhood each theory throws into focus. We will also examine some systematic studies that developmental psychologists have carried out to confirm, test, and critique various theories: studies of mother-infant relationships, the development of cognition and language, and the emergence of intersubjectivity. In several of these domains, studies done in cultures other than our own cast light on the question of universality versus cultural specificity in development. Direct observation is an important complement to theoretical readings. In this class, all students will do fieldwork at the Early Childhood Center. At times, we will draw on student observations to support or critique theoretical concepts as part of the seminar. The fieldwork will also provide the basis for developing conference work. Ideally, conference projects combine the interests of the student, some library reading, and some aspect of fieldwork observation. Among the many diverse projects students have designed in the past are topics such as children's friendships, the meanings of block building, and how young children use language.

## **Telling One's Story: Narratives of Development and Life Experience**

**Jan Drucker**

*Open—Spring*

There are many ways in which people narrate their life experience, from storytelling in everyday contexts to brief memoirs, autobiography, fiction, psychotherapy, and research interview responses. This seminar will examine examples from all of these forms of telling one's story, beginning with an overview of the role of memory and construction/reconstruction in formulating experience. In reading and discussing some of the methods that psychologists use to study the process of development and the ways people experience their lives, we will consider the effect of context

and purpose on the way an experience is narrated. We will draw on observational methodologies, ethnography, narrative research, and clinical case studies, as well as various forms of narrating one's experience for oneself and its role in the development of sense of self. Class reading will include many kinds of accounts, and class papers will include a range of ways of discussing the themes of the course. Conference work may build on any narrative methods studied, including observational or autobiographical approaches, and may include material derived from fieldwork/community service in an appropriate setting, if desired.

## **Attachment Across the Life Cycle: How Relationships Shape Us from Infancy to Older Adulthood**

**Meghan Jablonski**

*Open—Spring*

Attachment theory has become a widely accepted cornerstone of early human development. Pioneered by John Bowlby and expanded by later theorists and researchers, attachment theory emphasizes the role of infant and early childhood bonds with caregivers, usually parents, on social and emotional development. As study of attachment theory has advanced, interest in attachment throughout adolescence and adulthood has increased. No longer confined to attachments established during infancy and early childhood, understanding how important relationships shape us during adolescence, adulthood, and older adulthood are growing areas of interest. Emerging studies of attachment in neuropsychological development, adoption, queer families, spiritual identification, social affiliation, and parenting give us new insights into how the fulfillment or deprivation of important relationships throughout life impact development and well-being. This course explores the historical and cross-theoretical roots of attachment theory, follows advances and refinements in attachment theory and research, and looks at attachment beyond childhood through adolescence, adulthood, and older adulthood. Readings include classical attachment theory, as well as contemporary attachment research, developmental psychopathology, feminist critique, identity theory, social psychology, neuropsychology, object relations, and psychoanalytic literature. Film and relevant case studies will be included for reflection and class discussion. Conference work may include fieldwork at the Early

Childhood Center or other settings such as youth/adolescent programs or older adult community centers.

## **Principles of Psychology: Brains, Minds, and Bodies**

**Elizabeth Johnston**

*Open—Spring*

When William James published *The Principles of Psychology* in 1890, he described it scathingly as a “loathsome, distended, tumefied, bloated, dropsical mass” that proved that he was an incompetent and that psychology was not a science. More than 100 years later, it is one of the most quoted and influential psychological texts. In *Principles*, James set out his views on a range of subjects that continue to capture the interest of contemporary psychologists and neuroscientists, such as attention, memory, the senses, the self, consciousness, habit, time perception, and emotion. We will read some of James’s writings in conjunction with contemporary texts that draw inspiration from his work and discuss them in light of current neuroscientific studies of the brain, mind, and body.

## **Psychology and Social Change: A Critical Social Psychology Perspective**

**Wen Liu**

*Open—Spring*

What does psychology have to do with social change and social justice? This course explores the history, theories, methods, and practices of social psychology from the legacy of liberation psychology to the work of contemporary critical psychologists. The course will introduce interdisciplinary frameworks to understand social psychological constructs, including: self, consciousness, identity, power, social group, social structure, human agency, and social movements. With an emphasis on the intersection of psychology and social change, students will be familiarized with theories and scientific methods that examine issues of social (in)justice and encouraged to further investigate, from a social psychological lens, sociopolitical topics related to race, gender, class, sexuality, and nation.

## **You Are What You Tweet: Identity and Social Media**

**Collette Sosnowy**

*Open—Spring*

Online social media has provided new venues through which to share our thoughts, interests, and ideas—and tell the stories of our lives. Through posts, tweets, status updates, images, and videos, we immerse ourselves in the digital world and dissolve the boundaries between online and offline. How do we choose to present ourselves online? Are they accurate representations? How are the stories we tell online different from the ones we tell in person or write down? In addition, this course will examine what has been described as the “publicly-private and privately-public” nature of social media. With so many aspects of our lives made public, do we risk exposing ourselves? Is there such a thing as privacy online? Course readings will be drawn from both academic literature and popular journalism, with a focus on concepts of identity, self-presentation, social relationships, and privacy. Conference work will be closely integrated in the coursework; frequent online activity, including a multi-platform portfolio, will be a major component of the class.

## **The Talking Cure: The Restoration of Freedom**

**Marvin Frankel**

*Sophomore and above—Year*

Over the past century, the concepts of “wisdom” and “ignorance” have been replaced by “health” and “illness.” Vanity has been replaced by narcissism and pretensions by insecurities. We consult psychologists and psychiatrists rather than philosophers in the hope of living “the good life.” We become cured rather than educated. The cure is presumably accomplished through a series of conversations between patient and doctor, but these are not ordinary conversations. Moreover, the relationship between one psychologist and patient is vastly different from the relationship of another psychologist and client. Despite more than a century of practice, there remains little agreement among these practitioners of “health” regarding what the content of these conversations should be or the proper roles of doctor and patient. Consequently, the patient who sees a psychoanalyst has a very different kind of experience from a patient who seeks the help of a person-centered therapist or a behaviorally oriented psychotherapist. This course will

examine the rules of conversation that govern various psychotherapeutic relationships and compare those rules with those that govern other kinds of relationships, such as those between friends, teachers and students, and family members.

## **Moral Development**

**Carl Barenboim**

*Intermediate—Fall*

For thousands of years, philosophers have struggled with the questions surrounding the issue of morality. Over the past 100 years, psychologists have joined the fray. While many theories exist, a unifying theme centers upon the notion that childhood is the crucible in which morality is formed and forged. In this course, we will explore the major theories dealing with three aspects of the development of morality: moral thought, or reasoning (e.g., Piaget, Kohlberg); moral feelings (psychoanalytic approaches, including Freud, and the modern work on the importance of empathy, including the ideas of Hoffman); and moral actions, or behavior (behaviorism, social-learning theory). In addition, we will investigate the possible relations among these three aspects of moral development. Throughout the course, we will connect moral development theory to the results of research investigations into this crucial aspect of child development. Conference work may include direct experience with children or adolescents either in the form of detailed observations or direct interaction (interviews, etc.).

## **The Neurobiology of Mental Health**

**Adam Brown**

*Intermediate—Fall*

Mental illness is a major public health issue. The World Health Organization (WHO) estimates that anxiety and depression will globally represent the second-largest illness burden by 2020, placing great challenges on individuals, families, and society. To meet these challenges, psychologists and other mental-health professionals have been increasingly integrating theories and techniques from neuroscience with the study and treatment of psychological disorders. Such efforts have led to what is now being referred to as the field of “clinical neuroscience,” aimed at identifying the neurobiological foundations underlying psychological disorders. These approaches consider how genetics, hormones, and neural

processes impact behavior and emotional functioning. Importantly, interactions between biology and culture, developmental stages and environment, will be considered. This course will begin with a historical overview of the growing field of clinical neuroscience. Then, foundations in neuroanatomy, neurochemistry, and neurodevelopment will be reviewed before approaching the neurobiological components of psychological disorders and interventions. Particular attention will be paid to schizophrenia, depression, post-traumatic stress disorder, drug abuse, and obsessive-compulsive disorder. Additionally, readings will cover brain research believed to promote resilience against the emergence of mental illness, such as adaptive coping strategies, hunger regulation, and the interaction between psychological and immunological functioning.

## **Personality Development**

**Jan Drucker**

*Intermediate—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.*

## Global Child Development

**Kim Ferguson**

*Intermediate—Fall*

The majority of the world's children live in the global South, yet less than 10% of developmental science research has studied communities that account for 90% of the world's population. There is thus a desperate need to better understand child and adolescent development outside of the United States and Western Europe. In this course, we will begin to do this by exploring what is currently known about children's health, nutrition, and motor, cognitive, language, social, and emotional development across the globe. Where the research is limited, we will consider if and when research in the global North can be informative regarding child development in the global South. As we do this, we will discuss various bioecocultural approaches to better map out the connections between multiple factors at multiple levels impacting children's developmental outcomes. Such holistic, multidisciplinary approaches will lay a foundation for sustainable, context-appropriate, community-based projects to better understand and reduce the aversive effects of multiple environmental risk factors on the development of children across the globe. These approaches will also help us understand and build upon the opportunities afforded by different contexts. Readings will be drawn from both classic and contemporary research in developmental and cultural psychology, psychobiology, anthropology, sociology, and public health, with a critical eye toward understanding both the usefulness and the limitations of this research in light of the populations studied and the methodologies employed. We will also read the literary work of both classic and contemporary authors from the global South to better understand these contexts. Conference work will provide the opportunity for students to focus on a particular context of young children's lives in greater detail. This may include fieldwork at the Early Childhood Center or in another setting with children.

## 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?

## Art and Visual Perception

**Elizabeth Johnston**

*Intermediate—Fall*

*"Seeing comes before words. The child looks and recognizes before it can speak."—John Berger*

Psychologists and neuroscientists have long been interested in measuring and explaining the phenomena of visual perception. In this course, we will study how the visual brain encodes basic aspects of perception such as color, form, depth, motion, shape, and space and how they are organized into coherent percepts or *gestalts*. Our main goal will be to explore how the study of visual neuroscience and art can inform each other. One of our guides in these explorations will be the groundbreaking *gestalt* psychologist Rudolf Arnheim, who was a pioneer in the psychology of art. The more recent and equally innovative text by neuroscientist Eric Kandel, *The Age of Insight*, will provide our entry into the subject of *neuroaesthetics*. Throughout our visual journey, we will seek connections between perceptual phenomena and what is known about brain processing of visual information. This is a course for people who enjoy reflecting on why we see things as we do. It should hold particular interest for students of the visual arts who are curious about scientific explanations of the phenomena

that they explore in their art, as well as for students of the brain who want to study an application of visual neuroscience.

## 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.*

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

**Jan Drucker**

*Intermediate—Spring*

This course addresses the multiple factors that play a role in shaping a child’s development, particularly as those factors may result in what we think of as psychopathology. Starting with a consideration of what the terms “normality” and “pathology” may refer to in our culture, we will read about and discuss a variety of situations that illustrate different interactions of inborn, environmental, and experiential influences on developing lives. For example, we will read theory and case material addressing congenital

conditions such as deafness and life events such as acute trauma and abuse, as well as the range of less clear-cut circumstances and complex interactions of variables that have an impact on growth and adaptation in childhood and adolescence. In discussing readings drawn from clinical and developmental psychology, memoir, and research studies, we will examine a number of the current conversations and controversies about assessment, diagnostic/labeling, early intervention, use of psychoactive medications, and treatment modalities. Students will be required to engage in fieldwork at the Early Childhood Center or elsewhere and may choose whether to focus conference projects on aspects of that experience. *For graduate students and for juniors and seniors by permission of the instructor.*

## Language Research Seminar

**Kim Ferguson**

*Intermediate—Spring*

*“The baby, assailed by eye, ear, nose, skin, and entrails at once, feels it all as one great blooming, buzzing confusion.” —William James (1890)*

The acquisition of our first language is “doubtless the greatest intellectual feat any of us is ever required to perform” (Bloomfield), yet this feat was essentially accomplished by the time we were three years old—and we likely have no memory of it. Furthermore, human language fundamentally influences human ecology, culture, and evolution. Thus, many contemporary researchers in the interdisciplinary field of psycholinguistics argue that our language abilities are a large part of what makes us uniquely human. Are we, in fact, the only species with true language? And how would we begin to answer this question? In this course, we will attempt to answer this and other key questions in the broad field of language development through both our discussions of current and contemporary research and theory and the development of new research in this field. Current “hot” research topics include whether bilingual children have better control over what they pay attention to than monolingual children do (attention and language); whether language influences thought; whether language acquisition is biologically programmed; and why children learn language better from an adult in person than the same adult on television. Over the course of the semester, you will have the opportunity to design an independent research

project that investigates one of these key questions or another question of interest to you in the broad area of language development. In doing this, you will learn how to outline the rationale for a research project, develop an effective research methodology, collect data, analyze the data, interpret your results, and communicate your findings in a persuasive yet objective manner. This course thus serves as an introduction to research methods, with a specific focus on research methods in psycholinguistics, through your own research. Topics will include experimental research design, case studies, observational techniques, survey development, and hypothesis testing. To help you design and implement your own research, we will discuss your conference research projects in class throughout the semester; you will obtain feedback from your colleagues on your questions, methods, analyses of the data, and interpretation of the results. This project could include fieldwork at the Early Childhood Center or in another setting with children. *Previous course work in psychology or permission of the instructor is required.*

## The Empathic Attitude

**Marvin Frankel**

*Sophomore and above—Spring*

*"It is when we try to grapple with another man's intimate need that we perceive how incomprehensible, wavering, and misty are the beings that share with us the sight of the stars and the warmth of the sun."* —Joseph Conrad

*"We mark with light in the memory the few interviews we have had, in the dreary years of routine and of sin, with souls that made our soul's wiser; that spoke what we thought; that told us what we knew; that gave us leave to be what we...were."* —Emerson, Divinity School Address, 1838

After graphically describing her predicament to her cousin Molly, Sarah asked: "So, do you understand?" "Yes, I do, I certainly do," her cousin replied. "You do?" Sarah asked again. "Most emphatically, I do." "Then you agree with me?" "Oh no." "You sympathize with me then?" "No, I don't." "Then you at least see it from my point of view." "Hardly." "Then what do you understand?" "You are simply a fool!" "How dare you judge me?" "If I see it from your point of view, I shall only be a different kind of judge. My dear Sarah, don't you see that there is no escaping judgment?"

For Conrad, the other is so shrouded in mists that our empathic understanding must necessarily fall short. For Emerson, an empathic rapport is rare but possible. As for Sarah and Molly, what can we say? Do they completely fail to understand each other, or do they understand each other only too well? Indeed, what do we mean by understanding in this context? Too often, understanding is confused with agreement or the absence of judgment. This course will examine what an empathic understanding entails and the function of empathy in defining areas of conflict as well as 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.

## Mindfulness: Neuroscientific and Psychological Perspectives

**Elizabeth Johnston**

*Intermediate—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.

## Intersections of Multiple Identities

**Linwood J. Lewis**

*Intermediate—Spring*

What is the connection between race, sexuality, and gender within an American multicultural and multi-ethnic society? Is there a coherent, distinct, and continuous self existing within our postmodern, -paradigmatic, -etc. contexts? How is the sexual/racial/gendered implicated in the creation of this self-identity? Is there principled dynamic or developmental change in our concepts of self, whether as human beings, sexual beings,

and/or racial/ethnic beings? We will explore possible answers to these questions and more. This class explores the construction of race, ethnicity, and sexualities within psychology; how these constructs implicitly and explicitly inform psychological inquiry; and the effects of these constructs on the psychology of the individual. This class regularly moves beyond psychology to take a broader, social-science perspective on the issue of intersectionality. Students who have studied race/ethnicity, gender or sexuality in at least one other class would be best prepared to take this class.

## **Play in Developmental and Cultural Context**

**Barbara Schecter**

*Intermediate—Spring*

*“For many years the conviction has grown upon me that civilization arises and unfolds in and as play.” —Huizinga, Homo Ludens*

Many adults look back fondly on their memories of childhood play and the rich imaginary worlds created. Yet, play in our current sociopolitical climate is threatened by the many demands of our over-regimented lives and standardized goals of education. In this course, we will look closely at the amazing complexity of those playworlds and at the many aspects of children’s experiences through play. Observing and reading about play offer the opportunity to understand children’s thinking, communicating, problem solving, nascent storytelling, and emotional and imaginative lives. We will also consider the variations in play within different family and cultural contexts, as well as play’s relationship to scientific and aesthetic activities of adult life. Other topics will include therapeutic uses of play, importance of play for early literacy, and the current efforts underway to train “playworkers” to guide play in new adventure playgrounds. Students will be encouraged to choose a context in which to observe and/or participate in play either at our Early Childhood Center or in other settings with children or adults. *Previous course work in psychology is required.*

## **Public Policy**

Sarah Lawrence College’s Public Policy program addresses the most pressing public policy issues of our time, including promoting peace,

protecting the environment, providing education and health services, and safeguarding human and workers’ rights. Supported by the College’s Office of Community Partnerships, students partner with unions, community organizations, and legal groups in the New York City area as a required element of their coursework, gaining direct experience that they can relate to theoretical issues. Students also participate in international fieldwork, including at a labor research exchange in Cuba, a health-care worker conference in the Dominican Republic, a community organizing project to help establish a medical clinic for residents of the impoverished community of Lebrón in the Dominican Republic, and a study trip to the 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.

## **Visual Social Science**

**Roy Germano**

*Advanced—Spring*

Recent advances in digital video technologies—high-definition video cameras, nonlinear editing software, and cloud computing—have changed how people everywhere share and consume information, market products, and bring attention to causes they care about. But can these tools also change—even improve—how social scientists do research and disseminate their findings? Is it possible, in other words, to do visual social science? And if so, what do we gain and lose in the process of using video to express social scientific research? Students explore these issues by reading texts on the philosophy of social science, documentary film, and visual ethnography. We will also view a selection of nonfiction films to explore ideas about how to provide sophisticated, social scientific explanation of phenomena using the medium of digital video as a narrative tool. Students will produce a short work of visual social science. *Prior video production training and experience is required.*

## **Education Policy and the Structuring of Citizenship**

**Ujju Aggarwal**

*Open—Spring*

This seminar invites students to examine how we can think about policy in relationship to citizenship. Specifically, we will focus on



education policy in the United States post-Brown v. Board of Education. Historically, public education has been a key site through which citizenship, rights, and freedom have been imagined and fought for. We will use education policy to critically examine how citizenship and inequality have been structured materially and ideologically in the post-Brown period. For example, one primary way that inequality in education is understood focuses on the role of personal responsibility, hard work, and perseverance. More generally, this narrative references the aspirations, values, and practices of poor and working-class young people of color and their families, the postracial power of bootstraps, and the promise of a particular type of freedom but with no guarantees. As such, public education in the United States is a contradictory site that is at once equal and yet not equal, the guarantor of the freedom to make one's own future as well as the institution through which futures are differentially prescribed. Together, we will examine these contradictions. We will also use education as a way to think through citizenship more generally and specifically in relationship to contemporary claims that are made to postracialism, democracy, and equality in the United States.

## Policy and Social Change

**Ujju Aggarwal**

*Open—Fall*

What are the ways we can interpret, understand, and analyze policy? How have social justice movements understood and engaged policy as a tool for social change? What can we consider to be policy? Who is involved in crafting policy? And to what ends? What are the consequences of policy? In this seminar course, students will develop a set of tools to analyze policy in relationship to social justice principles and movements. In particular, we will develop our ability to assess the politics, histories, and potential impacts embedded in policies.

## Immigration and Transnationalism

**Roy Germano**

*Open—Fall*

Global migration flows have reached unprecedented levels. Immigrants now account for one out of every eight people living in the United States, the largest share in almost a century. Many rural communities in countries like

Mexico, on the other hand, have been all but deserted by young adults, with those who remain behind supported by the increasingly massive sums of money that migrants send home. What is driving trends like these, and what are their political and economic implications? Why do people migrate? What is the relationship between emigration, transnationalism, and human development in poor countries? How do migrants' remittances affect "who gets what, when, and how" in impoverished communities? To what extent can the United States control immigration? How do U.S. immigration policy and anti-immigrant sentiment affect immigrant integration and inclusion in American society? This seminar provides an introduction to the political economy of global migration, exploring the topic from the perspective of both migrant-sending and migrant-receiving countries.

*Courses in Public Policy will be offered in the fall 2013 and spring 2014 semesters.*

## Religion

Religious traditions identify themselves with and draw sustenance from the texts that they hold sacred. In Sarah Lawrence College religion courses, these texts command and hold our attention. As students explore the sacred text of a particular religion, whether studying Buddhism, early Christianity, or the origins of Islam, they gain insight into the social and historical context of its creation. Using critical, hermeneutical, and intellectual historical approaches, 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: The Emergence of Christianity

**Cameron C. Afzal**

*FYS*

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 also 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?

## First-Year Studies: The Buddhist Philosophy of Emptiness

**T. Griffith Foulk**  
*FYS*

The concept of a “thing”—a distinct entity that exists in and of itself whether or not human beings attach a name to it—is nothing but a useful fiction. In the final analysis, there are no such things as “things.” This, in a nutshell, is the startling proposition advanced by the Buddhist doctrine of *sunyata* or “emptiness,” as the Sanskrit term is usually translated. Often misconstrued by critics as a form of nihilism (“nothing exists”), idealism (“it is all in the mind”), or skepticism (“we cannot know anything with certainty”), the emptiness doctrine is better interpreted as a radical critique of the fundamental conceptual categories that we habitually use to talk about and make sense of the world. This course has several specific aims. The first is to impart a clear, accurate understanding of the emptiness doctrine, as it developed in the context of Buddhist intellectual history and found expression in various genres of classical Buddhist literature. The second is to engage in serious criticism and debate concerning the “truth” of the doctrine: Is it merely an article of Buddhist faith,

or does it also stand up to the standards of logical consistency and empirical verification that have been established in Western traditions of philosophy and science? The third aim of the course is to explore ways in which the emptiness doctrine, if taken seriously as a critique of the mechanisms and inherent limitations of human knowledge, might impact a variety of contemporary academic disciplines. More generally, the course is designed to help first-year students gain the kind of advanced analytical, research, and writing skills that will serve them well in whatever areas of academic study they may pursue in the future. Both in class and in conference work, students will be encouraged to apply the Buddhist doctrine of emptiness in creative ways to whatever fields in the humanities, social sciences, or sciences that interest them.

## Japanese Buddhist Art and Literature

**T. Griffith Foulk**  
*Open—Year*

The religion of Buddhism, first imported from Korea and China in the sixth century CE, has had a huge impact on every aspect of Japanese culture from ancient times to the present. The sponsorship of monks and monasteries belonging to different schools of Buddhism has been a major factor throughout the history of Japan in struggles for political and economic power, resulting in an outpouring of related art and architecture. In the eighth century, the Emperor Shomu constructed a massive bronze buddha image in the capital city of Nara in an attempt to consolidate the fledgling imperial system (modeled on that of China) by mobilizing his followers in an awesome display of wealth and power. Throughout the Heian period (794-1185), courtiers and landowning aristocrats patronized the Tendai and Shingon schools of Buddhism with their elaborate Tantric rites for worldly benefits, and Buddhist ideas informed the poetry writing that was a favorite pastime of the elites. The Kamakura period (1185-1333) was ushered in by samurai warlords, who seized power and sponsored an entirely new style of monastic institution imported from China, under the name of “Zen,” to legitimize their rule and foster an elite artistic culture based on that of the Confucian literati. Around the same time, Buddhism filtered down to the common people who, by faith in the saving power of Amida Buddha, were assured of rebirth in his Pure Land

(paradise). That faith, spread via paintings and folktales, led to peasant revolts and helped to produce yet another wave of temple building on a grand scale. During the Edo period (1603-1868), every family in Japan was required to patronize a Buddhist temple and its mortuary rites, and the religion reached its apogee of cultural influence. The Meiji period (1868-1912) saw a severe persecution of Buddhism, as Japan rushed to modernize on the Western model; but it bounced back in a number of new cultural formulations (e.g., as Japan's only native tradition of "fine art") and has survived to the present. In the modern period, Japanese novels, films, and animated cartoons have continued to be informed by Buddhist themes. This course focuses on the Buddhist art and architecture of Japan and on various genres of Japanese literature that have promoted or been influenced by Buddhist beliefs and practices. Subjects covered include: paintings and sculptures of buddhas, bodhisattvas, and monks; styles of monastery architecture produced in different historical periods; ink painting and calligraphy; tea ceremony; landscape gardens; Noh theatre; martial arts; classical poetry; folklore and popular narratives; sutra literature; and doctrinal treatises produced by the monk founders of various schools of Buddhism. No prior knowledge of Japanese is required; all readings are in English or English translations of primary texts. The course is designed, however, to accommodate students with established interests in things Japanese, including those who wish to continue their Japanese language study at an advanced (fourth year or higher) level. Such language study will be organized on an individual basis in the context of conference work.

## Islam in Europe and the United States

**Kristin Zahra Sands**

*Open—Year*

In this course, we will study Muslims who have lived and are living in the West, as well as non-Muslim Western representations of Islam. While Islam is often viewed as a foreign and even alien religion to Europe and the United States, its presence in the West has been substantial ever since the Muslim conquest of Spain in the eighth century. We will begin by examining the cultural interactions that occurred in Spain during the nearly 800 years of Muslim rule, exploring such areas as literature, philosophy, architecture, and political theories on religious diversity. Looking at Islam in the imagination of Europeans, we will

read about medieval depictions of the prophet Muhammad as the demonic figure Mahound and the sexual and mystical exoticism located in the translations of the *Arabian Nights* and Persian Sufi poetry that began in the 18th century. Moving across the Atlantic, we will study the complex and distinctive history of African American Islam, from the first Muslim slaves brought to America in the 16th century to the establishment of the Nation of Islam and contemporary African American Muslims. Other Muslims in America and in Europe today are primarily immigrants or the descendents of immigrants from the Middle East and Asia. Through the essays, literature, art, and music of these Muslim communities, we will examine the challenges arising from European and American multiculturalism and the post-9/11 political environment. These self-representations will be compared with representations of Islam and Muslims in the news media, books, and films. Issues such as the prohibition on veiling in French schools will be used to discuss minority beliefs and practices and assimilation into Western secular societies.

## Readings in the Hebrew Bible: Genesis

**Cameron C. Afzal**

*Open—Fall*

The Book of Genesis in the Hebrew Bible has remained as the mythological foundation of Western culture. Genesis has informed Jewish, Christian, and Muslim theology. If that weren't enough, Genesis contains a great and memorable cycle of stories from Adam and Eve, Noah and the Flood, Abraham, Isaac, and Jacob, just to name a few. These stories permeate our literature, our art, indeed our sense of identity. The narrative itself is the beginning of a greater epic of liberation, including the rest of "the five books of Moses." What is this book? How was it written? Who wrote it, and for whom? Who preserved it? How do we read it so that its ancient perspective, its social and historical context, is not lost? In order to recover this ancient context, we will also read contemporary writings such as *The Babylonian Creation* story, as well as the *Epic of Gilgamesh*. This course may be taken in conjunction with *The Wisdom Tradition* (spring) as a yearlong seminar.

## Modern Jewish Thought

**Jonathan Schorsch**

*Open—Fall*

In this course, we will examine some of the major statements in Jewish thought from the 19th century into the 21st. What happens to Judaism in modernity? What is Jewishness? What have Jews thought about themselves, their past, and their place in the world? Class exploration will revolve around a varied sampling of texts from a wide variety of positions and movements: rationalist, mystical, secularist, conservative, postmodern. Our readings will bring us to the borders of classical text and modern interpretation; religion, philosophy and politics; belonging and resisting. Though no knowledge of Hebrew is required, some familiarity with Judaism and Jewish history will obviously enhance participation in the course.

## Readings in the Hebrew Bible: The Wisdom Tradition

**Cameron C. Afzal**

*Open—Spring*

The question of theodicy is most acute in times of social and political crisis. Theodicy refers to the problem of evil in the context of a religion at whose foundation is a monotheistic belief in God. In the Bible, the Book of Deuteronomy promises Israel that adherence to the Torah will lead to a good life. This belief system was severely challenged by the loss of Israel in the Babylonian invasion of 587BCE. The destruction of the Temple by the Babylonians and the subsequent exile of the Israelites engendered a rich and complex body of literature. Jewish scribes wrote books of wisdom intended to guide Israel into the uncharted waters that their God had presumably taken them. To this end, we will read books like Proverbs, Job, Ecclesiastes, and Ben-Sira with a view to understanding how these works addressed theological issues of their day. *This course may be taken in conjunction with Readings in Genesis (fall) as a yearlong seminar.*

## Religion, Ethics, and Conflict

**Kristin Zahra Sands**

*Intermediate—Year*

Religion's role in starting, perpetuating, or accelerating conflict in the world has been the focus of a large number of academic and policy-driven analyses in recent decades. Much less broadly publicized, but just as extensively studied, has been its role in conflict resolution,

social activism, and faith-based initiatives in domestic and foreign policies. The different roles that religion plays in contemporary public life sometimes support and sometimes challenge secular liberal notions such as the separation of church and state, universal human rights, and humanitarian actions and interventions. In this course, we will explore religious and secular justifications for the use of force and violence, definitions of individual and communal rights and responsibilities, universalist versus communitarian theologies and ideologies, and the development of contemporary political theologies. We will also look at how religion is talked about by public intellectuals, with someone like the late Christopher Hitchens arguing that "Religion poisons everything" and others speaking of "militant atheism" and "aggressive secularism." We'll examine the religious content in recent statements and speeches by world leaders. Readings will include discussions of "postsecularism" and critiques of "religious illiteracy" in education, journalism, the military, and foreign policy.

## The Holocaust

**Glenn Dynner**

*Sophomore and above—Spring*

The Holocaust raises fundamental questions about the nature of our civilization. How was it that a policy of genocide could be initiated and carried out in one of the most advanced and sophisticated countries of Europe? To what extent did residents of the countries in which mass murder occurred, especially in Eastern Europe, facilitate or obstruct this ghastly project? And finally, what were the various reactions of the various victims of this lethal assault by one of the great powers of Europe? In this course, we will attempt to explain how these events unfolded, beginning with the evolution of anti-Semitic ideology and violence. At the same time, we will attempt to go beyond the "mind of the Nazi" and confront the perspectives of victims and bystanders. How victims chose to live out their last years and respond to the impending catastrophe (through diary writing, poetry, mysticism, violence, hiding, etc.) is reflected in memoirs, literature, and sermons. The crucial but neglected phenomenon of bystanders—non-Jews who stood by while their neighbors were methodically annihilated—has been the subject of several important recent studies. We shall inevitably be compelled to make moral judgments, but these will be of value only if they

are informed by a fuller understanding of the perspectives of various actors in this dark chapter of European history.

## Russian

The goal of the Russian language classes at Sarah Lawrence College is to teach students to speak, comprehend, read, and write a fascinating language with a logic very different from that of English. Oral proficiency is the focus of the first-year class, culminating in end-of-semester projects where students 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 actively using what we know in pair and group activities, dialogues, discussions, etc. Twice-weekly, written homework—serving both to reinforce old and to introduce new material—will be required. At the end of each semester, we will formalize—through small-group video projects—the principle of rigorous but creative communication that underlies all of our work. Students are required to attend weekly conversation classes with the Russian assistant; attendance at Russian table is strongly encouraged.

## Intermediate Russian

**Natalia Dizenko**

*Intermediate—Year*

At the end of this course, students should feel that they have a fairly sophisticated grasp of Russian and the ability to communicate in Russian in any situation. After the first year of studying the language, students 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.

*Prerequisite: one year of college Russian or the equivalent.*

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

**Dostoevsky and the Age of Positivism (p. 72),**  
Melissa Frazier *Literature*

## Science and Mathematics

Science is a dynamic process by which we seek to improve our understanding of ourselves and the world around us. We use the language and methods of science and mathematics on a daily basis. Science and mathematics nurture a special kind of creativity by enhancing our abilities to ask concise, meaningful questions and to design strategies to answer those questions. Such approaches teach us to think and work in new ways and to uncover and evaluate facts and place them in the context of modern society and everyday life. The 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

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

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: Understanding Mass Media: Theories and Methods of Sociological Analysis

**Sarah Wilcox**  
*FYS*

The mass media profoundly shape everyday reality. We become aware of the world beyond our immediate experience through media representations and virtual social networks. Representations do not simply convey information but also structure our understanding of society, the meaning of social categories, and

our sense of self. This course will provide an introduction to theories of media and society, including the media as a component within capitalist economies, as a public sphere in democratic societies, and as a form of culture. We will explore how the media make meaning and how social identities are reflected and constructed through media products. We will consider the role of audiences as recipients of media messages and as active participants in the use of media in everyday life. And we will examine new information technologies—including blogs, forums, wikis, and Web sites—to investigate whether they change the relationships between individuals and media institutions, between media professionals and the public, between experts and lay people, or between governments and citizens. Our readings on social theories about the media will be paired with empirical examples from studies of newspapers, television, movies, radio, magazines, advertising, and the Internet. Students will learn methods of media analysis—including narrative analysis, genre theory, content analysis, framing, and semiotics—and apply them in collaborative projects and conference work. Although it will include interdisciplinary content, the class will be rigorous and is likely to appeal to students with an interest in studying and applying theories and methods from the social sciences.

## Marginality and Penalization

**Fanon Howell**  
*Lecture, Open—Fall*

Marginalization is a characteristic trait of cities in the first world, and penalization has been responsive to new forms of urban development since the 1980s. Marginality refers to the exclusion of certain populations from a social mainstream because of cultural differences (race, ethnicity, religion), social roles (women, elderly, adolescents), and/or their location in the social structure (political, economic, social powerlessness). By definition, penalization subjects a person or entity to legal sanctions and punishment and/or imposes an unfair disadvantage. This lecture examines these topics in urban areas of, particularly, the United States and Europe via the texts and critics of one their most prominent sociologists: Loïc Wacquant. Wacquant’s recent work on marginality and penalization presents new, debatable arguments. The course looks closely at these works and special journal issues compiled in response to them. We will introduce the problems—racial and cultural encapsulation, migration and

immigration, education, health care, jobs, housing, globalization, poverty—and scrutinize the debates, e.g., the role of the state, differences in the way marginality is constructed, its impact on social mobility, new penal policies and their connection to urban renewal, the decline of the social welfare state, punishing the poor, the outsourcing of work, and forms of resistance.

## **Cities and Urbanization**

**Fanon Howell**

*Lecture, Open—Spring*

What is the object of study for urban sociologists? The very concept of “urban” is a geographical, political, and cultural constellation, but what constitutes the limits of the city? This lecture examines the historical constitution of urban sociology and surveys the development of cities as sites for the study of social affairs, institutions, and innovations. We will explore core approaches to the study of the city—the ecological approach, subcultural approach, political economy approach, and postmodern identity-based approaches—and seek to understand their relation to one another, as well as how they address such urban issues as suburbia, consumption, ghettos, globalization, immigration, race, crime, and gentrification. The group conference portion of the course reviews select methods of qualitative social research in pursuit of a greater understanding of how one conducts research in/of the city. We will emphasize study design and fieldwork while exploring technicalities of the case study, ethnography, interviews, discourse analysis, and action research.

## **Sociology of Education**

**Fanon Howell**

*Open—Fall*

This seminar introduces students to sociological theory, methods, and research on the topic of schooling in the United States and abroad. Using both classical and contemporary readings, we will examine the reciprocity between and among schools, individuals, and societies and traverse conversations on the purpose and promise of schooling in response to industrialization, urbanization, and globalization. Topics addressed include the influence of politics, policy, and economics on the field of education; inequality and the factors of race, ethnicity, class, gender, and sexuality; culture and youth behavior; schools’ organizational environment; and different techniques of reform: accountability, autonomy, community engagement, charters,

vouchers, network governance, mayoral influence, teacher evaluation, and financial incentives.

## **Lineages of Utopia**

**Shahnaz Rouse**

*Open—Fall*

Utopias have existed for centuries in human history. Guided by a critique of the world as constituted, they have been vehicles for both imagining and constructing a different sociospatial order. In this seminar, we will examine the materialization of utopias in physical space and the logic(s) that informed them. Rather than dealing simply with the abstract ideas behind utopian thinking, we will examine a diversity of sociospatial formations, both as a critique of the present state of existence and as a practice rooted in a radically divergent notion of the future. It is the contention of this course that utopias, rather than being solely imaginary, are deeply historical and informed by existing social conditions. With the objective of analyzing utopias as materialized practices, we will look at different kinds of utopian communities, ranging from millenarian movements to socialist, anarchist and countercultural experiments, as well as the Occupy Wall Street movement. We will also examine architectural and aesthetic utopias that, like their more explicitly movement-based counterparts, attempt to visualize and rethink space—which remains an essential utopian preoccupation. Our foray into these various utopian designs will get us to think about the impulses undergirding these practices instead of an approach that dwells primarily on their sustainability over time. We will attempt to understand the traces that these various experiments have bequeathed us regarding activism, social transformation, and the potential for a more just world. Participants in this seminar will be encouraged to address our living relationship with utopia by asking how we might individually and collectively work to create, experience, or perform utopia without ascribing a totalizing vision to it. Student projects might take the form of a close examination of specific utopian practices, be based on creative projects, and/or examine fictional utopias frequently encountered in science fiction novels and film. While the course will not specifically address the vexed relationship between utopia and dystopia, an examination of the latter remains yet another possible line of inquiry for conference work.



## Disabilities and Society

**Sarah Wilcox**

*Open—Spring*

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.

## Medical Technologies

**Sarah Wilcox**

*Intermediate—Fall*

Medical technologies—such as artificial heart valves, genetic screening tests, new drug treatments, and visual imaging devices—are continually being invented and incorporated into

medical practice and everyday life. Technology has alternately been viewed as leading to miraculous improvements in human life or as unnatural and dehumanizing. In this course, we will explore these views of medical technology, while also asking sociological questions. How are new technologies produced and incorporated into medical practice? How are medical technologies an outcome of interaction among multiple social actors, including physicians, patients, entrepreneurs, pharmaceutical companies, government regulatory agencies, and social movement activists? How have boundaries such as “natural” or “technological” been established and contested? Are new technologies contributing to increasing health-care costs? How are the risks of new technologies regulated, and how is access to them determined? *Previous course work in the social sciences is not required.*

## Sociolog(ies) of the Body

**Fanon Howell**

*Intermediate—Spring*

The body is a socially constructed entity that is intimately connected to our subjectivity in such a way that it formulates consciousness and identity. The body rises out of interactions and the practices and performances that at once develop and sustain self but are also constructed by society and the order of things. The body is, therefore, an object and a subject; and it is the process of embodiment, of the subject filling in the object, that: 1) reflexively defines one's identity; and 2) simultaneously constructs a symbolic meaning and significance of a body for the social world. This intermediate-level seminar explores how this embodiment occurs and the various modes from which it does. We examine the narratives that we tell ourselves, the discourses told of us, and the stories that others tell of themselves. In doing so, we traverse the breadth of theories and issues that make up sociolog(ies) of the body: from the politics of gender, race, ethnicity, and sexual orientation to piercing and tattoos, from preoccupations with the healthy and ill body to alterations like plastic surgery and human genetic engineering.

## The Political Economy of Pakistan

**Shahnaz Rouse**

*Intermediate—Spring*

Pakistan is a country that, since the 1970s, has consistently been in the headlines. At that time, it

gained notoriety as a conduit for drugs. Today, it is better known for its involvement in the “War on Terrorism.” The year 2014 is key in this regard, as the United States plans to pull out the bulk of its troops from Afghanistan during this year. What does this barrage of coverage actually tell us about the place, its people, and their ongoing struggles? In this course, we will examine Pakistan beyond the headlines and media coverage. Starting with its history of creation, we will look at questions of globalization (both economic and military), nationalism, class formation, and the relationship between the state and Pakistan’s various “publics,” including religious, gender, and ethnic minorities. Most particularly, our emphasis will be on the attempt to grasp the existence and potential for what some have called “Another Pakistan” through struggles for social justice and human rights and critical representational strategies. For our readings, we will draw upon a variety of materials from the humanities and social sciences, as well as films, blogs, and creative works. While the focus of this course is on a specific place—Pakistan—many of the questions raised are relevant to other contexts; e.g., the relationship between authoritarianism and the national security state, globalization and militarization, center-periphery relations both internally and externally, state and civil society relations, grassroots movements, and struggles for a more egalitarian society. Student projects may be specific to Pakistan, more theoretical than area-focused, and/or tackle some of the themes of this course in context(s) other than that of Pakistan.

## **Gender and Nationalisms**

***Shahnaz Rouse***

***Advanced—Year***

Nationalism can be understood as a project simultaneously involving construction(s) of memory, history, and identity. In this seminar, we will identify the multiple and shifting dimensions of nationalism as a world historical phenomenon. Central to our focus will be the centrality and particular constructions of gender in different national projects. Attention will be paid to nationalism in its colonial and contemporary trajectories. Questions to be addressed include: What is the relationship between nationalism and identity? Which symbols/languages are called upon to produce a sense of self and collective identity? What are the various inclusions, exclusions, and silences that particular historically constituted nationalisms involve? Is

nationalism necessarily a positive force? If not, under what circumstances, in what ways, and for whom does it pose problems? What is the relationship of nationalism(s) to minorities and socially/politically marginalized groups? How is pluralism and difference constructed and treated? How do the same positions (e.g., issues of cultural authenticity and identity) take on a different meaning at diverse historical moments? How does the insider/outsider relationship alter in different periods and conceptualizations? Women have been interpellated and have participated within nationalist movements in a variety of ways. The dynamics and contradictions of such involvement will be analyzed closely. We will strive to explore the implications of these processes for women’s sense of self, citizenship, and belonging at specific periods and over time. In the spring semester, we will turn our attention more specifically to performances of nationalism through institutional and popular cultural arrangements. Under the former category, we will look at issues of migration, immigration, and exile; public policy and international relations; war and conflict. In the arena of popular culture, we will examine the production of nationalism(s) through the mass media, sports, film, museums and exhibitions, and tourism. Conference work may include an examination of a specific nationalist movement, theoretical issues pertaining to nationalism(s), memory, identity, performances of nationalism(s) in popular culture and the mass media, and the interplay between institutional and everyday constructions of nationalism in specific settings.

## **Spanish**

Sarah Lawrence College’s courses in Spanish cover grammar, literature, film, music and translation—all with the aim of making students more capable and confident in thinking, writing and expressing themselves in Spanish. Each of the yearlong courses integrates activities such as panel discussions, lectures, and readings with classroom discussion and conference work to provide students with stimulating springboards for research and study.

## **Beginning Spanish**

***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**

**Isabel de Sena**

**Open—Year**

This course is intended for students who have previously had some Spanish but have forgotten most of it. We will do a thorough review of basic grammatical, lexical, and syntactical concepts at a more accelerated pace than the regular Beginning Spanish class. In addition to the use of a textbook, *Ivitaciones*, which includes a video story, *Escenas de la vida*, and other online components, we will also make use of pair and small groups among other supplemental activities, including games, to enhance learning and speaking ability and to deepen a cultural understanding of Spain and Latin America. By the end of the first semester, students should be able to function in informal, transactional, and interpersonal situations; understand key ideas and add some supporting details; ask and answer questions; produce simple narrations and descriptions, as well as explanations; deal with a range of topics from the self to the immediate environment; and produce increasingly sophisticated paragraphs on a variety of topics. By the end of the second semester, students will also be able to read and understand simple journalistic essays, read short stories and one-act plays, and discuss them using basic concepts in Spanish. *Taught entirely in Spanish. Spanish placement test is required in addition to an interview with the instructor.*

## **Intermediate Spanish I: Fiction and Nonfiction in Latin American and Iberian Culture**

**Claudia Salazar**

**Intermediate—Year**

This course is intended for students who have already mastered the basics of Spanish and wish to improve their grammar, oral, writing, and reading skills. The students will work with

contemporary literary, cinematographic, and journalistic productions from Latin American and Iberian culture. Through the cultural analysis of several short stories, journalistic chronicles, blogs, social media, films, and documentaries, we will explore several topics: relations between fiction and nonfiction, gender and sexuality, the politics of representation, race, migration, etc. Much of the work in the class will focus on communication. We will also try to take advantage of some of the cultural opportunities in the New York City area. Weekly conversation with a language assistant will be required. *This course is conducted entirely in Spanish. Spanish placement test is recommended for students who have not taken Spanish at Sarah Lawrence College, in addition to an interview 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 an advanced study of the grammar and vocabulary 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 (including 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. *Spanish placement test is required in addition to an interview with the instructor unless the student has taken Spanish previously at Sarah Lawrence College. Course taught entirely in Spanish.*

## **Intermediate Spanish III: Culture in the Information Age**

**Eduardo Lago**

**Intermediate—Year**

Once students have reached the linguistic command required to work at an pre-advanced level, they are in an ideal position to begin to

explore the numerous resources that can be found on the Internet. Thematically, we will focus on the multiple uses of Spanish to be found in the virtual world—such as blogs, newspapers, magazines, and other formats—and make use of its many possibilities. We will identify the most relevant Web pages from the Spanish-speaking world, extract the adequate information and explore it in class, and make necessary adjustments. Access to sources from all over the Spanish-speaking world will give us an excellent idea of the varieties of the language used in more than 20 countries. We will explore all forms of culture, paying special attention to audiovisual resources such as interviews, documentaries, TV programs, and other formats, all of which will be incorporated into the course of study—complete or in fragments, depending on the level of difficulty. Art, film, music, photography, theatre, science, politics, comics, video games, gastronomy—all forms and manifestations of culture, high or low—will be the object of our attention as long as their vehicle of expression is Spanish. We will minimize the use of printed matter, which will be mainly devoted to a more classical exploration of grammar. The class as a whole, as well as students on an individual basis, will be encouraged to locate different kinds of materials on the Internet. Weekly meetings in small groups with the language assistants will help strengthen conversational skills. *Spanish placement test and permission of the instructor are required unless a previous course in Spanish has been completed at SLC.*

## Advanced Spanish: Hide and Seek: Playing With the Limits of the Imagination

**Esther Fernández**

**Advanced—Year**

*“And it is said that the Princess returned to her father's kingdom. That she reigned there with justice and a kind heart for many centuries. That she was loved by her people. And that she left behind small traces of her time on Earth, visible only to those who know where to look.” —Pan's Labyrinth*

This seminar focuses on how imagination and fantasy serve to escape reality and transform it into a world of one's own. We will read a selection of short fiction, poetry, theatre, and films from canonical and noncanonical authors of the Hispanic world, paying close attention to the process of crafting reality. To what extent do

childhood, war, political oppression, gender identity, disability, and immigration foster imagination? We will emphasize, through literary analysis, the formal and ideological aspects of the texts while improving lexical and grammatical skills. Special attention will be given to oral communication, participation, and written skills. Students will meet individually with the teacher to further discuss projects and assignments. Weekly meetings with the language assistant will also be a required part of the course. *Spanish placement test is required in addition to an interview with the instructor unless the student has taken Spanish previously at Sarah Lawrence College. Course taught entirely in Spanish.*

## Literature in Spanish: The Spanish Language Canon

**Eduardo Lago**

**Advanced—Year**

This seminar will focus on the study of literary works originated all over the Spanish-speaking world, paying attention not only to narrative works but also to the development of the poetic canon and the essay. In our approach, we will explore the multiple cultural and historical connections that have always linked the literary traditions of Latin America and Spain, also taking into consideration the important contributions made by US Latino writers. We will start with an examination of the current state of affairs in the Spanish-language novel and its complex relationship with other literary traditions in a context of intense transnational, trans-Atlantic, and transcontinental exchange. The second historical segment to be explored will cover the second half of the 20th century, especially the literary manifestations interested in leaving behind the once powerful legacy of magical realism. Thirdly, we will study the historical roots of the contemporary Latin American and Spanish literary traditions, reading a selection of masterpieces written between 1850 and 1936. In the spring, we will proceed in reverse chronological order, studying the convergences between the narrative and poetic manifestations of the Spanish language canon starting in 1898, with stopovers in crucial moments of the Baroque, the Renaissance, and the late Middle Ages. Authors under consideration include Neruda, Vallejo, Lorca, Manrique and the anonymous authors of the *romancero* (poetry), Vargas Llosa, Rulfo, Lezama, Valle-Inclán, Baroja and Cervantes (narrative), and Ortega y Gasset, Paz, and Unamuno (essay).

Other 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: Calles y Plaza Antigua: The Country and the City in Literature and Film** (p. 67), Isabel de Sena *Literature*  
**Lorca's World: From Granada to New York: Literature in Translation** (p. 73), Esther Fernández  
**Warriors, Rogues, and Women in Breeches: Adventurous Lives in Early Modern Trans-Atlantic Literature: Literature in Translation** (p. 70), Esther Fernández

## Theatre

The Sarah Lawrence College Theatre program embraces the collaborative nature of theatre. Our objective is to create theatre artists who are skilled in many disciplines: actors who write; directors who act; theatre makers who create their own projects; and sound, set, and lighting designers who are well-versed in new media and puppetry. Students have the advantage of choosing from a multidisciplinary curriculum taught by working theatre professionals that also draws on the resources of the College's Theatre, Music, and Dance programs. At the heart of this curriculum are focused programs in acting, directing, playwriting, and design, with supplementary offerings in production and technical work.

Theatre students are encouraged to cross disciplines as they investigate all areas of theatre. The faculty is committed to active theatre training—students learn by doing—and have put together a vocabulary that stresses relationships among classical, modern, and original texts. The program uses a variety of approaches to build technique, while nurturing individual artistic directions.

The Theatre program examines not just contemporary American performance but also diverse cultural 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.

## First-Year Studies: Power Plays: Theatre as Politics

**Kevin Confoy**  
*FYS*

This course examines how periods of social unrest and political upheaval can yield profoundly influential works of dramatic literature.

Referencing specific historical events and political movements, including those of the late 20th century in America (the AIDS crisis of the 1980s; the antiwar, women's, and civil rights movements of the 1960s), we will investigate how a play can come to be a record of its times and a lasting call to arms. Studying a large number and cross-section of plays that range from the classical to the modern and contemporary canons (from *Lysistrata* to *Hair* to *Angels in America*), we will determine how style, form, content, and the intent of the playwright shape audience response and why certain plays continue to inform the way we think and live. Students are expected to participate fully in class discussions and conferences and to create individual and group projects that are the expression of their own particular interests and areas of theatre study; i.e., acting, directing, design, playwriting. For the purposes of discussion, students will be asked to read aloud from selected assigned plays. Class work will include text and comparative analysis of selected plays and discussions of the political and historical contexts from which our plays emerged. In addition to plays, students will be assigned to read nonfiction support material. A series of documentary films and film adaptations of plays will be shown. In choosing this class, you are choosing to be a Theatre Third. This means that, in addition to this course, you will be automatically enrolled in Theatre Techniques: Technology and you will need to enroll in one other theatre component of your choice. As a Theatre Third, you are also required to attend all theatre meetings and colloquiums as listed below, as well as complete 25 hours of technical work each semester. *This class meets twice a week.*

### Theatre Meeting

Required of all students taking a Theatre Third (including First-Year Studies with Kevin Confoy) and Theatre graduate students, Theatre Meeting takes place on Mondays—B-week schedule—at 5:30 p.m. in the PAC-Suzanne Werner Wright Theatre and usually lasts approximately 30 minutes. Students are required to swipe in before each meeting. At each of these meetings, students

will receive important information about upcoming theatre program events, production details, and DownStage presentations. An opportunity for students, faculty, and staff to make announcements is provided.

### Theatre Colloquium

Required of all students taking a Theatre Third (including First-Year Studies with Kevin Confoy) and Theatre graduate students, the hour-long Theatre Colloquium meets six times during the academic year to explore current topics in the theatre and meet leading professionals in the field.

### Theatre Techniques

Students taking theatre courses at Sarah Lawrence for the first time are automatically enrolled in Theatre Techniques: Technology and are encouraged to enroll in Theatre Techniques: History and Histrionics and Theatre Techniques: Design Elements—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. All Theatre Third students are also required to complete 25 hours of technical work each semester.

### Theatre Techniques: Technology

**Rebecca Sealander**  
*Open—Fall*

This four-week course is an introduction to the Sarah Lawrence College performance spaces and their technical capabilities. The course is required of all students during their first semester in the Theatre program. *This class meets once a week.*

### Theatre Techniques: Actor's Workshop

**Ernest H. Abuba, 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. Students will explore through improvisation, movement, vocal techniques, scenes, and the

performance of realism, experimental, classical, and comedy of manners from such playwrights as Shakespeare, Tennessee Williams, Oscar Wilde, Jose Rivera, Sara Ruhl, Susan Yankovich, Jean-Paul Sartre, and Samuel Beckett, to name a few. *This class meets twice a week.*

## **Theatre Techniques: 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 African culture, but which 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 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 into the great constellation of our dramatic heritage. *This course meets once a week.*

## **Theatre Techniques: Design Elements I**

**Design Faculty**  
*Open—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 in order 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 classes with the full design faculty, as well as classes focused on specific design areas. *This class meets once a week.*

## **Theatre Techniques: Design Elements II**

**Design Faculty**  
*Open—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) 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. *Prerequisite: Design Elements I or faculty permission. This class meets once a week.*

## **Performance**

### **Theatre Techniques: Actor's Workshop**

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

*See the full course description on p. 126.*

### **Contemporary Practice 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 how the body moves in familiar and previously unimagined ways. Through traditional and experimental practices, students will develop a sense of functional alignment, form, physical energy and dynamics, strength, and focus, as well as awareness of time and rhythm. Improvisation is an important aspect of

this study. *Placement class required; please check with the Dance program office for the exact date and time.*

## **Improvisation Laboratory**

**Fanchon Miller Scheier**

**Advanced—Year**

*“Improvisation forces you to face the pain and the joy in your life, use it...and then move on.”*

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 open to students who are willing to approach material experimentally in a laboratory setting. *This class meets twice a week.*

## **Improvisation Techniques**

**Fanchon Miller Scheier**

**Advanced—Spring**

Great art comes from using oneself. If theatre is a way of knowing oneself, improvisation energizes that process. This course is for actors who are willing to personalize, place their characters in dangerous situations, play strong objectives, and then move on—a conscious way to reach the unconscious. We will approach the material experimentally in a laboratory setting twice a week. Students must be willing to act with and without text. *This class meets twice a week.*

## **Acting Poetic Realism**

**Michael Early**

**Open—Year**

The plays of Anton Chekov, Tennessee Williams, and August Wilson serve as the point of departure in our exploration of the craft of acting. In this class, students will be challenged to expand their range of expression and build their confidence to make bold and imaginative acting choices. Particular attention will be paid to learning to analyze the text in ways that lead to defining clear, specific, and playable actions and objectives. *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—both 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.*

## **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 processes, 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.

## **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 among physical, vocal, and text work. *This class meets twice a week.*

## Breaking the Code

**Kevin Confoy**

*Advanced—Year*

A specific text-driven, on-your-feet approach to performance, based on identifying, analyzing, and exploiting particular attributes common to characters in all plays, Breaking The Code provides a foundation and a context for the most vital and decisive characterizations. Students will read, discuss, and act scenes from contemporary plays and adaptations. *Open to both actors and directors. This class meets twice a week.*

## Close Up and Personal

**Doug MacHugh**

*Advanced—Year*

Great camera work demands intimacy, emotional adaptability, risk, and connection. Students will learn how to maintain an organic experience in spite of the rigid technical restrictions and requirements. During the fall semester, we will work on cold-reading techniques, emotional expansion exercises, and scenes from published works. In the second semester, we will put original monologues and scenes on camera. We will use a monitor playback system for reviewing work to help identify specific problems. *Class size is limited. This class meets twice a week.*

## 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.*

## PROOF

### Actor and Director Lab

**Kevin Confoy**

*Intermediate—Year*

This course creates a functional and working process for the presentation of plays. Student actors and directors work together on chosen scripts as a way of determining and shaping a common and shared approach to the text. PROOF provides a particular way of reading, analyzing, and breaking down scripts that makes a foundation for the most vivid, physical, and distinctly realized expressions of a play. Students will study and analyze a number and variety of plays from different periods and of different styles as a way of developing a practical way of working and a guide map into a text. Students will be expected to both act and direct in scenes and in short plays for in-class presentations. *This class meets once a week.*

## 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.*

## Voice and Speech I: Vocal Practice

**Francine Zervas**

**Fall**

This course will focus on awakening the young artist to the expressive range of the human voice, as well as to the intricacies of developing greater clarity of speech and playing with sound. A thorough warm up will be developed to bring power, flexibility, and range to the actor's voice and speech. Exercises and text work will be explored with the goal of uniting body, breath, voice, and speech into an expressive whole when acting.

## 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. *This class meets once a week.*

## 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.*

## Movement for Performance

**Faculty TBA**

**Open—Spring**

*See full course description above.*

## Audition Technique

**David Caparelliotis**

**Advanced—Fall**

This class is for the serious-minded actor who, after graduation, anticipates pursuing a career as a performer. Predicated on the idea that auditioning is a learned skill at which one gets better with more experience and practical knowledge, the class will focus at its core on the only unalienable factor: the individuality of the actor him/herself. As much time will be spent on material selection as execution, actors will be asked to make necessary friendships with the dreaded "monologues" and, hopefully, come to regard them as necessary filters through which they can express themselves as both people and artists. Cold-reading prep will also be covered. The hope is for the actor to leave class with not only one or

two terrific audition pieces, but also a better understanding of the casting process itself and what is in and out of his/her control. *This class meets once a week.*

## **Puppet Theatre**

**Lake Simons**

**Open—Year**

This course will explore a variety of puppetry techniques, including bunraku-style, marionette, shadow puppetry, and toy theatre. We will begin with a detailed look at these forms through individual and group research projects. We will further our exploration with hands-on learning in various techniques of construction. Students will then have the opportunity to develop their own manipulation skills, as well as 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.*

## **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 in class project scenes that include set and costume designs and 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, the class will develop an open performance workshop. *An interview before the registration week audition is required.*

## **Singing Workshop**

**Shirley Kaplan, Thomas Mandel**

**Open—Year**

We will explore the actor's performance with songs and various styles of popular music, music for theatre, cabaret and original

work—emphasizing communication with the audience and material selection. Dynamics of vocal interpretation and style will also be examined. This class requires enrollment in a weekly voice lesson and an Alexander Technique class. *This class meets once a week. Audition required.*

## **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." *This class meets twice a week. Audition required.*

## **Directing & Design**

### **Directing Workshop**

**William D. McRee**

**Open—Fall**

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. The workshop is open to beginning directors and any interested student. *This class meets twice a week.*

### **Directing the 20th Century: From Chekhov to Churchill**

**Jackson Gay, Will Frears**

**Intermediate—Year**

This class will focus on directing plays in the 20th-century canon, covering a range of styles and content. We will cover the whole journey of directing a play, with a strong emphasis on practical work. Students will be required to bring in design research for plays and to direct scenes from the plays, both of which they will present to the class for critique. The class will focus on how to use the text to inform the choices made by the

director. *This class meets twice a week. Jackson Gay will teach in the fall; Will Frears, in the spring.*

## Directing, Devising, and Performance

### 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.*

## PROOF

### Actor and Director Lab

#### Kevin Confoy

#### Intermediate—Year

*See the full course description on p. 129.*

## 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 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 a 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. *This class meets once a week.*

## Scenic Design I

**Tom Lee**

**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

**Tom Lee**

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

## Sound Design I

**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 how to create 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.*

## Sound Design II

**Jill Du Boff**

**Open—Year**

This course is a continuation of training in the elements of sound design, with assignments that include designing for Theatre program productions.

## Design Techniques in Media and Puppetry

**Tom Lee**

**Open—Year**

This course allows students to explore design possibilities in projection, animation, scenic design, and puppetry through a series of exploratory projects and group work. We will create visual sequences using the overhead projector, stop-motion animation techniques, shadow puppetry, and video animation. The course will introduce basic digital manipulation in Photoshop<sup>®</sup>, simple video animation in After Effects<sup>®</sup>, 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.*

## 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 and Apple's Final Cut Pro. Students will also learn programming, using Isadora software, as well as the specifics of hardware components that include 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. Students will complete a series of short assignments during the year and will develop a more realized design project for a final presentation. *This class meets once a week.*

## Theatre Techniques: Design Elements I

**Design Faculty**

*Open—Fall*

*See the full course description on p. 127.*

## Theatre Techniques: Design Elements II

**Design Faculty**

*Open—Spring*

*See the full course description on p. 127.*

## Playwriting

### 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, first and foremost, is to investigate and explore ways to genuinely investigate and give theatrical expression to our own personal, political, and spiritual interior lives, values, observations, and beliefs. We will then 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.*

## 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 to our spontaneous ideas; to articulate and gain a more conscious relationship to the “inner territory” from which we draw ideas; to confront issues that block the writing process; and to gain greater confidence in relation to revision as we pursue clarification of the work. *This class meets once a week.*

## Playwriting Techniques in Solo Performance

**Dael Orlandersmith**

*Open—Year*

This class is for people who lean toward performing and writing. Most of us have stories to tell, but what makes a personal story dramatic? This course challenges the solo performer to

discover and craft the dramatic structure of the solo play—not just what is on the stage but what is on the page—with emphasis on imagination, characterization, story, and plot. *This class meets once a week.*

## Solo Performance in Production

**Pamela Sneed**

*Intermediate—Year*

This course is designed to explore various aspects of staging solo performance. Through assigned texts and viewing video performances of contemporary artists, we will examine the myriad ways of structuring solo performance and experiment with uses of technology, music, visual art, and movement. In addition, we will look at contemporary trends in performance, audience participation, direct action, ritual, and endurance, as evidenced by artists such as Marina Abramovic. We will look at uses of nontraditional texts for performance such as the poetic series. We will also examine solo performance through the lenses of culture, current events, race, ethnicity, and gender. This class will include an informal end-of-year showing. The goal of the course is for each student to create a unique and individualized vehicle for him/herself. *This class meets once a week.*

## Playwriting Techniques

**Stuart Spencer**

*Open—Year*

The focus of this class is to investigate the mystery of releasing your creative process while, at the same time, discovering the fundamentals of dramatic structure that gives form to that process. To that end, in the first term students will write a series of both “spontaneous writing” exercises and “structural” exercises. Both types of exercises 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 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 will be read aloud 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 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 who 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, at minimum, with an idea of the play that they plan to work on, although 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.*

## 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.*

## ***Theatre Outreach, Theatre History, & Production***

### **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 with our touring groups. We will work with children's theatre, audience participation, and educational theatre. Teaching and performance techniques will focus on past and present uses of oral histories and cross-cultural material. We will study sociological and psychological dynamics as part of an exploration of the role of theatre and its connections to learning. Each student will have a service-learning team placement. Special projects and guest topics will include the use of theatre in developing new kinds of afterschool programs, styles and forms of community on-site performances, and media techniques for artists who teach, as well as working with the Sarah Lawrence College Human Genetics program. *This class meets once a week.*

### **Methods of Theatre Outreach—Group B**

***Allen Lang, Shirley Kaplan***

***Open—Year***

Group B is a weekly conference course with Shirley Kaplan and Allen Lang that is available to 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.*

### **The Performing Arts for Social Change**

***Paul Griffin***

***Intermediate—Year***

Today, theatre is increasingly defined as a commercial enterprise. This course will examine the use of theatre for social impact, 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

scope 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 issue analysis, and scene creation. Each student will be expected to develop a coherent theory of change and to construct a viable performing arts-based project “blueprint.” Students will also visit a rehearsal of The Possibility Project in Manhattan. Paul Griffin is 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.*

### **Theatre Techniques: History and Histrionics**

***Stuart Spencer***

***Open—Year***

*See the full course description on p. 127.*

### **Dramaturgy**

***Stuart Spencer***

***Open—Year***

Dramaturgy is the study of dramatic structure—how plays are built and how they work. Although every play worth its salt works according to its own idiosyncratic plan, still there are certain principles that allow us take it apart in order to better understand how it was put together. There are many ways to do this, and we will be trying a wide assortment of them. For example, we will study two plays that utilize the same dramaturgical devices but to very different ends. This might involve looking at, say, both Sophocles' *Electra* and Arthur Miller's *A View From the Bridge* in order to examine classical structure; or comparing Kyd's *The Spanish Tragedy* to Shakespeare's *Hamlet* in order to see the guiding principles of Elizabethan drama; or reading Augier's simple-minded *Olympe's Marriage* side-by-side with Ibsen's great *Hedda Gabler*; or tracing the development of expressionism over the course of the 20th century from O'Neill's *The Emperor Jones* to Kennedy's *Funnyhouse of a Negro*. We will also look at how two plays may tell the same story but with different plots and using different dramaturgical principles. For this we might examine Euripides' *Hippolytus*, Racine's *Phaedre*, and Sarah Kane's *Phaedre's Love*; or Shakespeare's *King Lear* and Nahum Tate's neoclassical version of it (in which the end of the play finds Lear presiding at the wedding of Cordelia and Edgar); or the Orestes



story from Aeschylus' *The Oresteia* and Euripides' *Orestes* to Sartre's *The Flies*. The examination of multiple drafts of plays is often the surest way to see inside the playwright's mind; fortunately, we have complete early drafts of plays that, after revision, became masterpieces. We might study Chekhov's early manuscript of *The Wood Demon* in order to compare it to the play it became in *Uncle Vanya*; or look at Tennessee Williams' early flop, *Battle of Angels* (which closed in Boston after nearly burning down the theatre) and its later reworking as *Orpheus Descending*. There are many other possibilities as well: faux folk drama in the form of Ansky's great horror-thriller, *The Dybbuk*, or Lorca's *Blood Wedding*; ritualistic drama from Genet's *The Maids* to Albee's *Who's Afraid of Virginia Woolf?*; farce from Feydeau's *A Flea in Her Ear* to Guare's *House of Blue Leaves*. Because an understanding of genre is essential to the work we will do, a working knowledge of the principal genres (classicism, Elizabethan, neoclassicism, realism, naturalism, expressionism, etc.) and their historical context is required for the course. *This class meets twice a week.*

## 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 theatre.”—Ellen Stewart*

The La MaMa Experimental Theatre Club in New York City has been the host of contemporary and international theatre artists for 52 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 Group and artists of the Great

Jones Repertory Theatre. Historical and contemporary experimental directors Vsevolod Meyerhold, Richard Forman, Dawn Monique Williams, Cecile Pineda, and Karen Coonrod—and playwrights Eugene Ionesco, Mac Wellman, Lynn Nottage, Cherlene Lee, and Federico Garcia Lorca—will be discussed.

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

**William D. McRee**

**Open—Fall**

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.*

## London Theatre Tour

**William D. McRee**

**Open—Intersession**

The purpose of this course is to experience and examine present-day British theatre: its practices, playwrights, traditions, theatres, and artists. This is a two-credit academic course, and any student enrolled at Sarah Lawrence College is eligible to take the class. During two weeks in London, students will attend a minimum of 12 productions, tour various London theatres, meet with British theatre artists, attend regularly scheduled morning seminars, and make an oral presentation on one of the plays that the group is attending. Plays will be assigned prior to the end of the fall semester, and preparation and research for the presentation should be complete before arriving in London. Productions attended will include as wide a variety of venues, styles, and periods of theatre as possible. Seminars will analyze and critique the work seen, as well as discover themes, trends, and movements in the contemporary theatre of the country. Free time is scheduled for students to explore London and surrounding areas at their leisure.

## DownStage

**Graeme Gillis**

*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.*

## 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 directing, assistant directing, and playwriting students whose productions are included in the fall theatre season. This class meets once a week.*

## Stage Management

**Greta Minsky, 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 in which a theatrical team can work together productively and with minimum stress. Classroom exercises and discussion augment the mentored production work that is assigned to each student. Script analysis, blocking notation, prop management, and cue writing/calling are among the topics covered. Knowledge of and practice in stage management are essential tools for directors and useful supplements for actors and designers. *This class meets once a week during the fall semester*

*and will be taught by Ms. Minsky; spring semester, taught by Ms. Sealander, is devoted to mentored production practicums.*

## Tools of the Trade

**Rebecca Sealander**

*Open—Year*

This is a stagehand course that focuses on the nuts and bolts of light and sound board operation and projection technology, as well as the use of basic stage carpentry. This is not a design class but, rather, a class about reading, drafting and light plots, assembly and troubleshooting, and basic electrical repair. Students who take this course will be eligible for additional paid work as technical assistants in the theatre department. *This class meets once a week.*

## 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.

## Graduate Student Components

### Grad Lab

**Shirley Kaplan, David Neumann, Lake Simons**

*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, playwriting, 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 each month for the Sarah Lawrence community. These performances may include graduate and undergraduate students alike. *Required for all Theatre graduate students. This class meets once a week.*

## Contemporary Collaborative Performance: Grad Projects I

**David Neumann**

*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 methods such 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. *Open only to first-year graduate students and required for all first-year Theatre graduate students. This class meets once a week and will be taught by Mr. Neumann in the fall. Faculty for the spring is currently tba.*

## Projects

**Faculty TBA**

*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. *This class meets once a week and is required for all second-year Theatre graduate students.*

*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/umbria/>.

## Visual Arts

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' works-in-progress.

The Visual Arts curriculum is reflected in—but not confined to—the Heimbold Center's visual arts facilities. The building also houses courses in visual culture, increasing the integration of the creative arts and the humanities. The College's proximity to New York City brings recognized artists to campus to lecture and also

gives the students the opportunity to visit hundreds of galleries and some of the world's major museums.

Faculty members are working artists who believe in the intrinsic value—for all students—of creative work in the visual arts, the inseparable connection of the creative arts and the liberal arts, and the necessity of art in life. All visual arts faculty and their students have access to technicians, based in the Heimbold Center, who can provide technical support in most areas.

In 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.

## Screenwriting: Telling the Truth Through Fiction

*Frederick Michael Strype*

*Open—Spring*

The landscape for the screenwriter has dramatically changed during the past several years, with new opportunities to write producible short films, YouTube® sketches, and Web series seen by millions of viewers, as well as long-form “films” or “movies” initially conceived for and destined for the “silver screen”—a screen that is seemingly changing in color, size, and setting on a daily basis. The disarray of the current film industry has created confusion and opportunity. Nevertheless, the baseline expectation in the contemporary narrative “film form” still remains: It is the expression of a character or characters progressing through a structured journey or series thereof. Elemental to this process is having your audience believe your characters, believe the universe that they inhabit, and find “truth” in the screen story that you've created. In life and in film, we laugh, we cry, we cringe, we shield our eyes, and we stare in wonder when we see and feel the truth. It's ironic that in our quest to create dramatic fiction, we must actually “tell the truth.” There is a writer's saying, “A writer must lie her way to the truth.” The audience engages with material when they realize: I've been there. I know that feeling. I know that person. I am that person. This course supports the process of finding and expressing truth in fiction. Designed for the emerging contemporary screenwriter, the course includes opportunities for those creating a new idea, adapting original material into the screenplay form, rewriting a screenplay or Web

series, or finishing a screenplay-in-progress destined for whatever screen or screens s/he aims to assail. A review of screenwriting fundamentals during the first few weeks, as well as a discussion of the state of each project, will be followed by an intense screenwriting workshop experience. Published screenplays, several useful texts, and clips of films and Web series will form a body of examples to help concretize aspects of the art and craft.

## Advanced Projects In Directing

**Maggie Greenwald**

*Intermediate, Advanced—Spring*

The class is a production workshop in which advanced filmmaking students will prepare, direct, and edit a short film. At the start of the semester, each student must have a worthy, production-ready, short script in excellent shape to which they are committed and for which they have the wherewithal to mount and complete. In the course, concurrent with final revision of the screenplay, preproduction will immediately ensue; that will include budgeting, scheduling, location scouting, casting, selecting the creative team, and visual preparation. Naturally, shooting and editing the film will follow, ideally early enough in the semester to allow an opportunity to focus on editing, sound effects, music, and the details of postproduction. The aim is a completed festival-worthy short film. The minimum requirement to complete this class is a rough cut of the film. *The screenplay and the student's project overview will determine entry into the class.*

## Collage

**John O'Connor**

*Open—Spring*

The term "collage" was coined by Pablo Picasso and Georges Braque in the early 20th century. Collage is an art form comprised of preexisting images that the artist manipulates and recombines in new ways. The word derives from the French "coller," meaning, "glue." In this studio course, students will explore the myriad processes and materials of collage today: paper, paint, 3-dimensional objects, digital, photographic, found materials, and more. We will also learn about the history of collage—through slide lectures and presentations—from its origins in Eastern art to its recent resurgence in Western contemporary art. Visits to artist studios in New

York City and visiting artists in class will also provide a foundation and inspiration for our work. Pervading this exploration will be an ongoing discussion about the significance of appropriation: What do authorship and creativity mean to you? This course will allow students to express themselves through the manipulation and recombination of images in extremely personal ways. Collage: almost always obsolete, almost always new. It's an exciting line to walk.

## Introduction to Television Writing: Writing the Spec Script

**Marygrace O'Shea**

*Open—Fall*

The fundamental skill of television writers is the ability to craft entertaining and compelling stories for characters, worlds, and situations created by others. Though dozens of writers may work on a show over the course of its run, the "voice" of the show is unified and singular. The way to best learn to write for television—and a mandatory component of your portfolio for agents, managers, show runners, and producers—is to draft a sample episode of a pre-existing show, known as a spec script. Developing, pitching, writing, and rewriting stories hundreds of times, extremely quickly, in collaboration, and on tight deadlines is what TV writers on staff do every day, fitting each episode seamlessly into the series as a whole in tone, concept, and execution. This workshop will introduce students to these skills by taking them, step-by-step, through writing their own spec (sample) script for an ongoing dramatic television series. The course will take students from premise lines, through the outline/beat sheet, to writing a complete draft of a full one-hour teleplay for a currently airing show. No original pilots. In conference, students may wish to develop another spec script, begin to develop characters and a series "bible" for an original show, or work on previously developed material.

## Collage

**John O'Connor**

*Open—Spring*

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Pervading this exploration will be an ongoing discussion about the significance of appropriation: What do authorship and creativity mean to you? This course will allow students to express themselves, in extremely personal ways, through the manipulation and recombination of images. Collage: Almost always obsolete, almost always new, it's an exciting line to walk.

## **Screenwriting: Introduction to Writing Movies**

**Rona Naomi Mark**

*Open—Fall*

The course will focus on building a solid foundation in writing for the screen. Through weekly, short, writing assignments, students will learn to craft well-structured, short screenplays. Students will tackle fundamental screenwriting issues, such as finding a story's main dramatic tension, crafting dialogue without relying on it to move the story along, and writing in succinct visual language. Students will have an opportunity to read published work, watch finished films in order to evaluate the screenwriting, and analyze each others' work-in-progress. The aim of the class is for each student to produce a number of short, polished screenplays that are ready for future production. Conference projects may include revisions of previous work or refinement of work presented in the workshop, as well as the development and refining of long-form ideas, outlines, and finished pages.

## **Filmmaking, Screenwriting and Media Arts**

### **First-Year Studies: Working With Performance For Screenwriters and Directors**

**Doug MacHugh**  
*FYS*

How does an emerging screenwriter understand what an actor needs from a screenplay? What

does an aspiring director need from the screenplay text in order to help an actor shape a performance? Whether you are an emerging screenwriter, director, or both, how does one get the best results from actors without confusing or overcomplicating the creative process? How does one create a collaborative environment among the screenwriter, the director, and the performer? Whether you want to write or direct or both, it is imperative that you understand the rigorous demands of the acting process. This is not an acting course for actors but, rather, an exploration of the actors' art and craft for the emerging screenwriter and director. The course will offer the student the opportunity to develop a tool kit for the creation of "actable" screenwriting and meaningful performances to be rendered on screen. It will help the screenwriter and filmmaker tease out what a character is meant to be "doing" in any given scene. The course will also explore a language of communication between the director/writer and the performer. This will be both an analytical and physical class. Key to the course is a student's understanding of the need for character definition through action on the page and a director's understanding of how to help an actor realize that action in the performance rendered by the camera. During the first semester, students will immerse themselves in the world of the performer. They will work on emotional expansion and trust exercises and on improvisational skills and act in scenes from published works. Students will be expected to analyze and write about performance so as to gain a deeper understanding of the creative process. Using scenes from contemporary films, they will observe, write about, and discuss the political, historical, and cultural evolution of contemporary directing and acting styles. Using published screenplays and clips from their attendant scenes, students will learn the relationship between the words on the page and the interpretation of those words by the performer as the performance is revealed on the screen. During the second semester, students will work with actors and apply the skills developed during the fall. Scenes will be rehearsal shot, reviewed, and critiqued as a group during the next class. As a final project in class, students will pursue an analysis of a screenwriter's writing and a director's direction thereof, revealing the relationship between the writing and eventual realized performance on the screen. The spring conference project will culminate in the creation, through collaboration,

of a scripted scene, which will be revised, rehearsed, shot, and edited with the technical assistance of experienced personnel.

## Digital Documentary Storytelling: Development and Process

**Rico Speight**  
*Open—Year*

This course, which explores the art of documentary storytelling, is a gateway into media production and is ideal for first-time video producers looking to adapt conference topics developed in other disciplines to the video medium. Synthesizing theory and practice, the class introduces the palette of documentary production styles and approaches illustrated in the works of leading documentary directors: Errol Morris, Werner Herzog, Nick Broomfield, Jennifer Fox, the Maysles brothers, Barbara Kopple, Spike Lee, Sam Pollard, Jonathan Demme, and the Newsreel Collective. Each student is encouraged to experience theory as a means of discovering his or her own creative voice. The course is designed to work both as seminar and practicum. In weekly sessions, students consider stylistic, ideological, ethical, and political implications of documentary content and examine the relationship between documentary films and social change. Technical labs in shooting and editing are provided in order to strengthen technical production and editing skillsets. Students learn to develop, research, write treatments, produce, direct, and edit; it's an opportunity to create the short documentary they've always imagined: personal autobiographical profiles, road movies, social issue productions, anecdotal portrayals, and city symphonies.

## Filmmaking: Visions of Social Justice

**Damani Baker**  
*Open—Fall*

In this course, students will collaborate with local nonprofit organizations to produce a 3- to 5-minute film that will be a portrait of the organization and speak to its cause. The projects are a combination of advertising and research, providing valuable content for under-represented and marginalized communities. The class will work in teams to produce their films and, ultimately, deliver material to our partner organizations to be used online. Local travel is

involved, along with many shoots in neighborhoods that our partners serve. Students will be encouraged to think beyond a traditional nonfiction short film and explore all forms of brand content that may include animation, high-concept advertising, the integration of media platforms, and other forms of social engagement.

## Working With Light and Shadows

**Misael Sanchez**  
*Open—Fall*

This course will introduce students to the basics of cinematography and film production. In addition to covering camera operation, students will explore composition, visual style, and overall operation of lighting and grip equipment. Students will work together on scenes that are directed and produced in class and 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 round of projects. 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, deliver the script, draw floor plans, create shot-lists, edit, and screen the final product for the class. This is an intensive, hands-on workshop that plunges the student into 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. *This course will be offered again in spring 2014.*

## Working With Light and Shadows

**Misael Sanchez**  
*Open—Spring*

This course will introduce students to the basics of cinematography and film production. In addition to covering camera operation, students will explore 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 work and give feedback that will be incorporated into the next round of projects. For conference work, students will be required to produce a short project on HD

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## **Cinematography: Composition, Color, and Style**

**Misael Sanchez**  
*Intermediate—Fall*

Building on the foundation of Working With Light and Shadows, this course will continue to explore many of the elements at play in the construction of a shot, including framing, color, exposure, depth of field, and movement. More ambitious and intricate short scenes will be produced in class, geared toward expanding skills in terms of set etiquette, production language, and workflow. Students will discuss their work and give feedback that will be incorporated into the next round of projects. For conference work, students will be required to produce a new short project on HD video (3-5 minutes in length), incorporating elements discussed throughout the semester. They will write the concept, outline the project, write and/or collaborate on the screenplay to be shot, draw floor plans, create shot-lists, shoot, edit, and screen the final project for the class. Students will collaborate with peers on projects in order to hone their abilities. This is an intensive, hands-on workshop that challenges the student in all aspects of film production. By the end of the course, students should have the skill set and feel confident in applying for entry-level or better production opportunities on professional productions.

## **Cinematography: Composition, Color, and Style**

**Misael Sanchez**  
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Building on the foundation of Working With Light and Shadows, this course will continue to explore many of the elements at play in the construction of a shot, including framing, color, exposure, depth of field, and movement. More ambitious and intricate short scenes will be produced in class, geared toward expanding skills

in terms of set etiquette, production language, and workflow. Students will discuss their work and give feedback that will be incorporated into the next round of projects. For conference work, students will be required to produce a new short project on HD video (3-5 minutes in length), incorporating elements discussed throughout the semester. They will write the concept, outline the project, write and/or collaborate on the screenplay to be shot, draw floor plans, create shot-lists, shoot, edit, and screen the final project for the class. Students will collaborate with peers on projects in order to hone their abilities. This is an intensive, hands-on workshop that challenges the student in all aspects of film production. By the end of the course, students should have the skill set and feel confident in applying for entry-level or better production opportunities on professional productions.

## **Media Sketchbooks**

**Robin Starbuck**  
*Open—Year*

This production course is for adventurers, artists, and budding filmmakers interested in exploring the medium of film for artistic expression and social inquiry. The images and experiences developed through experimental film and video are as varied as the artists that make them. There is, by definition, no formula for this kind of work. Like paintings or poems, each film reflects the artist as much as the content driving the work. This course is designed to introduce the language of experimental film and strategies for the use of video/film and audio design as an expressive tool. We will investigate the idea of radical content and experimental form by establishing the normative models and procedures of cinema and video and then exploring ways to challenge these conventions. Through a series of video and 8mm film assignments, the class will consider moving image forms and style that blur the boundaries among narrative, documentary, and abstract filmmaking. Projects will be furthered by screenings, readings, seminar discussions, and field trips. Topics will include, but are not limited to, issues of identity, place, the performative body, border crossings, cultural equivocation and mannerisms, blemished topographies, ritual, and transformation. Labs are designed to help students develop proficiency with film equipment, including portable and studio production and editing systems.



## Animation Studio: Direct Techniques

**Robin Starbuck**  
*Intermediate—Fall*

Animation is the magic of giving life to objects and materials through motion. Whether through linear storytelling or conceptual drive, a sense of wonder is achieved with materials, movement, and transformation. Students will learn the fundamentals of making animated films in a hands-on workshop environment, where we are actively creating during every class meeting. The class will include instruction in a variety of stop-motion techniques, including cut-out animation, painting on glass, sequential drawing using pencil and paper or chalk boards, sand animation, and simple object animation. We will cover all aspects of progressive movement, especially the laying out of ideas through time and the development of convincing character and motion. The course will cover basic design techniques and considerations, including materials, execution, and color. We will also have a foundational study of the history of experimental animation through viewing the historical animated film work of artists from around the globe. During the semester, each student will complete five short animated films ranging in length from 30 seconds to one minute. Students are required to provide their own external hard drives and additional art materials. Labs will be used for technical training in Animate Pro®, iStop Motion®, and digital editing software. *Two separate, eight-person classes meet one time per week.*

## Experimental Animation: Hybrid Imaging

**Robin Starbuck**  
*Open—Spring*

In this course, students will develop fluency in the knowledge of creative possibilities embedded in the marriage between hand animation and digital processes. Working exclusively in Adobe's Photoshop® and After Effects® software, we will explore the production of animated films by integrating found photographic material, 2D puppetry, rotoscoping, and other digital markmaking with live media and sound. Students will produce a series of short animated works ranging in length from one to three minutes. Final projects will include animation for cinema, performance animation, and/or animation for

installations. The goal this semester is to discover new ways to use the digital animation medium for idea-based applications. We will work on concept development, visual planning, and production pathways. Frequent discussions about your work and about the work of renowned artists will broaden the understanding and appreciation of experimental work and will expand each participant's creative boundaries. Prior knowledge of digital production and editing software is not required. *Two separate eight-person classes meet one time per week.*

## Storyboard Drawing and Visualization for Film, Animation, and Interactive Media

**Scott Duce**  
*Open, Small seminar—Fall*

This course focuses on the art of storyboard construction as the preproduction stage for graphics, film/video, 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, with emphasis placed on the production of storyboard drawings—both by hand and digitally—to negotiate sequential image development and to establish shot-by-shot progression, staging, frame composition, editing, and continuity in film and other media. Instruction will concentrate primarily on drawing from thumbnail sketches through final presentation storyboards and animatics. The final project for this class will be the production by each student of a full presentation storyboard and a 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 your project to collaborators, pitching projects to professional agencies, and, most importantly for you, the maker. Storyboard Pro®, Photoshop and Final Cut Pro X® software will be taught and used throughout this course. Other software, such as After Effects, Illustrator®, and Flash® software may be used by students in the development of storyboards and animatics, based on the student's own knowledge level of the software.

## Drawing for Animation: Light and Form

**Scott Duce**

*Open, Small seminar—Spring*

This course focuses on the fundamentals of drawing as it pertains to two-dimensional animation. Students will gain knowledge in drawing from direct life (including from the model), by understanding light logic through observation, and by developing form and structure utilizing perspective drawing concepts. Through exercises and assignments, students will develop skills and knowledge of formal visual elements such as line, shape, space, form, and texture, with an emphasis on drawing space, form, and the figure. This course will enhance drawing skills and help students develop stronger drawing proficiencies for animations, graphic novels, and narrative storyboards for film. Students will work in a variety of media, including pencil, charcoal, chalk, and markers.

## Writing for the Screen

**Ramin Serry**

*Open—Year*

This yearlong course for the beginning to intermediate screenwriter is a rigorous, yet intimate, setting in which to explore screenwriting works-in-progress. The course, structured as an intensive workshop, will investigate the nature of screenwriting. Students may work on either 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.

## Script to Screen

**Rona Naomi Mark**

*Open—Fall*

This workshop will introduce students to the basics of filmmaking through HD video

production. From the initial concept through editing, students will get a taste of all phases of production. Students will shoot exercises focusing on cinesthetic elements such as slow disclosure, parallel action, multiangularity, and the master shot discipline. Students will watch and analyze each other's exercises, learning how to become active film viewers and give useful critical feedback. For their conference work, students will be required to produce a short film. They will write the screenplay, cast and direct actors, draw floorplans and shot-lists, edit the video on Final Cut Pro, and screen the final production for the class. This class is not a history or theory class but a practical hands-on workshop that puts theory into practice and immerses students in all aspects of filmmaking development, writing, directing, and production on through to a finished project. *This course will be offered again in spring 2014.*

## Screenwriting: The Art and Craft of Film-Telling

**Frederick Michael Strype**

*Open—Fall*

How do you 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 for motion-picture screenplays, the course starts with a focus on the short-form screenplay. We'll explore the nature of writing screen stories for film, the Web, and television. The approach views screenwriting as having less of a connection to literature and playwriting and more of a connection to the oral tradition of storytelling. We will dissect the nature and construct of the screenplay to reveal that the document—the script—is actually the 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 emerges to take the reins (if it is not the screenwriter), the writer 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, and 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-class analysis of peer work within the context of a safe environment will help students have a critical eye and develop skills to apply to the troubleshooting of one’s own work. Overall, the student builds a screenwriter’s tool kit to use as various projects emerge in the future. In conference, students may research and develop a long-form screenplay or teleplay, develop a TV series concept and “bible,” initiate and develop a Web series concept, craft a series of short screenplays for production courses or independent production, rewrite a previously written script, adapt original material from another form, and so forth. Research and screen storytelling skills developed through the course may be applied to other writing forms. *This course will be offered again in spring 2014.*

## Filmmaking Structural Analysis

**Frederick Michael Strype**  
*Open—Fall*

This course explores narrative storytelling forms in contemporary cinema and screenwriting. Geared toward the perspective of the aspiring/emerging screenwriter, filmmaker, and/or media artist, the seminar includes screenings of films and the concurrent reading of source materials and their respective screenplays. Cinema language, dramatic theory, and cinematic story structures will be explored, including sequencing, episodic, three-act, four-act, seven-act, teleplay, and the so-called character-driven forms. Selected texts will also be read, and weekly structural analyses will be written. Students will also explore screenwriting exercises throughout the course and investigate the connection between oral storytelling and the nature of narration through the screenplay. Conference projects often focus on the development of a long-form screenplay/teleplay, analytical research paper, or other film-related endeavors. A foundation course for narrative screenwriting, filmmaking, and new

media projects, as well as dramatic analysis, the course develops skills that can be applied to other forms of dramatic writing and storytelling.

## Script to Screen

**Rona Naomi Mark**  
*Open—Spring*

This workshop will introduce students to the basics of filmmaking through HD video production. From the initial concept through editing, students will get a taste of all phases of production. Students will shoot exercises focusing on cinesthetic elements such as slow disclosure, parallel action, multiangularity, and the master shot discipline. Students will watch and analyze each other’s exercises, learning how to become active film viewers and give useful critical feedback. For their conference work, students will be required to produce a short film. They will write the screenplay, cast and direct actors, draw floorplans and shot-lists, edit the video on Final Cut Pro®, and screen the final production for the class. This class is not a history or theory class but a practical, hands-on workshop that puts theory into practice and immerses students in all aspects of filmmaking development, writing, directing, and production on through to a finished project.

## Screenwriting: The Art and Craft of Film-Telling

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*Open—Spring*

How do you 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 for motion-picture screenplays, the course starts with a focus on the short-form screenplay. We’ll explore the nature of writing screen stories for film, the Web and television. The approach views screenwriting having less of a connection to literature and playwriting and more of a connection to the oral tradition of storytelling. We will dissect the nature and construct of the screenplay to reveal that the document—the script—is actually the 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 emerges to take the reins (if it is not the screenwriter), the writer 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, and 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-class analysis of peer work within the context of a safe environment will help students have a critical eye and develop skills to apply to the troubleshooting of one’s own work. Overall, the student builds a screenwriter’s tool kit for use as various projects emerge in the future. In conference, students may research and develop a long-form screenplay or teleplay, develop a TV series concept and “bible,” initiate and develop a Web series concept, craft a series of short screenplays for production courses or independent production, rewrite a previously written script, adapt original material from another form, and so forth. Research and screen storytelling skills developed through the course can be applied to other writing forms.

## **Making the Genre Film: Horror, Sci-Fi, and Fantasy**

**Rona Naomi Mark**

*Intermediate—Spring*

Working within a genre can greatly assist the fledgling filmmaker by suggesting content and stylistic elements, thereby freeing the artist to focus on self-expression. This is a hands-on production course with a focus on producing genre films. Our class discussions and video exercises will explore various ideas present in the so-called “lesser genres” of horror, sci-fi, and fantasy, including the idea of the “monster,” man/woman vs. society, suspense, fear, sexual politics, and repression, as well as the smart use of special effects and other strategies for the independent filmmaker working in genre filmmaking. In

addition to class exercises, students will each produce and direct a short video project for their conference work.

## **The Director Prepares**

**Maggie Greenwald**

*Open—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 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 for the Screen: A Real World Guide, Part I**

**Heather Winters**

*Open—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. Students will gain hands-on experience in developing projects, breaking them down into production elements, and 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 Sarah Lawrence College, a case study of several films from the producer perspective, the development and preproduction of a proposed future “virtual” film or video project, and the like. A practical course in the ways and means of producing, the class will consider the 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 and television. Designed to provide real-world producing guidance, the course provides filmmakers and screenwriters with a window on the importance of, and the mechanics pertaining to, the producing discipline and a practical skill set for seeking work in the filmmaking and media-making world after Sarah Lawrence College.

## **Producing for the Screen: A Real World Guide, Part II**

**Heather Winters**  
*Intermediate—Spring*

Building on the course work and experiences associated with Part I of this course, students continue to explore the role of the producer from the moment of creative inspiration through project development, log line, treatment and proposal writing, financing, physical production—indeed, down to the nuts-and-bolts aspects of script breakdown, budgeting, scheduling, and delivering a film, television, or video project to a network or distributor. Students apply knowledge and skills from Part I to focus on gaining a deeper knowledge of best producing practices, entertainment law, producing dos and don’ts, traditional and innovative financing models, domestic and foreign film and television markets, daily industry trends, film and television sizzle and trailer production, pitching skills, film marketing and publicity, distribution strategies, navigating the festival circuit—and working with lawyers, agents, managers and sales agents and deciphering the business, psychological, and human elements of producing. Course work includes written and oral assignments, presentations, and assignments based on invited filmmakers and industry guests. Conference projects may include producing a film or media

project by a student in another filmmaking production class at Sarah Lawrence, a case study or body of work analysis from the producer perspective, or the development and preproduction of a proposed future “virtual” film or video project.

## **Studio Arts**

### **First-Year Studies in Printmaking**

**Kris Philipps**  
*FYS*

This course introduces the student to the basic fundamentals and concepts of 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, edition printing, and presentation. Students will utilize the tools, materials, and equipment required to produce a print in a variety of media, including intaglio, silkscreen, and relief prints. Written assignments, assigned readings, and exercises in color and color relationships will also be included in the content of this class, along with a series of visiting artists and trips to museums and professional printmaking ateliers.

### **Drawing: Seeing in Reverse**

**John O’Connor**  
*Open—Year*

Drawing is an endlessly exciting art form that encourages experimentation and embraces mistakes. It’s a reflection of how we think visually on paper. This will be a highly creative, rigorous course that will challenge you to think about the medium of drawing in new and transformative ways. In the fall semester, you will learn about tools and techniques of observational drawing and how to translate onto paper, with accuracy, what you see of the visible world. In the spring semester, we will make more open-ended, experimental, idea-based drawings. Our subjects will include the human figure, space, memory, portraiture, time, text, installation, collage, imagination, collaboration, color, and humor. Permeating all of this will be our investigation into ways of introducing content into your work: What will your drawings be about? Through varied, in-depth projects, you will gain a greater understanding of the techniques of drawing and will learn to combine

ideas and mediums in personal, thought-provoking ways. Studio practice will be reinforced through discussion, written work, readings, slides, and museum visits. Visiting artists and studio visits with artists in New York City will be scheduled.

## **Third Screen: Playable Media for Mobile Devices**

**Angela Ferraiolo**

*Open—Year*

This yearlong class will guide beginning developers through design and production for mobile tablets, including art games, interactive movies, experimental media, playable anime, electronic books, and smart slideshows. The year is divided into five sequences: Studio One: tech bootcamp, mini-projects and tutorials; Studio Two: interface design, narrative strategy, mechanics, interaction design, responsive environment, and early project prototyping; Studio Three: creation of media assets, plans for managing and persisting data, and early code builds or project alphas; Studio Four: final build (beta) and play testing; and Studio Five: creation of surrounding materials and the possible release of finished applications to the Google Play marketplace. Students will be required to attend two additional tech workshops early in September: Workshop One: Corona Engine and Android software development kit; Workshop Two: Box2d Physics Library. The best qualification for the class is a good idea for an interactive project; no programming or design experience is necessary. Kindle Fires and Nexus 7s will be provided for testing. *The class will meet once a week for four hours. Permission of the instructor is required.*

## **Drawing Machines**

**Jason Krugman**

*Open, Small seminar—Fall*

From environmentally powered drawings to computer vision and motors, drawing machines serve as a vehicle to visualize the energy patterns in the world around us in new and interesting ways. In this class, we will examine drawing machines from the perspective of the hacker and the inventor, applying technical and nontechnical tools alike to create emergent behaviors in our work. The class will begin with a survey of practitioners within the field of process-oriented art and evolve into an exploration of basic interactive circuitry and programming. We will

spend a significant amount of time learning how to build projects with the Arduino microcontroller platform. A series of in-class prototyping workshops will introduce students to a variety of materials and building strategies, while outside-of-class assignments will build upon each week's explorations into generative art-making techniques. In addition to regular class meetings and conferences, students will be expected to participate in weekly group workshops that will facilitate skill sharing and group problem solving. Experimentation and learning through concerted effort will be paramount.

## **Kinetic Sculpture with Arduino**

**Jason Krugman**

*Open, Small seminar—Spring*

Sculpture is as much about motion as it is about materials. Whether a piece resists the stressors of its environment or actively responds to them, our relation to three-dimensional artwork depends upon both the implied motion of static forms and their kinetic aspects. In this class, we will utilize circuitry and interactive electronics to create sculptures that move and have the ability to respond to their audience and environment. We will utilize the Arduino microcontroller platform and learn about the basics of motor control, sensors, and programming. Prior programming and electronics experience is not required, but an interest in emerging media tools will be a useful asset. We will study artists working within the field, referencing and building upon existing work in the process of developing our own ideas. Through hands-on prototyping, testing, and finishing, we will grow our skill sets and become increasingly adept at navigating the junction between concept and feasibility.

## **Beginning Painting: Form and Color**

**Ursula Schneider**

*Open—Year*

This course is an introduction to painting in acrylics and oils. In the first semester, the class assignments focus on abstraction in combination with color theory and color mixing. Drawing will be an integral part of the course: in the first semester, learning to work from observation of everyday objects; in the second semester, from the figure. 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 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. This 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 goal of this course is to become confident in one's painting ability and to develop a visual vocabulary. The student will be required to take two workshops: one in Photoshop; the other, the choice of the individual. *Open to both the student who is new to painting and the student who has had prior art-making experience.*

## Contemporary Painting I: Studio Practice

**Laurel Sparks**

*Intermediate—Fall*

This course emphasizes the role of technique, style, color, and composition in the practice of 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 small series, tactical approaches will include painting from observation, imagination, and print and digital media. Abstraction and nonconventional materials are welcome and encouraged. Students will be required to maintain a sketchbook/image archive throughout the course and to develop final conference projects based on historical and contemporary art research as it relates to the student's personal sensibility. Additionally, this course will provide ongoing exposure to historical and contemporary painting models through slideshows, videos, reading assignments, visiting artists, workshops, and field trips. *Open to students who have had painting courses at a college or advanced high-school level.*

## Contemporary Painting II: Discourse and Practice

**Laurel Sparks**

*Intermediate—Spring*

This intermediate 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 may 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; nonconventional materials are also welcome. A sketchbook practice is required for collecting source material, developing imagery, research, and class notes. Final conference projects will be grounded in independent research as it relates to the student's personal sensibility. 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. Visiting artists, workshops, and field trips will be integrated into the course curriculum to enrich the painting process. *Open to students who have had painting courses at a college or advanced high-school level.*

## Advanced Painting I

**Ursula Schneider**

*Small seminar, Advanced—Fall*

Class discussions, critiques and readings on art history and contemporary art will aid students who want to further develop their ideas in painting in developing a context for their work. We will be painting with acrylics (the commercial brands), and you will learn to make your own paint by using water-dispersed pigments and a variety of polymer emulsions with different properties. This will encourage experimentation with the painting media and aid painters in integrating the process of painting their ideas. There will be two required workshops: one in PhotoShop; one in photography. Students will produce drawings from their digital work as a preliminary step for their paintings. This course requires the student to work independently in the studio. Please bring a visual documentation of your recent painting to the interview. *Completion of one college-level painting class is required.*

## Advanced Painting II

**Ursula Schneider**

*Small seminar, Advanced—Spring*

Open to students who want to further develop their skill and thinking in painting, this course focuses on introducing a variety of water-based

painting techniques and on building painting structures and surfaces other than canvas. The student will be required to attend two workshops: one in woodworking; one in digital printing. We will be painting with acrylics, using the commercial brands; we also will be making our own paint by using water-dispersed pigments and a variety of polymer emulsions with different properties. This will encourage experimentation. Class discussions, critiques, and readings on art history and contemporary painting will aid students in developing context for their work. This course requires students to work independently in the studio and to maintain their own working momentum. Please bring a visual documentation of your recent paintings to the interview. *Completion of one college-level painting class is required.*

## **Basic Color Photography**

**Katie Murray**

*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. *Permission of the instructor is required.*

## **Basic Analog Black-and-White Photography**

**Michael Spano**

*Open—Year*

This is an analog, film-based course that introduces the fundamentals of black-and-white photography: acquisition of photographic technique, development of personal vision and artistic expression, and discussion of photographic history and contemporary practice. Reviews are designed to strengthen the understanding of the creative process, while assignments will stress photographic aesthetics and formal concerns. Conference work entails research into historical movements and individual artists’ working methods through slide presentations. Throughout the year, students are encouraged to make frequent visits to gallery and museum exhibitions and share their impressions with the class. The relationship of photography to liberal arts also will be emphasized. Students will develop and complete their own bodies of work

as the culmination of their study. This is not a digital photography course. Students need to have at least a 35mm film camera and be able to purchase film and gelatin silver paper throughout the year.

## **Intermediate Photography**

**Justine Kurland**

*Intermediate—Year*

This wildly explorative class will investigate 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**

**Ted Partin**

*Advanced—Year*

This is a rigorous studio course in which students will produce a body of work while studying 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.

## **Artist Books**

**Kris Philipps**

*Small seminar, Sophomore and above—Year*

In the past, the book was used solely as a container of 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, from 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**

***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.

## 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 is a yearlong course that 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.

## Sustainable Architecture Studio Lab

**Tishan Hsu**

***Open—Fall***

The design of the built environment is the area of human endeavour that has one of the largest impacts on the environment. Buildings consume vast amounts of natural resources during their construction and subsequent operation. They constitute primary energy consumption and demand the exploitation of natural resources to

supply the materials. In use, building emissions add to global warming, damage the environment, and create waste-disposal problems. Buildings can also cause ill health and discomfort for their occupants due to poor air quality and inadequate internal conditions. This course will examine a range of issues associated with sustainable architecture, including energy consumption, use of materials, health and environmental concerns, and how these issues impact the design of built space. We do this through a studio lab context, where we will investigate current strategies for incorporating sustainability into design. This will include examining the Heimbold Visual Arts Center and the strategies used in creating its award-winning “green” building status. Through our own research and designs, we will learn how to identify and integrate environmental concerns into design practice. We will learn the basic language of drawing architectural space and the mechanics of designing within that language. This will include traditional architectural drawing and the use of 3-D design software. Our work will rely on drawing, writing, and oral and graphic presentation skills. Students will work on short and longer projects in an individual and group context. Experience in drawing and/or 3-D computer graphics is helpful.

## Things and Beyond

**Tishan Hsu**

***Open—Fall***

This course will explore the possibilities for creative production inspired by a range of inquiries, including readings, discussions, critiques, looking at the work of contemporary artists, and observing the work of students in the class as their work unfolds. We will be reading a range of texts, as well as making museum and/or gallery visit(s). In doing so, we will consider different ways of thinking about art, which will lead us to consider different ways of thinking about ourselves, what we encounter, and what we produce as a result of an encounter. We will explore concepts as ways of discovering different subjectivities and situations in which art can become. We will take a global perspective in looking at contemporary art. The course will experiment with the ways in which texts, images, discussions, and activity can alter one’s inner landscape, enabling different kinds of (art) work to emerge. This is predominantly a studio course that will incorporate a range of activities in conjunction with studio work. We will encounter materials such as cardboard, wood, metal, plaster,

and digital media, with technical support provided in the handling of these media. Experience in the visual, performative, industrial, and/or digital arts is helpful. For the interview, students are encouraged to bring images of work done in any of the previously mentioned practices. *Permission of the instructor is required.*

## **Machines As Material**

**Joe Winter**

*Intermediate—Spring*

This course will treat machines as both subject matter and physical material with which to produce works of art. While we may begin by thinking about machines as discrete functional objects, the course will attempt to expand the definition and potential of machines in art practice. A coffeemaker might be a machine, but so might an entire building, a language, a culture. How are machines ideological, and how can ideologies function as machines? How does the mechanical confirm or contest the human? What metaphors, implied or imagined, can we uncover in a close examination of devices? These questions will fuel our investigations in the studio and be addressed through discussion, screening, and reading that ranges across disciplines. In consultation with the instructor, students will select a machine to act as a creative motor for a series of studio projects. The course will encourage and support students who wish to directly modify or otherwise hack their machines—thereby incorporating elements of physical computing, electronics, and/or computer programming—but our investigations may also integrate or otherwise approach machines with more traditional materials.

## **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.

## **Two-Dimensional Design**

**Gary Burnley**

*Open—Fall*

Design grows out of a need for meaningful order in our lives. In art, as well as in nature, our perception and understanding of order relies on the ability to perceive qualities and relationships that extend beyond the mere sum of a group of parts. The word “design” indicates both the process of organizing elements and the products of that process. Through clearly defined problems and laboratory exercises, this course will examine the principles, strategies, and applications essential to an understanding of visual order within any two-dimensional framework. The course will concentrate on structures, concepts, and relationships common to an understanding of, and control over, visual vocabulary. Line and form, texture and pattern, space and continuity, presentation and format, repetition and rhythm, color and context, composition and gestalt, unity and variety are some of the issues to be explored.

## **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, instead this class will explore basic color theory, perception and the aesthetic, and physiological and psychological relationships between color in application and in use.

## **Interdisciplinary Studio/Seminar**

**Gary Burnley**

*Advanced—Year*

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 course work. *Open to juniors and seniors with prior visual art experience.*

## Women's Studies

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.

### First-Year Studies: Making Connections:

**Gender, Sexuality, and Kinship From an Anthropological Perspective (p. 4),**

Mary A. Porter *Anthropology*

### Women, Culture, and Politics in US

**History (p. 57),** Lyde Cullen Sizer *History*

### Women and Gender in the Middle East (p. 57),

Matthew Ellis *History*

### Women/Gender, Race, and Sexuality in Film:

**History and Theory (p. 57),** Kathryn Hearst *History*

**The Sixties (p. 52),** Priscilla Murolo *History*

### Gender, Education, and Opportunity in

**Africa (p. 56),** Mary Dillard *History*

### Perverts in Groups: The Social Life of

**Homosexuals (p. 64),** Julie Abraham

*Lesbian, Gay, Bisexual, and Transgender Studies*

### Queer Americans: Henry James, Gertrude

**Stein, Willa Cather, and James**

**Baldwin (p. 65),** Julie Abraham *Lesbian,*

*Gay, Bisexual, and Transgender Studies*

### Sex in the Machine (p. 71),

Una Chung

*Literature*

### 18th-Century Women of Letters (p. 71),

James Horowitz *Literature*

### After Eve: Medieval Women (p. 77),

Ann Lauinger *Literature*

### Intersections of Multiple Identities (p. 111),

Linwood J. Lewis *Psychology*

### Gender and Nationalisms (p. 122),

Shahnaz Rouse *Sociology*

### Lorca's World: From Granada to New York:

**Literature in Translation (p. 73),** Esther

Fernández *Spanish*

## Writing

In Sarah Lawrence College's nationally recognized Writing program, students work in close collaboration with faculty members who are active, successful writers. The program focuses on the art and craft of writing. Courses in poetry, fiction, and creative nonfiction are offered.

In workshops, students practice their writing and critique each other's work. The program encourages students to explore an array of distinctive perspectives and techniques that will extend their own writing ability—whatever their preferred genre. Conferences provide students with close, continual mentoring and guidance and with opportunities to encounter personally their teachers' professional experiences. Teachers critique their students' writing and select readings specifically to augment or challenge each student's work. In conferences, student and teacher chart a course of study that best allows individual students to pursue subjects and issues that interest them, to develop their own voice, to hone their techniques, and to grow more sophisticated as readers and critics.

The College offers a vibrant community of writers and probably the largest writing faculty available to undergraduates anywhere in the

country. Visits from guest writers who give public readings and lectures are an important component of the curriculum throughout the year.

Sarah Lawrence College also takes full advantage of its proximity to the New York City literary scene, with its readings, literary agencies, publishing houses, and bookstores—as well as its wealth of arts and culture. The city provides fertile ground for internships in which students can use their writing training in educational programs, schools, publishing houses, small presses, journal productions, magazines, and nonprofit arts agencies.

## **Fiction Workshop: The Novel and Collected Stories**

*April Reynolds Mosolino*

*Open—Spring*

There comes a moment when writers believe that because they possess a combination of creativity, talent, and experience they are ready begin writing a more substantial project. This workshop is designed for students who have novels or a collection of short stories in progress. Both class and conference time will be dedicated to this pursuit. Questions about theme, narrative structure, and plot complication will dominate class conversation. We will also read and discuss several novels—Faulkner, Rushdie, and Roth, to name a few—for guidance and inspiration. While students are encouraged to enter class with works in progress, it is not a requirement for the seminar. Yet students must have a clear idea about the novels or collection of short stories they wish to pursue over the course of the semester.

## **Workshop in Creative Nonfiction**

*Jacob Slichter*

*Open—Fall*

This workshop is for students who want to explore a variety of nonfiction forms. The coursework will progress from short, weekly writing assignments to longer ones, including a final piece that students will develop in conference with the instructor. The writing assignments will take their cues from the readings, exemplary works in a variety of nonfiction forms by writers such as Jamaica Kincaid, Joan Didion, David Foster Wallace, Anne Carson, and James Baldwin, among others. We will learn to read as writers, write as readers, and, where relevant, to draw connections between writing and other creative fields, such as music and film. Each student's final portfolio will

reflect a significant amount of rewriting.

Students will also keep a journal of their reading, which they will discuss in conference meetings.

## **Poetry Writing Workshop - Line and Form**

*James Hoch*

*Open—Fall*

This course focuses on the craft of writing poetry. Students will engage in an intensive pursuit of finding the finest form that their poems can embrace. We will be driven by the usual concerns and obsessions that occupy the writing of poems (imagination, craft, revision, content, etc.) but will delve into fundamental questions regarding the history and conceptualization of form and the poetic line. We will draw distinctions between line and sentence, speech and writing, shape and body, rendering and enactment, description and perception, disembodiment and incarnation, rhetoric and music.

## **First-Year Studies: Coming of Age and Going Beyond—Fiction Workshop**

*Victoria Redel*

*FYS*

This is a yearlong foray into the writing of prose fiction. Emergence into adulthood, the journey out of childhood, the formation of self—there is no shortage of writers that have explored this terrain. Think of Charles Dickens, Mark Twain, James Baldwin, Louise Erdrich, Marilynne Robinson, Philip Roth. What is the self, and how is it shaped? By place, family, health, class? Is the self shaped by circumstance; and, if so, how does the self exceed or escape circumstance? The coming-of-age story explores these questions and will be our jumping off point for learning the craft of fiction. We will begin with the landscape of childhood—the complex fictions we heard, saw, and felt around us—and how, as writers, we leap from the “actual” to the artifice of fiction. What, then, is a story? How do we find the stories that we need to tell and then tell in a voice of our own making? What are the strategies of short fiction? In our year together, we will begin by gathering the tools of fiction—character, scene, narration, dialogue, place, time, situation—and seeing how these gather, twist, and shape into necessary fictions. We will read a wide variety of authors—not as students of literature but as fiction writers breaking it down to understand how the story was made. Students will be writing

every day, completing weekly writing assignments and working on longer stories and revisions. This course in the art of fiction will also be a course in necessity, wonder, and reverence—which are, finally, what generate great fiction.

## First-Year Studies: Writing the American Experience

*Nicolaus Mills*

*FYS*

The aim of this writing course is to capture the present moment in American life as fully as possible through a series of essays that acknowledge the importance of the past in explaining our current situation. The course will begin with short assignments designed to emphasize the importance of craft and observation. The middle section will concentrate on profiles and op-eds. The final section will focus on long-form journalism that puts a premium on research. If all goes right, the best writing that you do will have, in style and structure, the power of good fiction; but this is not, it should be emphasized, a course in creative nonfiction or autobiography. From first to last, there will be a premium on accurate reportage and on turning out the literature of fact. Among the writers whom we will read are E. B. White, Joan Didion, Tom Wolfe, Gay Talese, and Zadie Smith.

## First-Year Studies: Shapes, Sizes, and Sentences: First-Year Seminar in Nonfiction Writing

*Vijay Seshadri*

*FYS*

In this yearlong nonfiction writing seminar and workshop, we will examine, analyze, and dissect pieces of factual narrative from the perspective of their formal elements and then strive to reproduce those elements. The elements under examination will comprise the universal structures of narrative art, such as plot and character; structures peculiar to genres and subgenres, such as journalism, the essay, the biography, and the autobiography; and what could be called calisthenic elements, which represent the physical actions and movements of writing and the exercise of strength and effort of attention that those actions require. We'll look at works according to their size—micro (or flash) nonfiction, the classic literary and personal essay, hybrid forms that live between the essay and the

poem and the essay and the short story, oral history, short- and long-form journalism, full-blown memoirs—so that we can appraise the dilemmas and opportunities that size presents at each order of literary magnitude. We'll look at works according to their shape—classical narrative shape—and the way it is either conformed to, elaborated, or violated in nonfiction writing. We will discuss the rhetorical dynamics that obtain between the different levels of organization in a piece of prose and the exchange of energy between microscopic and macroscopic realms in the ecosystem of a successful work of nonfiction art. We will talk a lot about the English sentence, read and write in equal proportions, and spend much time thinking about style. Students will be asked to write both exercises and pieces that they conceive independently; readings will range in time from Biblical narrative to famous contemporary and near contemporary texts and will include, among others, works by the author of the Book of Job, Aristotle, Montaigne, Samuel Johnson, William Hazlitt, Kierkegaard, Virginia Woolf, George Orwell, Mary McCarthy, Vladimir Nabokov, James Baldwin, Janet Malcolm, Jamaica Kincaid, Susan Sheehan, Nancy Mairs, David Foster Wallace, and John D'Agata. The differences among these writers will be reconciled by our investigating and understanding how—across time, space, race, class, gender, and culture—they deal with the same rhetorical problems and the same problems of meaning and arrive at many of the same solutions. We will, of course, also talk about race, class, gender, doubt, despair, joy, dread, happiness, and affliction—but primarily in the context of how they are embodied and transformed by the techniques of literary art. We will also step, gingerly, into new media.

## First-Year Studies: Poetic Forms/Forming Poetry

*Matthea Harvey*

*FYS*

*“Radial, bilateral, transverse: symmetries that change over a life; radical asymmetries. Sea shells unfurl by Fibonacci. Horn, bark, petal: hydrocarbon chains arrange in every conceivable strut; winch and pylon, ranging over the visible spectrum and beyond into ultraviolet and infrared. Horseshoe crab, butterfly, barnacle, and millipede all belong to the same phylum. Earthworms with seven hearts, ruminants with multiple stomachs, scallops with a line of eyes*

*rimming their shell like party lanterns, animals with two brains, many brains, none.*" —from *The Gold Bug Variations* by Richard Powers

*"Here we have the principle of limitation, the only saving principle in the world. The more you limit yourself, the more fertile you become in invention. A prisoner in solitary confinement for life becomes very inventive, and a simple spider may furnish him with much entertainment."*  
—from *Either/Or* by Kierkegaard

This course is part workshop, part an exploration of writing in established, evolving, and invented forms. We will use *An Exaltation of Forms*, edited by Annie Finch and Katherine Varnes (featuring essays on form by contemporary poets), alongside books of poetry by writers such as Baudelaire, Anne Carson, D. A. Powell, Haryette Mullen, W. S. Merwin, and Olena Kaltyiak Davis to facilitate and further these discussions. You will direct language through the sieves and sleeves of the haiku, sonnet, prose poem, ghazal, haibun, etc. Expect to move fluidly between iambic pentameter and the lipogram (in which you are not allowed to use a particular letter of the alphabet in your poem). Expect to complicate your notion of what "a poem in form" is.

## First-Year Studies: The Distinctive Voice in Poetry

**Dennis Nurkse**

**FYS**

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, structure, technique, and experiment. We'll 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'll read widely and often individually, exploring the origins of the contemporary in poets like Elizabeth Bishop and Philip Larkin, poets of today from Anne Carson to Yusef Komunyakaa, and young poets like Eduardo Corral and A. Van Jordan. In translation, we'll enter the more vast world of poets like Neruda, Lorca, Akhmatova, Aime Cesaire, Zbigniew Herbert, and Pessoa; and we'll study experimentalists. Though this isn't primarily an exercise course—students will be encouraged to find their own directions—we'll study the structure of the sonnet, haiku, ghazal,

and prose poem. We'll look at the blues line and the ballad, poems of political engagement, the dramatic monologue, proverbs, and riddles. This course will examine the poetic sequence: how poets use personae and engage with myth to expand their horizons and reclaim universal ideas. Expect to read voraciously, participate in a peer group of readers, and write your own portfolio of original poems.

## Fiction Workshop

**Carolyn Ferrell**

**Open—Year**

How do we, as writers, take our lived experiences and transform them into fiction? The novelist Janet Frame observed that "putting it all down as it happens is not fiction; there must be the journey by oneself, the changing of the light focused upon the material, the willingness of the author herself to live within that light...the real shape, the first shape, is always a circle formed, only to be broken and reformed, again and again." Through exercises and longer writing assignments, we will begin the journey into this softly lit territory of subject matter. We will explore questions of craft: What makes a story a story? Does there always need to be transformation? How does structure help create voice? The workshop will be divided between the discussion of student stories and published authors such as Edward P. Jones, Alice Munro, George Saunders, Jamaica Kincaid, and E.L. Doctorow. Students will do additional conference reading and be required to attend at least two campus readings per semester. We will also work on developing our constructive criticism, which (when developed over time and in a supportive atmosphere) should help us better understand the workings of our own creative writing.

## 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

### *Mary LaChapelle*

#### *Open—Year*

Nabokov stated that there are three points of view from which a writer can be considered: as a storyteller, as a teacher, and as an enchanter. We will consider all three, but it is with the art of enchantment that this workshop is most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and learn to recognize and trust our more mysterious and promising impulses? How do our characters guide the work? How do we come to know an ending, and how do we earn that ending? And finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable. 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 two or three fully developed stories.

## Writing the Dark Side: Murder, Mayhem, and Mystery

### *Mary Morris*

#### *Open—Year*

Flaubert once said that we should be ordinary in our lives so that we may be violent and wild in our imaginations. This class is designed for that purpose—to allow your dark side to run wild. What is the purpose of fiction if not to unlock the secrets of the human heart. To paraphrase the crime writer, Kate Atkinson, we write these stories not in order to solve the puzzle of crimes but to solve the problem of being alive. From the Bible to Brett Easton Ellis, murder has intrigued. Mysteries perplex us. And human behavior can be stranger than anything you could make up. In this course, you get to dip into your own Jeckyl and Hyde; but, while the content of this course is to probe the darkness, the primary goal—in some ways, the only goal—is the writing. We will write stories and workshop them. Prompts will be designed, and discussions will focus on character, plot, language. The writing is essential, because we wouldn't read stories by Ray Bradbury or Joyce Carol Oates as we do if they weren't written by great writers. We'll read tales from the dark side, starting with Cain and Abel. On to Shakespeare's *Othello*, Poe, Sir Conan Doyle's Sherlock, John Fowles's *The Collector*, Joyce Carol Oates's *Zombie* and *Dark Water*, Kafka's *The Penal Colony*, Ray Bradbury's *The Illustrated Man*...and perhaps Dostoyevsky's *Crime and Punishment*, *Helter Skelter*, Stephen King, and mystery writers such as Raymond Chandler, Agatha Christie, and Kate Atkinson. We will most likely read James Ellroy's *Black Dahlia*, along with the memoir he wrote about the murder of his own mother, *My Dark Places*. We'll dip into the world of "noir" and write stories from our own dark places while learning the essentials of fiction writing. This is not for the faint-hearted. You will compile a collection of your stories by the year's end. Some previous knowledge of fiction writing is preferred but not required.

## 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.

## Fiction Workshop

**Melvin Jules Bukiet**

*Open—Fall*

Bulk is not an absolute value, but it's a general truth that if you write more you'll learn more about what you can and can't accomplish.

Likewise, failure is seldom a condition to be aspired to; yet risking failure—mocking it, taunting it like a tiger tamer—is the best way to ensure ultimate success. To that purpose, I hope that the students in this class will write a lot and risk a lot. Mostly what I care about here is active, continuous engagement. Then, after a manuscript is ready, we will discuss the work in conference and in class. Everyone in the class will address every story submitted to the class. I care about stringent, honest critique. In short: You write. I read. We talk.

## From Text to Comics

**Alexander Chee**

*Open—Fall*

"I draw what I can't write, and I write what I can't draw," Marjan Satrapi said of her process for making comics. I don't think she meant it as anything more than a statement of her aesthetic position; but I see this as something of a manifesto, or statement of purpose, for this class: an idea of storytelling where the text and the images exist together as a kind of personal idiom for the writer artist. Our work will take prose writers interested in telling stories visually in the comics form through an introduction to the basics of this form, using exercises, critique, workshop, and comics blogging. Students can come to class with a text they've written themselves, with something they plan to write, or with a public domain text that they might want to adapt into a comics format. Poetry, short fiction, prose fiction, memoir—all are valid. I also ask that students keep a comics Tumblr, where they can post a visual notebook of images that they find inspirational or work that they're reading that other students can follow. No particular drawing skills are a prerequisite, though they can help. We'll be focusing on visual storytelling, the creation of scripts, the dynamics of adapting something from prose to comics, and the possibilities for the ways in which comics can be created.

## Literary Journals and Writing

**Carolyn Ferrell**

*Open—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.

## Crafting Fiction: Stories that Stick

**Myla Goldberg**

*Open—Fall*

In this class—which is devoted to the lonely, exhilarating, terrifying process of creating fiction—we will strive to create a constructive community of readers with the kindness, toughness, honesty, and sensitivity that can make a workshop a unique and valuable writing tool. Ambition and risk-taking will be encouraged, along with memorable voices and compelling characters. Through the work presented, we will discuss what makes a plot strong and what strategies exist for creating and sustaining narrative momentum. Outside reading will be geared to the needs and concerns of the class but will run the gamut from realism to fabulism.

## 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 drawing also 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 a story happens *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, 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 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? Along with the supplementary readings, short exercises will be assigned. This course is for students who, along with writing, want to feel more at home with books—and for those who already do.

## Fiction Workshop

**David Ryan**

*Open—Fall*

Our workshop will discuss student work alongside readings in critical theory, psychology, philosophy, structure, style, and form. We will approach ideas such as dream theory, desire as a fictional process, memory and impulse, metaphor and metonymy, and structuralism as inroads to writing fiction rather than leaving them in the realm of the theoretical. We’ll also read fiction from published writers whose work serves a given discussion. Writing exercises will emphasize pulling these ideas together. Though we’re interested in learning about processes of cognition that structure and encourage creativity, we’re far more interested in writing beyond ourselves—fumbling around in the dark at first and approaching a story with all we do not know. As Cynthia Ozick said: “When you write about what you don’t know, this means you begin to think about the world at large. You begin to think beyond the home-thoughts. You enter dream and imagination... It’s our will to enter the world.” Even the most grounded realism needs to enter the reader’s mind like a dream, an unbroken spell. It needs to leave the reader a complete stranger to what they once found familiar. We will combine Ozick’s notion of moving beyond the “home-thoughts” while learning all we can about various literary and theoretical legacies. The class will get to thinking about entering the broader world, writing stories that don’t ever leave their readers.

## Voice and Form

**Carolyn Ferrell**

*Open—Spring*

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.

## 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.

## Words and Pictures, International Edition

**Myra Goldberg**

*Open—Spring*

This course, like its sister, uses graphic novels, poems, children's books, and all kinds of other texts and arts to explore storytelling; but, in this case, the emphasis is on works from everywhere: ancient Egyptian love poems, a Malaysian graphic autobiography, memoir from Pakistan. Conference work, as in Words and Pictures, is open to all kinds of things, including quilts, animations, adult picture books...use your imagination. There will be weekly readings and exercises.

## 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.

## Necessary Hero: A Fiction Workshop

**Mary LaChapelle**

*Open—Spring*

Imagine a hero who is female and grows up in the Appalachian Mountains. Imagine a hero who is male, a Mexican immigrant, and lives near the Oakland shipyards. Imagine a girl from Norway whose family immigrates to North Dakota in the 1870s. What in their characters will begin to distinguish each as a hero? What flaws or beliefs? What innovative actions will their circumstances, culture, or time in history necessitate? The only requirement for each student's hero is that he or she be human and living on earth. During the semester, each writer will develop a sustained hero's tale. This will require the accurate imagination of place, time, character, and actions in response to each hero's challenges and obstacles. Writers will research, as well as reflect on, heroic models from antiquity to the present day. Along with writing exercises suited to the

task, we will read tales of heroes from the Americas, the Middle East, Europe, Asia, Africa, and elsewhere: Gilgamesh, Odysseus, Buddha, Moses, Joan of Arc, Nana Triban, Pippi Longstocking, Huck Finn, as well as student-selected literary models.

## Creative Writing Workshop

**Kate Zambreno**

*Open—Spring*

I don't believe in rules to follow when writing and, if anything, I think writing is often most alive when it breaks preconceived rules. But what I do believe is that the key to writing is learning how to *be* a writer, which means learning how to exist in the space of the page and on the screen, the space of being alone in a room and developing a practice by reading, rewriting, and repeating. Being a writer often means failing and, hopefully, making discoveries through this failure. As Samuel Beckett has written: "Ever tried. Ever failed. No matter. Try again. Fail again. Fail better." We will meet twice a week. In the first meeting, we will read and discuss student writing and then, by the second class, you will have read a range of wild texts that encourage playfulness with form—published fiction and essays on writing, including *The Anchor Book of New American Short Stories*. We will be reading as writers in order to artfully steal, instigating weekly failures and experiments of your own. Although you will only be bringing to workshop two pieces for the semester, we will be writing and sharing other short writing in and out of class. I will also expect you to bring new writing or rewrites in conference. Open to anyone serious about the work and play needed.

## Stories That Need to be Told

**Gerry Albarelli**

*Open—Fall*

This course explores memory, vanishing histories, and the connection between the written and the spoken story. Students will conduct oral history interviews as one means of discovering stories that need to be told. By listening to these stories, students will make important discoveries. They will discover a wealth of stories set in the wider world. They will discover that each story, especially in the retelling, makes its own set of demands. They will also discover their own important stories. There will be autobiographical writing assignments, as well as the opportunity to write fiction. The class will conduct a series of interviews at Hour Children, an organization that

supports women who have recently been released from prison. Students will create a series of dramatic monologues based on these interviews. There will be an end-of-semester staged reading of the monologues by professional actors. There will also be an end-of-semester multimedia exhibit, during which students will present conference work.

## Essay Workshop

**Jo Ann Beard**

*Open—Fall*

In this course, we will study the form of the essay, dividing our time between reading and interpretation of literature (nonfiction, fiction, and what falls between) and the creation and critiquing of new work. These essays, both formal and informal, will be generated through loosely structured in-class exercises and outside assignments. We will work on crafting short, perfect pieces—so come prepared to think about your writing at the sentence level. Conferences will encompass a highly enjoyable reading list and several truly great documentary films chosen to complement the work that we do in class to broaden our understanding of narrative structure.

## Nonfiction Workshop: Recollected in Commotion

**Jonathan Dixon**

*Open—Fall*

Film historian Ray Carney said, "Consciousness cannot precede expression." Or, as Joan Didion put it, "I write entirely to find out what I'm thinking, what I'm looking at, what I see, and what it means." All forms of nonfiction—from hard news and biography to the experimental essay—bring the writer into a unique relationship with fact and perception. In this workshop, we'll examine what makes compelling nonfiction, looking closely at crafting a narrative from raw data, the tension between bias and objectivity, the responsibility of the writer to his or her subject, and, most of all, how a writer's thinking develops and shifts during his or her explorations. We'll discuss student work each week and examine previously published pieces, which will include parts of Hunter Thompson's *Fear and Loathing in Las Vegas*, Didion's *The White Album*, Denis Johnson's *Seek*, critics Greg Tate and Lester Bangs on Miles Davis (and we may hear a little bit from Miles himself), *Maximum City* by Suketu

Mehta, Richard Meltzer's *Gulcher*, and Sarah Manguso's *The Two Kinds of Decay*, among others.

## **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 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. We will plan an end-of-semester field trip to WNYC, New York Public Radio.

## **Writing Our Moment**

***Marek Fuchs***

***Open—Spring***

It would be safe to say that journalism and nonfiction writing are currently undergoing a transformation. Our most storied publications are in a state of crisis. Big-city newspapers are failing by the day. Magazines are imperiled. Book publishers face encroaching competition from handheld electronic devices and online search engines that do not recognize copyright laws. What is an ambitious, intuitive writer to do going forward? Quite simply: Harness all the strengths of the storytelling past to a new world of few space restrictions, more flexible tones, the ready presence of video, audio, and animation—which can either enrich or encroach upon text—and comprehend the role of writer in such a way as to include and exploit new media. We will examine the relationship between literary nonfiction, which has always been cinematic in focus and

flexible in tone, and the once and future practice of journalism. Masters of 20th-century nonfiction such as V.S. Naipaul, Truman Capote, Joseph Mitchell, and Roger Angell—steeped as they are in the journalistic practice of their time—can serve as guideposts to our uncertain future. We will examine, through reading and writing, the ways in which the formulas of journalism are transformed into literature. We will emphasize the importance of factuality and fact-checking and explore adapting modern storytelling to video, photography, and sound. As the semester progresses, literary nonfiction will be both discovered and reinvented to fit our new world.

## **Writing and Producing Radio Dramas**

***Ann Heppermann***

***Open—Spring***

Radio drama is far from dead. In fact, this class proves that it is poised for a revolution. The purpose of this class is to learn about contemporary radio fiction and push the boundaries of what is currently being created. We will listen to emerging works by Jonathan Mitchell, Miranda July, Rick Moody, Natalie Kestecher, Gregory Whitehead, and others. We'll also analyze programs like "Selected Shorts," "The Truth," "RadioEye," "The Next Big Thing," "Wiretap," and others. We'll tune the ear to radio works from around the world—England, Australia, Germany, and Norway—to explore how and why other countries have carried on the tradition of radio drama more than here in the United States. 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 landing on the moon. We'll also look at how fiction can illuminate truth—and discuss what happens when those lines blur. Class will include author, actor, and producer visits. 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. We use Soundcloud extensively to comment on and share works. At the end of the semester, we will upload works to the Public Radio Exchange, and the best work may air on "The Organist" podcast.

## The Source of Stories: Writing From Your Own Experience: Mixed-Genre Workshop

**Mary Morris**

*Open—Spring*

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 and 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 will 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 they have heard from others, or perhaps even draw 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—and write short stories, essays, and memoir, learning to move freely from one genre to the next and attempting to reimagine the material in different forms. The emphasis will be on voice and narrative, both of which are essential for good fiction and nonfiction. We will also spend a good deal of time learning what it means to write a scene. This is a class for any student who wants to explore material that can become the subject matter of stories.

## 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 what they admire or despise in other writers’ characterizations and learn to read closely many masters of the genre: Joseph Mitchell, Tom Wolfe, Daphne Merkin, Janet Malcolm. We will also turn to shorter forms of writing—personal sketches, obituaries, brief reported pieces, fictional descriptions—to further illuminate what we mean when we talk about “identity” and “character.” The goal of this course is less to teach the art of profile writing than to make us all more alert to the subtleties of the form.

## Poetry Workshop: Rebels, Sirens, Outlaws

**Tina Chang**

*Open—Year*

Poetry is oftentimes driven by a mysterious force that prompts the imaginative writer to rebel, disobey, lie, tell fantastic truths, subvert, make new, or forge an entirely new path in a way that feels both expansive and combustible. The first semester will concentrate on in-class writing and critique, poetic experiments, wild meanderings, and manifestos anchored by choice readings of poems and essays. The second semester will ground the student by delving into individual books that will help the writer become more knowledgeable about the history in which they are a part. A book a week will be read, followed by in-depth discussions on craft, style, voice, vision, structure, and song. Poets that we will read include John Berryman, Allen Ginsberg, Sylvia Plath, Amiri Baraka, Gertrude Stein, Jose Garcia Villa, James Dickey, Anne Carson, Albert Goldbarth, Lucie Brock-Broido, Lucille Clifton, and others. Students are expected to write and read consistently, to experiment, and to be passionate about creation. Take-home assignments will accompany readings. Two revision portfolios will be due during each semester. Students will have the opportunity to meet and converse with established poets whose work we will be studying in the spring semester.

## Awake and Dreaming: A Poetry Reading and Writing Seminar

**Kate Knapp Johnson**

*Open—Year*

This will be a yearlong endeavor: Can we discover some of the secrets of the “balancing act” that poetry is? We will explore distinctions between fact and truth, truth and truthfulness; we will work together to learn how to be awake to image-making, the logic of nonlogic, always offered to us through metaphors, dreams, and memory. Essays on writing, art, artifice, and the artificial will be discussed, along with readings on the craft of poetry and on “revision as creation.” A variety of poems will be read in class—contemporary, traditional, experimental, multicultural. We’ll also workshop our own poems attentively and compassionately, with our eyes on prosody, clarity, and clarity’s critical counterpart: mystery. In conferences, we will continue the hard work of writing, revising, and reading. Ten poems revised and sequenced in chapbook format, an essay as a questioning response to assigned books, and an annotated bibliography (a worksheet) are expected each semester, as well as full class and conference participation. This course is open to serious students of poetry who are committed to reading, writing, and delighting in poems!

## PLAY: Poetry Workshop

**Cynthia Cruz**

*Open—Fall*

With the spirit of play in mind, we will read and workshop our own poems, as well as read and discuss the work of published poets for inspiration and direction. We will utilize writing exercises/writing games to help us generate work. We will look at the work of artists and writers who have invoked play. Artists and writers we will discuss may include Mike Kelley, Albert Oehlen, Martin Kippenberger, Eileen Myles, Maggie Nelson, and Mary Ruefle. In workshop, we will learn how to use craft to make our poems come to life and practice finding a balance between the serious study of writing while infusing each class with a sense of fun. We will travel to New York City for at least one outing, and at least one artist or writer will visit the class to discuss her or his artistic process.

## Poetry Workshop: Focus On Poetic Tone

**Martha Rhodes**

*Open—Fall*

This workshop will focus on how we create, sustain, and shift the tone of our poems. We will define tone as the weather, temperature, attitude of the poem. Often, the poem shifts line to line or stanza to stanza. But sometimes, it stays the same throughout. We create tone through our word choice, sentence formation, punctuation, overall structure. In short, tone is realized through how we manage our material. We’ll look, then, at the workshop poems and poems by other poets through the lens of tonal management, focusing on the poetic elements utilized by the poet.

## On Form

**Suzanne Gardinier**

*Intermediate, Advanced—Spring*

In this class, we will begin to investigate the mysteries of poetic form via the abecedarium, blues, ghazal, haiku, lipogram, sonnet, villanelle, random integer generators, and the *I Ching*—and via questions like: What is form? Is it separable from content? Is it a fascistic imposition of order on the freedom of chaos? What’s the relationship between randomness and form? Do its prototypes exist in a transcendental realm beyond the physical senses? (Is this what Plato meant when he described poetry as “concerned with something third from the truth”?) Did it disappear in English poetry of the United States with Walt Whitman? Or with T. S. Eliot? Is what’s called free verse formless? Is form “old” and formlessness “new”? Is language itself a form? You’ll be asked to memorize, do two readings, and make a final portfolio of 10 pages of formal poetry that you’ve read over the course of the term and 10 pages that you’ve written. *At least one previous poetry class is required.*

## 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.

## 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.

## Poetry and Prose Hybrids

**Jeffrey McDaniel**

*Open—Spring*

In this class, we will read and discuss books that blur the lines between poetry and fiction and

memoir. Authors to be read include Anne Carson, Maggie Nelson, Eula Biss, Michael Martone, James Baldwin, and others. Half of each class will be devoted to discussing the weekly reading, which will amount to about one book per week. The other half of class will be spent discussing student work. Students will be encouraged to embark on a project that explores hybrid forms in their writing. For workshop, students may bring in poetry, prose, or anything in between. There will be several screenings outside of class that students will be expected to attend.

## 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.





# Faculty

## Current Faculty

Each year, Sarah Lawrence invites distinguished scholars and artists to teach at the College on a guest basis. In 2014-2015, 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 playwrighting and directing, a Rockefeller Foundation fellowship, Creative Artist Public Service Award (CAPS), Best Actor Focus Press Award, Society of Stage Directors and Choreographers (SSDC) member. Broadway: *Pacific Overtures*, *Shimada*, *Loose Ends*, *The King and I*, *Zoya's Apartment*, director Boris Morozov, Maly Theatre. Regional/off-Broadway roles: King Lear, Macbeth, Oberon, King Arthur, Autolycus, Chebutykin, James Tyrone, Lysander, Mishima; *Caucasian Chalk Circle*, director Fritz Bennewitz, Berlin Ensemble. Author of *Kwatz! The Tibetan Project*, *Leir Rex*, *The Dowager Empress of China*, *An American Story*, *Eat a Bowl of Tea*, *Night Stalker*, and the opera *Cambodia Agonistes*, all produced off-Broadway; national tours to the Cairo Experimental Theatre and Johannesburg, South Africa. Performed Butoh with Shigeko Suga in *Spleen*, *Accade Domani* by Dario Fo, and *Sotoba Komachi*. Film/TV: *12 Monkeys* (director Terry Gilliam), *King of New York*, *Call Me*, *New York Undercover*, *Kung Fu*. Director/ screenwriter: *Mariana Bracetti*, *Arthur A. Schomburg*, *Asian American Railroad Strike*, *Iroquois Confederacy*, *Lilac Chen-Asian American Suffragette*, and *Osceola* (PBS/CBS). Voice of His Holiness the Dalai Lama on the audiobook *The Art of Happiness*. SLC, 1995–

**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 Algire** 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. KleinmanFellowship in the Humanities —Classics,  
Greek, LatinAB, 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** PhilosophyBA, 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 inPsychology —Psychology (on leave spring  
semester)BA, Clark University. PhD, University of  
Rochester. Special interest in the child’sdeveloping 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** AnthropologyBA, 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** MathematicsBS, 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** ItalianBA, 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 Caparelliotis** Theatre

**Lorayne Carbon** Director, Early Childhood Center—Psychology

BA, State University of New York-Buffalo. MEd, Bank Street College of Education. Special areas of interest include social justice issues in the early childhood classroom and creating aesthetic learning environments for young children. Former early childhood teacher, 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 Destinait*, 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*, *Parnassus*, 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* (Knopf, 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 Culinaría*, *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, Petroplus 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-IEE 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, Joffrey Ballet, New Orleans Ballet, and Chamber Ballet USA. Currently Feldenkrais practitioner at Feldenkrais Learning Center, New York City. SLC, 2000—

**Joseph C. Forte** Art History

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, Eihei, 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 Momena 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 Magpie* (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, Cabriolet 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 Grotowsky'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 Bathtub Its Forced Embrace of the Human Form* (Alice James Books, 2000); *Sad Little Breathing Machine* (Graywolf, 2004); *Modern Life* (Graywolf, 2007), winner of the Kingsley Tufts Award, a *New York Times* Notable Book of 2008, and a finalist for the National Book Critics Circle Award; and a children's book, *The Little General and the Giant Snowflake*, illustrated by Elizabeth Zechel (Soft Skull Press, 2007). Contributing

editor for *jubilat* and *BOMB*. Has taught at Warren Wilson, the Pratt Institute, and the University of Houston. SLC, 2004–

**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 Herships** 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–

**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 Everywhere*, 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 Schuylkill 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, Valparaíso University. MA, University of Michigan-Ann Arbor. PhD, University of California-Berkeley. Recipient of a Chiang Ching-kuo Foundation dissertation grant for archival research in Chongqing (China). Research concerns 20th-century China, specifically Kuomintang war mobilization and interior society during the Sino-Japanese War (1937-45). Dissertation, "Under the Gun: Nationalist Military Service and Society in Wartime Sichuan, 1938-1945," presently being revised for future publication, examines the state-making projects embedded within conscription and voluntary enlistment in Chiang Kai-shek's army. Translating the confessions and jottings of a captured KMT spy, who spent 16 years undergoing self-reform in a communist prison, is a side project currently in progress. Key areas of interest include China's transition from a dynastic empire to a nation-state; the role of war in state-making; modes of political mobilization and their intersection with social organization; and private life and selfhood, including national, regional, or local and personal identities. Broadly teaches on modern (17th century to present) East Asian history, with a focus on politics, society, and urban culture. In addition to a course on war in 20th-century Asia, a personal involvement in photography has inspired a course on photographic images and practice in China and Japan from the 19th century through the present. Member of the American Historical Association, Association of Asian Studies, and Historical Society for Twentieth-Century China. SLC, 2011–

**Allen Lang** 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). Original 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 *Doorman's Double Duty* (“A gem!”—*The New York Times*). Other plays include, *PR Man*, *No Meat No Irony*, *The Naked Anarchist*, *Dream Conspiracy*, *Creature of the Deep*, *No Thanks/Thanks*, *Vater Knows Best*, and *Floor Boards*, which have been presented in New York City by Soho Think Tank, HERE Arts Center, Project III Ensemble, Clubbed Thumb,

The Foundry, and Synapse Productions, among others. Commissioned adaptations range from *The Possessed* by Dostoevsky to *How it Ended* by Jay McInerney. SLC, 2013–

**Doug MacHugh** Theatre

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 (*Fanfare*, with set décor by Burt Barr), Dance Theater Workshop, La Mama for OtherShore Dance Company, Jacob's Pillow, The American Dance Festival, Barnard College, Bennington College, Dance Box, Kansai, Japan, and opening the Dublin Dance Festival (2011) at the Irish Museum of Modern Art. She has worked with a vast array of dance artists such as Twyla Tharp and Mikhail Baryshnikov and continues to perform with choreographers Sara Rudner, Vicky Shick, Jon Kinzel, John Jasperse, Liz Roche, and Susan Rethorst. Currently, she also teaches at Barnard College at Columbia University, New York University (in the Experimental Theater Wing), and Trevor Day School. SLC, 2013–

**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.

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Scholarly publications include essays in *PMLA*, *Yale French Studies*, *Substance*, and *Romantic 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, *Kitanihon Shinbun*. SLC, 2010–

**Evan Neely** Art History

BFA, Parsons School of Design, PhD, Columbia University. Teaches 19<sup>th</sup>-21<sup>st</sup> 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

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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 Neskar** 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 Ording** 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/IIIE Dissertation Fieldwork Fellowship and the Social Science Research Council's International Dissertation Research Fellowship. Conducted field research in Russia. Taught courses in comparative and American politics at City University of New York's Hunter College and Baruch College. SLC, 2012–

**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

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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–

**Eddye Pierce-Young** Music BM, MM, University of Colorado. Additional study, Graz, Austria. Concert artist (soprano): national, European, and Asian stages; national finalist in both the San Francisco Opera and Metropolitan Opera competitions; recipient of awards and grants in the fields of vocal performance and music education. SLC, 1989–

**Kevin Pilkington** Writing Coordinator—Writing BA, St. John's University. MA, Georgetown University. 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 *Verses 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*

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*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–

### **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 Schechter** Director, Graduate Program in Child Development/

Psychology—Psychology  
BA, Sarah Lawrence College. MA, PhD, Teachers College, Columbia University. Developmental psychologist with special interests in cultural psychology, developmental theories, and language development; author and researcher on cultural issues in development and metaphoric thinking in children. SLC, 1985–

**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 moderneEpic, 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

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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, *Defi 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 Millennial Issue*, which she guest edited. SLC, 2001–

**Sarah Wilcox** Sociology

BA, Wesleyan University. MA, PhD, University of Pennsylvania. Areas of expertise include medical sociology, the sociology of science and knowledge, gender and sexuality, and the mass media; special interests in interactions among experts, laypersons, and social movements. 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

**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–

**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–

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