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Sarah Lawrence College is accredited by the Middle States Association and the New York State Education Department.

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

Program Degree Awarded

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

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

* New York State Education Department
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THE CURRICULUM

The Curriculum of the College as planned for 2016-2017 is described in the following pages. All courses are planned as full-year courses, except as otherwise indicated. Where possible, seminar descriptions include examples of areas of study in which a student could concentrate for the conference portion of the course. In a seminar course, each student not only pursues the main course material but also selects a related topic for concentrated study, often resulting in a major paper. In this way, each seminar becomes both a shared and an individual experience.

AFRICANA STUDIES

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

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

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

African Diasporic Dance (p. 27), Efeya Ifadayo M Sampson *Dance*

Workers in the Globalized Economy (p. 31), Kim Christensen *Economics*

Making Race and Nation: Was It the New Deal or the Raw Deal for Black America? (p. 52), Komozi Woodard *History*

Malcolm X, the Black Panthers, and the Black Arts Movement: The Grassroots Awakening in the American Empire (p. 47), Komozi Woodard *History*

African American Literature: Black Life Matters (p. 65), Alwin A. D. Jones *Literature*

The Bible as Literature (p. 65), William Shullenberger *Literature*

State Terror and Terrorism (p. 95), Elke Zuern *Politics*

First-Year Studies: Child and Adolescent Development in North American and African Contexts: Opportunities and Inequalities (p. 98), Kim Ferguson (Kim Johnson) *Psychology*

Global Child Development (p. 106), Kim Ferguson (Kim Johnson) *Psychology*

The Nature of Nurture: Sustainable Child Development (p. 100), Kim Ferguson (Kim Johnson) *Psychology*

Changing Places: The Social/Spatial Dimensions of Urbanization (p. 115), Shahnaz Rouse *Sociology*

ANTHROPOLOGY

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

Behind almost every aspect of our lives is a cultural realm, a shared construction that shapes assumptions and determines much of how we perceive and relate to the world. Sociocultural anthropology is the study of that realm—its extent and its effects. As students learn to approach with an anthropological eye what they formerly might have taken for granted, they gain insight into how social forces govern the ways in which we relate to ourselves and to each other: how we use words, how we define ourselves and others, how we make sense of our bodies, even how we feel emotions. Through examining the writings of anthropologists, viewing ethnographic films, and discussing these and other materials in seminar and conference sessions, students develop a comprehensive and multipatterned sense of the cultural dimensions of human lives. By studying the underpinnings of language, symbolic practices, race, gender, sexuality, policy and advocacy, medical systems, cities, modernity, and/or social organization across a range

of Western and non-Western settings, students come to understand better how meaning is made. With seminar dynamics and content characteristic of graduate-level work, Sarah Lawrence's anthropology courses take students in often unexpected and challenging directions.

First-Year Studies: Telling Lives: How Anthropologies Narrate the World

Mary A. Porter

Open, FYS—Year

Anthropology is a discipline begun in a period of 19th-century colonialism that explores the ways in which people make sense of the world and the social relations in which we engage. One of the main goals of 20th-century anthropology was to demonstrate that practices that seem “natural” to one culture are understood very differently in another and so should not be ranked one above another. For example, incest taboos are universal, but the specifics of kinship are not: In one place, you absolutely *should* marry your first cousin; in another, you absolutely *should not*. In addition to the great variety of cultural understandings in different populations, there has been extraordinary diversity over time and place in the work of anthropologists themselves. Some have lived in another part of the world for years at a time; others have studied their own cultures. Some have argued that anthropology is a science; others, that it is in the humanities. Increasingly, anthropologists have become involved in advocacy work at home and abroad. We might now argue that there are multiple anthropologies and competing narrations of the world. In this First-Year Studies seminar, we will focus on the field methods, interpretations, and forms of representation generated by anthropologists; in particular, historical, political, and geographical contexts. We will immerse ourselves in works by anthropologists and by people historically studied by anthropologists. These will include ethnographies, oral histories, films, diaries, memoirs, and digital media. We will learn about fieldwork in colonial Nigeria and New Guinea, land-rights activism among indigenous Australians, human-rights debates about female genital mutilation, the anthropological work of Zora Neale Hurston, experiments in writing ethnography, and much more. Along the way, we will learn to be better writers, readers, speakers, and listeners.

Anthropology and Photography

Robert R. Desjarlais

Open, Seminar—Fall

Walker Evans once referred to photography as offering “searing little spots of realism.” This course attends to the cultural and experiential dimensions of photographic imagery by way of an anthropological exploration of the social, political, and aesthetic dimensions of photography in a range of settings. We will develop an understanding of how people throughout the world use, 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. We will also consider the ways in which photography and film can portray well (or not) the lives and concerns of particular peoples. Each student in the course will engage with these issues through practical research, writing, and photographic endeavors. 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, dynamics of time and memory; the intricate play between image and phantasm, and the circulation of digital images in a transnational era. Readings to be considered include Roland Barthes's *Camera Lucida*, Gregory Bateson and Margaret Mead's *Balinese Character*, James Agee and Walker Evans's *Let us Now Praise Famous Men*, and Robert Frank's *The Americans*. We will also view a number of ethnographic films that explore questions of photographic representation.

Indigenous Rights and Representations

Deanna Barenboim

Open, Seminar—Spring

What role do native identities play in global social and political movements? How do ideas about indigenous peoples shape nationalist sensibilities and international projects? How do notions of cultural authenticity and autonomy figure in the discourse of indigenous rights? Attending to the legacies of colonialism, this course addresses postcolonial representations, performances, and politics of indigeneity—by indigenous people themselves, as well as by others—in places such as Guatemala, Mexico, Ecuador, Bolivia, Brazil, and the United States. Through a close look at ethnographic texts on this topic, we will investigate how perceptions about and participation by indigenous peoples have figured in environmental activism, transnational trade agreements, educational reforms, nationalist campaigns, multiculturalist politics, and

international migration. Our course readings will explore how indigeneity is engaged in struggles such as the Zapatista resistance movement in Chiapas, Mexico; the pan-indigenous mobilization against environmental pollution in Ecuador; and efforts toward social justice in the aftermath of ethnic genocide in Guatemala. We will attend to the role of globalization, transnational mobilities, and technological innovation in emergent social movements, as well as new imaginings of indigenous identity. And we will contemplate the implications of indigenous intellectuals' increasing presence as key actors in both academic and public debate. At the culmination of the course, interested students may opt to participate in the annual meetings of the United Nations Permanent Forum on Indigenous Issues.

Language and the Poetics of Emotions

Aurora Donzelli

Open, Seminar—Spring

How do language and communicative practices shape emotional experience? What are emotions, and how can we study them ethnographically? How do our everyday ways of interacting create emotional meaning? This course focuses on the role of language and communicative dynamics in mediating and shaping emotional experience. Since the early 1990s, influential works in linguistic and cultural anthropology have questioned universalizing views of emotion, advocating the idea that emotions are linguistic and sociocultural constructs are grounded in historical and local specific contexts. These studies have challenged approaches to emotions based on binary oppositions (i.e., mind versus body and emotion versus reason)—as reflected, for example, in popular and scholarly tendencies of associating emotions with stereotypical images of femininity seen in opposition and hierarchical relations to reason (or rationality). Another line of research has explored the co-articulation between the linguistic expression of emotions and the process of subject-formation, highlighting how certain ways of speaking may generate or challenge moral dispositions, domains of experience, and structures of feelings. Throughout the semester, students will engage a series of ethnographic case studies aimed at exploring the nexus of language, emotions, and everyday cultural practices. Ranging from the relation between ideologies of gender and linguistic styles of affective expression in the Pacific to the intersection of romantic love, marriage practices, and the development of literacy in Nepal; from the

connection between emotional ethos and styles of religious devotion in Indonesia and Mexico to the poetic expressions of resistance in Egypt and Nigeria; and from the analysis of the emotion in doctor-patient interactions to the study of dynamics of popularity and exclusion among American teenagers—this course will explore the linguistic constitution of emotional experience and subjectivity. Our aim will be to explore the linguistic poetics of emotions and the cultural politics of affect to expand our understanding of the significance of language in shaping our world.

Mobilities and Moorings

Deanna Barenboim

Sophomore and above, Seminar—Fall

In our increasingly globalized world, there is much talk of people, things, and ideas “on the move.” Over the past decade, sedentarist assumptions within the social sciences that fix people in place have given way to a “mobility turn” that emphasizes flows and movement across borders. In this course, we will attend to intersecting mobilities and immobilities from the vantage point of anthropology and related disciplines, with particular attention to the topic of migration and diaspora. Our ethnographic exploration of this subject matter will take us from Ghanaian fishing villages to Italian cityscapes, from Oaxacan weaving towns to the suburbs of Oregon, to the interstitial spaces of Internet cafes in the Philippines and beyond. Such forays will lead us to grapple with a series of related questions: What are the structures and technologies that enhance some people's freedom of movement while constraining other people's abilities to leave a place or to stay in place? What role does entrapment, enclosure, or expulsion play in the making and reinforcing of material, social, and political boundaries and borders? How might migrants and other travelers invoke creative forms of movement in order to affect social mobility? In what ways do these intersecting actual and virtual (im)mobilities assist us in understanding the relationship between space and place, exclusion and belonging? Students will be invited to conduct original ethnographic fieldwork or service learning as part of their conference work.

Global Kinships Into the New Millennium

Mary A. Porter

Intermediate, Seminar—Year

A common feature of human societies is the enforcement of rules that determine social relations, particularly regarding kinship: With whom may one

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be sexual? Whom can a person marry? Which children are "legitimate"? To marry a close relative or someone of the same gender may be deemed unnaturally close in some societies, but marriage across great differences such as age, race, nation, culture, or class can also be problematic. Social rules govern the acceptance or rejection of children in particular social groups, depending on factors such as the marital status of their parents or the enactment of appropriate rituals. And configurations of gender are always key to family arrangements. Kinship has always been plastic, but the range and speed of transformations in gender and kinship are accelerating due to globalization and to new medical and digital technologies. New medical technologies create multiple routes to conceiving a child both within and without the "mother's" womb. New understandings of the varieties of gender and new techniques in surgery permit sex/gender confirmations and changes. Digital media permit searches for babies to adopt, surrogates to carry an embryo, blood kin separated through adoption, and siblings sharing the same sperm-donor father. Globalization permits the movement of new spouses, infants, genetic material, embryos, and family members. Kin who are separated by great distance easily chat with each other in virtual family conversations on Skype. In this yearlong seminar, we will look at many sites of gender and kinship through a variety of conceptual approaches, including theories of race, gender, queerness, the postcolonial, and anthropological kinship studies. Our topics will include transnational adoption between Sweden and Chile, the return of adoptees from China and Korea to their countries of birth, commercial surrogacy in India, polygamy in East and West Africa, cross-class marriage in Victorian England, incest regulation cross-culturally, African migrations to Europe, and same sex marriage. Questions to explore will include: Who are "real" kin? Why do we hear so little about birth mothers? Why were intelligence tests administered to young babies in 1930s adoption proceedings? What is the experience of families with transgender parents or children? What is the compulsion to find genetically connected kin? How many mothers can a person have? How is marriage connected to labor migration? Why are the people who care for children in foster care called "parents"? How is kinship negotiated in interracial families? Our materials for this class include ethnographies, scholarly articles, films, memoirs, and digital media. Due to the interconnectedness of all of the materials, students should be committed to the class for the entire school year.

Understanding Experience: Phenomenological Approaches in Anthropology

Robert R. Desjarlais

Advanced, Seminar—Fall

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

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

Sacrifice (p. 13), Sandra Robinson *Asian Studies*
First-Year Studies: Transnational Sexualities (p. 61), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Queer Ethnographies (p. 61), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Global Popular Culture (p. 62), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Translation Studies: Poetics, Politics, Theory, and Practice (p. 71), Bella Brodzki *Literature*

Superstition, Enthusiasm, and Fanaticism (p. 89) *Philosophy*

Challenges to Development: Child and Adolescent Psychopathology (p. 105), Jan Drucker
Psychology

The Politics of "Illegality," Surveillance, and Protest (p. 107), Luisa Laura Heredia
Public Policy

Both Public and Private: The Social Construction of Family Life (p. 114), Shahnaz Rouse
Sociology

ARCHITECTURE AND DESIGN STUDIES

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

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

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

Art and Visual Perception (p. 99), Elizabeth Johnston
Psychology

Care in Space and Place: An Exploration of Environmental Psychology (p. 103), Magdalena Ornstein-Sloan
Psychology

The Nature of Nurture: Sustainable Child Development (p. 100), Kim Ferguson (Kim Johnson)
Psychology

Changing Places: The Social/Spatial Dimensions of Urbanization (p. 115), Shahnaz Rouse
Sociology

3D Modeling (p. 148), Shamus Clisset
Visual Arts

Architectural Design: Material Construct and Intervention Strategies (p. 148), Amanda Schachter
Visual Arts

Introduction to Digital Imaging (p. 149), Shamus Clisset
Visual Arts

Urban Design Studio: Infrastructural and Ecological Systems (p. 148), Amanda Schachter
Visual Arts

ART HISTORY

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

Sarah Lawrence students have gone on to graduate programs in art history at Columbia, Johns Hopkins, Northwestern, Bard, Williams, Yale, University of Chicago, Oxford University, and University of London, among others. Many of their classmates have pursued museum and curatorial work at organizations such as the Guggenheim Museum, the Metropolitan Museum of Art, and the Art Institute of Chicago; others have entered the art business by working at auction houses such as Sotheby's or by starting their own galleries; and still others have entered professions such as nonprofit arts management and advocacy, media production, and publishing.

First-Year Studies: Beauty, Bridges, Boxes, and Blobs: "Modern" Architecture From 1750 to the Present

Joseph C. Forte

Open, FYS—Year

This course aims to give—through slides, readings, and discussion—a comprehensive and nuanced understanding of modern architectural thought, practice, and theory. With their origins in the Enlightenment, notions of ideal beauty, type, form, and scientific function alter to their contemporary iteration in theories of the unformed, the sustainable, the mysterious objective, and the playful. We will analyze major movements (Neo-Classical, Arts and Crafts, Technological Sublime, Art Nouveau, Bauhaus, Postmodernism, Deconstruction, and New Pragmatism) and major figures (William Morris, Frank Lloyd Wright, Le Corbusier, Mies van der Rohe, Peter Eisenman, Rem Koolhaas, and Zaha Hadid). We will learn to read architecture and read with architects; to contextualize form and its urban, sociopolitical, and epistemological implications; and to see how architecture gives form to context, sense to experience, and image to philosophy. Projects, papers, an architectural notebook dedicated to class notes, readings, drawings, musings, and a conference project will all be required.

A Talent for Every Noble Thing: Art and Architecture in Italy, 1300 to 1600

Joseph C. Forte

Open, Lecture—Year

This course is an in-depth survey of the major monuments of Italian art and architecture from 1300 to 1600. Equal emphasis will be given to the canon of artworks by artists such as Giotto, Donatello, Brunelleschi, Botticelli, Leonardo da Vinci, and Michelangelo; to readings of major critics and historians of Italian art; and to the broader intellectual trends, social realities, and movements that provide a context for our understanding of the artist's and, to a lesser extent, the critics' creations. Thus, unified Italian churches will be juxtaposed with gender-segregated social practice, theories of genius with concepts of handicraft, and pagan ideals with Christian rituals. The first semester will focus on a close reading of texts surrounding the first polemical pamphlets about art in early modern history, Alberti's *On Painting* and *On Architecture*, and will include works by Erwin Panofsky, Ernst Gombrich, and Michael Baxandall. The second semester will engage the intellectual and aesthetic

debates surrounding Michelangelo as genius, model, and outcast. Class papers will deal with developing a vocabulary for compositional analysis, critical issues in Italian intellectual and social history, and varied interpretive strategies applied to works of visual art and culture.

The Artful Science: Photography and Society, 1839-1914

Maika Pollack

Open, Lecture—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 in 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.

The History of Photography: New Technologies and Theories, 1914-Present

Maika Pollack

Open, Lecture—Spring

This lecture continues the fall lecture on the history of photography, taking photography into the postwar era and up until the present day. We will look at photography and the European avant-garde, photography and conceptual art practices, and artists working with photographic technologies in the context of postmodernity. We will consider the curatorial history of exhibiting photography. We will also consider new technologies such as video art, with its possibilities of live transmission and feedback, and the notion of "post-Internet" art. In group conference, we will read major theorists and practitioners—from László Moholy-Nagy to Walter Benjamin and Vilém Flusser—on the photographic image and its role in contemporary society.

Art and Myth in Ancient Greece

David Castriota

Open, Seminar—Year

Over the course of the year, we will examine the use of mythic imagery in the visual arts of the Greeks and peoples of ancient Italy from the eighth century BCE to the beginning of the Roman Empire. Although concentrating on vase painting, wall painting, and sculpture, we will consider all media—both public and private. We will focus largely on problems of content or interpretation, with special attention to the role of patronage in the choice and mode of presentation of the mythic themes. In order to appreciate the underlying cultural or religious significance of the myths and their visual expression, we will also examine the relation of the artworks to contemporary literature and the impact of significant historical events or trends. *Fall semester: Homeric and Archaic Greece.* We will examine the earlier Greek development from the Geometric to the Classical periods, focusing on the paradigmatic function of mythic narratives—especially the central conception of the hero and the role of women in Greek religion and society. Discussion will also concentrate on key historical or political developments, such as the emergence of tyranny and democracy. *Spring semester: From Classical Greece to Augustan Rome.* We will begin with the use of myth during the Classical period, focusing on the impact of the prolonged conflict with the Persian Empire and the great monuments of Periclean Athens. We will then consider Greek myth in the later Classical and Hellenistic periods and the absorption of Greek myth in the art of the Etruscans and early Romans. The course will conclude with the adaptation of Greek myth within the emerging Roman Empire. *The spring semester (Intermediate) is open to students continuing from the fall semester or by permission of the instructor.*

The Birth of Medieval Europe

David Castriota

Open, Seminar—Year

Over the course of the year, we will examine one of the most challenging problems of Western and European history: the transformation of the Roman Empire and the ancient world into the world of medieval Christian Europe. Toward this end, we will examine major artistic monuments against the background of a broad range of evidence, including literature and religion as well as military and political history. Within this perspective, the fall of the Roman Empire will emerge not as an event but as a process, one that unfolded slowly over several

centuries to evolve continuously into the complex mosaic of early medieval Europe. *Fall semester: The Fall of the Roman Empire.* We will examine how Rome went from a period of unquestioned power and prosperity in the late second century AD to an era of economic, political, and military instability that resulted in a steady decline, punctuated by periodic revivals that ultimately failed. The course will focus on the root causes of this decline in Roman military and economic policy under relentless pressure from barbarian Europe and the neighboring Persian Empire. We will also consider the emergence of Christianity, not so much as a cause or symptom of decline but as the cultural process through which the Romans reinvented themselves one last time. *Spring semester: From Barbarian Kingdoms to the Holy Roman Empire.* We will begin with the various Germanic “successor states” that filled the vacuum left by Rome’s collapse. We will examine the culture of the various Germanic peoples who settled within the former Roman territories and how it gradually yielded to a surviving Roman culture or civilization. A key factor here will be the early medieval church hierarchy that rapidly came to assume the organizing cultural and administrative role formerly maintained by the Roman Empire in Western Europe. We will then consider how the Merovingian Frankish successor state eventually merged with the papacy to revive the old Christian imperial ideal as a new “Holy Roman Empire” under the Carolingian and Ottonian dynasties. Here, we will examine the theme of revival not only as a political and economic phenomenon but also in terms of the great rebirth of architecture and the arts under Charlemagne and his political heirs. *The spring semester (Intermediate) is open to students continuing from the fall semester or by permission of the instructor.*

Art Writing

Maika Pollack

Open, Seminar—Fall

This seminar introduces students to the history and practice of writing about art. We will consider the different forms that art writing has taken, including poetry and the novel, as well as journalistic and magazine reviews, creative works, art historical monographs, and catalog essays. Beginning with the advent of modern art criticism in the 18th century, we will read selected classics in the genres of the salon report and the literary tract and then proceed to look at certain key moments and arenas in the 19th and 20th centuries in which art criticism was particularly lively, especially in Paris and New York. We will consider the demands of critical writing more generally, comparing the criticism of painting

10 Asian Studies

to that of photography, dance, film, and literature. We will also consider the exhibition catalog essay as a form and the process of shaping a monographic essay about an artist. For conference projects, students will write their own critical and creative pieces based on in-class and outside-of-class visits to exhibitions to galleries and museums. Authors include Denis Diderot, Gotthold Lessing, Charles Baudelaire, Clement Greenberg, Roland Barthes, Rosalind Krauss, Jill Johnston, Frank O'Hara, and James Schuyler.

Dada and Surrealism

Maika Pollack

Open, Seminar—Spring

From the explosive poetry of Kurt Schwitters to the innovative photographic experiments of the Surrealists, this course examines the art made primarily in Zurich, Berlin, Hannover, Paris, and New York between 1915 and 1945. Special emphasis will be placed on the relationships between the visual arts and literature, on the role of women in the European avant-garde, and on art as protest in the context of European culture and politics in the period spanning the two world wars. Discussion will focus on works by Arp and Taeuber-Arp, Ball, Huelssenbeck, Schwitters, Duchamp, Breton, Aragon, Tzara, Lautréamont, Carrington, Oppenheim, Buñuel and Dalí, Magritte, Tanning, Ernst, Man Ray, Bellmer, and others. Readings will include: André Breton, *Nadja*; Peter Bürger, *Theory of the Avant-Garde*; Hal Foster, *Compulsive Beauty*; Sigmund Freud, *Dora: An Analysis of a Case of Hysteria*; Thierry de Duve, *Pictorial Nominalism: On Marcel Duchamp's Passage from Painting to the Readymade*; and texts by Tzara, Carrington, Schwitters, and others.

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

Art and Fiction in America: Portrait of a

Nation (p. 72), Nicolaus Mills *Literature*

Literature in Translation: 20th-Century Italian

Literature and Culture (p. 68), Tristana

Rorandelli *Literature*

Metaphysical Poetry (p. 68), William Shullenberger

Literature

The Bible as Literature (p. 65), William Shullenberger

Literature

Translation Studies: Poetics, Politics, Theory, and

Practice (p. 71), Bella Brodzki *Literature*

Identity, Race, and Gender in Paul (p. 110), Amy

Meverden *Religion*

Japanese Buddhist Art and Literature (p. 108),

T. Griffith Foulk *Religion*

Jews and Violence: From the Bible to the

Present (p. 111), Glenn Dynner *Religion*

The Tree of Life in the Bible and Imperial

Imagery (p. 109), Amy Meverden *Religion*

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 Literature, Folktales, and Popular Culture

Ellen Neskar

Open, FYS—Year

Throughout Chinese history, there was a continual interplay between high literature and popular folklore. Although technically and stylistically different, both share a fascination with certain subjects, including ghosts and spirits, heroes and bandits, lovers and friends. Elite authors used these subjects as metaphors to contemplate and criticize their cultural, economic, and political traditions. In folklore, these subjects gave voice to non-elite concerns and preoccupations and merged with a variety of practices in popular culture (secular festivals, ancestor worship, and religious practices). This course aims to build different, and sometimes competing, conceptions of "tradition" and "culture" and to understand their continuing relevance today. To that end, we will focus on the close reading of short-story fiction, folktales, stage plays, opera, and religious practices from three pivotal periods in Chinese history: the Tang-Song period (8th-12th centuries), the Ming-Qing period (15th-18th centuries), and the 20th century. Our approach will

involve both literary and historical analysis, and our goals will be to discover continuities and transformations in both content and form and the interplay between elite and popular practices. Topics for class discussion will include: the nature and definitions of the individual; the relationships among the self, family, and society; changing notions of honor, virtue, and individualism; attitudes toward gender and sexuality; and the role of fiction in promoting or overturning cultural norms.

China's 20th-Century Through Fiction

Kevin Landdeck

Open, Seminar—Year

In 1902, China's leading intellectual and political theorist, Liang Qichao, observed, "If one intends to renovate the people of a nation, one must first renovate its fiction." In the century after Liang penned this call for a new literature, reformers, radicals, and regimes repeatedly placed fiction at the center of the national project of modernity. Exploring literature's contribution to the construction of the Chinese national body in its cultural, social, ethnic, and gender dimensions, this yearlong seminar uses short stories and novels as windows on a cataclysmic century filled with wars, political revolutions, cultural change, and social upheaval. As writers participated in and commented on these traumatic events, fiction was a key battleground for political and cultural change. In the fall, we will encounter short stories and novels that carried forward radical demolitions of the Confucian cultural tradition and political critiques in the first half of the century. Beginning in the 1920s, urban feminists—initially less concerned with the national plight—wrote to promote the emancipation of the individual, while a decade later leftist writers exposed the evils of Western imperialism and capitalist exploitation. How did these various works contribute to a revolutionary movement? Despite an overall focus on the political dimension, we will take time out to consider a few more lyrically inclined writers, who left the political arena to others and explored China's ethnic margins and the intricate and private dramas of love and despair. In the spring semester, we will delve into the socialist realism of Communist fiction to identify its unique qualities and role in Maoist political life before turning to the literary reassessments of Maoist excesses in the reform era (1980s) and the place of literature in the neoliberal atmosphere of post-Tiananmen (1989) China. We will interrogate fictional works in postrevolutionary China for how they deal with and understand China's revolutionary past, its ragged

cultural tradition, and a rapidly changing society and economy. What is the relationship between art and politics in these ostensibly (even studiously!) apolitical works? And finally, we will also cover Taiwanese literature from the 1960s through the 1990s, as it, too, grappled with economic development, its political basis, and social effects. Our readings in the fall include many of the great characters in early 20th-century literature, such as Lu Xun's cannibalistic madman and hapless Ah Q, Ding Ling's tubercular Miss Sophie, Shen Congwen's Hmong villages, and Zhang Ailing's college student turned mistress-assassin. In the spring, we will also meet Mo Yan's blood-drenched bandits, Yu Hua's long-suffering peasant, and Mian Mian's disaffected urban youths in an age of sex, drugs, and rock and roll. No prerequisite knowledge of China (history or literature) is required for this course.

Asian Imperialisms, 1600-1953

Kevin Landdeck

Open, Seminar—Fall

East Asia, like much of the globe, has been powerfully shaped by the arrival and presence of imperialist power in the region. In fact, nationalism in both China and Japan is founded upon resistance to the encroachments of Western imperialism. Both nations cast themselves as victims to the rapacious West. And yet, often unnoticed by patriots and pundits, both China and Japan are deeply indebted to their own domestic imperialisms, albeit in very different ways. Relying on a wide range of course materials (historical scholarship, paintings, lithographs, photographs, literature, and relevant primary sources), this course is an intensive investigation of the contours of Asian imperialism, covering the colonialism of the Qing dynasty (1644-1911), the aggressive Western expansion in the 19th century, and the Japanese Empire (1895-1945). We will ask what features (if any) these very different empires shared and what set them apart from each other. How and why were Asian empires built, how did they end, and what legacies did they leave? We will excavate the multiethnic Qing imperium for how it complicates China's patriotic master narrative. Does Qing ethnic policy toward native Miao tribes differ from Western racism and its familiar Civilizing Discourse? And what are the legacies of Qing colonialism for China's modern nation-state? The Qing campaigns to subjugate the Mongols in the northwest and the colonization of the untamed southwest both predated the arrival of the Westerners and the Opium War (1839-42). How does this impact our understanding of the clash between China and the rapidly expanding West? We will trace

earlier views on the classic confrontation between these two presumed entities before examining more recent revisionist formulations on the Western penetration of China. What were the processes of Western intrusion, and how did Western imperialism come to structure knowledge of China? And finally, we will turn to the Japanese empire. What were its motivations, its main phases, and its contradictions? Should we understand it as similar to Western imperialism or as an alternative, something unique? What are the implications of both those positions? To understand the Japanese Empire in both its experiential and theoretical dimensions, we will range widely across Japan's possessions in Taiwan, Korea, and Manchuria. The questions and topics in this seminar will complicate the master narratives that prevail in both East Asia and the West—not to delegitimize or subvert Asian sovereignties but in order to understand the deeply embedded narratives of imperialism within those sovereign claims and to see how those narratives (and their blind spots) continue to frame and support policies and attitudes today.

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

Kevin Landdeck

Open, Seminar—Spring

Accounts of World War II in Asia (1937-45) have long been dominated by US perspectives that narrate the inevitable defeat of Japanese "treachery" (Pearl Harbor) and "depravity" (the Bataan death march, the rape of Nanking) by American heroism (Iwo Jima, Guadalcanal) and technological might (the atom bombs). This seminar seeks to complicate this familiar narrative by examining what usually gets left out of such perspectives: the war in China and Japan. Beginning in 1937, four years before Pearl Harbor, hostilities in Asia purportedly ended in mid-1945; but the fighting actually continued in some areas of China. And even today, the war's wounds linger, raw and sensitive, all over the region in the bodies of individuals, in collective memories, and in international relations. While this course will not delve into individual battles, it will examine the causes of the war, the experience of warfare in both China and Japan, and the tangled legacies of the conflict. Those legacies include a Communist revolution in China and a contradiction-filled American occupation of Japan, both of which deeply shaped subsequent history and how the war has been remembered and commemorated in both societies. Our course material ranges through the terrain of contemporary journalism, historical scholarship, memoirs, propaganda, fiction, and film.

We will cover Chinese collaboration with Japan in order to highlight the distorting influence of national orthodoxies and conventional patriotic understandings of the war. The Nanjing Atrocity (December 1937) will be examined in some depth as a lens not only on how the war was fought—but also on postwar political debates over responsibility and on the epistemological challenges that modern war presents. (Can we even know "what happened"?) And we will also tackle the singular instance of nuclear warfare, the atomic bombs dropped on Hiroshima and Nagasaki, and their place in American mythologies about the war and their social and cultural impacts on the survivors. Beneath the surface of this course are implicit questions about the limits of historical representation. Can we construct an authentic story for a conflict of this magnitude and complexity? Or does the contingency, chaos, and suffering defy coherent understanding? Can we, in fact, understand modern war? Or do all of our lenses inevitably distort it and mislead us?

Writing India: Transnational Narratives

Sandra Robinson

Open, Seminar—Spring

The global visibility of South Asian writers has changed the face of contemporary English literature. Many writers from the Indian subcontinent continue to narrate tumultuous events surrounding the 1947 partition of India and Pakistan that occurred with independence from British rule. Their writings narrate legacies and utopian imaginings of the past in light of current dystopic visions and optimistic aspirations. The seminar addresses themes of identity, fragmentation, hybridity, memory, and alienation that link South Asian literary production to postcolonial writing from varied cultures of Asia, Africa, and Latin America. Accounts of South Asian communal violence reflect global urgencies. The cultural space of India has been repeatedly transformed and redeployed according to varied cultural projects, political interests, and economic agendas. After briefly considering representations of India in early chronicles of Chinese, Greek, and Persian travelers, we explore modern constructions of India in excerpts from Kipling, Forster, Orwell, and other writers of the British Raj. Our major focus is on India as remembered and imagined in selected works of writers, including Salman Rushdie and Arundhati Roy. 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.

Religion and Politics in China

Ellen Neskar

Sophomore and above, Seminar—Year

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

Sacrifice

Sandra Robinson

Intermediate, Seminar—Spring

This seminar explores themes of sacrifice in classical Indian and Western traditions, with an emphasis on survivals of those themes in contemporary literature and cinema. The sacrifice of a scapegoat channels violence and legitimizes acts of killing or destruction in order to serve social interests of surrogacy and catharsis. Sacrificial practices bridge religious, political, and economic aspects of culture. As sacrament, sacrifice represents transformational mystery. As ceremonial exchange, it facilitates negotiations of status, observance of boundaries, and the redistribution of goods. In specific cultural settings, sacrifice

functions as celebration, as a manifestation of goodwill, as insurance, and/or as a source of communion. Seminar topics include: offerings, gift exchange, fasting and feasting, the warrior ethic, victimization and martyrdom, bloodletting, scarification, asceticism, and renunciation. The seminar addresses the politics of sacrifice and alterity through recent case studies and critical inquiry into *sati* (widow immolation) in India, charity and service tourism, court rituals and judicial proceedings, the targeting of ethnic scapegoats in transnational politics, and gender bullying and "Eve-teasing" incidents. Primary texts include Hindu liturgies, Greek tragedies, Akedah paintings, the Roman Catholic Eucharist, and selected contemporary literature.

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

Language and the Poetics of Emotions (p. 5), Aurora Donzelli *Anthropology*

Advanced Chinese: Chinese Modernity in 1930s

Shanghai (p. 19) *Chinese*

Beginning Chinese (p. 19) *Chinese*

Intermediate Chinese (p. 19) *Chinese*

Japanese I (p. 58), Sayuri I. Oyama, Izumi Funayama *Japanese*

Japanese II (p. 58), Chieko Naka *Japanese*

Japanese III/IV (p. 58), Izumi Funayama *Japanese*

First-Year Studies: Transnational Sexualities (p. 61), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Global Popular Culture (p. 62), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Reading Ōe Kenzaburō and Murakami Haruki (p. 68), Sayuri I. Oyama *Literature*

The Ethnological Temptation: How an Aesthetic Became a Personal Identity (p. 66), Una Chung *Literature*

First-Year Studies: The Buddhist Philosophy of Emptiness (p. 108), T. Griffith Foulk *Religion*

Changing Places: The Social/Spatial Dimensions of Urbanization (p. 115), Shahnaz Rouse *Sociology*

BIOLOGY

Biology is the study of life in its broadest sense, ranging from topics such as the role of trees in affecting global atmospheric carbon dioxide down to the molecular mechanisms that switch genes on and off in human brain cells. Biology includes a tremendous variety of disciplines: molecular biology,

immunology, histology, anatomy, physiology, developmental biology, behavior, evolution, ecology, and many others. Because Sarah Lawrence College faculty members are broadly trained and frequently teach across the traditional disciplinary boundaries, students gain an integrated knowledge of living things—a view of the forest as well as the trees.

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

General Biology Series: Genes, Cells, and Evolution

Michelle Hersh

Open, Lecture—Fall

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

Genetics

Drew E. Cressman

Open, Seminar—Fall

At the biological core of all life on Earth is the gene. The unique combination of genes in each individual ultimately forms the basis for that person's physical appearance, metabolic capacity, thought processes,

and behavior. Therefore, in order to understand how life develops and functions, it is critical to understand what genes are, how they work, and how they are passed on from parents to offspring. In this course, we will begin by investigating the theories of inheritance first put forth by Mendel and then progress to our current concepts of how genes are transmitted through individuals, families, and whole populations. We will also examine chromosome structure, the molecular functions of genes and DNA, and how mutations in DNA can lead to physical abnormalities and diseases such as Down and Turner syndromes or hemophilia. Finally, we will discuss the role of genetics in influencing such complex phenotypes as behavior and intelligence. Classes will be supplemented with weekly laboratory work.

Principles of Botany

Kenneth G. Karol

Open, Seminar—Fall

Understanding the biology of plants is fundamental to understanding the complex web of life on Earth and its evolutionary history. Nearly all other organisms, including humans, rely on plants directly or indirectly for their food and oxygen. Consequently, plants are essential to our existence. By studying them in detail, we learn more about our own species and the world we inhabit. This introductory survey of botany is divided into three broad topics: 1) diversity of life, photosynthesis, respiration, and DNA/RNA; 2) structure, reproduction, and evolution; and 3) ecology and plant habitats. Seminars and textbook readings will be supplemented with a field trip to The New York Botanical Garden.

General Biology Series: Anatomy and Physiology

Beth Ann Ditkoff

Open, Seminar—Spring

Anatomy is the branch of science that explores the bodily structure of living organisms, while physiology is the study of the normal functions of these organisms. In this course, we will transition to the exploration of the human body in both health and disease. Focus will be placed on the major body units such as skin, skeletal/muscular, nervous, endocrine, cardiovascular, respiratory, digestive, urinary, and reproductive systems. By emphasizing concepts rather than the memorization of facts, we will make associations between anatomical structures and their functions. The course will take a clinical approach to anatomy and physiology, with examples drawn from medical disciplines such as radiology, pathology, and surgery. In addition, a separate

weekly laboratory component will reinforce key topics. Assessment will include weekly quizzes and a final conference paper at the conclusion of the course. The topic for the paper will be chosen by each student to emphasize the relevance of anatomy/physiology to our understanding of the human body. *This course is intended to follow General Biology Series: Genes, Cells, and Evolution and emphasizes anatomical and physiological aspects of life.*

Evolutionary Biology

Michelle Hersh

Open, Seminar—Spring

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

The Biology of Living and Dying

Leah Olson

Open, Seminar—Spring

He not busy being born is busy dying. —Bob Dylan

Researchers at Massachusetts General Hospital have discovered that the gene the tiny worm *C. elegans* uses to regulate how much it eats, how fat it becomes, and how long it lives is strikingly similar to the gene for the human insulin receptor. Poets and scientists agree. Eating and getting old, sex and death...these processes seem inexorably linked. A single gene that governs what you eat and how long you live: What's the link? Why is obesity now described as an epidemic in the United States? Can we live longer by eating less? Why is it so hard for people to permanently lose weight? Why should there be a gene that *causes* aging? If aging is a deliberate, genetically programmed phenomenon and not just the body wearing out, might modern biology be able to find a cure? Is it even ethical to try to pursue a fountain of youth? This course will explore these and other questions about the biological regulation of eating and body weight and the process of aging and death.

Topics in Neuroscience

Leah Olson

Intermediate, Seminar—Fall

This course is designed as an upper-level investigation of selected topics in the hugely expanding and dynamic field of neuroscience. Neuroscience now consists of a large number of widely different subdisciplines—from molecular neuroscience, which investigates the detailed signaling properties of neurons, to systems-level topics of brain functions, including cognitive and affective neuroscience. Neuroscience has recently even expanded to include social behavior as the subdiscipline of social neuroscience, with questions about the nature of our social interactions, including the brain basis of morality. We will sample a variety of these topics to provide students an opportunity to explore the range of fields now encompassed by neuroscience. These topics will include sensory neuroscience, neuroscience of addiction, memory, emotions, sleep and dreaming, pain, decision making, empathy, attention, self, etc. Each week, we will read a selection of papers from the literature—mostly composed of primary research papers, as well as recent review papers that orient the reader to the issues in each field. No textbook will be required, although we will begin by reading some recent trade books by researchers who will present their views of brain function. The course will be run as a journal club, with students in groups of two or three regularly responsible for presenting research to the class. Students will be expected to post a reading response for the week's readings on a weekly basis.

Cell Biology

Drew E. Cressman

Intermediate, Seminar—Spring

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

biological nature of humans and other complex life forms. Classes will be supplemented with laboratory work.

Microbiology

Michelle Hersh

Intermediate, Seminar—Spring

Humans are bathing in a sea of microbes. Microbes coat our environments, live within our bodies, and perform functions both beneficial and detrimental to human well-being. This course will explore the biology of microorganisms, broadly defined as bacteria, archaea, viruses, single-celled eukaryotes, and fungi. We will study microbes at multiple scales, including the individual cell, the growing population, and populations interacting with one another or their environments. Microbial physiology, genetics, diversity, and ecology will be covered in depth. Particular emphasis will be given to the role of microbes that cause infectious disease in humans and microbes that play critical roles in ecological processes. Seminars will be supplemented by a weekly lab section to learn key microbiological techniques and methods, most notably culturing and identifying bacteria. *Prerequisite: successful completion of General Biology Series: Genes, Cells, and Evolution or permission of the instructor.*

Plant Systematics and Evolution

Kenneth G. Karol

Intermediate, Seminar—Spring

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

Field Research in Ecology and Environmental Science

Michelle Hersh

Advanced, Seminar—Fall

What are the processes that maintain biological diversity? How has biodiversity been altered by human actions? This research seminar addresses these fundamental questions in community ecology and environmental science while training students in field research methods. The seminar will consist of a series of research projects that quantify biological diversity in local habitats and consider how anthropogenic changes, such as urbanization and species introductions, have modified biological communities. Using sources from the primary literature, students will develop targeted research questions and design experiments to be carried out in local field stations and nature preserves. Experimental design, field identification, and data analysis skills will all be developed. Students should expect to participate in 4-5 trips to local field sites during the scheduled laboratory time. *Prerequisite: successful completion of at least one course in biology, with a laboratory, or permission of the instructor.*

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

An Introduction to Statistical Methods and Analysis (p. 73), Daniel King *Mathematics*
Calculus I: The Study of Motion and Change (p. 74), Jorge Basilio *Mathematics*
Calculus II: Further Study of Motion and Change (p. 74), Jorge Basilio *Mathematics*
Mathematical Modeling I: Linear Algebra and Differential Equations (p. 75), Philip Ording *Mathematics*
Mathematical Modeling II: Multivariable Calculus (p. 76), Philip Ording *Mathematics*

CHEMISTRY

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

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

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

First-Year Studies: The Extraordinary Chemistry of Everyday Life

Mali Yin

Open, FYS—Year

Everything that we eat, wear, and do involves chemistry. This yearlong course examines the chemistry of our everyday life—the way things work. The emphasis of this course is on understanding everyday use of chemistry. We will introduce chemistry concepts with everyday examples, such as household chemicals and gasoline, that show how we already use chemistry and reveal why chemistry is important to us. We will concentrate on topics of current interest, such as environmental pollution, and the substances that we use in our daily lives that affect our environment and ourselves. We will emphasize practical applications of chemistry to issues involving food and nutrition.

Organic Chemistry I

Colin D. Abernethy

Intermediate, Lecture—Fall

Organic chemistry is the study of chemical compounds whose molecules are based on a framework of carbon atoms, typically in combination with hydrogen, oxygen, and nitrogen. Despite this rather limited set of elements, there are more organic compounds known than there are compounds that do not contain carbon. Adding to the importance of organic chemistry is the fact that very many of the chemical compounds that make modern life possible—such as pharmaceuticals, pesticides, herbicides, plastics, pigments, and dyes—can be classed as organic. Organic chemistry, therefore,

impacts many other scientific subjects; and knowledge of organic chemistry is essential for a detailed understanding of materials science, environmental science, molecular biology, and medicine. This course gives an overview of the structures, physical properties, and reactivity of organic compounds. We will see that organic compounds can be classified into families of similar compounds based upon certain groups of atoms that always behave in a similar manner no matter what molecule they are in. These *functional groups* will enable us to rationalize the vast number of reactions that organic reagents undergo. Topics covered in this course include: the types of bonding within organic molecules; fundamental concepts of organic reaction mechanisms (nucleophilic substitution, elimination, and electrophilic addition); the conformations and configurations of organic molecules; and the physical and chemical properties of alkanes, halogenoalkanes, alkenes, alkynes and alcohols. In the laboratory section of the course, we will develop the techniques and skills required to synthesize, separate, purify, and identify organic compounds. Organic Chemistry is a key requirement for pre-med students and is strongly encouraged for all others who are interested in the biological and physical sciences. *Prerequisite: General Chemistry or its equivalent.*

General Chemistry I

Mali Yin

Open, Lecture—Fall

Chemistry is the study of the properties, composition, and transformation of matter. Chemistry is central to the production of 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 and 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

18 Chemistry

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.

Organic Chemistry II

Open, Lecture—Spring

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

Prerequisite: Organic Chemistry I.

General Chemistry II

Mali Yin

Open, Lecture—Spring

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

Spectroscopy and Chemical Structure Determination

Colin D. Abernethy

Intermediate, Seminar—Fall

Every time a chemist conducts a reaction or isolates a compound, his or her first task is to identify the

molecular structure of what has been made or isolated. To help do this, chemists have a powerful array of modern instrumental techniques that are used to quickly and accurately determine the structures of compounds. One of the most challenging (and entertaining) parts of chemistry is to use the information obtained from these techniques to assign structures to unknown compounds—a bit like Sherlock Holmes using clues to solve a murder mystery. In this course, we focus on the three most widely used techniques: mass spectrometry, infrared spectroscopy, and nuclear magnetic resonance spectroscopy. All of these techniques provide valuable information about the structures of molecules, and all are used on a day-to-day basis by most chemists. Once we have a sound understanding of each of these techniques, we will become chemical detectives and use the information that these techniques provide to solve chemical puzzles in order to elucidate the identities and structures of unknown molecules. *Prerequisite: one semester of General Chemistry or General Physics.*

Biochemistry

Advanced, Seminar—Spring

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

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

An Introduction to Statistical Methods and Analysis (p. 73), Daniel King *Mathematics*
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Mathematical Modeling II: Multivariable Calculus (p. 76), Philip Ording *Mathematics*

CHINESE

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

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

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

Beginning Chinese

Open, Seminar—Year

Beginning Chinese is designed for students without a knowledge of Chinese and for students whose Chinese language skills are not sufficient to conduct basic communication. The course aims to build students' fundamental abilities in speaking, listening to, reading, and writing modern Chinese. Students will learn Chinese phonemes through *pinyin* (the Chinese phonetic system), a working vocabulary of more than 1,000 words, Chinese grammar, and expressions for basic communication. Students will learn how to write emails, letters, and short essays in Chinese. Accuracy in pronouncing tones and using grammar is strongly emphasized. While students will focus on learning the material in the textbooks, class activities utilizing Chinese visual arts, songs, clips of movies and TV programs, and microblogs will help students learn the language efficiently and enjoyably. Students will meet the language assistant twice a week to practice tones and dialogue. Conference sessions will focus on students' independent studies. By the end of the year, students are expected to comfortably conduct

communications regarding daily activities. Students also will complete a group project about a topic in which they have an interest.

Intermediate Chinese

Intermediate, Small seminar—Year

Intermediate Chinese aims to advance students' Chinese language skills in speaking, listening, reading, and writing. The course strongly emphasizes that students express their ideas and thoughts accurately and appropriately in both spoken and written Chinese. The class will meet twice a week, focusing on new words, grammar, expressions in communication, and composition covered by the textbook. The language assistant will meet with students twice a week to do communicative exercises and practice tones. The course will also provide students with a selection of Chinese literature, film, spoken drama, newspaper articles, and Internet resources for conference sessions. Conference work consists of student presentations, panel discussions, or debates about Chinese cultural concepts, local customs, and social issues. At the end of the year, students will be able to explore Chinese Internet resources at a basic level and read some newspaper articles, stories, and essays. Students will also be able to express analytical views on some critical issues that concern Chinese society. *Placement test is required.*

Advanced Chinese: Chinese Modernity in 1930s Shanghai

Advanced, Small seminar—Year

This course is designed for students who have completed Intermediate Chinese in the Chinese program of Sarah Lawrence College or who pass the placement test for this course. The course will introduce Chinese modernity in 1930s Shanghai. Students will study short stories written by Chinese modernist writers and published in the Chinese journal 现代 (*Les Contemporains*), Chinese cinema in the 1930s (including Chinese silent films and Chinese black-and-white films), and modern Chinese drama. The study materials will be provided in Chinese. Translation of selected stories from Chinese into English will be included as individual conference projects.

CLASSICS

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

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

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

Beginning Greek (p. 44), Samuel B. Seigle *Greek (Ancient)*

Intermediate/Advanced Greek: Homer and Herodotus: Telling Stories (p. 44), Emily Katz Anhalt *Greek (Ancient)*

Advanced Latin (p. 59), Samuel B. Seigle *Latin*

Beginning Latin (p. 59), Emily Katz Anhalt *Latin*

Intermediate Latin (p. 59), Samuel B. Seigle *Latin*

First-Year Studies: Forms and Logic of

Comedy (p. 64), Fredric Smoler *Literature*

First-Year Studies: The Good Life: Individual and Community in Ancient Greek Myths (p. 63), Emily Katz Anhalt *Literature*

The Bible as Literature (p. 65), William Shullenberger *Literature*

The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations (p. 67), Samuel B. Seigle *Literature*

Translation Studies: Poetics, Politics, Theory, and Practice (p. 71), Bella Brodzki *Literature*

Ancient Philosophy (Plato) (p. 90), Michael Davis *Philosophy*

Superstition, Enthusiasm, and Fanaticism (p. 89) *Philosophy*

Identity, Race, and Gender in Paul (p. 110), Amy Meverden *Religion*

The Tree of Life in the Bible and Imperial Imagery (p. 109), Amy Meverden *Religion*

COGNITIVE AND BRAIN SCIENCE

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

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

Cell Biology (p. 15), Drew E. Cressman *Biology*

Genetics (p. 14), Drew E. Cressman *Biology*

The Biology of Living and Dying (p. 15), Leah Olson *Biology*

Topics in Neuroscience (p. 15), Leah Olson *Biology*

Bio-Inspired Artificial Intelligence (p. 23), James Marshall *Computer Science*

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

An Introduction to Statistical Methods and Analysis (p. 73), Daniel King *Mathematics*

Abnormal Psychology (p. 103), Adam Brown *Psychology*

Anxiety, Stress, and Health (p. 98), David Sivesind *Psychology*

Art and Visual Perception (p. 99), Elizabeth Johnston *Psychology*

Challenges to Development: Child and Adolescent Psychopathology (p. 105), Jan Drucker *Psychology*

First-Year Studies: Memory and

Autobiography (p. 97), Adam Brown *Psychology*

Individualism Reconsidered (p. 106), Marvin Frankel *Psychology*

Mindfulness: Neuroscientific and Psychological Perspectives (p. 106), Elizabeth Johnston *Psychology*

The Empathic Attitude (p. 104), Marvin Frankel
Psychology

The Senses: Neuroscientific and Psychological Perspectives (p. 101), Elizabeth Johnston
Psychology

Trauma, Loss, and Resilience (p. 102), Adam Brown
Psychology

Ways of Knowing Each Other: Psychotherapeutic Models and the Restoration of Freedom (p. 100), Marvin Frankel *Psychology*

COMPUTER SCIENCE

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

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

First-Year Studies: Digital Disruptions

Michael Siff
Open, FYS—Year

From Bitcoin to Uber and Instagram to Snapchat...to massively multiplayer online games and the Internet of Things, digital technology plays an ever more “disruptive” role in society. In this First-Year Studies seminar, we ponder where this phenomenon may be taking us in the immediate and not-so-immediate future and whether there is (or will be) anything we can (or should) do about it. The miniaturization of electronic computers—and the resulting increase in

computing power, decrease in short-term cost to harness that power, and ubiquity of computer networks—brings people and places together, making distances formerly thought of as insurmountable ever more trivial. With the advent of gigabit fiber-optic networks, smart phones, and wearable computers, information of all kinds can flow around the world, between people and objects, and back again in an instant. In many ways, the plethora of smaller, cheaper, faster networked devices improves our quality of life. But there is also a dark side to a highly connected society: the more smart phones, the more workaholics; the more text messages exchanged and the easier the access to drones, the less privacy; the greater reach of the Internet, the more piracy, spam, and pornography; the more remote-controlled thermostats, the greater the risk of cyberterrorism. The first half of this seminar will focus on the relationship between digital networks (the Web, social networks, and beyond) to current events—particularly the economy, politics, and the law. We will emphasize the challenge of privacy and security in such an interconnected world. The second half of the course will focus on the cultural impact of digital technology, ranging from video games and science fiction to the rise of artificial intelligence. This is not a technical course, though at times we will discuss some details that lie behind certain crucial technologies; in particular, the Internet and the World Wide Web.

Introduction to Computer Science: The Way of the Program

James Marshall
Open, Lecture—Fall

This lecture presents a rigorous introduction to computer science and the art of computer programming, using the elegant, eminently practical, yet easy-to-learn programming language Python. We will learn the principles of problem solving with a computer while gaining the programming skills necessary for further study in the discipline. We will emphasize the power of abstraction and the benefits of clearly written, well-structured programs, beginning with basic imperative programming and working our way up to object-oriented concepts such as classes, methods, and inheritance. Along the way, we will explore the fundamental idea of an algorithm; how computers represent and manipulate numbers, text, and other data (such as images and sound) in binary; Boolean logic; conditional, iterative, and recursive programming; functional abstraction; file processing; and standard data structures such as

lists, dictionaries, and trees. We will also learn the basics of computer graphics, how to process simple user interactions via mouse and keyboard, and some principles of game design and implementation. All students will complete a final programming project of their own design. Weekly hands-on laboratory sessions will reinforce the concepts covered in class through extensive practice at the computer.

Privacy, Technology, and the Law

Michael Siff

Open, Lecture—Fall

What do digital currency, self-driving vehicles, and Edward Snowden have in common? The answer lies in this course, which focuses on how a few, very specific computer technologies are dramatically altering daily life. In lecture, we will develop a series of core principles that explain the rapid change and help us chart a reasoned path to the future. We begin with a brief history of privacy, private property, and privacy law. Two examples of early 20th-century technologies that required legal thinking to evolve: 1) whether a pilot (and passengers) of a plane are trespassing when the plane flies over someone's backyard; and, 2) whether the police can listen to a phone call from a phone booth (remember those?) without a warrant. Quickly, we will arrive in the age of information and can update those conundrums: A drone flies by with an infrared camera. A copyrighted video is viewed on YouTube via public WiFi. A hateful comment is posted on Reddit. A playful tweet is taken out of context and goes viral for all to see. An illicit transaction involving Bitcoin is made between seemingly anonymous parties via Venmo. To get a better handle on the problem, we will consider the central irony of the Internet: It was developed at the height of the Cold War as a way to maintain a robust communication system in the event of a nuclear attack, and now its open nature puts us at risk of 21st-century security threats such as electronic surveillance, aggregation and mining of personal information, and cyberterrorism. We will contrast doomsday myths popularized by movies such as *War Games* with more mundane scenarios such as the total disruption of electronic commerce. Along the way, we will address questions such as: Does modern technology allow people to communicate secretly and anonymously? Can a few individuals disable the entire Internet? Can hackers launch missiles or uncover blueprints for nuclear power plants from remote computers on the other side of the world? We will also investigate other computer-security issues, including spam, computer viruses, and identity theft. Meanwhile, with our reliance on smart phones, text messages, and electronic mail, have we

unwittingly signed ourselves up to live in an Orwellian society? Or can other technologies keep "1984" at bay? Our goal is to investigate if and how society can strike a balance so as to achieve computer security without substantially curtailing rights to free speech and privacy. Along the way, we will introduce the science of networks and describe the underlying theories that makes the Internet and its related technologies at once tremendously successful and so challenging to regulate. A substantial portion of the course will be devoted to introductory cryptology, the science (and art) of encoding and decoding information to enable private communication. We will conclude with a discussion how cutting-edge technologies such as blockchains are impacting commerce today and how quantum cryptography and quantum computing may impact the privacy of communications tomorrow. Group conferences will include a mix of seminar-style debates over landmark Supreme Court rulings and hands-on laboratories in which students will experiment with network simulators and code-making and code-breaking software.

The Computational Beauty of Nature

James Marshall

Open, Lecture—Spring

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

Quantum Computing

James Marshall

Intermediate, Seminar—Fall

Physicists and philosophers have been trying to understand the strangeness of the subatomic world as revealed by quantum theory since its inception back in the 1920s, but it wasn't until the 1980s—more than a half-century after the development of the theory—that computer scientists first began to suspect that quantum physics might hold profound implications for computing, as well, and that its inherent weirdness might possibly be harnessed as a source of immense computational power. This dawning realization was followed soon afterward by key theoretical and practical advances, including the discovery of several important algorithms for quantum computers that could potentially revolutionize (and disrupt) the cryptographic systems protecting practically all of our society's electronic banking, commerce, telecommunications, and national security systems. Around the same time, researchers succeeded in building the first working quantum computers, albeit on a very small scale. Today, the multidisciplinary field of quantum computing lies at the intersection of computer science, mathematics, physics, and engineering—and it is one of the most active and fascinating areas in science, with potentially far-reaching consequences for the future. This course will introduce students to the theory and applications of quantum computing from the perspective of computer science. Topics to be covered will include bits and qubits, quantum logic gates and reversible computing, Deutsch's algorithm, Grover's search algorithm, Shor's factoring algorithm, quantum teleportation, and applications to cryptography. No advanced background in physics, mathematics, or computer programming is necessary beyond a basic familiarity with linear algebra. We will study the quantitative, mathematical theory of quantum computing in detail but will also consider broader philosophical questions about the nature of physical reality, as well as the future of computing technologies.

Prerequisite: one semester of linear algebra or equivalent mathematical preparation.

Bio-Inspired Artificial Intelligence

James Marshall

Intermediate, Seminar—Spring

The field of artificial intelligence (AI) is concerned with reproducing the abilities of human intelligence in computers. In recent years, exciting new approaches to AI have been developed, inspired by a wide variety of biological processes and structures

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

Databases and Server-Side Programming

Michael Siff

Intermediate, Seminar—Spring

A modern database system is a collection of interrelated facts recorded on digital media and a set of computer programs to efficiently access those facts. In the 21st century, databases have become ubiquitous via the Web and "cloud computing" to the point that users may not even realize where their data is stored, how it is accessed, and who has access to it. This course attempts to shed light on why and how our society has become so dependent on information-processing by examining software (and, to a lesser extent, hardware) techniques that lead to the efficient storage and retrieval of information. We will illustrate core principles by designing databases using open-source platforms (such as PostgreSQL, SQLite and MySQL), websites to manipulate those databases using client-side technologies (such as HTML, CSS, JavaScript and a bit of AJAX), and server-side programming languages (such as PHP, Python and Node.js). Major topics include relational database design, query languages (e.g., SQL, its relatives, and lower-level embedded query languages), the object-relational model, ACID properties, and the client-server paradigm. We will also consider how the era of big data has challenged the supremacy of the ACID/SQL model and given rise to NoSQL database systems such as MongoDB,

Cassandra and Neo4J. Each student will be responsible for designing and implementing a Web-accessible database application of their choosing, using open-source database software and a Web-application programming language such as Node, PHP, Python, or Ruby. Students will work on their projects throughout the course and demonstrate them to rest of the class at the close of the semester. In addition to regular reading assignments, there will be several problem sets and short programming assignments. There will also be a more substantial programming assignment used to illustrate issues pertaining to the practical implementation of database systems. Example conference topics include data mining, database privacy and access control, geographical information systems (GIS), logic databases, and the implementation of a miniature database system. *Permission of the instructor is required. Students should have at least one semester of programming experience.*

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

Calculus I: The Study of Motion and Change (p. 74),

Jorge Basilio *Mathematics*

Calculus II: Further Study of Motion and

Change (p. 74), Jorge Basilio *Mathematics*

Discrete Mathematics: Gateway to Higher

Mathematics (p. 75), Daniel King *Mathematics*

Chaos (p. 91), Merideth Frey *Physics*

DANCE

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

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

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

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

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

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

Prospective and admitted students are welcome to observe classes.

First-Year Studies in Dance

Sara Rudner

Open, FYS—Year

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. This year, First-Year Studies in Dance and First-Year Studies in Theatre classes will meet together weekly to explore and create work that will meld both modalities through improvisation and composition. Structured activities will form a framework for investigating mutual interests. Our goals include honing perceptive and communicative skills 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 class exercises, discussion, reading, writing, and oral presentations. We will build skills in each of those areas throughout the year. In sum, these components are designed to encourage individual investigation and development of community centered on dance.

Dance/Movement Fundamentals

Peggy Gould

Open, Component—Year

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

Modern and Postmodern Practice

Peter Kyle, Merceditas Mañago-Alexander, Paul Singh, Jodi Melnick

Component—Year

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

advanced students will study more complex movement patterns, investigate somatic use, and concentrate on the demands of performance.

Ballet

Barbara Forbes, Merceditas Mañago-Alexander
Component—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

Sasha Welsh, Peggy Gould
Component—Year

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

Beginning Improvisation

Sara Rudner

Component—Year

Merge your imagination and movement potential through dance improvisation. This invaluable creative mode offers students the opportunity to recognize and develop sensations, ideas, and visions of dancing possibilities. Internal and external perceptions will be honed while looking at movement from many points of view—as an individual, as well as in partnership with others. This class is an entry into the creative trajectory that later leads to composition and dance making. *Beginning Improvisation is required for all students new to the Dance program. Other improvisation classes are recommended for students who have already taken Beginning Improvisation and want to further explore this form.*

Experimental Improvisation Ensemble

Kathy Westwater, John A. Yannelli
Component—Fall

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

Contact Improvisation

Kathy Westwater
Component—Year

This course will examine the underlying principles of an improvisatory form predicated on two or more bodies coming into physical contact. Contact Improvisation, which emerged in the 1960s 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

Dan Hurlin, John Jasperse
Component

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. The 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. *This course will be taught by John Jasperse for the year, with an additional fall class taught Dan Hurlin.*

Dance Making

John Jasperse, Kathy Westwater, John A. Yannelli, William Catanzaro
Component—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 and permission of the instructor.*

Anatomy in Action

Peggy Gould
Component—Year

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

Anatomy Seminar

Peggy Gould
Component—Year

This is an opportunity for advanced students who have completed Anatomy I to pursue their studies in greater depth. In open consultation with the instructor during class meetings, each student engages in independent research, developing one or more lines of inquiry that utilize functional anatomy

perspectives and texts as an organizing framework. Research topics in recent years have included breathing, anatomy study in dance education, spine function, scoliosis, the use of verbal language in dance training, and anatomy of the human reproductive and digestive systems. The class meets biweekly to discuss progress and questions, with additional meetings on alternate weeks as an option for individuals or the group.

Yoga

Patti Bradshaw

Component—Year

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

Feldenkrais: Awareness Through Movement®

Barbara Forbes

Component—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 Diasporic Dance

Efeya Ifadayo M Sampson

Component—Year

This yearlong course will use physical embodiment as a mode of learning about and understanding

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

Dance and Media: Embodying Technology and Theory for Performance Work

Koosil-ja

Component—Spring

Mackenzie Wark points out the shift in lived experience: You use Google Map to check out a room that is located miles away that you may rent. The next day, you fly in and, when you stand in front of the door, you feel that you have already been there. A materiality of reality and body with which we form "experience" opens to a question. As artists, we strive to sustain a tension between artistic and social critique to maintain a framework through which social struggles and utopian ideas surface and are revealed. In this class, students will explore technology and relevant theory as performance. Embodiments, readings, and discussions will interrogate modes of presentation from the perspective of multiple disciples; students will be encouraged to formulate their own critical perspectives. Major themes will include: the limits and boundaries of body, visual culture and technology, the ecology of image in a capitalistic society, and the potentiality of the body. We will explore Chromecast using smartphones and perform while wearing Google Cardboard. We will experiment with movement, using video sources in real time, and discuss emancipations and performance.

Laban Movement Analysis and Motif Notation

Ana Leon Bella

Component—Fall

Laban Movement Analysis (LMA) is a theoretical framework and language for observing, describing, and recording movement. The basic concepts of body, effort, shape, and space are explored through movement experiences, observation, and theoretical

discussion. The human body moves through space dynamically in constantly changing patterns. Dance, sleep, sport, work, quiet conversation...whatever the activity, our body is always moving and relating to itself, the space around us, and other bodies. We are constantly adjusting accommodating, coordinating, balancing, coping, and communicating. We use LMA to describe how, what, where, and when (and sometimes why) movement happens. Rudolf Laban (1879-1958) was a pioneer in movement research. As he worked to develop a way to capture movement in writing, Laban uncovered basic principles of form, sequence, and dynamics. These principles—and the symbols through which they are represented—make it possible to describe, analyze, and record the evanescent messages of human motion. In our study of LMA, we will learn and use Motif Notation—a method of recording observed movement and a system developed closely with Labanotation. Labanotation gives a literal, all-inclusive, detailed description of movement, so it can be reproduced exactly as it was performed or conceived. Motif Notation, on the other hand, is used to capture the essence or general themes of the observed movement and uses symbols that express the larger framework and ideas behind a series of movements. One of the unique benefits of Motif Notation is that it provides the power of individual expression and allows the observer to record the principles of the movement and interpret it as their own within a structured framework. Learning Motif Notation can be expanded to learn Labanotation at a later stage, if desired.

Classical Indian Dance

Uttara Asha Coörlawala

Component—Spring

In this class, we will learn the principles and practices of Bharata Natyam, including the adavu movement system, hasta or hand gestures, narrative techniques, or abhanaya, as well as other classical Indian dance forms. Throughout the semester, we will also have opportunities to reflect on the differences and similarities that we note in relation to our experience with the practice of Western dance forms.

Dance History

Kyle Bukhari

Component—Year

This course explores the history of Western theatrical dance from the courts of Louis XIV to the present. The course also offers an overview of key artistic movements and traces the development of major forms and genres, considering them within

their social, cultural, and gendered contexts.

Through class screenings, live performances, and written assignments, students will learn methods of observation, analysis, interpretation, and evaluation informed by a broad understanding of dance's past and present and how it relates to the student's own research and practice. *This course is for all students beginning the Dance program.*

Teaching Conference

Peggy Gould

Component—Fall

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

Lighting Design and Stagecraft for Dance

Beverly Emmons, Kathy Kaufmann

Component—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.*

Music for Dancers

William Catanzaro

Component—Spring

The objective of this course is to grant dance students the tools needed to fully understand the relationship between music and dance. Students will expand their knowledge of diverse musical elements, terminology, execution, and procedures and also learn the basics of rhythmic notation. This course will provide students with the opportunity to play a full array of percussion instruments from around the

globe: African djembes, Brazilian zurdos, Argentinean bombo, Indian tabla, electronic drums, etc. Students will also learn how to scan musical scores with various degrees of complexity and explore the diverse rhythmic styles that have developed through time in response to different geographical, social, and philosophical conditions. The focus will be prevalent toward a dancer's full knowledge and understanding of music. All musical instruments will be provided.

Dance Meeting

Component—Year

This is a twice-monthly meeting of all Dance Thirds (undergraduate and graduate students) in which we gather for a variety of activities that enrich and inform the dance curriculum. In addition to sharing department news and information, Dance Meeting features master classes by guest artists from New York City and beyond, workshops with practitioners in dance-related health fields, panels and presentations by SLC dance faculty and alumnae, and casting sessions for departmental concerts created by the Dance Making class. Guest artists in 2015-16, for example, included K. J. Holmes/contact improvisation, Rodney Hill/hip hop, Kaina Quenga/hula, Jim May/Anna Sokolow Lecture, Lacina Coulibaly/traditional West African dance and contemporary manifestations, Tom Rawe/Feldenkrais and physical therapy ball workshop, Katy Pyle and Jules Skloot/Ballez, and Naomi Fall/alumna presentation.

Performance Project

Component—Fall

Merce Cunningham MinEvent for Sarah Lawrence College, staged by Holley Farmer, guest artist

Holley Farmer will restage excerpts of Merce Cunningham's work, combined into a "MinEvent," to be performed by students at the end of the semester. With selected repertory, Farmer will engage students in the full process of learning Cunningham Technique®, reconstructing repertory from Cunningham's notes and film provided by the Merce Cunningham Dance Capsules, and selecting and assembling material that will constitute this unique combination of work for the dancer. The dancer will respond to the framework of specific movement in space and time. The resulting performance will include a commissioned music score and live musical accompaniment.

Performance Project

Lacina Coulibaly

Component—Spring

In this component class, students will be introduced to—and develop tools to create—an intimate or sacred space within themselves and with others. In keeping with my own philosophical approach, our process will originate from walking, the natural gait. Taking this as our basis for the creation of rhythm, we will work without judgment, internal or external. We will also study the traditional movement principles and sensibilities that form the base of my own practice, each of us taking these principles into our own bodies and allowing them to give rise to a new vocabulary. In my home culture, dance is community. In my interpretation, dance is about relationships—within our own bodies, with the Earth, with others, and with the world around us—both visible and invisible. Those relationships are where rhythm takes place. Our role as dancers is to serve the spirit of the dance and all relationships that go with it. *Students will showcase their work with an end-of-semester performance.*

DEVELOPMENT STUDIES

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

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

Introduction to Econometrics: Structural Analysis in the Social Sciences (p. 30), Jamee K. Moudud *Economics*

Introduction to Economic Theory and Policy (p. 30), Kim Christensen *Economics*

Money, Banking, Financial Crises, and Global Governance: Law, History, and Policy Struggles (p. 32), Jamee K. Moudud *Economics*

Workers in the Globalized Economy (p. 31), Kim Christensen *Economics*

The 1%, or the Bottom Billion: Poverty and Wealth in Global and Latin American History (p. 54), Margarita Fajardo *History*

Queer Ethnographies (p. 61), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*
Metaphysical Poetry (p. 68), William Shullenberger *Literature*

State Terror and Terrorism (p. 95), Elke Zuern *Politics*

First-Year Studies: Child and Adolescent Development in North American and African Contexts: Opportunities and Inequalities (p. 98), Kim Ferguson (Kim Johnson) *Psychology*
 Global Child Development (p. 106), Kim Ferguson (Kim Johnson) *Psychology*
 Changing Places: The Social/Spatial Dimensions of Urbanization (p. 115), Shahnaz Rouse *Sociology*

ECONOMICS

At Sarah Lawrence College, economics is not taught as a set of techniques for working in a static field but, rather, as an evolving discipline. In the liberal arts tradition, Sarah Lawrence students approach the study of economics by addressing issues in historical, political, and cultural context. They analyze and evaluate multiple schools of thought as they relate to actual situations, exploring from an economic perspective 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.

Introduction to Economic Theory and Policy

Kim Christensen

Open, Lecture—Year

Economics has a profound impact on all of our lives—from where we live and go to school, to what we do for a living, to how we dress, to 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.

Introduction to Econometrics: Structural Analysis in the Social Sciences

Jamee K. Moudud

Open, Lecture—Year

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

addition, we will take a similar approach to understanding and correcting model specification errors. Finally, we will focus on the analysis of historical time-series models and the study of long-run trend relationships between variables. At every step, we will discuss basic methodological questions, drawing in particular on the debates between John Maynard Keynes and Jan Tinbergen regarding the power and limitations of econometric analysis. The spring semester class will build on the fall class by introducing students to advanced topics in econometrics. We will study autoregressive dependent lag (ARDL) models, co-integration, and error correction models involving nonstationary time series. We will investigate simultaneous equations systems, vector error correction (VEC), and vector autoregressive (VAR) models. The final part of the seminar will involve the study of panel data, as well as logit/probit models. As with the fall class, the spring class will also be very “hands-on,” in that students will get ample exposure to concrete issues. Mathematical derivations will be kept to a minimum, as the goal is to train students to do practical work in econometrics. 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. *The fall semester corresponds to the lecture “Social Metrics I: Introduction to Structural Analysis in the Social Sciences” taught in previous years. Social Metrics I, or the first semester of this class, is a prerequisite to the spring semester part. For the fall semester, no prior background in economics or the social sciences is required, but knowledge of basic statistics and high-school algebra is required.*

Workers in the Globalized Economy

Kim Christensen

Open, Seminar—Year

Globalization, neoliberal political institutions, and information technology have created foundational changes in the structure and content of work, both in the United States and around the globe. These changes have also had an enormous impact on workers’ traditional modes of organizing and on their ability to pursue their economic and political interests. Today, only 6.7% of private-sector workers in the United States belong to unions. Partly as a result, inequality in the United States today rivals

that of the pre-Depression 1920s, our (already modest) welfare state is in retreat, and political discourse and policy have become increasingly reflective of the interests of the wealthy. This course will explore the state of US workers (both native-born and immigrant) from the Civil War to the present. We’ll examine the major changes in the structure of the US economy (e.g., from small, competitive firms to huge, transnational oligopolies) and the implications of these changes for workers’ lives and the possibilities for organizing. We’ll explore the history of workers’ attempts to organize and the obstacles to their success, including divisions by race, gender, nativity, and sexual orientation/identity. We’ll examine recent efforts—such as worker centers, social movement unionism, and nonprofit organizing—to improve the conditions of workers outside a traditional union framework. And, time permitting, we’ll compare the state of the US labor movement with that of workers in selected countries. Requirements for the course include frequent, short papers on the readings, regular class presentations, and a yearlong group research project. Additionally, students will be expected to participate in, and reflect upon, a service learning project with a labor-related organization (e.g., an immigrant worker center, a union, or an advocacy organization) in New York City.

Political Economics of the Environment

Marilyn Power

Open, Seminar—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.

Regulating Labor, Land, and Capital: The Political Economy of Social, Environmental, and Economic Policy

Katherine Moos

Open, Seminar—Fall

Among the most divisive and controversial questions in capitalist society is whether and how to regulate markets. While the usefulness of policy is debated fervently, in reality there has never existed a completely "free market system," as capitalist markets and economic policy developed in tandem. In this course, we will focus on what Karl Polanyi called the "double movement" of the development of capitalist markets for land, labor, and capital and the corresponding growth of regulatory institutions for these special commodities. We will begin by delving into Polanyi's classic text, *The Great Transformation: The Political and Economic Origins of Our Time*, as well as contemporary authors who build upon and critique Polanyi's intellectual legacy. In the second section of the course, we will study labor and social legislation. We will discuss the historical foundations and contemporary challenges of the modern welfare state, with special attention to economic inequality. In the third section of the course, we will focus on the issue of land, broadly defined to include natural resources more generally. Our analysis will focus on how capitalist accumulation entails the distribution and extraction of natural resources and, therefore, laws that govern their use—particularly within the context of climate change. In the fourth section of the course, we will turn our attention to the regulation of capital and the use of monetary policy to control the money supply. This class will conclude by considering the applicability of Polanyi's theory of policy in the 21st century.

Money, Banking, Financial Crises, and Global Governance: Law, History, and Policy Struggles

Jamee K. Moudud

Intermediate, Seminar—Year

While their politics were radically different, the British political economist Jeremy Bentham and historian E. P. Thompson both emphasized the centrality of law in society. Bentham stated: "Property and law are born together and die together. Before laws were made, there was no property; take away laws, and property ceases," (Bentham 1840, p. 139, cited from Singer 2015, p. 15) while, on the basis of his historical work, Thompson concluded: "For I found that law did not keep politely to a 'level' but was at *every* bloody level; it was imbricated within the mode of production and productive relations themselves [as property-rights, definitions of agrarian practice]..." (Thompson 1978, p. 96). Using the study of the subprime mortgage crisis of 2008 as its point of departure, this course will discuss the relationship between law and money (which is, after all, a form of property), along with the nature and legal underpinnings of finance and financial crises. In the first semester, we will deal with basic questions regarding the nature of money, finance, and financial crises. This part of the course will deal with theories of money in different schools of economic thought, along with an analysis of the role of central banks. Questions regarding the law—power-property nexus—will undergird this analysis of money and finance. The second semester will primarily deal with international finance, foreign trade, foreign debt, and governance. We will investigate specific instances of global financial crises, along with the nature and role of credit rating agencies (CRAs). This part of the course will investigate the origins and nature of the European Monetary Union, the Greek crisis, the recent global wealth corruption scandal (the so-called "Panama Papers"), and the World Bank's role in promoting its particular vision of governance and development. *This course is designed for students with an interest in a historically-informed analysis of political economy and the law. Some background in economics and/or a relevant social science discipline is recommended, although the instructor is willing to be flexible.*

Controversies in Microeconomic Theory and Policy

Katherine Moos

Intermediate, Seminar—Spring

How do economists study economic behavior on the individual level? What must we learn about the nature of people, households, firms, and markets in order to understand capitalist society? How do our theories of individual behavior inform our interpretation of distributional outcomes? As an intermediate course in microeconomics, this course will focus on economic decision-making and theories of market mechanisms, production, distribution, consumption, and competition. To do this, we will cover a broad range of perspectives on economic behavior so that students will gain a deep understanding of the essential ideas that underlie contemporary economic, political, and public policy debates. Throughout the course, we will also discuss a number of hotly debated questions about *how* to study economics, including: methodological individualism, conflicting theories of value, the neoclassical representative agent, Friedman's as-if proposition, and the importance of microfoundations, among other topics.

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

First-Year Studies: Digital Disruptions (p. 21),

Michael Siff *Computer Science*

Made for Germany? Immigration and Foreign Labor in Modern Germany (p. 51), Philipp Nielsen

History

Making Race and Nation: Was It the New Deal or the Raw Deal for Black America? (p. 52), Komozi

Woodard *History*

Global Popular Culture (p. 62), John (Song Pae) Cho

Lesbian, Gay, Bisexual, and Transgender Studies

An Introduction to Real Analysis (p. 76), Philip Ording

Mathematics

An Introduction to Statistical Methods and

Analysis (p. 73), Daniel King *Mathematics*

Calculus I: The Study of Motion and Change (p. 74),

Jorge Basilio *Mathematics*

Calculus II: Further Study of Motion and

Change (p. 74), Jorge Basilio *Mathematics*

Mathematical Modeling I: Linear Algebra and

Differential Equations (p. 75), Philip Ording

Mathematics

Mathematical Modeling II: Multivariable

Calculus (p. 76), Philip Ording *Mathematics*

ENVIRONMENTAL STUDIES

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

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

Environmental studies offers an annual, thematically focused colloquium: Intersections: Boundary Work in Science and Environmental Studies. This series brings advocates, scholars, writers, and filmmakers to the College, encouraging conversations across the disciplines among students, faculty, and guest speakers, as well as access to new ideas and lively exchanges. Students may participate in internships during the academic year or in rural and urban settings across the country and throughout the world during the summer. Guest study at Reed College, 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.

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

Charles Zerner

Open, FYS—Year

Environmental imagery is part of the fabric of daily life and communication on the Web, on television, and in newspapers and advertisements. Images of Ebola viruses, genetically-modified salmon, or landscapes of environmental devastation in Africa can be found in the subway, in Benetton ads, and on the front pages of *The New York Times*.

Representations of nature and the environment are not restricted, however, to popular media and texts; they also form the terrain for scientific contestation, debate about environmental ethics, and "high" policy formulation. We will explore how stories, metaphors, images, and maps of nature are constructed, disseminated, and received differently by particular audiences and in specific areas of environmental controversy. In Asia, Latin America, Africa, and North America, we will explore how issues and debates in tropical conservation and development are fashioned by the World Bank "experts" and contested by scholars and nongovernmental activists. We will examine how America's southwestern landscape is imagined, mapped, and described in the reports of the nuclear industry, the literatures of Native American activists, and the essays of conservationists. How do particular representations of "nature" become historically important and widespread? When did the Grand Canyon become grand? How are environmental representations linked to policy, publicity, and persuasion? How are issues in environment, health, and disease imagined during different historical periods? What implications do these imaginings have for public policy, including immigration and civil rights? How are representations of food, embodied in television and mass-media advertising, linked to the politics of food supply and the American diet? We will use a variety of sources, including mass media, environmental ethnographies and histories, conservation organization reports, and the Internet. Conference work may engage representations from a broad spectrum of issues.

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

Field Research in Ecology and Environmental Science (p. 16), Michelle Hersh *Biology*
Microbiology (p. 16), Michelle Hersh *Biology*

Metaphysical Poetry (p. 68), William Shullenberger
Literature

An Introduction to Statistical Methods and Analysis (p. 73), Daniel King *Mathematics*

Care in Space and Place: An Exploration of Environmental Psychology (p. 103), Magdalena Ornstein-Sloan *Psychology*

The Tree of Life in the Bible and Imperial Imagery (p. 109), Amy Meverden *Religion*

Urban Design Studio: Infrastructural and Ecological Systems (p. 148), Amanda Schachter *Visual Arts*

ETHNIC AND DIASPORIC STUDIES

Ethnic and diasporic 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 and diasporic studies, loosely, as the study of the dynamics of racial and ethnic groups (also loosely conceived) who have been denied, at one time or another, 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 and diasporic studies and the College's well-established curricula in the humanities, the arts, the sciences, and the social sciences.

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

First-Year Studies: Telling Lives: How Anthropologies Narrate the World (p. 4), Mary A. Porter
Anthropology

Global Kinships Into the New Millennium (p. 5),
 Mary A. Porter *Anthropology*

Indigenous Rights and Representations (p. 4),
Deanna Barenboim *Anthropology*

Mobilities and Moorings (p. 5), Deanna Barenboim
Anthropology

African Diasporic Dance (p. 27), Efeya Ifadayo M
Sampson *Dance*

First-Year Studies: Transnational Sexualities (p. 61),
John (Song Pae) Cho *Lesbian, Gay, Bisexual, and
Transgender Studies*

Queer Ethnographies (p. 61), John (Song Pae) Cho
Lesbian, Gay, Bisexual, and Transgender Studies

Global Popular Culture (p. 62), John (Song Pae) Cho
Lesbian, Gay, Bisexual, and Transgender Studies

**African American Literature: Black Life
Matters** (p. 65), Alwin A. D. Jones *Literature*

British Literature Since 1945 (p. 70), Fiona Wilson
Literature

Global Feminisms (p. 73), Una Chung *Literature*

**The Ethnological Temptation: How an Aesthetic
Became a Personal Identity** (p. 66), Una Chung
Literature

**Translation Studies: Poetics, Politics, Theory, and
Practice** (p. 71), Bella Brodzki *Literature*

**First-Year Studies: Child and Adolescent
Development in North American and African
Contexts: Opportunities and
Inequalities** (p. 98), Kim Ferguson (Kim
Johnson) *Psychology*

Global Child Development (p. 106), Kim Ferguson
(Kim Johnson) *Psychology*

The Empathic Attitude (p. 104), Marvin Frankel
Psychology

**The Nature of Nurture: Sustainable Child
Development** (p. 100), Kim Ferguson (Kim
Johnson) *Psychology*

**Immigration, Race, and the Making of the United
States: An Immigration Policy
Perspective** (p. 107), Luisa Laura Heredia *Public
Policy*

**The Politics of “Illegality,” Surveillance, and
Protest** (p. 107), Luisa Laura Heredia *Public
Policy*

**Do We Need a King? Kinship, Kingship, and Power in
Judges** (p. 109), Amy Meverden *Religion*

Identity, Race, and Gender in Paul (p. 110), Amy
Meverden *Religion*

**Jews and Violence: From the Bible to the
Present** (p. 111), Glenn Dynner *Religion*

Modern Jewish Literature (p. 110), Glenn Dynner
Religion

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.

First-Year Studies: Film as Popular Art

Michael Cramer
Open, FYS—Year

In the years following its emergence in the late 1800s, film quickly became an enormously popular art form, as well as a large and lucrative industry. This course will examine the relationship between the artistic and industrial sides of film, as well as the cultural impact and implications of its status as an international and “mass” art. We will begin the course with an introduction to the terminology and techniques used to analyze films and then move on to consider how filmmakers have both been informed by and intervened in their historical and cultural contexts. During the first semester, our focus will be the rise of Hollywood cinema—as both an industry and a set of storytelling techniques—and its spread around the world during the first half of the 20th century. During the second semester, we will consider how film raised questions about the relationship between “high” and “mass” or “popular” arts and how different forms of filmmaking have both determined and destabilized these categories. Other topics to be covered include the role played by film in broader processes of

economic and cultural modernization, the variations in film's form and function between different national contexts, the relationship between film and other media (television, the Internet), and theories of representation and spectatorship that address the relationships among film, race, gender, sexuality, and class. At least one film will be screened in conjunction with the class each week.

History and Aesthetics of Film

Michael Cramer

Open, Lecture—Year

This class will provide a detailed survey of the history of moving-image art, as well as an introduction to key aesthetic and theoretical concepts in the study of film. We will study the major elements of film form—editing, photography, shot composition, sound, *mise-en-scene*—as phenomena emerging from specific historical contexts and chart their development both over time and as they travel around the world. While the emphasis of the earlier part of the course will be on film art's European and American origins, we will approach it as a truly global phenomenon, with considerable attention devoted to East and South Asian, African, Latin American, and Middle Eastern cinemas. While the basic structure of the course will be chronological, we will develop the vocabulary and viewing skills necessary to identify and analyze the key components of film texts as we proceed; for example, our examination of editing will be situated within our discussion of 1920s Soviet cinema, while possible uses and aesthetic implications of sound will be examined alongside a number of diverse early experiments with sound. Other key moments to be studied will include the development of the "classical" Hollywood cinema (and challenges to it), the emergence of new national art cinemas in the post-World War II era, the radical cinema traditions of the 1960s and '70s, and developments in film aesthetics since the introduction of digital filmmaking techniques in the 1990s. Key theoretical approaches in film studies will also be situated in their historical context, including early debates around film's status as art from the 1910s and '20s, inquiries into the relationship between photography and reality from the post-World War II period, and Marxist and feminist analyses of the ideological implications of film form and its relationship to the spectator from the 1960s and '70s.

History of the Electronic Image: From Haunted Media to the War on Terror

Kenneth White

Open, Seminar—Fall

This course explores the history of "seeing at a distance" (*Fernsehen*, tele-vision) in art. Organized via case studies of artists' work, the course will examine the electronic image in its technological and cultural formations from the 19th century to the present. We will proceed from how the electronic image was *imagined* through discourses of telepathy, psychic projection, and spiritualism, alongside engineering innovations such as the Nipkow scanning disk and cathode-ray tube technology, to 20th-century discourses on military applications of "composite pictures" for strategic control and other materialities of communication, information, and data. The course will consider current developments in national security and foreign policy—and modes of identification and statistical abstraction—through debates on the "operational image" and "poor image" as they pertain to aesthetic experiments with the electronic image. In addition to screenings of film and video, reading of technical patent records will be enriched by readings in literature. Class meetings will be complemented by field trips to exhibitions and events. Discussion will center on artists' use of the electronic image, considering media and techniques such as: collage, montage and assemblage, experimental film, video art and performance, expanded cinema, multimedia installation, stereoscopy and 3-D technologies, and sound art.

Futurisms: Science Fiction and Cinema

Kenneth White

Open, Seminar—Spring

This course is a theoretical and historical inquiry into science fiction in film, literature, and art. From *Trip to the Moon* to *Scorpio Rising* and from *Metropolis* to *Space is the Place*, the course takes a broad imagination of science fiction from genre studio-industrial productions to initiatives in experimental/avant-garde cinema and multimedia environments. Science fiction will be considered as a premise for working through technologies of empire, state, capital, race, gender, and self. We will examine topics such as metropolis, colony, and utopia/dystopia—as well as figures such as the doll, puppet, automaton, android, cyborg, avatar, and alien—who have populated science fiction from the birth of cinema to the contemporary. Discussions will consider space

travel, time travel, counterfactual and alternative histories, artificial intelligence and post-humanisms, and speculative futures among notions of futurism, constructivism, cybernetics, feminist sci-fi, afro-futurism, recent discourses of the Anthropocene, and more. In-class discussion will be accompanied by screenings and field trips to exhibitions.

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

Postwar German Literature and Film (p. 43), Roland Dollinger *German*

Advanced Italian: Read the Book! See the

Movie! (p. 57), Judith P. Serafini-Sauli *Italian*

Intermediate Italian: Modern Prose (p. 57), Judith P.

Serafini-Sauli, Tristana Rorandelli *Italian*

First-Year Studies: Forms and Logic of

Comedy (p. 64), Fredric Smoler *Literature*

Literature in Translation: 20th-Century Italian

Literature and Culture (p. 68), Tristana

Rorandelli *Literature*

Translation Studies: Poetics, Politics, Theory, and

Practice (p. 71), Bella Brodzki *Literature*

Advanced Spanish: Literary and Filmic

Genres (p. 117), Isabel de Sena *Spanish*

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, and directing actors, as well as producing, screenwriting, writing for television, writing and producing for the Web, writing for games, and game development.

Interdisciplinary work across the liberal arts is encouraged, and formal and informal collaboration among the music, dance, theatre and other disciplines continue to emerge and flourish. In a creative alliance with the theatre program, 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 CalArts and study-abroad opportunities in film in Paris, Cuba, and at the world famous FAMU film school in Prague. Our ever-expanding network of alums working in the field help provide internship opportunities, as well.

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

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

Global Popular Culture (p. 62), John (Song Pae) Cho
Lesbian, Gay, Bisexual, and Transgender Studies

African American Literature: Black Life

Matters (p. 65), Alwin A. D. Jones *Literature*

3D Modeling (p. 148), Shamus Clisset *Visual Arts*

Acting for Screenwriters and Directors (p. 135), Doug MacHugh *Visual Arts*

Advanced Projects (p. 135), Rona Naomi Mark *Visual Arts*

Cinematography: Color, Composition, and

Style (p. 136), Misael Sanchez *Visual Arts*

Concepts in Media Self-Portraiture (p. 137), Robin

Starbuck *Visual Arts*

Digital 2D Animation: Short Stories (p. 136), Robin

Starbuck *Visual Arts*

Directing for Film (p. 134), Maggie Greenwald *Visual Arts*

Drawing for Animation: Concept Art (p. 134), Scott Duce *Visual Arts*

Experimental Stop Frame Animation (p. 137), Robin

Starbuck *Visual Arts*

Filmmaking Structural Analysis (p. 138), Frederick

Michael Strype *Visual Arts*

Filmmaking: Visions of Social Justice I (p. 133),

Damani Baker *Visual Arts*

Filmmaking: Visions of Social Justice II (p. 133),

Damani Baker *Visual Arts*

- First-Year Studies: Documentary Filmmaking:**
Finding and Falling in Love With True Storytelling (p. 133), Heather Winters *Visual Arts*
- First-Year Studies: Introduction to Narrative Fiction Filmmaking** (p. 133), Rona Naomi Mark *Visual Arts*
- Games People Write: Narrative Design and Writing for Video Games** (p. 140), Patrick Downs *Visual Arts*
- Introduction to TV Writing: Writing the Spec Script** (p. 139), Alan Kingsberg *Visual Arts*
- Making the Genre Film** (p. 135), Rona Naomi Mark *Visual Arts*
- Performance for Film** (p. 135), Doug MacHugh *Visual Arts*
- Producing for Filmmakers, Screenwriters, and Directors** (p. 140), Heather Winters *Visual Arts*
- Screenwriting: The Art and Craft of Film-Telling** (p. 137), Frederick Michael Strype *Visual Arts*
- Screenwriting: The Art and Craft of Film-Telling** (p. 138), Frederick Michael Strype *Visual Arts*
- Storyboarding for Film and Animation** (p. 134), Scott Duce *Visual Arts*
- The Business of Film and Television: The Role of the 21st-Century Producer** (p. 140), Heather Winters *Visual Arts*
- The Director Prepares** (p. 134), Maggie Greenwald *Visual Arts*
- Through the Lens: Visualizing and Creating Images for the Screen** (p. 136), Misael Sanchez *Visual Arts*
- TV Writing: Creating an Original TV Series** (p. 139), Alan Kingsberg *Visual Arts*
- Working With Light and Shadow** (p. 136), Misael Sanchez *Visual Arts*
- Writing for the Screen** (p. 139), Guinevere Turner *Visual Arts*
- Writing the Film: Scripts For Screen-Based Media** (p. 139), Frederick Michael Strype *Visual Arts*
- No, Really, Where Do Ideas Come From? A Fiction Workshop/Creative Bootcamp** (p. 153), Myla Goldberg *Writing*
- The Revolution Will Not Be Televised: Writing and Producing Audio Fiction** (p. 152), Ann Heppermann *Writing*

FRENCH

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

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

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

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

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

Bienvenue!

Beginning French: Language and Culture

Eric Leveau, Jason Earle

Open, Seminar—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 Mr. Earle.

Intermediate French I: Language Consolidation and Introduction to Caribbean Literature

Claudy Delne

Intermediate, Seminar—Year

The main objective of this course is to help students strengthen and master their grammar skills and vocabulary and improve their reading comprehension of literary texts. The class is an introduction to francophone Caribbean literature, with a particular emphasis on some foundational novels that epitomize the most current themes of Caribbean history from enslavement to modern times. In the first section of this course, while we aim\ at building and consolidating grammatical structures, students will also explore, through selected authentic texts, the everyday life of people of the francophone Antillean experience during slavery and beyond the emancipation era. Individual conferences will offer an opportunity for students to further explore various themes, either related to the class or based on each student’s personal interests. Various historical themes may include, but are not limited to, colonization, resistance, memory, languages, identities or postcolonial Caribbean

identities, emancipation, departmentalization, and so forth. *Course conducted in French. Admission by placement test to be taken during interview week at the beginning of the fall semester or by completion of Beginning French. Students who successfully complete a beginning- and an intermediate-level French course are eligible to study in Paris with Sarah Lawrence College during their junior year.*

Intermediate French I: French Language and Culture Through Film

Megan Ulmert

Intermediate, Seminar—Year

This course will offer a systematic review of French grammar and is designed to strengthen and deepen the student’s mastery of grammatical structures and vocabulary. Students will also begin to use linguistic concepts as tools for developing their analytic writing. Through a variety of French films, we will combine the study of language with the investigation of aspects of contemporary French culture, including social, political, and economic issues. We will also draw on other media—including online videos and blogs, newspapers, and literary texts—to enable students to build and increase their language proficiency, cultural awareness, and appreciation of 20th- and 21st-century France. *The Intermediate I and II French courses are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year.*

Intermediate French II: Romanticism and Revolutions

Eric Leveau

Intermediate, Seminar—Year

Political but also aesthetic and literary revolutions will be the focus of this class, in which we will study how French literature and culture were dramatically transformed by the double earthquake that the 1789 political upheaval and the development of the Romantic movement represented. From the height of the Enlightenment in the 1750s to the establishment of the Third Republic in France in the 1870s, we will study a variety of themes such as: the question of war on religion (Voltaire), colonization and the other (Diderot), the birth of a new sensibility (Rousseau), the aftermath of 1789 and Napoleon (Balzac, Stendhal), and the challenges of industrialization and modernity (Baudelaire, Flaubert, Rimbaud). The Intermediate II French course is designed for students who already have a strong understanding of the major aspects of French grammar and

language but wish to develop their vocabulary and their grasp of more complex aspects of the language. *Course conducted in French. Admission by placement test (to be taken during interview week at the beginning of the fall semester), or completion of Intermediate I French. The Intermediate I and II French courses are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year.*

Intermediate French III/Advanced French: From the Fantastic to the Surreal

Jason Earle

Intermediate/Advanced, Seminar—Year

France is often thought of a nation of reason, the intellectual birthplace of Descartes's philosophical method and the Enlightenment project of the 18th-century *philosophes*. Yet there exists an equally strong tendency in French literature toward the shadows, the irrational, and the occult. In the first semester of this course, we will trace how this *romantisme noir* developed in the 19th century as a reaction to the turmoil of the French and Industrial Revolutions. We will read texts on ruins, dreams, hauntings, and the dreaded *mal du siècle* from authors such as Chateaubriand, Hugo, and Musset. We will then read Balzac, Maupassant, and Villiers de l'Isle-Adam to see how the genres of the fantastic and cruel tales emerged as a counterpoint to realist fiction. We will also consider the figure of the cursed poet through Baudelaire and Lautréamont's innovative poetry of debauchery and damnation. In the second semester, our attention will turn to the 20th century and the upheavals of modernity. We will focus on the Surrealist movement, seeing how these authors transformed the exploration of dreams and the unconscious into a revolutionary artistic project driven by madness and desire. Here, we will read manifestos, poems, and narratives by Breton, Aragon, and Soupault. In the concluding section of the course, we will see how a literature of the irrational persists in contemporary French and francophone writing. In this course, students will review the finer points of French grammar, improve their writing skills through regular assignments, and develop tools for literary analysis and commentary.

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

Translation Studies: Poetics, Politics, Theory, and Practice (p. 71), Bella Brodzki *Literature*

GAMES, INTERACTIVE ART, AND NEW GENRES

Games, Interactive Art, and New Genres span offerings in visual arts, film and media, and computer science to foster technical and digital literacy in the arts. Designed for experimentation, this initiative helps students establish digital proficiency while supporting the exploration of a wide range of new media forms and technologies. Courses of study might include visual programming, artificial intelligence, gaming, robotics, experimental animation, computer arts, experimental media design, data visualization, real-time interactivity, digital signal processing, cross-platform media environments, and mobile media development. Students are encouraged to coordinate these project-based investigations of the digital throughout their studies in the humanities, including literature, philosophy, politics, sociology, theatre, and writing.

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

Bio-Inspired Artificial Intelligence (p. 23), James Marshall *Computer Science*

First-Year Studies: Digital Disruptions (p. 21), Michael Siff *Computer Science*

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

The Computational Beauty of Nature (p. 22), James Marshall *Computer Science*

3D Modeling (p. 148), Shamus Clisset *Visual Arts*

Architectural Design: Material Construct and Intervention Strategies (p. 148), Amanda Schachter *Visual Arts*

Art From Code (p. 142), Angela Ferraiolo *Visual Arts*

Digital 2D Animation: Short Stories (p. 136), Robin Starbuck *Visual Arts*

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

Game Studio: Nonlinear and Interactive Narrative (p. 142), Angela Ferraiolo *Visual Arts*

Game Studio: Radical Game Design (p. 143), Angela Ferraiolo *Visual Arts*

Introduction to Digital Imaging (p. 149), Shamus Clisset *Visual Arts*

New Genres: History, Theory, Practice/System Aesthetics (p. 143), Angela Ferraiolo *Visual Arts*

New Genres: I EXPECT YOU TO DIE—Algorithms and Performance (p. 142), Angela Ferraiolo, David Neumann *Visual Arts*

GENDER AND SEXUALITY STUDIES

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

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

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

First-Year Studies: Telling Lives: How Anthropologies Narrate the World (p. 4), Mary A. Porter
Anthropology

Global Kinships Into the New Millennium (p. 5), Mary A. Porter
Anthropology

First-Year Studies: Chinese Literature, Folktales, and Popular Culture (p. 10), Ellen Neskari
Asian Studies

Body Politics: A 20th-Century Cultural History of the United States (p. 54), Lyde Cullen Sizer
History

First-Year Studies: Literature, Culture, and Politics in US History, 1770s-1970s (p. 46), Lyde Cullen Sizer
History

First-Year Studies: Transnational Sexualities (p. 61), John (Song Pae) Cho
Lesbian, Gay, Bisexual, and Transgender Studies

Queer Ethnographies (p. 61), John (Song Pae) Cho
Lesbian, Gay, Bisexual, and Transgender Studies

Global Popular Culture (p. 62), John (Song Pae) Cho
Lesbian, Gay, Bisexual, and Transgender Studies

Queer Theory: A History (p. 63), Julie Abraham
Lesbian, Gay, Bisexual, and Transgender Studies

The City of Feeling: Sexuality and Space (p. 61), Julie Abraham
Lesbian, Gay, Bisexual, and Transgender Studies

Virginia Woolf in the 20th Century (p. 62), Julie Abraham
Lesbian, Gay, Bisexual, and Transgender Studies

Global Feminisms (p. 73), Una Chung
Literature

The Ethnological Temptation: How an Aesthetic Became a Personal Identity (p. 66), Una Chung
Literature

Challenges to Development: Child and Adolescent Psychopathology (p. 105), Jan Drucker
Psychology

Personality Development (p. 104), Jan Drucker
Psychology

The Empathic Attitude (p. 104), Marvin Frankel
Psychology

The Psychology of Gender and Sexuality: From Structure to Lives (p. 102), Wen Liu
Psychology

Do We Need a King? Kinship, Kingship, and Power in Judges (p. 109), Amy Meverden
Religion

Identity, Race, and Gender in Paul (p. 110), Amy Meverden
Religion

The Tree of Life in the Bible and Imperial Imagery (p. 109), Amy Meverden
Religion

Both Public and Private: The Social Construction of Family Life (p. 114), Shahnaz Rouse
Sociology

Changing Places: The Social/Spatial Dimensions of Urbanization (p. 115), Shahnaz Rouse
Sociology

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 an opportunity for students 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.

2016-2017 Geography courses TBD.

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

The Changing Shape of Europe: Tracing the Continent’s History in the Long 20th Century (p. 48), Philipp Nielsen *History*

Care in Space and Place: An Exploration of Environmental Psychology (p. 103), Magdalena Ornstein-Sloan *Psychology*

Changing Places: The Social/Spatial Dimensions of Urbanization (p. 115), Shahnaz Rouse *Sociology*

Urban Design Studio: Infrastructural and Ecological Systems (p. 148), Amanda Schachter *Visual Arts*

GERMAN

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

Students should ideally plan to study German for at least two years. First- and second-year German courses aim to teach students how to communicate in German and acquire grammatical competency through exercises that demand accuracy and also encourage free expression. While conference work in Beginning German consists of intensive grammar

work with the German assistant (both group and individual conferences), intermediate-level students work on their cultural competency by reading German literature (fairy tales, novellas, poems) and working on class, group, or individual research projects (e.g., writing a short story or screenplay in German, exploring German cities online, reading newspaper articles on current events). Advanced German is a cultural studies seminar. Students solidify their cultural competency by studying German history and culture from the late 18th century to the present. A special emphasis is placed on 20th-century German history and culture, including contemporary German literature and film.

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

Beginning German

Nike Mizelle

Open, Seminar—Year

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

Intermediate German

Nike Mizelle

Intermediate, Seminar—Year

This course stresses speaking, reading, and writing German and a thorough review of German grammar. Its aim is to give students more fluency and to prepare them for a possible junior year in Germany. Readings in the fall will consist of fairy tales, short stories, poems, and three novellas by the Austrian

writer Stefan Zweig. Students will give several oral presentations (on a fairy tale, on a German city, on a German artist or intellectual). In the spring semester, we will use *Im Spiegel der Literatur*, a collection of short stories written by some of the most famous German writers such as Thomas Mann and Bertolt Brecht. A solid grammar review, based on the book *German Grammar in Review*, will help students improve their speaking and writing skills. Regular conferences with Ms. Mizelle will supplement class work. *Prerequisite: Beginning German at Sarah Lawrence College or another institution of higher learning or at least four semesters of German in high school.*

Postwar German Literature and Film

Roland Dollinger

Advanced, Seminar—Fall

In this seminar, we will focus on postwar German literature from 1945 to the present. As we read poems, plays, prose fiction, and essays by writers such as Anonyma, Borchert, Böll, Celan, Dürrenmatt, Max Frisch, Peter Weiss, Bernhard Schlink, and others, we will give special attention to: (1) social and cultural problems in Germany right after the war; (2) how German writers have dealt with National Socialism and The Holocaust; and (3) German reunification. We will also watch films such as *Mörder unter uns*, one of the earliest movies in Germany after WWII; *Deutschland, bleiche Mutter*, about life in Germany during and after World War II; *Das Leben der Anderen*, a film about the secret police in East Germany; *Gegen die Wand*, a movie that explores the lives of German-Turkish citizens in Germany and Turkey; and *Walk on Water*, an Israeli-German production about the legacy of The Holocaust for young Israelis and Germans. This course consists of three equally important components: Students will have one seminar with Mr. Dollinger, who will discuss the class materials 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. *Seminar conducted entirely in German. Students must demonstrate advanced language skills during registration in order to be permitted into this class.*

Contemporary German Literature and Film Since 1989

Roland Dollinger

Advanced, Seminar—Spring

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 *Herr Lehmann*, *Am kuerzeren Ende der Sonnenallee*, *Das Leben der Anderen*, *Good-bye Lenin*, and *Barbara*—that will introduce us both humorously and tragically into the lives 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 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. *Seminar conducted entirely in German. Students must demonstrate advanced language skills during registration in order to be permitted into this class.*

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

Germany Confronts the Enlightenment (p. 53), Philip Swoboda *History*

Made for Germany? Immigration and Foreign Labor in Modern Germany (p. 51), Philipp Nielsen *History*

First-Year Studies: An Introduction to German Literature and Film from the 18th Century to the Present (p. 64), Roland Dollinger *Literature*

Translation Studies: Poetics, Politics, Theory, and Practice (p. 71), Bella Brodzki *Literature*

Heidegger's Being and Time (p. 90), Michael Davis *Philosophy*

GREEK (ANCIENT)

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

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

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

Beginning Greek

Samuel B. Seigle

Open, Seminar—Year

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

will also read and discuss several dialogues of Plato in English. During the spring semester, while continuing to refine their grammar and reading skills, students will read extended selections of Plato's *Apology* in the original Greek. Conference projects can also include science and linguistics.

Intermediate/Advanced Greek: Homer and Herodotus: Telling Stories

Emily Katz Anhalt

Intermediate/Advanced, Seminar—Year

In this course, students will develop their comprehension of Ancient Greek by a close reading of selections of Homer's *Odyssey* and Herodotus' *Histories*. The Homeric epics, now nearly 3,000 years old, were the Greeks' earliest accounts of their history until the prose writer Herodotus, in the fifth century BCE, distinguished myth from history. What is the difference between myth and history? Who decides? What is the value and purpose of recording events? What is the role of the supernatural in human affairs? Is objective reporting of the past possible? The English word “history” derives from the Greek *historie*, which means “inquiry,” and the idea of history in Ancient Greece emerged from an oral tradition of epic poetry. Homer's *Odyssey* and Herodotus' *Histories* reveal the origins of Western attitudes toward life, love, death, divinity, communal relations, foreigners, war, imperialism, and more. Emphasizing close textual analysis, this course will examine storytelling techniques and moral sensibilities in these two foundational texts. Students will also read English translations of both texts in their entirety.

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

Advanced Latin (p. 59), Samuel B. Seigle *Latin*
Beginning Latin (p. 59), Emily Katz Anhalt *Latin*
Intermediate Latin (p. 59), Samuel B. Seigle *Latin*
First-Year Studies: The Good Life: Individual and Community in Ancient Greek Myths (p. 63), Emily Katz Anhalt *Literature*

The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations (p. 67), Samuel B. Seigle *Literature*

Ancient Philosophy (Plato) (p. 90), Michael Davis *Philosophy*

HEALTH, SCIENCE, AND SOCIETY

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

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

This focus of study may be of interest to students interested in the health professions, including 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.

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

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

General Biology Series: Genes, Cells, and Evolution (p. 14), Michelle Hersh *Biology*
Genetics (p. 14), Drew E. Cressman *Biology*
Microbiology (p. 16), Michelle Hersh *Biology*
First-Year Studies: The Extraordinary Chemistry of Everyday Life (p. 17), Mali Yin *Chemistry*
General Chemistry I (p. 17), Mali Yin *Chemistry*
General Chemistry II (p. 18), Mali Yin *Chemistry*
An Introduction to Statistical Methods and Analysis (p. 73), Daniel King *Mathematics*
Anxiety, Stress, and Health (p. 98), David Sivesind *Psychology*
Care in Space and Place: An Exploration of Environmental Psychology (p. 103), Magdalena Ornstein-Sloan *Psychology*
Challenges to Development: Child and Adolescent Psychopathology (p. 105), Jan Drucker *Psychology*
The Empathic Attitude (p. 104), Marvin Frankel *Psychology*
The Nature of Nurture: Sustainable Child Development (p. 100), Kim Ferguson (Kim Johnson) *Psychology*
Ways of Knowing Each Other: Psychotherapeutic Models and the Restoration of Freedom (p. 100), Marvin Frankel *Psychology*
Medical Technologies (p. 116), Sarah Wilcox *Sociology*
Politics of Health (p. 114), Sarah Wilcox *Sociology*

HISTORY

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

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

Matthew Ellis

Open, FYS—Year

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 struggles 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: The Problem of Empire: A History of Latin America

Margarita Fajardo

Open, FYS—Year

Most Latin American nations emerged as independent states in the early 19th century, long before Europe’s imperialist “scramble for Africa” came to solidify our ideas about the meaning and

character of imperialism. Despite Latin America’s nominal political independence, the notions of empire and the problems of imperialism remain key tools of historians seeking to understand the development and experience of Latin America in the 19th century and beyond. Using terms such as “despotic rule,” “imperialism of free trade,” “informal empire,” “foreign intervention,” “hegemony,” or “our own backyard,” historians, economists, politicians, and diplomats have sought to describe what it means for Latin America to be the object of imperialism. Furthermore, from bourgeois intellectuals to authoritarian rulers, many influential figures have attributed the region’s economic, cultural, and political problems to what they considered the legacies of colonialism. For example, Bolívar and the commanders of the independence wars feared that colonial subjects were unprepared to rule themselves and create a republic and fought over constitutional orders that might need to contain democratic forces. A century later, mid-20th century economists hesitated about these same countries’ capacity for economic independence and feared they were destined to be no more than producers of raw materials for global metropolises. It is precisely to these puzzling and shifting meanings of imperialism and the impact over peoples, economies, and politics that we devote this course. Through the history of Latin America, we will examine the multiple dimensions of empire, analyze the different forms of foreign interventions that are grouped under the umbrella term “imperialism,” and identify the historical legacies that can be traced back to imperial rule, practices, and strategies.

First-Year Studies: Literature, Culture, and Politics in US History, 1770s-1970s

Lyde Cullen Sizer

Open, FYS—Year

This is an interdisciplinary course in which we use literature and other cultural texts to illuminate a history of ideas and politics in the United States. The course is premised on a series of assumptions: First, the public words and stories that Americans choose to tell reflect ideas, concerns, presumptions, and intentions about their time period; that they do, both intentionally and unintentionally, “political work” in revealing the world in the way that they shore up, modify, or work to change power structures. Second, this course assumes that you, the reader, have some sense of context for these stories (or that you will work to acquire one) and, 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, therefore, need to be understood as one voice in a larger conversation coming from a particular time and a particular place. Third, these readings are largely primary sources that are always paired with a secondary source chapter, article, or introduction; this pairing presumes a desire on your part to grapple with the material of this moment yourselves, to write history as well as 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, conference projects will focus on history and literature to 1900; in the spring, on history and literature to just yesterday.

International Law

Mark R. Shulman

Open, Lecture—Fall

In a global landscape pocked by genocide, wars of choice, piracy, and international terrorism, what good is international law? Can it mean anything without a global police force and a universal judiciary? Is “might makes right” the only law that works? Or is it true that “most states comply with most of their obligations most of the time”? These essential questions frame the contemporary practice of law across borders. This lecture provides an overview of international law: its doctrine, theory, and practice. It addresses a wide range of issues, including the bases and norms of international law, the law of war, human-rights claims, domestic implementation of international norms, treaty interpretation, and state formation/succession. Readings will draw from two key texts: Murphy’s treatise, *Principles of International Law*, and *International Law Stories*, edited by Noyes, Janis & Dickinson. These readings will be supplemented by articles and original sources such as conventions, cases, and statutes.

Human Rights

Mark R. Shulman

Open, Lecture—Spring

History is replete with rabid pogroms, merciless religious wars, tragic show trials, and even genocide. For as long as people have congregated, they have defined themselves, in part, as against an other—and have persecuted that other. But history has also yielded systems of constraints. So how can we hope to achieve a meaningful understanding of the human experience without examining both the wrongs and the rights? Should the human story be

left to so-called realists, who claim that power wins out over ideals every time? Or is there a logic of mutual respect that offers better solutions? This lecture examines the international history of human rights. It focuses on the claims that individuals and groups make against states in which they live. Readings will draw from two key texts: *Human Rights Advocacy Stories*, edited by Hurwitz, Satterthwaite & Ford, and a treatise. These readings will be supplemented by articles and original sources such as conventions, cases, and statutes.

Malcolm X, the Black Panthers, and the Black Arts Movement: The Grassroots Awakening in the American Empire

Komazi Woodard

Open, Lecture—Spring

The voices of Malcolm X, the Black Panthers, and the Black Arts Renaissance changed the group identity of Black America. This lecture will examine the controversies about Malcolm X, both in life and in death. Then students will study the impact of Malcolm X and Martin Luther King Jr. on the regional, national, and international spread of Black Power experiments such as the Black Panthers and the Black Arts. If Malcolm X designed bridges to the Bandung East, then the Black Panthers and the Black Arts also designed bridges to the Bandung West. While the Bandung East developed out of the 1955 Bandung Conference for Non-Alignment and Afro-Asian Solidarity in Indonesia, the Bandung West developed in the United States out of antiracist movements of African Americans, Native Americans, Asian Americans, and Mexican Americans, as well as Latinos and Puerto Ricans working together in Rainbow Coalition politics in the Long Sixties. The spread of the symbolic politics of the Black Panthers influenced not only the human-rights politics of the Young Lords and the Chicano movements but also encouraged human rights activism in the Caribbean, the United Kingdom, India, Israel, New Zealand, Australia, and so forth.

The “Losers”: Dissent and the Legacy of Defeat in American Politics

Eileen Ka-May Cheng

Open, Seminar—Year

Though our nation was born in conflict and is sustained by conflict, the present always seems inevitable; surely, the United States of 2016 is but the flowering of the seeds planted so many centuries ago. To imagine that the Revolutionary War ended in

failure, that the Founding Fathers were hanged, and the names of Loyalists such as Hutchinson and Arnold were as much on our lips as Washington, Adams, and Jefferson seems blasphemous. Or to imagine celebrating the loyalist William Franklin as a hero rather than his father, Benjamin, seems utterly absurd. The world just wouldn't be what it is if, instead of calling ourselves American, we identified ourselves as Canadian. The melodic themes of liberty, dissent, and equality would seem less lyrical if Americans could no longer claim them as their own; but would our understanding of American identity be the richer if we viewed these themes as forged in conflict? To this end, the course will focus on those groups who were on the losing side of major political conflicts from the 18th to the 20th centuries, ranging from the Loyalists and the Confederacy to the Populists and the Socialists. The course will also consider the ultimate losers in these conflicts—those who were denied political rights altogether and thus even the possibility of victory. What did the treatment of these different political groups reveal about the extent of—and limits to—American acceptance of dissent? How did a culture that placed a premium on success and achievement regard loss and defeat? How was the South able to turn the defeat of the Confederacy into a badge of honor and a source of pride through the idealization of the Lost Cause? What was the long-term legacy that these losing groups left behind? When viewed from this perspective, were these groups really losers at all? After all, without the Anti-Federalists, there would have been no Bill of Rights in the Constitution. Ultimately, the course aims to cultivate a "tragic" perspective that goes beyond viewing history in terms of winners and losers, heroes and villains, and instead recognizes that, in the final analysis, we are all in bondage to the knowledge that we possess.

The Changing Shape of Europe: Tracing the Continent's History in the Long 20th Century

Philipp Nielsen

Open, Seminar—Year

Where Europe starts and where it ends, who is in and who is out, was under constant discussion in the 20th century. When French President Charles de Gaulle declared in 1963 "a Europe from the Atlantic to the Urals," he challenged the Cold War division of the continent. The expansion of the European Union to Eastern Europe, as well as relations with its southern neighbors across the Mediterranean—all of them former European colonies, some demanding closer integration into the EU and also points of

departure for many of the refugees reaching the EU today—has once more brought the question of the continent's borders to the fore. In addition and related to this, European borders saw dramatic shifts across the 20th century. Two world wars and the breakup of several empires and multinational states led to the frequent movement of borders. The changing outlines of Germany or Poland on maps across the century are ample evidence of that. Maps will thus form an important part of this course to understand the continent's history. They do not simply depict a "geographic reality" but, rather, are shaped by their makers' conception of the world and, in turn, influence that of their readers. The movement of people, the shaping and reshaping of communities—be they political, economic, or artistic—also fundamentally influenced the way people experienced Europe, thought of themselves as Europeans, or tried to construct alternative identities for themselves and the continent. The aristocratic networks before World War I, artistic movements such as Dada or Futurism in the inter-war period, or bureaucrats in the emerging European community after World War II are but a few examples of this. Grounded in this dual focus on geography and the people who made it and moved across it, students will be introduced to the volatility of continental European history in the 20th century. The course will address not only the power dynamics of the continent but also the social changes behind them. Industrialization and deindustrialization, urbanization, and migration shaped the continent and influenced its geography. To this end, students will read histories and documents relating to pan-European developments. These will then be explored in greater depth, focusing on case studies of individual countries and cities. The course will acquaint students with different historiographical debates and methods and will link up with courses on geography and politics.

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

Eileen Ka-May Cheng

Open, Seminar—Fall

From their earliest explorations of the Americas, Europeans visualized America alternately as a utopia free of the corruption and materialism that characterized their own society or as a savage wilderness that represented the antithesis of their own civilized state. Indeed, John Locke declared, "In the beginning, all the world was America," pointing to the widespread tendency to portray America as a

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

Asian Imperialisms, 1600-1953

Kevin Landdeck

Open, Seminar—Fall

East Asia, like much of the globe, has been powerfully shaped by the arrival and presence of imperialist power in the region. In fact, nationalism in both China and Japan is founded upon resistance to the encroachments of Western imperialism. Both nations cast themselves as victims to the rapacious West. And yet, often unnoticed by patriots and pundits, both China and Japan are deeply indebted to their own domestic imperialisms, albeit in very different ways. Relying on a wide range of course materials (historical scholarship, paintings, lithographs, photographs, literature, and relevant primary sources), this course is an intensive investigation of the contours of Asian imperialism, covering the colonialism of the Qing dynasty (1644-1911), the aggressive Western expansion in the 19th century, and the Japanese Empire (1895-1945). We will ask what features (if any) these very different empires shared and what set them apart from each other. How and why were Asian empires built, how did they end, and what legacies did they leave? We will excavate the multiethnic Qing imperium for how it complicates China's patriotic

master narrative. Does Qing ethnic policy toward native Miao tribes differ from Western racism and its familiar Civilizing Discourse? And what are the legacies of Qing colonialism for China's modern nation-state? The Qing campaigns to subjugate the Mongols in the northwest and the colonization of the untamed southwest both predated the arrival of the Westerners and the Opium War (1839-42). How does this impact our understanding of the clash between China and the rapidly expanding West? We will trace earlier views on the classic confrontation between these two presumed entities before examining more recent revisionist formulations on the Western penetration of China. What were the processes of Western intrusion, and how did Western imperialism come to structure knowledge of China? And finally, we will turn to the Japanese empire. What were its motivations, its main phases, and its contradictions? Should we understand it as similar to Western imperialism or as an alternative, something unique? What are the implications of both those positions? To understand the Japanese Empire in both its experiential and theoretical dimensions, we will range widely across Japan's possessions in Taiwan, Korea, and Manchuria. The questions and topics in this seminar will complicate the master narratives that prevail in both East Asia and the West—not to delegitimize or subvert Asian sovereignties but in order to understand the deeply embedded narratives of imperialism within those sovereign claims and to see how those narratives (and their blind spots) continue to frame and support policies and attitudes today.

Democracy and Emotions in Postwar Germany

Philipp Nielsen

Open, Seminar—Fall

The passion of the people has been seen as both the foundation of democracy and the greatest threat to it. Groups of people, not least women, have been denied the vote because of their supposedly too-emotional nature. More recently, in light of decreasing voter turnout and frustration with the political process, politicians, pundits, and the press have made occasionally contradicting appeals to the “passionate” hearts but also “rational” minds of citizens across democratic societies. This seminar explores the ambivalent connection of emotions and democracy in the case of post-World War II Germany. While the focus will be on the Federal Republic, the claim of the German Democratic Republic to be a different kind of democracy will also be taken seriously. Following the rise and defeat of the Third Reich, both East and West tried to formulate new

rules for political feelings. For both states, the connection of bodies, spaces, and practices in the attempt to establish democratic sentiments will be examined. The course combines a chronological account of German post-1945 politics with a typology of different feelings and practices. The role of architecture, for example, in the connection between governing and the governed will be discussed, as will the role of guilt and its different expressions in establishing democratic communities in East and West. By the end of the semester, students will have gained familiarity with the political history of post-World War II Germany and with the history of emotions. The course will use a variety of sources, both primary and secondary, ranging from floor plans and governmental records to images and films.

The Disreputable 16th Century

Philip Swoboda

Open, Seminar—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 that we will be reading were, in most cases, denounced by Protestants and Catholics alike.

Good to Think With: The Culture of Food

Persis Charles

Open, Seminar—Spring

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

The “Founders” in Film and Fiction

Eileen Ka-May Cheng

Open, Seminar—Spring

We were told that George Washington never told a lie and confessed to his much chagrined father that he chopped down the fabled cherry tree. Was this the myth to inspire trust in the “Founding Fathers” and the infant democracy? But the myths continue. For more than two centuries, the “Founding Fathers” have been a touchstone for American identity. Americans have expressed their fascination with the

"Founders" not only in the political arena but also in the realm of fiction, in works ranging from James Fenimore Cooper's novel, *The Spy*, to the HBO series, *John Adams*, and the Broadway musical, *Hamilton*. What is the source of this fascination? But most importantly, who were the "Founders" that have such a hold on the American historical imagination? And what did they actually stand for? The course will explore these questions by looking at the different ways that the "Founders" have been represented in film and fiction from their own time to the present. We will consider a variety of media, including novels, art, plays, films, and television. We will look at how these fictional portrayals reflected larger cultural changes and at the different political and social purposes that they served. Would the musical glorification of *Hamilton* have been a hit during the Great Depression? We will also examine the extent to which these portrayals conformed to historical reality, using them to look more broadly at the relationship between history and fiction. What can fiction contribute to historical understanding, and what are its limits as a medium of historical representation? Some background in history is helpful but not required.

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

Kevin Landdeck

Open, Seminar—Spring

Accounts of World War II in Asia (1937-45) have long been dominated by US perspectives that narrate the inevitable defeat of Japanese "treachery" (Pearl Harbor) and "depravity" (the Bataan death march, the rape of Nanking) by American heroism (Iwo Jima, Guadalcanal) and technological might (the atom bombs). This seminar seeks to complicate this familiar narrative by examining what usually gets left out of such perspectives: the war in China and Japan. Beginning in 1937, four years before Pearl Harbor, hostilities in Asia purportedly ended in mid-1945; but the fighting actually continued in some areas of China. And even today, the war's wounds linger, raw and sensitive, all over the region in the bodies of individuals, in collective memories, and in international relations. While this course will not delve into individual battles, it will examine the causes of the war, the experience of warfare in both China and Japan, and the tangled legacies of the conflict. Those legacies include a Communist revolution in China and a contradiction-filled American occupation of Japan, both of which deeply shaped subsequent history and how the war has been remembered and commemorated in both societies. Our course material ranges through the

terrain of contemporary journalism, historical scholarship, memoirs, propaganda, fiction, and film. We will cover Chinese collaboration with Japan in order to highlight the distorting influence of national orthodoxies and conventional patriotic understandings of the war. The Nanjing Atrocity (December 1937) will be examined in some depth as a lens not only on how the war was fought but also on postwar political debates over responsibility and on the epistemological challenges that modern war presents. (Can we even know "what happened"?) And we will also tackle the singular instance of nuclear warfare, the atomic bombs dropped on Hiroshima and Nagasaki, and their place in American mythologies about the war and the social and cultural impacts on the survivors. Beneath the surface of this course are implicit questions about the limits of historical representation. Can we construct an authentic story for a conflict of this magnitude and complexity? Or does the contingency, chaos, and suffering defy coherent understanding? Can we, in fact, understand modern war? Or do all of our lenses inevitably distort it and mislead us?

Made for Germany? Immigration and Foreign Labor in Modern Germany

Philipp Nielsen

Open, Seminar—Spring

In the 1980s, it became clear that the majority of "guest workers," as immigrant laborers who had arrived in Germany in the previous decades were known, intended to stay in the country. Since then, the question of German identity—in particular, whether Germany has become an immigrant society—has been hotly debated. This seminar proposes that Germany has, in fact, been an immigrant society since at least the 18th century, when Prussian King Frederick William I invited Dutch craftsmen and French Huguenots to settle in his lands. The course will introduce students to the history of German economic development from the mid-19th century and stress the importance of foreign labor in economic activity until the present day. It will cover voluntary migration and immigration, forced labor during the two World Wars, and government-led recruitment of foreign workers during postwar boom years. Particular emphasis will be placed on the integration of those immigrant workers who decided to stay in Germany, as this continues to be at the center of public debate about immigration. Finally, the current influx of refugees from the Middle East will be discussed and the way that has changed the political landscape of Germany and Europe. Using a variety of sources, students will

have a chance to investigate Germany's relationship with its neighbors and the wider world through a lens that is, at the same time, economic, political, and cultural.

Making Race and Nation: Was It the New Deal or the Raw Deal for Black America?

Komozi Woodard

Open, Seminar—Spring

How does state formation shape race? The New Deal marked a major turning point in American society, reshaping race, citizenship, and nation. With the introduction of the Tennessee Valley Authority, the Agricultural Adjustment Act, the Home Owners' Loan Corporation, the Housing Finance Agency, Social Security, and the GI Bill, millions of urban white working-class tenants fled slum poverty to become suburban middle-class homeowners with college, technical, business, and professional credentials. If there was a New Deal for White America, however, then there was a Raw Deal for Black America when African American taxpayers were barred from the bounty of those entitlement programs. On the one hand, this lecture explores the promise of the New Deal and the struggle of African Americans for Fair Employment and New Deal Citizenship; on the other hand, this course examines the segregated origins of the TVA, AAA, HOLC, Social Security, and the GI Bill and their impact on the postwar "racial gap" that divides America.

Leisure and Danger

Persis Charles

Sophomore and above, Seminar—Year

The interaction between work and play has taken various forms in history. Our project in this course will be to examine the changes and continuities in the idea of leisure. Beginning in early modern Europe, we will trace the concept up to the present—concentrating on Europe and America and reflecting on subjects such as travel and the pursuit of the exotic and the realm of nature, the theatrical, consumerism, luxury, and display. In the 19th century, leisure became democratized, and an anxious debate grew louder. What were the implications of making leisure available to masses of people? From romance novels to cheap liquor, from shopping to the cinema, new avenues of leisure aroused both fear and excitement. Moralists felt a need to police both public and private space and to reassert the primacy of work, thrift, and duty. We will study them and the various forms of accommodations and resistance that met their

efforts. Class, ethnicity, gender, and geography all acted to structure people's access to leisure. We will look at struggles over race, class, gender, and popular culture; the way certain groups became designated as providers of entertainment; and how certain locations were created as places of pleasure. To set the terms of the debate, we will begin with some 18th-century readings about the theatre and the market, the salon and the court, the changing modern household, bourgeois and aristocratic, slave quarters, automobiles, bars, and garden suburbs. Readings will include the work of Montesquieu, Rousseau, Charlotte Brontë, Dickens, Wilde, and Fitzgerald. In addition, we will read works of nonfiction that show how leisure helped to create new forms of subjectivity and interiority. Students will be encouraged to work on conference topics linking leisure to a variety of subjects such as childhood and education, the construction of racial identities, or the changing nature of parenthood as birth control became more and more widely available, to name just a few areas. Potentially, this course—through the study of complex oppositions such as need and desire, purpose and aimlessness, the necessary and gratuitous—can give us a sense of the dizzying questions about life's very meaning that present themselves when we aim at a life of leisure.

Palestine/Israel and the Politics of History

Matthew Ellis

Sophomore and above, Seminar—Fall

This course provides a comprehensive introduction to major topics and debates in the historiography of Palestine/Israel from the mid-19th century to the present. The course has two broad goals: first, to delineate significant trends and transformations that defined the political, economic, cultural, intellectual, and social history of this contested land in the modern period; and second, to explore the evolution of—and fraught political debates surrounding—varying interpretations of this history. Themes to be covered include: Ottoman Palestine in the 19th and early 20th centuries; Jewish modernity and the origins and trajectory of Zionism as an ideology and political movement; the emergence and development of Palestinian national identity and nationalism; British colonial rule and the Mandate system; the historiography of partition and its consequences; the construction of Israeli national culture and identity after 1948; the politics of memory among Israelis and Palestinians; regional war and diplomacy; the role of the United States and the global ramifications of struggle in Palestine/

Israel; and various aspects of state and society within Israel, with a special focus on the diversity of its ethnic and religious composition. It bears saying that this is not a course about the “Arab-Israeli conflict” or even primarily about “conflict” as such; rather, this course provides an integrative approach to Palestinian and Israeli history, emphasizing the construction and articulation of multiple visions for forging collective identity within Palestine/Israel, as well as strategies for establishing and asserting control over it. To this end, we will pay particular attention in this course to cultural sources—especially literature and film—as a way to capture the complexity of voices and identities that claim this land as their own. *The approach of this course is chronological but also cumulative—meaning that each new phase in this complex history must be evaluated in light of what has come before. For this reason, no additional students will be admitted for the spring semester.*

Germany Confronts the Enlightenment

Philip Swoboda

Sophomore and above, Seminar—Fall

In the late 18th and early 19th centuries, German-speaking Europe was the scene of one of the most remarkable explosions of human creativity in history. This was the age that gave the world the philosophy of Kant, the poetry of Goethe, the music of Haydn, Mozart, and Beethoven, and many of the pioneering works of European Romanticism. In this course, we will read and discuss writings by a number of eminent German thinkers and men of letters of the period; besides Kant and Goethe, we will read works by Lessing, Herder, Schiller, Fichte, Novalis, Hölderlin, Hegel, and Kleist. These writers chose very diverse genres in which to express their ideas, and their views on important issues were often opposed. Yet it may be argued that they were all responding to the same challenge. The 18th-century Enlightenment undermined the credibility of orthodox Christian belief among educated middle-class Germans without persuading them that the Enlightenment's own answers to the problems of human life were adequate. It therefore stimulated a search for a new faith, a new ethics, and a new vision of what human beings could and should achieve. Since the assumptions of the Enlightenment remain in many ways the determining principles of our culture, the works created by German thinkers in their efforts to formulate an alternative system of values have also retained their relevance, continuing to inspire critics of modernity (Marx, Nietzsche) up to the present day. Even when we are not conscious of their influence,

their thought continues to shape our own. To familiarize oneself with their ideas is to acquire an indispensable key to understanding the intellectual history of the modern world.

Right and Left in Latin America

Margarita Fajardo

Intermediate, Seminar—Fall

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

Popular Culture in the Modern Middle East

Matthew Ellis

Intermediate, Seminar—Spring

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 multilayered 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 storytelling; 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 1%, or the Bottom Billion: Poverty and Wealth in Global and Latin American History

Margarita Fajardo

Intermediate, Seminar—Spring

Traditional and modern Eastern and Western societies have, for centuries, struggled against scarcity, hunger, disease, and insecurity—problems that we now associate with poverty. GDP, the World Bank’s poverty line, or the unsatisfied need index provide measures of the wealth—or, conversely, of the poverty—of regions and nations. These numbers aim to capture in a snapshot a problem that puzzles but also undermines the very notion of modern society: the existence of poverty amidst plenty. Capitalism thrived on the promise that economic growth and technological change would eventually overcome that paradox. Therefore, in the seminar, we will examine the relationship of capitalism, poverty, and inequality. To do so, we will first study some of capitalism’s classic friends and foes, from

Smith and Marx to Sachs and Piketty, to understand the promises and failures of capital accumulation. Then, we will examine changing notions of poverty in history to understand when and how poverty and wealth became a problem of economics. Finally, we will examine the history of Latin America with the following question in mind: Is Latin America poor? To do so, we will analyze salient episodes in which wealth has been pursued and poverty has been ignored, measured, tackled, and redefined. Thus, the course is both an introduction to the history of capitalism and an excursion into the history of Latin America and its tumultuous and paradoxical history with wealth and poverty.

Body Politics: A 20th-Century Cultural History of the United States

Lyde Cullen Sizer

Advanced, Seminar—Year

Historian Joan Jacobs Brumberg argues that “in the 20th century, the body has become the central personal project of American girls.” Increasingly in US culture, the body is seen as the ultimate expression of the self; and that personal project has become a project of more than girls. This course will analyze the emergence of this consuming anxiety against the backdrop of other conversations about what are understood as women’s and men’s bodies: as workers, as mothers and fathers, as public figures, as sexual beings. Using cultural criticism, novels, and films, as well as history, we will discuss questions of body politics generally and how a study of the body reveals crucial cultural and political values. The way the body is displayed, hidden, used, misused, celebrated, transformed, and vilified provides a lens through which to make sense of ideals of gender, beauty, sexual politics, racial politics, labor politics, and family politics—all areas of interest in this class. Although most of the course will focus on the 20th-century United States, the first third of the fall semester will be devoted to general questions about defining body politics and a quick look at the 19th century. In the fall, we will end at the close of World War II and pick up at the same moment in the spring, finishing at or near the present by May. Conferences will involve research into primary materials. This will be a writing-intensive course, including (mostly) expository writing but also creative nonfiction. *Open only to juniors, seniors and graduate students.*

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

Asian Imperialisms, 1600-1953 (p. 11), Kevin

Landdeck *Asian Studies*

Crucible of History: China and Japan in World War II, 1937-45 (p. 12), Kevin Landdeck *Asian Studies*

Workers in the Globalized Economy (p. 31), Kim Christensen *Economics*

Intermediate/Advanced Greek: Homer and

Herodotus: Telling Stories (p. 44), Emily Katz Anhalt *Greek (Ancient)*

Beginning Latin (p. 59), Emily Katz Anhalt *Latin*

Queer Ethnographies (p. 61), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

The City of Feeling: Sexuality and Space (p. 61), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

First-Year Studies: The Good Life: Individual and Community in Ancient Greek Myths (p. 63), Emily Katz Anhalt *Literature*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 68), Tristana Rorandelli *Literature*

The Bible as Literature (p. 65), William Shullenberger *Literature*

Translation Studies: Poetics, Politics, Theory, and Practice (p. 71), Bella Brodzki *Literature*

What Are Numbers? A Narrative of 30,000 Years and Counting... (p. 74), Jorge Basilio *Mathematics*

Superstition, Enthusiasm, and Fanaticism (p. 89), Abraham Anderson *Philosophy*

Do We Need a King? Kinship, Kingship, and Power in Judges (p. 109), Amy Meverden *Religion*

Identity, Race, and Gender in Paul (p. 110), Amy Meverden *Religion*

Jews and Violence: From the Bible to the

Present (p. 111), Glenn Dynner *Religion*

Modern Jewish Literature (p. 110), Glenn Dynner *Religion*

The Tree of Life in the Bible and Imperial

Imagery (p. 109), Amy Meverden *Religion*

Both Public and Private: The Social Construction of Family Life (p. 114), Shahnaz Rouse *Sociology*

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.

First-Year Studies: Telling Lives: How Anthropologies Narrate the World (p. 4), Mary A. Porter *Anthropology*

Indigenous Rights and Representations (p. 4), Deanna Barenboim *Anthropology*

Language and the Poetics of Emotions (p. 5), Aurora Donzelli *Anthropology*

Mobilities and Moorings (p. 5), Deanna Barenboim *Anthropology*

Asian Imperialisms, 1600-1953 (p. 11), Kevin Landdeck *Asian Studies*

China's 20th-Century Through Fiction (p. 11), Kevin Landdeck *Asian Studies*

Crucible of History: China and Japan in World War II, 1937-45 (p. 12), Kevin Landdeck *Asian Studies*

Religion and Politics in China (p. 13), Ellen Neskar *Asian Studies*

Sacrifice (p. 13), Sandra Robinson *Asian Studies*

Writing India: Transnational Narratives (p. 12), Sandra Robinson *Asian Studies*

Introduction to Econometrics: Structural Analysis in the Social Sciences (p. 30), Jamee K. Moudud *Economics*

Money, Banking, Financial Crises, and Global Governance: Law, History, and Policy

Struggles (p. 32), Jamee K. Moudud *Economics*

Beginning French: Language and Culture (p. 39), Eric Leveau, Jason Earle *French*

Intermediate French I: French Language and Culture Through Film (p. 39), Megan Ulmert *French*

Intermediate French II: Romanticism and Revolutions (p. 39), Eric Leveau *French*

INTERNATIONAL STUDIES

What kind of global society will evolve in the 21st century? Linked by worldwide organizations and communications, yet divided by histories and ethnic identities, people everywhere are involved in the process of reevaluation and self-definition. To help students better understand the complex forces that

Intermediate French III/Advanced French: From the Fantastic to the Surreal (p. 40), Jason Earle *French*

Intermediate French I: Language Consolidation and Introduction to Caribbean Literature (p. 39), Claudy Delne *French*

First-Year Studies: The Problem of Empire: A History of Latin America (p. 46), Margarita Fajardo *History*

Germany Confronts the Enlightenment (p. 53), Philip Swoboda *History*

International Law (p. 47), Mark R. Shulman *History*

Palestine/Israel and the Politics of History (p. 52), Matthew Ellis *History*

Popular Culture in the Modern Middle East (p. 54), Matthew Ellis *History*

Right and Left in Latin America (p. 53), Margarita Fajardo *History*

The 1%, or the Bottom Billion: Poverty and Wealth in Global and Latin American History (p. 54), Margarita Fajardo *History*

The Disreputable 16th Century (p. 50), Philip Swoboda *History*

Advanced Italian: Read the Book! See the Movie! (p. 57), Judith P. Serafini-Sauli *Italian*

Beginning Italian (p. 57), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Prose (p. 57), Judith P. Serafini-Sauli, Tristana Rorandelli *Italian*

Japanese I (p. 58), Sayuri I. Oyama, Izumi Funayama *Japanese*

Japanese II (p. 58), Chieko Naka *Japanese*

Japanese III/IV (p. 58), Izumi Funayama *Japanese*

First-Year Studies: Transnational Sexualities (p. 61), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Queer Ethnographies (p. 61), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Global Popular Culture (p. 62), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

First-Year Studies: New Literature from Europe (p. 64), Eduardo Lago *Literature*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 68), Tristana Rorandelli *Literature*

Reading Ōe Kenzaburō and Murakami Haruki (p. 68), Sayuri I. Oyama *Literature*

Translation Studies: Poetics, Politics, Theory, and Practice (p. 71), Bella Brodzki *Literature*

Between a Rock and a Hard Place: Russia and Its “Near Abroad” (p. 94), Yekaterina Oziashvili *Politics*

State Terror and Terrorism (p. 95), Elke Zuern *Politics*

First-Year Studies: Child and Adolescent Development in North American and African Contexts: Opportunities and Inequalities (p. 98), Kim Ferguson (Kim Johnson) *Psychology*

Global Child Development (p. 106), Kim Ferguson (Kim Johnson) *Psychology*

The Nature of Nurture: Sustainable Child Development (p. 100), Kim Ferguson (Kim Johnson) *Psychology*

Beginning Russian (p. 111), Melissa Frazier *Russian*

Intermediate Russian (p. 112), Melissa Frazier *Russian*

Changing Places: The Social/Spatial Dimensions of Urbanization (p. 115), Shahnaz Rouse *Sociology*

Advanced Spanish: Literary and Filmic Genres (p. 117), Isabel de Sena *Spanish*

Intermediate Spanish I: Bright Lights, Big City (p. 117), Heather Cleary *Spanish*

Intermediate Spanish III: Key Concepts From the Spanish-Speaking World (p. 117), Heather Cleary *Spanish*

Literature in Spanish: Cuban Literature and Film, 1959 to the Present (p. 118), Isabel de Sena *Spanish*

Spanish Intermediate II: Latin America, a Mosaic of Cultures (p. 117), Priscilla Chen *Spanish*

ITALIAN

The study of Italian at Sarah Lawrence College offers the rigors of language study and the joys of immersion in one of the richest cultures of the West. The course of study consists of classroom, conference, and conversational components, all enhanced by the flexible academic structure of the College and 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 program periodically offers literature courses in Italian or in translation as part of the literature curriculum. Among these courses are: *Images of Heaven and Hell*; *The Three Crowns*: Dante, Petrarch, and Boccaccio; and *Fascism, World War II, and the Resistance in 20th-Century Italian Narrative and Cinema*.

Beginning Italian

Tristana Rorandelli

Open, Seminar—Year

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

Intermediate Italian: Modern Prose

Judith P. Serafini-Sauli, Tristana Rorandelli
Intermediate, Seminar—Year

This course aims at improving and perfecting the students' speaking, listening, reading, and writing skills, as well as their knowledge of Italy's contemporary culture and literature. In order to acquire the necessary knowledge of Italian grammar, idiomatic expressions, and vocabulary, students will be exposed to present-day Italy through the selection of modern Italian literature (e.g., short stories, poems, and passages from novels), as well as specific newspaper articles, music, and films in the original language. Some of the literary works will include selections from Alessandro Baricco, Gianni Rodari, Marcello D'Orta, Clara Sereni, Dino Buzzati, Stefano Benni, Antonio Tabucchi, Alberto Moravia, Achille Campanile, and Italo Calvino. In order to address the students' writing skills, written compositions will also be required as an integral part of the course. The materials selected for the class—whether a literary text, song, or grammar exercise—will be accessible at all times to the students through MySLC. Research on the Web will be central to the course and will offer the basis for the weekly "Web piece," a short paper on a particular topic. Individual conference topics might include the study of a particular author, literary text, film, or any other aspect of Italian society and culture that might be of interest to the student. Conversation classes will be held twice a week with the language assistants. *This course will be taught by Ms. Serafini-Sauli in the fall and by Ms. Rorandelli in the spring.*

Advanced Italian: Read the Book! See the Movie!

Judith P. Serafini-Sauli

Advanced, Seminar—Fall

This course is intended for students with proficiency in Italian who want to study works of Italian literature in the original, as well as continue their work in the language. The course will study modern Italian novels and the films based on them. We will read the novels as linguistic, literary, and cultural texts and examine the films they inspired as both language and "translation." The texts and films will be chosen to reflect a range of issues in modern Italian culture: regionalism, Sicily and the mafia, fascism and antifascism, politics and social history. Class work will be supplemented by a grammar review based on *analisi logica*, using Italian scholastic texts. Conference work may explore Italian literature or Italian film and may also focus on

further perfecting language skills. There will be emphasis on writing Italian through the frequent submission of short papers, and weekly conferences with the language assistant will offer additional opportunities to speak Italian. *Open to students with advanced proficiency in Italian.*

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

Literature in Translation: 20th-Century Italian Literature and Culture (p. 68), Tristana Rorandelli *Literature*

Translation Studies: Poetics, Politics, Theory, and Practice (p. 71), Bella Brodzki *Literature*

JAPANESE

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

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

Japanese I

Sayuri I. Oyama, Izumi Funayama
Open, Seminar—Year

This course is for students with no previous knowledge of Japanese. Students will develop basic communicative skills in listening comprehension and speaking, as well as skills in reading and writing

(*katakana*, *hiragana*, and 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. *This course will be taught by Ms. Oyama in the fall and Ms. Funayama (Onishi) in the spring.*

Japanese II

Chieko Naka
Intermediate, Seminar—Year

This advanced-beginning course is for students who have completed Japanese I or its equivalent. Students will continue to develop basic skills in speaking, listening, reading, and writing while expanding their vocabulary and knowledge of grammar. At the end of the course, students should be able to handle simple communicative tasks and situations effectively, understand simple daily conversations, write short essays, read simple essays, and discuss their content. Classes will meet three times weekly, and tutorials with a language assistant will meet once a week.

Japanese III/IV

Izumi Funayama
Intermediate/Advanced, Seminar—Fall

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

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

Reading Ōe Kenzaburō and Murakami Haruki (p. 68), Sayuri I. Oyama *Literature*
Translation Studies: Poetics, Politics, Theory, and Practice (p. 71), Bella Brodzki *Literature*
Japanese Buddhist Art and Literature (p. 108), T. Griffith Foulk *Religion*

LATIN

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

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

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

Beginning Latin

Emily Katz Anhalt
Open, Seminar—Year

This course provides an intensive introduction to Latin grammar, syntax, and vocabulary, with a view to reading the language as soon as possible. Close reading of Vergil's *Aeneid* in English will accompany

intensive language study in the fall. By midsemester, students will be translating authentic excerpts of Latin poetry and prose. During the spring semester, while continuing to develop and refine their knowledge of Latin grammar and vocabulary, students will read selections of the *Aeneid* in Latin.

Intermediate Latin

Samuel B. Seigle
Intermediate, Seminar—Year

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

Advanced Latin

Samuel B. Seigle
Advanced, Seminar—Year

This course will explore the literature, history, and politics of the Late Roman Republic, with particular emphasis on the tumultuous years from the death of Sulla (78 BCE) to the death of Caesar (44 BCE). Closely examining works of Catullus, Lucretius, Cicero, Caesar, and Sallust, we will consider how the violent struggle for political power resulted in the demise of republican government and the centralization of authority in the hands of one individual. Class discussions and writing assignments will assess the relationship between intellectual views and political action during this critical moment in Western history. The course will be taught in conjunction with Literature in Translation: The Age of Caesar. Students will attend seminar meetings and, in addition, develop and refine their reading comprehension skills by reading selections of the seminar texts in Latin for their conference work. Reading assignments will be read in their entirety in English. Additional conference

hours and grammar review will be included, as necessary. Conference projects can also include science and linguistics.

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

Beginning Greek (p. 44), Samuel B. Seigle *Greek (Ancient)*

Intermediate/Advanced Greek: Homer and Herodotus: Telling Stories (p. 44), Emily Katz *Anhalt Greek (Ancient)*

First-Year Studies: The Good Life: Individual and Community in Ancient Greek Myths (p. 63), Emily Katz *Anhalt Literature*

The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations (p. 67), Samuel B. Seigle *Literature*

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.

Indigenous Rights and Representations (p. 4), Deanna Barenboim *Anthropology*

Mobilities and Moorings (p. 5), Deanna Barenboim *Anthropology*

Workers in the Globalized Economy (p. 31), Kim Christensen *Economics*

First-Year Studies: The Problem of Empire: A History of Latin America (p. 46), Margarita Fajardo *History*

Right and Left in Latin America (p. 53), Margarita Fajardo *History*

The 1%, or the Bottom Billion: Poverty and Wealth in Global and Latin American History (p. 54), Margarita Fajardo *History*

Global Popular Culture (p. 62), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

The Bible as Literature (p. 65), William Shullenberger *Literature*

Immigration, Race, and the Making of the United States: An Immigration Policy Perspective (p. 107), Luisa Laura Heredia *Public Policy*

The Politics of "Illegality," Surveillance, and Protest (p. 107), Luisa Laura Heredia *Public Policy*

Changing Places: The Social/Spatial Dimensions of Urbanization (p. 115), Shahnaz Rouse *Sociology*

Beginning Spanish (p. 116), Eduardo Lago *Spanish*

Spanish Intermediate II: Latin America, a Mosaic of Cultures (p. 117), Priscilla Chen *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.

First-Year Studies: Transnational Sexualities

John (Song Pae) Cho
Open, FYS—Year

In recent years, postcolonial nations worldwide have been the site of vigorous new LGBT movements that both mimic and challenge Euro-American models of identity, sexuality, and citizenship. Observers of these LGBT movements have attributed the proliferation of these new gender/sex categories and erotic cultures to the intersection of multiple influences, including globalizing market capitalism, intensifying hybridization of local and Western cultures/discourses, increasing rates of human movement through tourism and migration, and expanding international cooperation on issues such as HIV/AIDS and human rights of gender/sex minorities. The Internet, cinema, and other technologies have been seen as especially critical in unmooring these categories from their static and sedentary locations in the "West." Within this course, we will critically examine this phenomenon of "queer globalization" that has provoked debates over whether these Westernized projects herald an accelerated Americanization, the homogeneity of gay culture, and the rise of the "global gay." How do Westernized sexual categories such as "gay" and "lesbian" travel and take up life in other parts of the world, becoming ongoing sites of contradiction and hybridization? In particular, we will interrogate the connections between shifting identities and successive phases of capitalist development. Critiquing the Janus-faced nature of queer liberalism that legitimates capitalist social relations while simultaneously restraining them, we will try to develop a more inclusive and nuanced understanding of transnational queer politics. For their conference work, students will have a chance to expand upon their personal interests and learn the basics of ethnographic research by conducting mini-ethnography on a selected topic of their choice. Samples of past student work can be found on the instructor's faculty home page.

The City of Feeling: Sexuality and Space

Julie Abraham
Open, Seminar—Year

Female couples in 19th-century New England were said to live in "Boston marriages." Whitman aspired to a "city of friends." Proust anatomized "the cities of the plain." Baldwin's all-American boy fled to Paris to have his fears confirmed by Giovanni's love. Contemporary lesbian and gay scholars describe the

development of urban communities as crucial to the history of modern lesbian and gay cultures and politics. Contemporary queer geographers have begun to map what they are calling "queer space," which is most often either urban or understood in relation to the urban. In this course, we will be tracing the interdependent development of modern understandings of homosexualities and of cities within the framework of a wide-ranging discussion of modern histories of sexuality, the city, gender, and space. At the intersection of queer studies and urban studies—with Jane Jacobs (*The Death and Life of Great American Cities*) and Samuel Delany (*Times Square Red, Times Square Blue*) as presiding godmother and godfather—this course will bring together classic works on the cultures of cities, lesbian/gay/queer urban histories and community studies, new analyses of "place" in urban studies, and of "queer space" in geography and cultural studies, novels, and films. From Paris and Berlin to Buffalo and Wyoming, we will be considering understandings of "the country" and "the suburbs," as they help to define "the city"—great cities, global cities, industrial cities, simulated cities, public and private space, the street and domestic life, anonymity and home.

Queer Ethnographies

John (Song Pae) Cho
Open, Seminar—Fall

What does it mean for "straight white men" to seek sex with other "straight white men" in online personal ads? Or for *travestis* in Brazil to inject 20 liters of silicon into their bodies to create breasts, wide hips, and large buttocks but vigorously reject identification as females? Or for gays and lesbians in China (*tongzhi*) to opt for "contract marriage" in order to evade the familial pressure to marry? What do these stories reveal about the ways in which gender and sexuality are being lived within a globalizing world? And how can ethnography contribute to the telling of these stories? This course will look at the growing body of LGBT/queer anthropology about non-normative genders and sexualities in Western and non-Western countries around the world. Beginning with classic monographs on same-sex sexuality—such as Esther Newton's *Mother Camp: Female Impersonators in America* (1972) and Gilbert Herdt's *Guardians of the Flute* (1981)—we will then move onto the early studies of non-normative sexualities in the United States and other parts of the world—such as Serena Nanda's *Neither Man Nor Woman: Hijras of India* (1992) and Walter D. Mignolo's *The Spirit and Flesh: Sexual Diversity in American Indian Culture* (1992).

From there, we will widen our lens to focus on ethnographies that have begun to incorporate an intersectional understanding of race, ethnicity, and class, as well as nationalism and capitalism. They include Margot Weiss's *Techniques of Pleasure: BDSM and the Circuits of Sexuality* (2011), David Murray's *Flaming Souls: Homosexuality, Homophobia, and Social Change in Barbados* (2012), and Elisabeth Engebretsen's *Queer Women in Urban China* (2013). Throughout the course, we will interrogate the vexed relationship between sexual and gender identities, embodied practices, and social roles. We will also examine ethnography's contentious but generative relationship with LGBT studies and feminist, queer, poststructuralist, and postcolonial theories. Finally, a central question animating the readings will be how applicable Western queer theory is to the non-Western world. For conference work, students will have a chance to expand upon their personal interests and learn the basics of ethnographic research by conducting mini-ethnography on a selected topic of their choice. Samples of past student work can be found on the instructor's faculty home page.

Global Popular Culture

John (Song Pae) Cho
Open, Seminar—Spring

In 1996, riots erupted outside cinemas when *Fire*, a film about a lesbian relationship between the wives of two brothers, first screened in India. In 2012, the female members of the Russian punk band, Pussy Riot, landed in court when they donned their colorful *balaclavas*, or ski masks, and performed a "prayer protest" in a Moscow cathedral. In 2016, a 16-year-old Taiwanese member of an all-girl K-pop band was forced to tearfully apologize to Chinese authorities after she waved a Taiwanese flag on a Korean television program. Social critics have dismissed popular culture as "just entertainment" and dubbed its consumers as "cultural dupes, fashion victims, and couch potatoes." Intellectuals have criticized it as a tool of mass deception. States have condemned it as propaganda that foments hatred and disrupts social order. What is it about popular culture that enflames such passions among so many people and has made it one of the most productive sites for thinking about themes such as globalization, nationalism, belonging, and modernity? Using a wide range of theoretical tools from cultural studies, communication, anthropology, sociology, feminist/queer studies, and film and media studies, this course will examine the meanings and consequences of popular culture in today's globalized environment. We will ask: What is popular culture? How is it

different from "high culture"? Who polices the boundaries between them? How do people consume, produce, and circulate popular culture? How have these processes changed with the Internet and media convergence? How does popular culture construct gender and sexuality, race, ethnicity and nationality, and global capitalism? What are the consequences of global cultural products for the production of new images, imaginations, and imagined worlds? In addressing these questions, we will explore a wide range of media platforms and genres, including television, film, advertising, music, books, comic books, gaming, and the Internet. Potential readings including Jim Daems' *The Makeup of RuPaul's Drag Race: Essays on the Queen of Reality Shows* (2014), Jack Halberstam's *Gaga Feminism: Sex, Gender, and the End of Normal* (2013), Angela McRobbie's *Be Creative: Making a Living in the New Culture Industries* (2015), and Sharon Heejin Lee's "Lessons from 'Around the World with Oprah': Neoliberalism, race and the (geo)politics of beauty" (2008). Samples of past student work can be found on the instructor's faculty home page.

Virginia Woolf in the 20th Century

Julie Abraham
Sophomore and above, Seminar—Fall

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

focus on one other writer, a range of other writers, one of these approaches to literary analysis, or another aspect of feminist or lesbian/gay/queer studies.

Queer Theory: A History

Julie Abraham

Sophomore and above, Seminar—Spring

Queer Theory emerged in the United States, in tandem with Queer Nation, at the beginning of the 1990s as the intellectual framework for a new round in ongoing contests over understandings of sexuality and gender in Western culture. "Queer" was presented as a radical break with homosexual, as well as heterosexual, pasts. Queer theorists and activists hoped to reconstruct lesbian and gay politics, intellectual life, and culture; renegotiate differences of gender, race, and class among lesbians and gay men; and establish new ways of thinking about sexuality, new understandings of sexual dissidence, and new relations among sexual dissidents. Nevertheless, Queer Theory had complex sources in the intellectual and political work that had gone before. And it has had, predictably, unpredictable effects on 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: Telling Lives: How Anthropologies Narrate the World (p. 4), Mary A. Porter
Anthropology

Global Kinships Into the New Millennium (p. 5),
Mary A. Porter *Anthropology*

Body Politics: A 20th-Century Cultural History of the United States (p. 54), Lyde Cullen Sizer *History*
African American Literature: Black Life
Matters (p. 65), Alwin A. D. Jones *Literature*

Eight American Poets (p. 71), Neil Ardit *Literature*
Challenges to Development: Child and Adolescent Psychopathology (p. 105), Jan Drucker
Psychology

The Psychology of Gender and Sexuality: From Structure to Lives (p. 102), Wen Liu *Psychology*
Identity, Race, and Gender in Paul (p. 110), Amy
Meverden *Religion*

Both Public and Private: The Social Construction of Family Life (p. 114), Shahnaz Rouse *Sociology*

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 result only from intense, guided study.

First-Year Studies: The Good Life: Individual and Community in Ancient Greek Myths

Emily Katz Anhalt
Open, FYS—Year

What are the elements of a desirable and admirable life? Precisely which skills and ideals enable individuals and communities to survive and thrive?

How do you negotiate conflicts between the needs of the individual and the needs of the community? These are among the most fundamental questions of human life, and the ancient Greeks began exploring them more than 3,000 years ago. In this course, we will examine mythical tales of exemplary individuals. We will assess ancient Greek ideals of human achievement as they evolved from archaic times through the Classical period of the Athenian democracy in the fifth century BCE. These ideas have shaped and continue to shape life in the 21st century. Which should we retain? How can we improve upon them? Texts (to be read in English translation) will include Homer's *Iliad* and *Odyssey*, and selected tragic plays of Aeschylus, Sophocles, and Euripides.

First-Year Studies: An Introduction to German Literature and Film from the 18th Century to the Present

Roland Dollinger

Open, FYS—Year

In this course, students will learn about the major cultural and historical developments in Germany since the late 18th century through an in-depth analysis of masterpieces of German literature (novels, stories, plays) and film. In the fall semester, we will analyze German "classics"—such as Lessing's *Nathan the Wise*, Goethe's *Faust (I)* and *The Sorrows of Young Werther*, Hölderlin's *Hyperion*, Romantic fairy tales, the 19th-century novella, and some modern texts by Hesse, Thomas Mann, and Rilke. We will also watch two Expressionist movies from the 1920s (*The Cabinet of Dr. Caligari* and *Metropolis*) and finish the term with a critical reading of some Nazi propaganda literature in order to understand the main ideological tenets of National Socialism. In the spring semester, the seminar will focus on postwar German literature (after 1945) and, especially, the question of how writers and intellectuals have dealt with The Holocaust, the National Socialist and Communist dictatorships, and German reunification since 1990. Films such as *The Murderers Are Among Us*, *The Marriage of Maria Braun*, *The Lives of the Others*, and *Good-bye Lenin* will give students visual representations of the most important cultural and historical issues since 1945. Along with these stories, plays, novels, and movies, students will read some historiographical materials (essays and selected chapters from history books) to gain a fundamental understanding of German history. Since this is an FYS class, other important goals include helping

students with the transition to college life, developing good study habits, and improving their critical writing skills.

First-Year Studies: New Literature from Europe

Eduardo Lago

Open, FYS—Year

Perhaps more than anything else, literature defines the identity of cultures and nations. At the same time, few cultural manifestations help to bring together peoples and cultures as powerfully as literature, which gives a special significance to the fact that only three percent of the books published in the United States are translations. In a world where technology has made borders obsolete in many ways, the lack of curiosity for the great literatures of the world is an alarming symptom of North America's cultural isolation. Starting with Latin America, all continents have an astonishing wealth of literatures. Europe is just one of them. The seat of ancient civilizations and empires that conquered the rest of the world, the Europe of today is dramatically different from what it once was. After two world wars and the collapse of formidable utopias, contemporary European reality is extraordinarily elusive and complex. Forty languages are spoken in almost as many European countries nowadays, each of them representing a vibrant body of literature. In this course, we will study the literary manifestations of the new Europe, paying special attention to her youngest authors. In our approach, we will focus on sociopolitical displacements such as the reshaping of the European identities, resulting from the influx of immigrants from all over the world, and the conflicts derived from the dream of a unity that coexists with the birth of a whole set of youthful countries that transcend the notion of nationality—ethnically, culturally, and linguistically.

First-Year Studies: Forms and Logic of Comedy

Fredric Smoler

Open, FYS—Year

Comedy is a startlingly various form, and it operates with a variety of logics. It can be politically conservative or starkly radical, savage or gentle, optimistic or despairing. In this course, we will explore some comic modes—from philosophical comedy to modern film—and examine a few theories of comedy. A tentative reading list for the first semester includes a Platonic dialogue (the *Protagoras*), Aristophanes, Plautus, Juvenal, Lucian, Shakespeare, Molière, some Restoration comedy, and

Fielding. In the second semester, we may read Jane Austen, Stendhal, Dickens, Mark Twain, Oscar Wilde, Kingsley Amis, Philip Roth, and Tom Stoppard. We will also look at film and cartoons. Both semesters' reading lists are subject to revision.

African American Literature: Black Life Matters

Alwin A. D. Jones

Open, Lecture—Year

This seminar will examine pivotal moments and texts in the history of African American letters, ranging from the slave narratives of James Gronniosaw and Harriet Jacobs to hip-hop informed politics and aesthetics of 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, poetry, speeches, fiction, 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. Our ultimate aim is to situate our selections within the broadest possible contexts of their time and ours, especially considering the current issues and demands raised by the #BlackLivesMatter movement. 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. 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, Booker T. Washington, Jean Toomer, W. E. B. Du Bois, Nella Larsen, Langston Hughes, James Baldwin, Lorraine Hansberry, Margaret Walker, Amiri Baraka, Carolyn Rodgers, Alice Walker, Toni Morrison, Octavia Butler, and Audre Lorde.

The Golden Age of British Satire: Couplets, Criminals, Castaways, and Kings

James Horowitz

Open, Lecture—Fall

This lecture examines British literary culture across the lifetime of the acclaimed Anglo-Irish satirist Jonathan Swift. In his use of humor, shock, whimsy, and quicksilver irony to convey moral outrage and personal pique, Swift has influenced every major satirist who came after him—from Mark Twain to

John Oliver. Swift also lived through remarkable times. Between his birth in 1667 and his death in 1745, Britain grew from a war-torn cultural backwater into a military and colonial powerhouse with a stable, if massively corrupt, political system, several of the world's great cities, and a sense of national identity that has remained largely consistent to this day. At the same time, the marketplace of literature and ideas in Britain grew increasingly diverse and fractious, as popular fiction appealed to newly literate readers and as authors from the social and colonial margins—including a colony within the British Isles, Ireland—began to make themselves heard in print. Swift exemplified many of these developments in his life and work, at once mocking and immortalizing the crime-ridden squalor of London, attacking the English exploitation of Ireland even as he formed part of the Anglican establishment in Dublin, and honing a form of ironic invective that enlightened, amused, and offended readers of all backgrounds and orientations. This course covers all of Swift's major works—from *Gulliver's Travels*, a classic of science fiction as well as a devastating satire, to his outrageous scatological poetry and his scathing writings on Ireland, including the famous *Modest Proposal*—as well as introducing students to a host of other distinctive voices from this raucous period in English letters. We will, for instance, become acquainted with the undisputed master of the heroic couplet, Swift's friend Alexander Pope, who made satirical poetry of undying power and beauty out of the most unlikely of subjects—from landscape design to a purloined lock of hair. Other writers whom we will discuss may include England's first professional female author, Aphra Behn; the second Earl of Rochester, a wildly transgressive poet of sexual libertinism; comic playwrights such as William Wycherley; the founders of lifestyle journalism, Joseph Addison and Richard Steele; John Gay, author of *The Beggar's Opera*, a musical comedy with a cast of prostitutes and thieves; the visual satirist William Hogarth; and early novelists such as Daniel Defoe and Eliza Haywood.

The Bible as Literature

William Shullenberger

Open, Lecture—Fall

The Bible: the story of all things; an epic of human liberation and imaginative inspiration; a riven and riveting family saga that tops all others in its depiction of romance, intrigue, deception, betrayal, existential dread, love, and redemption; an account, as one commentator described it, of God's ongoing "lover's quarrel" with humanity; and a primary

source book for major literary traditions across the world, still powerful in its influences and challenges on the style and subject matter of prose, poetry, and drama. This course will provide close readings of major biblical narratives and poetry in Hebrew and Christian scriptures. Lectures will explore and interpret a number of patterns and literary types: the major historical narratives of both scriptures; the poetics and speech acts of creation, blessing, promise, covenant, curse, redemption; the visionary prophetic tradition from Moses to John, the writer of the Apocalypse; the self-reflective theological interpretations of history by Hebrew chroniclers and the New Testament letters of Paul; the sublime poetry of the Psalms, the Song of Songs, and the Apocalypse of John; and the dark wisdom of the Book of Job and of Ecclesiastes. We all have strong opinions of the Bible, even if we haven't actually read it very closely. So if you register for this lecture, prepare to be surprised.

Romantic Poetry and Its Consequences

Neil Ardit

Open, Seminar—Year

In this course, we will be reading and discussing many of the most influential poems written in the English language during the last two centuries. One of the assumptions of the course is that modern poetry originates in the Romantic era, which will occupy our attention for a full semester. In the wake of the French Revolution, Blake, 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 Modernist poets. Our preeminent goal will be to appreciate each poet's—indeed, each poem's—unique contribution to the language. Our understanding of literary and historical trends will emerge from the close, imaginative reading of texts. Authors will include Blake, Wordsworth, Coleridge, Shelley, Keats, Whitman, Dickinson, Tennyson, Browning, Rossetti, Hardy, Frost, Stevens, Yeats, and T. S. Eliot.

The Ethnological Temptation: How an Aesthetic Became a Personal Identity

Una Chung

Open, Seminar—Year

This course begins not with a definition of what “Asian Americans are” (as Wikipedia does) but, rather, with a skeptical investigation into the

existence of the concept itself. We examine varied historical precedents for contemporary understandings of “Asian American” as a political entity, cultural formation, or personal identity. Intertwined histories of labor, migration, war, philosophy, and art lie half-visible beneath the ordinary surface of everyday language today. We look back at examples of the most creative and potent uses of the terms *East*, *Oriental*, and *Asian*. In the “ethnological book,” as described by Roland Barthes, “appropriation diminishes, the Self's certitude grows lighter.” The “ethnological temptation” names the moment of a twin arising—liveliness solidified by racial taxonomies—as an aesthetic category gains life by defining a new type of social being. One of our central concerns is to understand how a politics of identity arose as a response to experimental art and technological innovation, as well as came to be deployed as a political tactic in struggles over (neo)liberalism in the United States and in discourses on globalization. The first section of the course focuses on specific histories within Asian American studies, whereas the second section takes a more comparative approach to diverse formations of identity politics—including immigration, race, gender, sexuality, and posthumanism.

Romance and Realism, Experiment and Scandal: The 18th-Century Novel in English

James Horowitz

Open, Seminar—Year

The 18th century introduced the long, realist prose fictions that we now call novels. As often with emergent literary forms, the novel arrived with an unsavory reputation; and its early practitioners labored, often unsuccessfully, to distinguish their work from ephemeral printed news, escapist prose romances, and pornography. It was not until the defining achievement of authors such as Jane Austen and Walter Scott, at the beginning of the next century, that the novel achieved a status as polite and even prestigious entertainment. This yearlong course looks at the difficult growth of the novel from its miscellaneous origins in the mid-17th century to the controversial experiments of the early 1700s and the eclectic masterpieces of Daniel Defoe, Samuel Richardson, Henry Fielding, Laurence Sterne, Austen, and Scott. Other authors may include Aphra Behn, Eliza Haywood, John Cleland, Tobias Smollett, Matthew Lewis, Frances Burney, Charles Brockden Brown, and Maria Edgeworth. Everything we read is arresting and restlessly experimental; much of it is also bawdy, transgressive, and outrageously funny. Topics of conversation include the rise of female

authorship, the emergence of Gothic and courtship fiction, the relationship between the novel and other literary genres or modes (lyric and epic poetry, life-writing, allegory), novelists' responses to topical subjects of debate (the slave trade, the American and French Revolutions), the reinvention of the novel in North America, the representation of consciousness, and the meaning of realism. We may also consider films adapted from 18th-century fiction, such as Tony Richardson's 1963 *Tom Jones* and Michael Winterbottom's 2006 *Tristram Shandy: A Cock and Bull Story*.

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

Nicolaus Mills

Open, Seminar—Year

The aim of this course is to have students use their reading of nonfiction as a basis for writing nonfiction of their own. The essays written in this course will not be about the literature that we study but about topics that students choose that fall within categories such as the profile, the op-ed, and the review. The essays will come with deadlines for first drafts, rewrites, and final copy. The writers whom we read will include Tom Wolfe, Zadie Smith, George Orwell, Joan Didion, E. B. White, Maxine Hong Kingston, James Baldwin, and Malcolm Gladwell. We will begin with basic reportage and work our way up to long-form writing. The emphasis at the start of the course will be on technique; as we progress to longer assignments, our focus will be on the role that research, interviews, and legwork play in completing a story. The aim of the course, to paraphrase Tom Wolfe, is to produce nonfiction as lively as fiction. But this goal does not mean taking liberties with the truth. This is, above all, a course in the literature of fact. It is not for students with remedial writing problems and should not be taken if you are already taking another prose writing course. *A sample of the student's work is required for admission.*

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

Samuel B. Seigle

Open, Seminar—Year

This course invites the serious student to penetrate the tides of time in order to uncover what really lies behind the making of ancient Greece and Rome from their earliest times to their final transformations. The aimed-for result is a more deeply informed

understanding of their direct contribution to us; namely, the classical tradition that still shapes our thinking and exercises our imagination. The methodologies employed will be derived as much from the fields of anthropology and sociology as from those of political science, economics, archaeology, and religious studies. The particular topics pursued will be set through joint decision by class members and the teacher but anchored always in the reality of what these two gifted peoples experienced—or believed to be their experience. To further this goal, all conferences will be in small groups, and all papers will be written as joint productions rather than as individual conclusions. A model for this procedure will be established in the first two weeks of the fall semester through the class's multidisciplinary reading, in translation, of important selections from Homer's *Iliad*.

The 19th-Century Russian Novel

Melissa Frazier

Open, Seminar—Fall

Henry James called them “baggy monsters.” For the Vicomte de Vogüé, they were not *romans* but *russ-ans*. This course will argue that the Russian novel is marked, above all, by its persistent posing of the question of form. We will begin with Bakhtin's theory of the novel and also with Tolstoy's essay, “A Few Words About War and Peace,” which claims that *War and Peace* is not a novel but only the latest in a long line of 19th-century Russian non-novels, including Pushkin's *Eugene Onegin*, Gogol's *Dead Souls*, and Dostoevsky's *House of the Dead*. We will read all these works and more, as we attempt to answer the double question that Tolstoy raises: not just what is the “novel,” but also what we mean by “Russia.”

Shakespeare

Ann Lauinger

Open, Seminar—Fall

A reading of selected works spanning Shakespeare's entire career as a playwright allows us to sample the different dramatic genres in which he wrote. The emphasis is on a close examination of language and dramatic construction, but we will also look at the physical and social organization of the playhouses and acting companies in Shakespeare's London and at some intellectual and cultural traditions of the Renaissance. Conference work may build directly on the course or may take up something quite unrelated, depending on the student's interests and needs.

Myth and Drama: Troy

Joseph Lauinger
Open, Seminar—Fall

Western theatre was born in the ancient Greek world; its greatest source of stories and characters was an epic poem, Homer's *Iliad*. This course, therefore, begins with a reading of the *Iliad*, in which the muses tell mankind what the gods know: that man is mortal and all the more interesting for that. If fear comes with the consciousness of death, so does the possibility of intensity, significance, and a need for its translation into something lasting: poetry and the invention of tragedy. From Homer, we shall go to Aeschylus, Sophocles, and Euripides—reading the plays based on the story of Troy, trying to reconstruct their original playing and power, and re-envisioning them in our own time.

Reading Ōe Kenzaburō and Murakami Haruki

Sayuri I. Oyama
Open, Seminar—Fall

In this course, we will read English translations of two major contemporary Japanese writers: Ōe Kenzaburō (b.1935) and Murakami Haruki (b.1949). Ōe was awarded the Nobel Prize in Literature in 1994 for creating “an imagined world, where life and myth condense to form a disconcerting picture of the human predicament today.” Murakami’s fiction has been described as “youthful, slangy, political, and allegorical” and seamlessly blends the mundane with surrealistic elements. We will consider not only the differences between these two writers but also the similar themes in their works (social outcasts, alienation, search for identity, memory and history, legend and storytelling). Our readings will include novels, short stories, nonfiction, and essays; several films will complement our readings.

Literature in Translation: 20th-Century Italian Literature and Culture

Tristana Rorandelli
Open, Seminar—Fall

The course will explore 20th-century Italian literature and how it intersected with crucial historical and social events such as the rise and fall of fascism, World War II, the Resistance, the birth of the Republic, the postwar economic boom, and the students’ and women’s movements of the 1960s and ’70s. We will also look at important literary figures and movements who affected not only Italian literature but also the arts, politics, and society.

Among these authors, we will explore: Sibilla Aleramo for her contribution to the issue of female emancipation at the beginning of the century; Luigi Pirandello and his work as a novelist and playwright; Gabriele D’Annunzio as a poet, playwright, and novelist but also a war hero and politician; F. T. Marinetti, whose futurist manifestos and literary works reflected his desire to renew Italian art, literature, and culture in general; B. Mussolini’s fascist regime, its dictates, and their influence on propaganda literature and cinema; Ignazio Silone’s novels on the fascist era; Roberto Rossellini’s neorealist cinema and Italo Calvino’s literature of the Resistance; Primo Levi’s depiction of The Holocaust; and Dacia Maraini and the feminist movement. Readings will be supplemented by secondary source material that will help outline the social, historical, and political context in which these authors lived and wrote, as well as provide relevant critical frameworks for the study of their works. On occasion, we will watch films that are relevant to the topics and period in question. No previous knowledge of Italian is required. Students proficient in Italian may choose to read sources in the original language and write their conference projects in Italian. Conference topics may include the study of a particular author, literary text, or topic relevant to the course and that might be of interest to the student.

Metaphysical Poetry

William Shullenberger
Open, Seminar—Fall

The best lyric poets of 17th-century England have been loosely characterized as “metaphysical poets” because of their “wit”: their intellectual range, rigor, and inventiveness; the versatility and trickery of their poetic strategies; their remarkable fusion of thought and passion. Masters of paradox, they stage and analyze their expressive intensities with technical precision. They eroticize religious devotion and sanctify bodily desire with fearless and searching bravado. They stretch their linguistic tightropes across a historical arena of tremendous political and religious turmoil, in response to which they forge what some critics consider to be early evidences of the ironic self-consciousness of modernity, poetic dramatizations of the Cartesian ego. We will test these claims, as well as the sufficiency of the category “metaphysical,” against the evidence of the poems themselves. We will closely read significant poems of Donne, Jonson, Herbert, Phillips, Herrick, Vaughan, Crashaw, Milton, Marvell, and Behn. We will attend primarily to how they work as poems, looking at argument, structure,

diction, syntax, tone, image, and figure. We will also consider their religious, cultural, and psychological implications. Students will prepare three papers based on class readings. Conference work is recommended in correlative topics: The English Bible, Spenser's *Faerie Queene*, Shakespearean and Jacobean drama, or influences on and comparisons to Romantic or Modern English poetry.

Enchanted: The European Fairy Tale and Its Influence

Fiona Wilson

Open, Seminar—Fall

Yes, it's the name of a Disney film; but that's hardly the end of the story. Fairytales appear in every culture, in all historical periods, and in a kaleidoscope of constantly evolving variations. In this class, we focus on the rich traditions of the fairytale within European culture, beginning with the emergence of the literary tale in renaissance Italy and its subsequent transformation by French writers such as Charles Perrault and Madame d'Aulnoy before turning to the great fairytale collections of the Romantic period by the German Brothers Grimm. We will consider the implications of the shift from oral to written culture and of the 19th-century association between folk materials and nationalism. We will also explore metamorphoses of the fairytale in fiction, drama, and poetry, with attention to works of Christina Rossetti, Oscar Wilde, Anne Sexton, Angela Carter, John Updike, Michael Cunningham, Shelley Jackson, Joy Williams, Helen Oyeymi, and others. Throughout the semester, we will also engage with the large and fascinating body of commentary on fairytales from fields as disparate as history, anthropology, psychoanalysis, and literary criticism.

British and Irish Modernisms

Fiona Wilson

Open, Seminar—Fall

This course addresses the creative ferment in British and Irish literature in the opening decades of the 20th century. We begin with a thorough exploration of the Irish Literary Renaissance, examining how that remarkable cultural movement contributed to the Easter Rising of 1916 and, later, the birth of the Irish Free State. We then examine the profound shock of the Great War and its impact on British writers. How did these events shape the mood of crisis and metamorphosis so marked in the literature of the period? How did poets, novelists, and playwrights seek to express contemporary life through literary experiment? While our conversation will be centered

on Modernist masterpieces by W. B. Yeats, James Joyce, Virginia Woolf, and T. S. Eliot, we may also read works by J. M. Synge, Lady Gregory, Sean O'Casey, Kathleen Mansfield, Ezra Pound, H. D., Ford Madox Ford, D. H. Lawrence, Hugh Macdiarmid, and others.

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

James Horowitz

Open, Seminar—Spring

Before the latter 18th century was dubbed the Enlightenment, it was widely known as the Age of Criticism—a term that captures the growing cultural influence, especially in Britain, of secular commentary on society, politics, morality, and the arts. Suddenly everyone was a critic, eager to express his or her opinions in one of the many sites for conversation and debate that were blossoming across Britain. These included both institutions with brick-and-mortar locations—coffeehouses, taverns, and private clubs—and the virtual forums created by the increasingly inescapable medium of print. (Parallels to our own social media-crazed era are easy to draw.) With the Age of Criticism came a new kind of celebrity: the public intellectual. No man of letters was more renowned for his powers of criticism, conversation, and what he called “clubbability” than Samuel Johnson (1709-84), the central focus of this seminar. In addition to compiling the first English dictionary of note, Johnson was a gifted and hugely influential literary theorist, poet, political commentator, biographer, and satirist, as well as a legendarily pithy maker of small talk and a master of the English sentence. His overbearing but strangely lovable personality was preserved for posterity by his friend and disciple James Boswell, who in 1791 published the greatest and most entertaining of all literary biographies, *The Life of Johnson*, which records, among much else, Johnson's near-blindness, probable Tourette's Syndrome, and selfless love of cats. Now, after the tercentenary of his birth and the flood of books commemorating it, this course reappraises Johnson's legacy and does so within a broad cultural survey of the British Enlightenment. Along with Johnson, Boswell, and other titans of 18th-century prose such as Edward Gibbon, David Hume, and Adam Smith, we consider international writing on imperialism and the slave trade (Olaudah Equiano, the abolitionist poets), the French and American revolutions (Edmund Burke, Thomas Paine), and women's rights (the bluestocking circle, Mary Wollstonecraft). We also sample the period's fiction (Horace Walpole's lurid Gothic novel, *The Castle of*

Otranto, and Frances Burney's coming-of-age saga, *Evelina*), comic drama (Oliver Goldsmith's uproarious *She Stoops to Conquer*), and personal writing (Burney's diary, Boswell's shockingly candid *London Journal*), as well as Celtic literature (James Macpherson), visual art (William Hogarth, Joshua Reynolds), and the poetic innovations that laid the groundwork for Romanticism (Thomas Gray, William Collins). We may also glance at Johnson's reception and influence over the centuries; for instance, in the work of Virginia Woolf.

Interrogating God: Tragedy and Divinity

Joseph Lauinger

Open, Seminar—Spring

The Greek gods attended the performances at the ancient theatre of Dionysos, which both recognized and challenged their participation in human affairs. The immediacy of divine presence enabled a civic body, the city, to enter into conversation with a cosmic one—a conversation whose subject was a shared story about the nature of experience and its possible significance: tragedy. Divinity is less congenial about playgoing in later periods, but it seems to have lent tragedy both a power to be reborn and a determination to address the universe even as Christianity, the Enlightenment, Romanticism, and the Industrial Age reimagine it. In this course, we shall read essential Western texts in which the constant of human suffering is confronted and the gods are called to question even as they shift their shape. Among our authors are Aeschylus, Euripides, Shakespeare, Milton, Goethe, Byron, Ibsen, and Beckett.

Small Circle of Friends: A Topic in Renaissance Literature

Ann Lauinger

Open, Seminar—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 Abbey of Thélème (from Rabelais' *Gargantua*); Shakespeare's *Henry IV* and *The Tempest*. Conference work may relate to some aspect of the course, but it need not.

British Literature Since 1945

Fiona Wilson

Open, Seminar—Spring

British literature is often described in terms of tradition and continuity. This course departs from a completely different perspective to explore a literature energized by conflict, change, and remarkable variety. Reading across genres, we examine how the alleged consensus of the immediate postwar period gave way to challenging questions about the nature of Britishness itself. We consider the social and cultural effects of decolonization and of Cold War politics. We discuss literary responses to the Women's Movement, the Troubles in Northern Ireland, Thatcherism, the European Union, the rise of Scottish and Welsh nationalism, and the emergence of the modern multicultural United Kingdom. Why were Sam Selvon's Caribbean Londoners so lonely—and what happened to their descendants? What was Belfast confetti? What did it take to be a “top girl” in Thatcher's Britain? These and other questions direct our conversation. Possible authors: Muriel Spark, Sam Selvon, Shelagh Delaney, Harold Pinter, Tom Stoppard, Jean Rhys, Seamus Heaney, Caryl Churchill, Hanif Kureishi, Salman Rushdie, Alan Hollinghurst, Zadie Smith, and others. This is not your mother's Masterpiece Theatre.

Dream Books

Fiona Wilson

Open, Seminar—Spring

Night after night, author and addict Thomas de Quincey was visited by mental “spectacles of more than earthly splendour.” But the “fierce chemistry” of the dreaming mind, as de Quincey well knew, could be a source of pain and horror, as well as of pleasure and great creative power. This course explores the prehistory of the unconscious in literature from the late 18th through the early 20th centuries, a period marked by the production of dream journals, visionary poetry, phantasmagoria, and the invention of both photography and psychoanalysis. We explore concepts of the creative unconscious in Romantic poetry and accounts of madness and “night-fears” in letters, essays, and medical writing. We examine how a concern with the unconscious gradually overwhelmed standard

concepts of novelistic narrative. Does daydreaming have value? Why is the double uncanny? What's on the other side of the looking-glass?

Eight American Poets

Neil Arditi

Sophomore and above, Seminar—Year

American poetry has multiple origins and a vast array of modes and variations. In this course, we will focus our attention on the trajectories of eight major American poetic careers. We will begin with 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 that we will be reading are accessible on a superficial level and present challenges to interpretation only on closer inspection; other poems—most notably, the poems of Dickinson, Stevens, Eliot, and Crane—present significant challenges at the most basic level of interpretation. The major prerequisite for this course is, therefore, 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 that they create out of the meanings that they evade. Our central task will be to appreciate and articulate the unique strengths of each of the poems (and poets) that we encounter through close, imaginative reading and informed speculation.

Translation Studies: Poetics, Politics, Theory, and Practice

Bella Brodzki

Sophomore and above, Seminar—Year

Translation is the process by which meanings are conveyed within the same language, as well as across different languages, cultures, forms, genres, and modes. The point of departure for this course is that all interpretive acts are acts of translation, that the very medium that makes translation possible—language itself—is already a translation. Because difference, “otherness,” or foreignness is a property of language, of every language, perhaps some of the most interesting problems that we will address revolve around the notion of “the untranslatable.” What is it that escapes, resists, or gets inevitably lost in translation? And what is gained? Does linguistic equivalence exist? How do we understand the distinction between literal and figurative, formal and colloquial expression, and what underlies our assumptions about the

authenticity of the original text or utterance and its subsequent versions or adaptations? Although translation is certainly poetics, it is also the imperfect and yet necessary basis for all cultural exchange. As subjects in a multicultural, multilingual, and intertextual universe, all of us “live in translation”; but we occupy that space differently, depending on the status of our language(s) in changing historical, political, and geographic contexts. How has the history of translation theory and practice been infected by colonialism and postcolonialism? How are translation and power linked in the global literary marketplace? Our readings will alternate between the work of theorists and critics who have shaped what we call Translation Studies and literary texts that thematize or enact the process of translation, beginning with Genesis and the Tower of Babel. In addition, a workshop component to this course, involving visiting members of the foreign-language faculty and other practitioners of translation, will engage students directly in the challenges of translating. *Students must demonstrate proficiency in a language other than English; previous study of literature is also required.*

Wilde, Shaw, and Joyce

Joseph Lauinger

Sophomore and above, Seminar—Year

Coincidence alone cannot explain that the three most original practitioners of English at the close of the Victorian Age and the start of the Modern were born in Ireland and chose to live elsewhere. Of these writers, only Joyce would have embraced the accusation or dignity of the phrase “self-exile,” although he himself claimed never to have left Dublin. Wilde stated repeatedly that he was “an Irishman” and, therefore, beyond good and evil as defined by gentlemanly codes, while Shaw deemed nationalistic allegiances absurd and (prophetically) lethal. In these stances, we may see the complexities and paradoxes of Irish identity—ethnic marginalization, religious zeal (redirected), linguistic play, irrepressible laughter—informing their cosmopolitan self-definition and enabling them to fashion distinctive and revolutionary art. It is no exaggeration to say that each left the English language—and, arguably, the world—not as he found it. In the first semester, we shall focus on Wilde, his plays, fiction, poetry, and essays; in the second semester, the fiction and the single play of Joyce. The bridge between them will be the plays of Shaw, which transform the conventions of drawing-room comedy into daring political commentary whose implications have yet to be resolved.

Allegories of Love

Ann Lauinger

Sophomore and above, Seminar—Year

This seminar centers on a reading of five great storytellers and poets: Vergil, Ovid, Dante, Chaucer, and Spenser. The powerful and complex fictions of these five contributed crucially to the ongoing “invention of love,” that profound—and profoundly problematic—passion that has seemed for more than 2,000 years of Western civilization to lie at the heart of human existence. Additional readings from Homer, the Bible, the *Roman de la Rose*, and lyric poets such as the troubadours, Petrarch, and Shakespeare will help us establish cultural contexts and provide some sense of both continuities and revisions in the literary imagining of love from antiquity through the Middle Ages to the Renaissance. Conference work may relate to some aspect of the course, but it need not.

Art and Fiction in America: Portrait of a Nation

Nicolaus Mills

Sophomore and above, Seminar—Year

From 19th-century landscape painting to 20th-century photography, the work of America’s visual artists has paralleled that of its writers. This course will explore that relationship in terms of a series of artistic and literary masterworks. The course will look at art that is contemporaneous with the books that we read, as well as art that appears within the pages of American fiction. The aim of this approach is to trace how the visualizing of America was crucial to the conclusions that our artists and writers reached on a variety of issues that they saw defining the country. Among the artists whom we will study are Thomas Cole, Asher Durand, George Caleb Bingham, Winslow Homer, John Singer Sergeant, John Sloan, and Dorothea Lange. The literary masterworks will feature the writing of Ralph Waldo Emerson, Henry Thoreau, Nathaniel Hawthorne, Herman Melville, Frederick Douglass, Mark Twain, Henry James, Edith Wharton, Willa Cather, Ernest Hemingway, F. Scott Fitzgerald, John Steinbeck, Zora Neale Hurston, J. D. Salinger, and Sylvia Plath. Students will begin their conference work by putting the classic 19th-century American novel in perspective through the study of a series of classic, 19th-century British novels. *Open to first-year students with permission of the instructor.*

Studies in the 19th-Century Novel

Ilja Wachs

Sophomore and above, Seminar—Year

This course entails an intensive and close textual encounter with the novelistic worlds of the 19th-century realist tradition. The first fictional tradition to accept social reality as the ultimate horizon for human striving, the 19th-century novels that we will study are all intensely critical of the severe limitations to human wholeness and meaning posed by the new social world that they were confronting. At the same time that they accept the world as a setting and boundary for human life, they seek to find grounds for transcending its limitations. We will explore the tensions in these novelists’ works between accepting the world as given and seeking to transcend it. At the same time, we will try to understand why—in spite of a century and a half of great historical and cultural change—these novels continue to speak to the issues posed by the human condition with such beauty, depth, and wisdom. We will read the works of novelists such as Tolstoy, Dostoevsky, Balzac, Stendhal, Eliot, Austen, Dickens, Twain, and Goethe.

Marxist Aesthetic Theory: Literature and New Media

Una Chung

Intermediate, Seminar—Year

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

Global Feminisms

Una Chung

Advanced, Seminar—Year

This course explores the work of feminist intellectuals and artists of the 20th century, with an emphasis on the specific challenges arising within discourses on the global, transnational, diasporic, and indigenous within feminist thought. The common underlying thread of the course is not tied to a concrete movement or ideology but, rather, runs through the collective awareness that the social organization of gender and sexuality always has much to reveal about how a society views labor, embodied knowledge, sensuous life, intimacy, violence, emotional intelligence, environmental embeddedness, species-consciousness, etc. We examine the micropolitics of everyday life, as well as macroformations of power that structure societies and entire transnational regions and blocs. Our site-specific investigations are attentive to the thresholds that lie between regions (geographic, cultural, imaginary) and the complex needs of those who attempt crossings. *This is a graduate course, open to undergraduates in their junior and senior year.*

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

Language and the Poetics of Emotions (p. 5), Aurora Donzelli *Anthropology*

China's 20th-Century Through Fiction (p. 11), Kevin Landdeck *Asian Studies*

First-Year Studies: Chinese Literature, Folktales, and Popular Culture (p. 10), Ellen Neskari *Asian Studies*

Writing India: Transnational Narratives (p. 12), Sandra Robinson *Asian Studies*

Intermediate/Advanced Greek: Homer and Herodotus: Telling Stories (p. 44), Emily Katz *Anhalt Greek (Ancient)*

Germany Confronts the Enlightenment (p. 53), Philip Swoboda *History*

Intermediate Italian: Modern Prose (p. 57), Judith P. Serafini-Sauli, Tristana Rorandelli *Italian*

Beginning Latin (p. 59), Emily Katz *Anhalt Latin*

Virginia Woolf in the 20th Century (p. 62), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Superstition, Enthusiasm, and Fanaticism (p. 89) *Philosophy*

Do We Need a King? Kinship, Kingship, and Power in Judges (p. 109), Amy Meverden *Religion*

Modern Jewish Literature (p. 110), Glenn Dynner *Religion*

Nonfiction Laboratory (p. 155), Stephen O'Connor *Writing*

Our World, Other Worlds (p. 151), Myra Goldberg *Writing*

Words and Pictures (p. 151), Myra Goldberg *Writing*

MATHEMATICS

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

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

An Introduction to Statistical Methods and Analysis

Daniel King

Open, Lecture—Fall

Correlation, regression, statistical significance, and margin of error: You've heard these terms and other statistical phrases uttered before, and you've seen them interspersed in news reports and research articles. But what do they mean? And why are they important? 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, misuse, and abuse of statistics will be the central focus of the course; specific topics of exploration will be drawn from experimental design, sampling theory, data analysis, and statistical inference. Applications will be considered in current events, business, psychology, politics, medicine, and other areas of the natural and social sciences. Spreadsheet statistical software will be introduced and used extensively in this course, but no prior experience with the technology is assumed.

Conference work in the course will serve as a complete practicum of the theory learned in lecture. Students working closely in small teams will conceive, design, and fully execute a small-scale research study. This lecture is recommended for anybody wishing to be a better-informed consumer of data and strongly recommended for those planning to pursue graduate work and/or research in the natural sciences or social sciences.

Calculus I: The Study of Motion and Change

Jorge Basilio

Open, Seminar—Fall

Our existence lies in a perpetual state of change. An apple falls from a tree; clouds move across expansive farmland, blocking out the sun for days. Meanwhile, satellites zip around the Earth, transmitting and receiving signals to our cell phones. The calculus was invented to develop a language to accurately describe and study the change that we see. The ancient Greeks began a detailed study of change, but they were scared to wrestle with the infinite. So it was not until the 17th century that Isaac Newton and Gottfried Leibniz, among others, tamed the infinite and gave birth to this extremely successful branch of mathematics. Though just a few hundred years old, the calculus has become an indispensable research tool in both the natural and social sciences. Our study begins with the central concept of the limit and then proceeds to explore the dual of differentiation and integration. Numerous applications of the theory will be examined. For conference work, students may choose to undertake a deeper investigation of a single topic or application of the calculus or conduct a study in some other branch of mathematics. This seminar is intended for students interested in advanced study in mathematics or science, students preparing for careers in the health sciences or engineering, and any student wishing to broaden and enrich the life of the mind. *Prerequisite: Successful completion of trigonometry and precalculus. Students concerned about meeting the course prerequisite are encouraged to contact the instructor as soon as possible.*

Calculus II: Further Study of Motion and Change

Jorge Basilio

Open, Seminar—Spring

This course continues the thread of mathematical inquiry, following an initial study of the dual topics of differentiation and integration (see Calculus I

course description). Topics to be explored in this course include the Calculus of exponential and logarithmic functions, applications of integration theory to geometry, alternative coordinate systems, and power series representations of functions. For conference work, students may choose to undertake a deeper investigation of a single topic or application of the Calculus or conduct a study in some other branch of mathematics. This seminar is intended for students interested in advanced study in mathematics or science, students preparing for careers in the health sciences or engineering, and any student wishing to broaden and enrich the life of the mind. The theory of limits, differentiation, and integration will be briefly reviewed at the beginning of the term. *Prerequisite: One year of high school calculus or one semester of college-level calculus. Students concerned about meeting the course prerequisites are encouraged to contact the instructor as soon as possible.*

What Are Numbers? A Narrative of 30,000 Years and Counting...

Jorge Basilio

Open, Small seminar—Spring

Have you ever wondered what constitutes numbers? Are they real or imagined? Did we discover or create them? What is infinity? These fundamental questions have been an inexhaustible source of inspiration to countless thinkers, poets, and artists. We will begin our story in 30,000 BC, about 27,000 years before the dawn of civilization, with primitive forms of counting. We will then jump forward to the fertile crescent region to study the various forms of number systems and symbols of the ancient Sumerians, Babylonians, and Greeks. We'll continue with a study of arithmetic, using whole numbers $\{1, 2, \dots\}$, rational numbers (fractions), and the algebra and geometry associated with them from various viewpoints from antiquity to modernity. Along the way, we'll learn that $\sqrt{2}$ was not a (rational) number! We'll explore how the "real numbers" are infinitely complex and how the "complex numbers" are just as real as any other mathematical object. In the second part of the course, we'll begin a cultural study of infinity, where we'll puzzle over numerous paradoxes and learn that, in fact, modern mathematicians are perfectly comfortable with the idea that there isn't just one infinity. Time permitting, and according to the tastes and wishes of the class, we can discuss how to logically and rigorously construct the natural numbers and prove theorems such as $1 + 1 = 2$. By the end of our course, we will have caught up to the current perspectives on the concept of numbers and

learn that this narrative is far from over. Above all, the search for an answer to “What are numbers?” is a good story about humanity. And you’ll be an active participant. Not only will we learn from various sources of reading materials, but we will also actively explore and “play” with various problems for ourselves and (re)discover many gems of insight in seminar and assignments. Conference work will be allocated to clarifying course ideas and exploring additional mathematical or philosophical topics.

Mathematics With Complex Variables: A Visual Approach

Jorge Basilio

Intermediate, Small seminar—Fall

Once described as “that amphibian between existence and nonexistence” by Leibniz, the so-called “complex numbers,” $z = x + iy$, where x and y are real numbers and $i = \sqrt{-1}$ is the “imaginary unit,” were met with suspicion and hostility for almost two and a half centuries. These numbers have since proven to have a profound impact on the whole of mathematics. Once accepted, however, the development of a beautiful new theory of how to do calculus with such numbers was astonishingly rapid—going from birth (in 1814) to maturity (in 1851) in less than 40 years! After this intense period of investigation, any lingering suspicions held by the scientific community over the reality of complex numbers were subsequently quashed due to the amazing utility of this “new calculus” in mathematics, physics, engineering, and elsewhere. We’ll learn the meaning of complex multiplication, exponentiation (as in Euler’s famous equation, $e^{i\pi} = -1$), and the associated geometry of these numbers. We’ll study complex functions and their power series and learn the many deep properties of Möbius transformations. We’ll explore differentiation of complex functions and learn how to integrate them in the complex plane. We’ll see the easiest proof of the Fundamental Theorem of Algebra, which says that every algebraic equation has a solution as long as you allow complex numbers. Numerous applications to other fields of mathematics (such as number theory or non-Euclidean geometry), physics, and engineering can also be explored in seminar and in conference work according to the tastes and wishes of the students. This seminar is a must for students interested in mathematics, physics, and engineering. *Prerequisites: Successful completion of Calculus II or the equivalent (a score of 4 or 5 on the Calculus BC AP test) is required; completion of an intermediate-level mathematics course (e.g., Multivariable Calculus, Linear Algebra, or Discrete Mathematics) is recommended.*

Discrete Mathematics: Gateway to Higher Mathematics

Daniel King

Intermediate, Seminar—Fall

There is a world of mathematics beyond what students learn in high-school algebra, geometry, and calculus courses. This seminar provides an introduction to this realm of elegant mathematical ideas. With an explicit goal of improving students’ mathematical reasoning and problem-solving skills, this seminar provides the ultimate intellectual workout. Five important themes are interwoven in the course: logic, proof, combinatorial analysis, discrete structures, and mathematical philosophy. For conference work, students may design and execute any appropriate project involving mathematics. This seminar is a must for students interested in advanced mathematical study and highly recommended for students with an interest in computer science, engineering, law, logic, or philosophy. *Some prior study of calculus is highly recommended.*

Mathematical Modeling I: Linear Algebra and Differential Equations

Philip Ording

Intermediate, Seminar—Fall

It is difficult to overstate the importance of mathematics for the sciences. Twentieth-century polymath John von Neumann even declared that “[t]he sciences do not try to explain, they hardly even try to interpret, they mainly make models. By a model is meant a mathematical construct which [...] describes observed phenomena.” This two-semester sequence will introduce students to the basic mathematical ingredients that constitute models in the natural and social sciences. At the center of such mathematical models, one often finds a differential equation. Newton’s laws of motion, the logistic model for population growth, and the Black-Scholes model in finance are all examples of models defined by a differential equation; that is, an equation in terms of an unknown function and its derivatives. Since derivatives are themselves linear approximations, an important approach to differential equations involves the algebra of linear transformations, or linear algebra. A subject in its own right, linear algebra will occupy a central role in the course, which seeks an integrated approach to these widely applicable subjects of pure and applied mathematics. Topics will include first- and second-order differential equations, vectors, matrices, determinants, linear independence, Gaussian elimination, eigenvectors, and eigenvalues. Students

will gain experience developing mathematical models through conference work, which will culminate—based on student interest—in an in-depth application of seminar ideas to a mathematical model in the natural, formal, or social sciences. *Prerequisite: Successful completion of Calculus II or the equivalent (a score of 4 or 5 on the Calculus BC Advanced Placement exam).*

Mathematical Modeling II: Multivariable Calculus

Philip Ording

Intermediate, Seminar—Spring

This second course in the mathematical modeling sequence will concentrate on extending the concepts and tools developed in single-variable calculus to work with multiple variables. Multivariable calculus is a natural setting for studying physical phenomena in two or three spatial dimensions. We begin by reviewing from Modeling I the notion of a vector, a useful device that combines quantity and direction, and then proceed to vector functions, partial derivatives, line integrals, surface integrals, volume integrals, gradient, divergence, and curl. The inverse relationship between derivative and integral appearing in single-variable calculus takes on new meaning and depth in the multivariable context, and a goal of the course is to articulate this through the theorems of Green, Gauss, and Stokes. These results will be of particular interest to students pursuing physics, engineering, or economics, where they are widely applicable. Students will gain experience developing mathematical models through conference work, which will culminate—based on student interest—in an in-depth application of seminar ideas to a mathematical model in the natural, formal, or social sciences.

An Introduction to Real Analysis

Philip Ording

Advanced, Seminar—Spring

The calculus of Newton and Leibniz is very different from the calculus of modern mathematics. It took more than a century to develop a logically defensible approach to its “fluxions” and “evanescent quantities.” In a sense, the formalization of calculus as the study of functions of a real variable—real analysis—that took place in the 19th century was so successful that it became a model of the foundational rigor that would come to define mathematics as a discipline. This maturation is recapitulated in the typical undergraduate student upon taking the step from the techniques-based

calculus course to a proof-based real analysis course. Although our topics will sound familiar from calculus—real numbers, sequences and series, limits, continuity, the derivative, and the integral—their presentation will feature a new level of mathematical rigor. The emphasis on precise definitions and explicit proofs is not merely to develop students’ technical abilities, though that is a desired outcome of the course. Rather, these finer distinctions will be motivated by counterexamples, such as nowhere-differentiable continuous functions and rearrangements of infinite series, which challenge our basic intuitions about numbers and the real number line. Conference work will be allocated to clarifying seminar ideas and exploring additional mathematical topics. *Prerequisite: Successful completion of a yearlong study of calculus; completion of an intermediate-level course (e.g., Discrete Mathematics, Complex Variables, Modeling I, etc.) is strongly recommended.*

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

Quantum Computing (p. 23), James Marshall
Computer Science

Introduction to Econometrics: Structural Analysis in the Social Sciences (p. 30), Jamee K. Moudud
Economics

Chaos (p. 91), Merideth Frey *Physics*

MIDDLE EASTERN AND ISLAMIC STUDIES

Classes from disciplines such as art history, economics, geography, history, politics, religion, and sociology comprise the classes available within this cross-disciplinary path.

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

Global Kinships Into the New Millennium (p. 5),
Mary A. Porter *Anthropology*

Palestine/Israel and the Politics of History (p. 52),
Matthew Ellis *History*

Popular Culture in the Modern Middle East (p. 54),
Matthew Ellis *History*

Modern Jewish Literature (p. 110), Glenn Dynner
Religion

Sufi Sciences of the Soul (p. 110), Kristin Zahra Sands
Religion

Changing Places: The Social/Spatial Dimensions of
Urbanization (p. 115), Shahnaz Rouse *Sociology*

MODERN AND CLASSICAL LANGUAGES AND LITERATURES

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

The College offers seven modern and two classical languages and literatures. Students may take Chinese, French, German, Italian, Japanese, Russian, and Spanish from beginning to advanced levels that equally stress the development of communicative skills such as speaking, listening comprehension, reading, and writing, as well as the study of literature written in these languages in Europe, Africa, Asia, and the Americas. We also offer Greek (Ancient) and Latin at the beginning, intermediate, and advanced levels, emphasizing the exploration of ancient texts in their original historical, political, artistic, and social contexts and encouraging an assessment of ancient works on their own terms as a means of elucidating both timeless and contemporary human issues and concerns.

As is the case for all seminars at Sarah Lawrence College, our language classes are capped at 15. Students have unparalleled opportunities to engage with the language in and out of class—including individual and group conferences, weekly meetings with language assistants in small groups, language clubs, and language lunch tables. Our proximity to New York City offers terrific opportunities to encounter the cultures and languages that we teach—through lectures, exhibits, plays, films, opera, and many other cultural events that are readily available. Conference work in a language class provides an opportunity for students to pursue their own particular interest in the language. Student conference projects are

exceptionally diverse, ranging from reading or translation, internships, or work on scholarly or creative writing to listening to music, watching films, or the extended study of grammar. In Greek (Ancient) and Latin courses, beginning students acquire in one year a solid foundation in grammar, syntax, and vocabulary. Equivalent to three courses at other colleges and universities, one year of Greek (Ancient) or Latin at Sarah Lawrence College empowers students to read ancient texts with precision and increasing facility. At the intermediate and advanced levels, students refine their linguistic abilities while analyzing specific ancient authors, genres, or periods—often in comparison to later artists, writers, theorists, or critics.

The interdisciplinary approach across the curriculum at Sarah Lawrence College also means that students can take their study of language to conference work for another class; for example, reading primary texts in the original Spanish for a class on Borges and math, studying Russian montage or 20th-century Japanese cinema for a class on film history, or performing German *lieder* or Italian opera in voice class or Molière in a theatre class. The language faculty also offer literature courses in translation, so that students can choose to combine literature study with conference work in the original languages. We also sponsor an annual journal of translation, *Babel*, which invites submissions from across the College.

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

Languages offered include:

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

MUSIC

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

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

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

First-Year Studies in Music

Martin Goldray

Open, FYS—Year

In this seminar, we will examine classical music in virtually all of its forms—symphonic music, chamber music, opera, and the enormously varied vocal repertory—throughout the entire history of Western music, starting with its conceptual beginnings in ancient Greece to the music of today. We will examine the role of the performer and the history of performance, as well as categories such as sacred and secular, public and private, popular and esoteric musics. The goals will be twofold: 1) to make the listening experience deeper, more pleasurable and more multifaceted; and 2) to broaden our awareness of the various functions of music in various societies throughout history. We will learn

terms for the analysis of music as we progress through the course. In the second semester, the class will join the lecture *Bach to Beethoven*; the material of that lecture will function as the basis for the syllabus in the spring semester.

Lectures and Seminar

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

Transformation Sounds! Ethnomusicology and Social Change

Niko Higgins

Open, Lecture—Fall

This course features the interdisciplinary study of music and culture by focusing on the role of music in social change. Why is music so important to social movements? How is music used to both challenge and support certain ideologies and institutions of power? How have governments used music to build national solidarity, and how have activists used it to incite change? How can we relate these phenomena to our own experiences with music in daily life? We will explore answers to these questions through historical and ethnographic literatures and learn about the diverse settings in which music and politics intersect. The course presents some theoretical foundations of music, self, and society and then examines music and politics in specific contexts. Class sessions will explore topics such as American spirituals during slavery and emancipation, the Communist revolution and the institutionalization of musical ideology in China, Islamic political movements in Iran, and the role of music and sound in the Occupy Wall Street and Black Lives Matter movements. We will learn the many ways music becomes a resource for modeling the kind of social and political transformations that people hope to create in their communities or nations. For example, we will observe governments' and citizens' musical appropriations and reappropriations, and we will trace the ways in which groups often claim and adapt a single musical genre to differing ends. Throughout the course, we will listen to and discuss numerous musical examples and gain familiarity with the musical genres that we study. Class sessions will be devoted to discussing readings from a wide range of fields, including ethnomusicology, anthropology, history, and sociology.

Bach to Beethoven

Martin Goldray

Open, Lecture—Spring

The period from Bach to Beethoven, just over 100 years, is central to music history and to Western culture. In music historical terms, the period runs from the late Baroque of Bach in the first half of the 18th century, through the classical style of Haydn and Mozart in the late 18th century, and to Beethoven in the early 19th century. Bach is a watershed figure who assimilated much that had been thought and done in music over the previous centuries and raised it all to an unprecedented level of intellectual rigor and musical power. Haydn and Mozart both forged the classical style against the background of the Enlightenment and its ideals of natural expression, wit, and intellectual clarity. Beethoven's music still challenges listeners with its fierce and unpredictable combination of classical principles and subversive tendencies and reflects forces such as of the rise of Romanticism, the rise of the public concert, the newly fashioned role of the independent musician, and developments in technology. The music of these four composers and the genres in which they wrote—including solo sonatas, chamber music, symphonies, and, in Mozart's case, operas—will be the focus of the class; but some of their contemporaries will also be considered, from Handel at the beginning of this period, to Couperin in France, and to Beethoven's younger contemporary, Schubert. A constant focus in the class will be the role of the performer and how ideas about translating the notes on the page into musical performance have changed, yet are central to our understanding of the music. *Prior experience in music theory or the ability to read music is not required.*

Playing What You Feel: Ethnomusicology and Musical Improvisation

Niko Higgins

Open, Seminar—Spring

Talking to each other. Taking liberties. Using your freedom of expression. Often described as a conversation, musical improvisation can be a highly interactive and expressive form of music making. But rather than the popular conception of merely making it up as you go along, improvisation is actually a complex social and musical practice that requires a series of contextualized choices. These choices are shaped by both social and sonic expectations, making musical improvisation a unique entry point to learn about how music is

integrated into the culture of everyday life. This seminar will focus on a wide range of contexts where musical improvisation is practiced and made meaningful. We will learn to hear and understand an array of specific improvisational choices, as musicians from different backgrounds progress through musical time. We will explore the kinds of values and beliefs that people associate with improvisation and learn how certain communities unite around the practice of improvisation. We will use musical improvisation to explore how sound complements textual theories of the individual and society. And we will examine the similarities and differences of theories and practices of improvisation around the world with a cross-cultural perspective, exploring themes such as ethnicity, race, nation, class, gender, sexuality, social justice, freedom, community, free will, and determinism. Using ethnomusicology's interdisciplinary approach to learning about music and culture, this seminar will draw from anthropology, linguistics, social theory, sociology, psychology, and artists' personal accounts. Class session topics will include music in Turkey, Egypt, West Africa, India, Cantonese opera, 20th-century experimental art music, improvised singing games in Nepal and among African American girls, free improvisation, international and domestic jazz, and turntabling and DJing. *No prior experience in music is necessary. This seminar may be taken for either humanities or social science credits. It also may be taken as a semester-long component.*

Components

Individual Instruction

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

Composition—Chester Biscardi, Paul Kerekes, Patrick Muchmore, John Yannelli

Guitar (acoustic), Banjo, and Mandolin—William Anderson

Guitar (jazz/blues)—Glenn Alexander

Bass (jazz/blues)—Bill Moring

Harpsichord and Fortepiano—Carsten Schmidt

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

Piano (jazz)—Billy Lester

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

Flute—Roberta Michel

Oboe—James Smith

Clarinet—Igor Begelman

Bassoon—James Jeter

Trumpet—Jon Owens

Tuba—Andrew Bove

Percussion—Matt Wilson (drum set)

Percussion—Ian Antonio (mallet)

Harp—Kirsten Agresta

Violin—Sung Rai Sohn

Viola—Daniel Panner

Violoncello—James Wilson

Contrabass—Mark Helias

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

Lessons and Auditions

Beginning lessons are offered only in voice and piano. A limited number of beginning acoustic guitar lessons are offered based on prior musical experience. All other instrumentalists are expected to demonstrate a level of proficiency on their instruments. In general, the music faculty encourages students to prepare 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 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 Guitar Class.

Composition Lessons

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

Theory and Composition Program

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

Theory I: Materials of Music

Paul Kerekes, Bari Mort

Open, Component

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

Theory II: Basic Tonal Theory and Composition

Paul Kerekes, Patrick Muchmore

Component

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

With Advanced Theory, students are required to take either one yearlong seminar or two semester-long seminars in music history, which include: Jazz

History; Music of the Fin de Siècle (fall), Transformation Sounds! Ethnomusicology and Social Change (fall), Bach to Beethoven (spring), Music from 1914-1945 (spring), Playing What You Feel: Ethnomusicology and Musical Improvisation (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: Jazz Theory and Harmony

*Glenn Alexander
Component*

This course will study the building blocks and concepts of jazz theory, harmony, and rhythm. It 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, reharmonization, and back cycling. We will look at polytonality and the superposition of various hybrid chords over different bass tones and other harmonic structures. We will study and apply all of the above to their characteristic and stylistic genres, including bebop, modal, free, and progressive jazz. The study of rhythm, which is possibly the single most important aspect of jazz, will be a primary focus, as well. We will also use composition as a way to absorb and truly understand the concepts discussed.

Prerequisite: Theory II: Basic Tonal Theory and Composition

Advanced Theory: Orchestration and Score Study

*Patrick Muchmore
Component*

Although this course will be important for composers, it is predicated on the conviction that learning more about the capabilities of instruments—both individually and in combination—is invaluable to the appreciation of music for anyone. Of course, a composer needs to learn the timbral palettes of various instruments, as well as how to write idiomatically for them; but performers, theorists, and historians benefit enormously, as well. They learn both why some musical choices were necessary and why some choices are especially clever or even astonishing. The first semester will focus on basic characteristics and some extended techniques of the primary orchestral instruments and will include considerations and examples for orchestral and chamber literature. The second semester will add a few more advanced and/or less-standard instruments—such as the harp, guitar, and synthesizer—but will primarily focus on extensive score study with an eye toward varied approaches to orchestration. Examples will include works from the Baroque era to the present day. All students will compose small excerpts for solo instruments and chamber groups as each instrument is introduced. For composers, the first semester project will be an arrangement of part of an assigned piano piece for full orchestra; the final project will be a relatively brief original composition for large chamber group or full orchestra. Non-composition students will have the option either to do those projects or to substitute relatively brief papers analyzing the orchestration in pieces chosen from a list provided by the instructor.

Advanced Theory: 20th-Century Theoretical Approaches: Post-Tonal and Rock Music

*Patrick Muchmore
Component*

This course will be an examination of various theoretical approaches to music of the 20th century, including post-tonal, serial, textural, minimalist, and pop/rock music. Our primary text will be Joseph Straus's *Introduction to Post-Tonal Theory*, but we will also explore other relevant texts, including scores and recordings of the works themselves. This course will include study of the music of Schoenberg, Webern, Pink Floyd, Ligeti, Bartók, Reich, Radiohead, Nine Inch Nails, Corigliano, and Del

Tredici, among others. *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

Paul Kerekes

Component

Composers have been exploring new avenues for creating and organizing their music beyond a traditional tonal construct since the turn of the 20th century. As we will discover, some composers relate to the past by extending those techniques into a new realm, while others firmly attempt to establish procedures that disregard the history of compositional methods that precede them. This course is a workshop in the art of composition, with a focus on new approaches to writing that composers devised during the late 19th century to present times. We will examine in detail significant works by a wide variety of major 20th-century (and 21st-century) composers, beginning with the first inklings of Modernism in Debussy, Wagner, and Schoenberg; stopping by a myriad of resulting genres such as Neoclassicism in Stravinsky and Minimalism with Steve Reich; and finishing off with very recent compositions by established and emerging composers from across the globe. Since this class focuses heavily on compositional techniques through the act of composing, it is expected that

students have or will develop a fluency in notation, preferably with Sibelius or Finale. The class will culminate in a reading session of your final work by live performers. *Students should have taken Theory I: Materials of Music or its equivalent.*

Music Technology Courses: Studio for Electronic Music and Experimental Sound

Introduction to Electronic Music and Music Technology

John A. Yannelli

Component

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

Recording, Sequencing, and Mastering Electronic Music

John 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, Max/Msp, Traction, and elements of Sibelius and Finale (as connected to media scoring). Class assignments will focus on composing individual works and/or creating music and designing sound for various media, such as film, dance, and interactive performance art. Students in this course may also choose to evolve collaborative projects with students from those areas. Projects will be presented in class for discussion and critique. *Permission of the instructor is required.*

Studio Composition and Music Technology

John A. Yannelli

Component

This component is open to advanced students who have successfully completed Studio for Electronic Music and Experimental Sound and are at or beyond the Advanced Theory level. Students work on individual projects involving aspects of music technology including, but not limited to, works for electro-acoustic instruments (live and/or prerecorded), works involving interactive performance media—laptop ensembles, Disklavier, and improvised or through-composed works. *Open to a limited number of students. Permission of the instructor is required.*

Music History Classes

Survey of Western Music

Chester Biscardi

Component

This course is a chronological survey of Western music from the Middle Ages to the present. The course is designed to acquaint the student with significant compositions of the Western musical tradition, as well as to explore the cyclical nature of music that mirrors philosophical and theoretical ideas in ancient Greece and how that cycle appears every 300 years: the *Ars nova* of the 14th century, *Le nuove musiche* of the 17th century, and the *New Music* of the 20th century and beyond. The course involves participation in listening, reading, and discussion, including occasional quizzes about and/or written summaries of historical periods. *This component is required for all students taking Theory II: Basic Tonal Theory and Composition and is also open to students who have completed the theory sequence.*

Jazz History

Glenn Alexander

Component

Jazz music of all styles and periods will be listened to, analyzed, and discussed. Emphasis will be placed on instrumental styles and performance techniques that have evolved in the performance of jazz. Skills in listening to and enjoying some of the finer points of the music will be enhanced by the study of elements such as form, phrasing, instrumentation, instrumental technique, and style. Special emphasis will be placed on the development of modern jazz and its relationship to older styles. Some topics: Jelly Roll Morton, King Oliver, Louis Armstrong, roots and

development of the Big Band sound, Fletcher Henderson, Count Basie, Duke Ellington, lineage of pianists, horn players, evolution of the rhythm section, Art Tatum, Bud Powell, Bill Evans, Thelonius Monk, Miles Davis, John Coltrane, Charlie Parker, bebop, cool jazz, jazz of the '60s and '70s, fusion and jazz rock, jazz of the '80s, and modern trends. The crossover of jazz into other styles of modern music, such as rock and R&B, will be discussed, as will 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.*

Bach to Beethoven

Martin Goldray

Component

See course description under Lectures and Seminar.

Music of the Fin de Siècle

Carsten Schmidt

Component—Fall

The years 1880-1914 provided an exceptionally fertile ground for musical life in Europe. This course will explore some of the major composers of this period, and we will try to place their music in the larger context of artistic, philosophical, and political trends that informed their work. Among the composers whom we will study are Brahms, Wagner, Mahler, Debussy, Satie, Busoni, Puccini, Mussorgsky, Scriabin, and Janacek. The ability to read musical scores is essential for this course, and some background in music theory is as well. *Permission of the instructor is required.*

Music From 1914-1945

Carsten Schmidt

Component—Spring

No previous period of music history saw such a plethora of musical styles and expressions as the first half of the 20th century. In this course, we will encounter many of the important compositional voices active between the two world wars. The range of styles of only some of the composers whom we will study is breathtaking. The high romanticism of Rachmaninoff, the grandeur of Richard Strauss, Bartók's folk-infused idioms, Schoenberg's 12-tone creations, Prokofiev's at once classical and subversive works, Gershwin's jazz-inspired inventions, Messiaen's colorful and spiritual music, and Stravinsky's many evolving musical languages are only part of what will encounter. The ability to

read musical scores is essential for this course, and some background in music theory is, as well. *Permission of the instructor is required.*

Playing What You Feel: Ethnomusicology and Musical Improvisation

Niko Higgins

Component—Spring

*See course description under **Lectures and Seminar.***

Transformation Sounds! Ethnomusicology and Social Change

Niko Higgins

Open, Seminar—Fall

*See course description under **Lectures and Seminar.***

Performance Ensembles and Classes

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

Ensemble Auditions

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

Choral ensembles include the following:

Chorus

Patrick Romano

Component

Students may take Chorus as part of a music program or other performing arts programs or on a noncredit basis. The Chorus gives concerts each semester at the College. Chorus meets once a week; no conflicts are permitted. No auditions are required. *The music faculty requires that all music program students register for Chorus as part of their first-year music program; exceptions may be made for Orchestra members. In addition, all students studying voice in the music program participate in Chorus.*

Chamber Choir

Patrick Romano

Component

Early madrigals and motets and contemporary works especially suited to a small number of voices will form the body of this group's repertoire. The ensemble will perform winter and spring concerts.

Chamber Choir meets twice a week. *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 explore how they influenced modern blues men such as Johnny Winter, Stevie Ray Vaughn, and pioneer rockers such as Jeff Beck, Eric Clapton, Jimmy Page, and Jimi Hendrix. *Audition required.*

Jazz Colloquium

Glenn Alexander

Component

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

Jazz Performance and Improvisation Workshop

Glenn Alexander

Component

This class is intended for all instrumentalists and will provide a "hands-on" study of topics relating to the performance of jazz music. The class will meet as an ensemble, but the focus will not be on rehearsing repertoire and giving concerts. Instead, students will focus on improving jazz playing by applying the topic at hand directly to instruments—and immediate feedback on the performance will be given. The workshop environment will allow students to experiment with new techniques as they develop their sound. Topics include jazz chord/scale theory; extensions of traditional tonal harmony; altered chords; modes;

scales; improvising on chord changes; analyzing a chord progression or tune; analysis of form; performance and style study, including swing, Latin, jazz-rock, and ballade styles; and ensemble technique. The format can be adapted to varying instrumentation and levels of proficiency. *Audition required.*

Jazz Vocal Ensemble

Glenn Alexander

Component

No longer must vocalists 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 have 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. This will provide an environment in which to learn to hear forms and changes and also work on vocal improvisation if the vocalist so chooses. 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—Fall

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

Self-Discovery Through Singing

Eddye 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.

So This Is Opera?

Eddye Pierce-Young, Wayne Sanders

Component

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

Studio Class

Hilda Harris, Thomas Young, Wayne Sanders, Eddye Pierce-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 in this course is determined by audition.*

World Music ensembles and courses include the following:

African Classics of the Postcolonial Era

Andrew Algire

Component—Fall

From highlife and jùjú in Nigeria, to soukous and makossa in Congo and Cameroon, to the sounds of Manding music in Guinea and "Swinging Addis" in Ethiopia, the decades following World War II saw an explosion of musical creativity that blossomed across sub-Saharan Africa. Syncretic styles merging African aesthetics with European, Caribbean, and American influences and instruments resulted in vibrant new musical genres that harken back to traditional African sources while exploring bold and original musical forms. As European powers formally withdrew from their former colonies, newly inspired African musicians took advantage of broadened artistic resources and created vital, contemporary musical expressions. This performance course will explore a wide range of African musical styles that emerged in the second half of the 20th century. We will undertake a broad musical history, considering prominent groups and individual musicians during this time period, and perform tightly structured arrangements of some of their most effective and influential pieces. There will be some opportunities

for genre-appropriate improvisation and soloing. A wide range of instruments will be welcome, including strings, horns, guitars, keyboards, drums, and various other percussion instruments. *Basic facility on one's musical instrument is expected, but prior experience with African musical aesthetics is neither assumed nor required.*

Solkattu Ensemble

Niko Higgins

Component—Fall

Solkattu is the practice of spoken rhythmic syllables that constitute the rhythmic basis of many forms of Indian music. Indian percussionists, vocalists, melodic instrumentalists, and dancers use *solkattu* to communicate with each other in order to understand the rhythmic logic of Indian music. In this ensemble, students will develop individualized rhythmic precision and physical confidence, as well as group solidarity, through the practiced coordination of reciting patterns of syllables while clapping an independent rhythmic cycle. Using the voice and hands, students will internalize rhythmic relationships through physical embodiment by moving to progressively more complex rhythmic patterns and rhythmic cycles. *No prior experience in music is necessary. Students with no musical background and musicians specializing in any instrument will benefit from the ensemble—all are welcome.*

West African Percussion Ensemble Faso Foli

Niko Higgins, Andrew Algire

Component—Spring

Faso Foli is the name of our West African performance ensemble. It is a Malinke phrase that translates loosely as "playing to my father's home." In this class, we will develop the ability to play expressive melodies and intricate polyrhythms in a group context as we recreate the celebrated musical legacy of the West African Mande Empire. These traditions have been kept alive and vital through creative interpretation and innovation in Africa, the United States, and other parts of the world. Correspondingly, our repertoire will reflect a wide range of expressive practices, both ancient in origin and dynamic in contemporary performance. The instruments that we play—balafons, dun dun drums, and djembe hand drums—were constructed for the college in 2006, handcrafted by master *builders* in Guinea. Relevant instrumental techniques will be

taught in the class, and no previous experience with African musical practice is assumed. Any interested student may join.

Other classes and ensembles:

Awareness Through Movement™ for Musicians

Carsten Schmidt

Component

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

Bluegrass Performance Ensemble

William Anderson

Component—Spring

Bluegrass music is a 20th-century amalgam of popular and traditional music styles, emphasizing vocal performance and instrumental improvisation, that coalesced in the 1940s in the American Southeast. This ensemble will highlight, through performance, many of the influences and traditions that bluegrass comprises, including ballads, breakdowns, "brother duets," gospel quartets, Irish-style medleys, "modal" instrumentals, "old-time" country, popular song, and rhythm and blues, among many possible others. The ensemble should include fiddle, 5-string banjo, steel string acoustic guitar, mandolin, resonophonic guitar (Dobro®), and upright (double) bass. *Though experienced players will have plenty of opportunities to improvise, participants need not have played bluegrass before.*

Chamber Music

Sungrai Sohn

Component

Various chamber groups—from quartets or quintets to violin and piano duos—are formed each year depending on the number and variety of qualified instrumentalists who apply. There are weekly

coaching sessions. Groups will have an opportunity to perform at the end of each semester in a chamber music concert.

Chamber Music Improvisation

John A. Yannelli

Component—Fall

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

Experimental Improvisation Ensemble

Kathy Westwater, John A. Yannelli

Component—Fall

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

Guitar Class

William Anderson, Glenn Alexander

Component

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

Guitar Ensemble

William Anderson

Component

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

Permission of the instructor is required.

Keyboard Lab

Chester Biscardi

Component

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

Placement is arranged by the piano faculty.

Orchestra Projects

Carsten Schmidt, John A. Yannelli

Open, Seminar

In a rotation over two years, students will have the opportunity to experience and participate in a broad range of musical styles, from the Baroque to symphonic and contemporary repertory, including improvisation and experimental music. The Sarah Lawrence Orchestra is open to all students, as well as to members of the College and Westchester communities. *This class is required for all instrumentalists taking a Music Third. Audition required.*

Senior Recital

Component—Spring

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

Audition required.

Violin Master Class

Sungrai Sohn

Component

This class meets weekly and involves both playing and discussion. Each student is required to prepare a solo piece. An accompanist will be present before and during each class to rehearse and perform with students. Each master class is organized as a series

of individual lessons that address recurrent performance problems; the class includes discussions concerning technical and musical issues (basic and advanced), as well as performance practices. All students will receive copies of the works being performed.

Required Concert Attendance/Music Tuesdays Component

The music faculty wants students to have access to a variety of musical experiences; therefore, *all Music Thirds are required to attend all Music Tuesday events and three music department-sponsored concerts on campus per semester*, including concerts (the required number varies from semester to semester) presented by music faculty and outside professionals that are part of the Concert Series. Music Tuesdays consist of various programs, including student/faculty town meetings, concert presentations, guest artists' lectures and performances, master classes, and collaborations with other departments and performing-arts programs. Meetings, which take place in Reisinger Concert Hall on selected Tuesdays from 1:30-3:00 p.m., are open to the community. *The schedule will be announced each semester.*

Master Classes and Workshops

Master Class

Music Faculty Component

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

Music Workshops and Open Concerts

Bari Mort Component

Music workshops are an opportunity for students to perform—in an informal, supportive environment—the music that they have been studying. In this class, participants will present a prepared piece and receive constructive feedback from the instructor and the other students. Along with the specifics of each performance, class

discussion may include general performance issues such as dealing with anxiety, stage presence, and other related topics. Each term will consist of three workshops, culminating in an Open Concert that is more of a formal recital at the end of each semester. The entire SLG community is welcome and encouraged to participate.

Music Courses in Rotation Not Offered in 2016-2017

- Ancient Theory/Notation as Language
- Baroque Ensemble
- Character Development for Singers
- Conducting
- Diction
- Evolution of a Performance
- First Viennese School
- Gamelan Angklung *Chandra Buana*
- Keyboard Literature
- Romanticism in 19th-Century European Music
- Saxophone/Woodwind Ensemble
- Seminar in Vocal Performance

PHILOSOPHY

At Sarah Lawrence College, the study of philosophy retains a centrality, helping students synthesize their educational experience with the discipline's many connections to other humanities and to social science. Through conference work, students also find numerous ways to connect the study of philosophy with their interests in the arts and natural sciences. Stressing the great tradition of classical and contemporary philosophy, the College offers three types of philosophy courses: those organized around thematic topics, such as Philosophy of Science, Aesthetics, and Philosophy and Literature; those organized historically, such as Moral Philosophy, Political Philosophy, and 20th-Century Philosophy; and those that study the "systems" of philosophers such as Kant, Nietzsche, and Wittgenstein.

Philosophy faculty use the latest technology in their teaching, including Web boards for posting course material and promoting discussion. Yearlong courses make extensive textual work possible, enabling students to establish in-depth relationships with the thought of the great philosophers and to "do philosophy" to some degree—particularly valuable to students preparing for graduate work in philosophy. Conference work often consists of students thinking through and writing on single

philosophic and literary works, ranging from Greek tragedy, comedy, or epic to Plato, Aristotle, Aquinas, Machiavelli, Descartes, Shakespeare, Hobbes, Locke, Rousseau, Hume, Kant, Hegel, Marx, Nietzsche, or Heidegger.

Superstition, Enthusiasm, and Fanaticism

Abraham Anderson

Open, Lecture—Year

Philosophy, since ancient times, has understood itself as an attempt to understand and to treat superstition, fanaticism, and “enthusiasm.” (The term “enthusiasm” was often used in the 17th and 18th centuries to mean the claim to possess direct inspiration from God.) In the 18th century, philosophy in the West, via natural science and political doctrines, largely replaced religion as a source of public authority. As a result, the understanding of philosophy as an opponent of superstition, fanaticism, and enthusiasm was largely forgotten. We shall seek to recover it. We shall begin by reading Euripides’ *Bacchae* and Plato’s *Ion*, which consider enthusiasm. (Some of the works listed in this paragraph will be read for class; others, for group conference.) We shall then go on to Cicero’s *On Divination* and Plutarch’s *On Superstition*. We shall then proceed to read selections from Irenaeus’ *Against Celsus*, an attack on the Gnostics, who claimed a quasi-philosophical kind of wisdom, and from Aquinas’ *Summa Against the Gentiles*, whose target, the Albigensians, were Manicheans, a Gnostic group. We shall then read the Preface to Hooker’s *Lawes of Ecclesiastical Polity*, which contains a reflection on the psychology of the Puritans. We shall go on to Samuel Butler’s comic epic *Hudibras* (also about the Puritans), Shaftesbury’s *Letter Concerning Enthusiasm*, and Swift’s *Gulliver’s Travels*. We shall conclude with selections from Burke’s *Reflections Concerning the Revolution in France*, Maistre’s *Treatise on Sacrifices*, and Schiller’s *Letters on the Aesthetic Education of Man*. The last few authors on this list are concerned with a new kind of enthusiasm: a political enthusiasm emanating from philosophy itself.

Aesthetics

Abraham Anderson

Open, Seminar—Year

What is “aesthetics”? It is often understood, nowadays, as a philosophical reflection on art. This is not, however, how it began. “Aesthetics” begins in Plato’s reflection on the beautiful, which is also a reflection on law, custom, and religion. It emerges as a separate field of enquiry in the 18th century, when

it is bound up with the problem of the Enlightenment or the possibility of a public order founded on reason rather than religious authority. This problem poses the question of the relation between philosophical rationality and a shared sense of the fitting, one aspect of which is the sense of the beautiful. This topic may be of particular interest to today’s students because of the challenges to the Enlightenment put forward by Christian fundamentalism, radical Islamism, and multiculturalism. Can the 18th-century reflection on the beautiful offer a response to these challenges? Or do they show that the reflection was a means of evading reality? The focus of the seminar will be on Kant’s *Critique of Judgment* and Schiller’s *Letters Concerning the Aesthetic Education of Man*.

Pre-Socratics and Post-Socratics: The Enemies of Plato

Gwenda-lin Grewal

Open, Seminar—Fall

The turn against the philosophy of Plato led modern thinkers such as Berkeley, Descartes, Nietzsche, and Heidegger to return to pre-Socratics as the true beginning of philosophy. This course will take its bearings by the modern reception of pre-Socratic thinking. Of the pre-Socratic philosophers (Anaximander, Heraclitus, Parmenides, and Empedocles), we have only fragments. We will read these enigmatic fragments along with the modern interpretations of them. Essential to our study will be to examine pre-Socratics both on their own terms and in terms of how they were used (or misused) in the modern dialogue against Plato.

Philosophy and Law

Gwenda-lin Grewal

Open, Seminar—Fall

Is the lawgiver included in the law? How is it possible to set standards without being subject to standards? This course will consider the problem of the founder not only in terms of political regimes but also in terms of human thinking. Thinking seems to demand that we treat our hypotheses, if only in a provisional way, as if they were grounded in certainty. Morality, on the other hand, requires that we follow rules as if we were our own policymakers. An inquiry into the nature of political philosophy will thus lead us to an inquiry into the nature of law itself. Our study will include works of Plato, Aquinas, Machiavelli, Rousseau, and Kant.

Philosophy and Fashion

Gwenda-lin Grewal

Open, Seminar—Spring

Do you have to be good-looking to be good at looking? Socrates was ugly and depicted by Aristophanes as an airhead, but Plato takes responsibility (in his second letter) for having designed and beautified him. From the fashion of academic *dress* to the fashion of academic *address*, philosophy is more concerned with style than it might look at first glance. If the way things appear is at all related to the way things are, then perhaps fashion—understood as trendy, unexamined opinion—deserves a double take. Style suggests something that is not visible, like a t-shirt with a catchy phrase on it or a Chanel purse. “I’m witty.” “I’m rich.” There is a connection between what you wear and what you think. This course will ask if there is, likewise, a link between self-reflection and narcissism, the real and the rhetorical. To do this will mean to look at the world through the lens of the poetic and to ask whether human agency is a thoughtless production or intelligent design. We will take fashion seriously and, conversely, philosophy playfully. The reading for the course will include Euripides, Plato, Machiavelli, Kant, Gottfried Keller, Charles Baudelaire, and Jules Barbey D’Aurevilly. We will also consider some of the poets of fashion such as Alexander McQueen and Bill Cunningham.

Philosophy and Law: Plato's Republic

Gwenda-lin Grewal

Open, Seminar—Spring

Alfred North Whitehead characterized the European philosophical tradition as a “series of footnotes to Plato.” To understand the trajectory of political philosophy, one must thus understand its roots in antiquity. While Plato wrote 35 dialogues, his most famous is the *Republic*. This course will spend a semester carefully reading the *Republic*. We will explore topics such as justice and injustice, democracy and tyranny, and poetry and philosophy.

Nietzsche

Marina Vitkin

Open, Seminar—Spring

This seminar will be devoted to a close reading of *Beyond Good and Evil*, focusing especially on Nietzsche’s understanding and critique of the Western philosophical tradition. Nietzsche’s mode of engagement with philosophical thought has profoundly influenced some of the 20th century’s most important thinkers. One of the aims of our

close reading will be to grasp the fundamental philosophical disposition that Nietzsche’s “postmodern” successors have inherited from him, however great the differences among them. Keeping the Nietzschean legacy in mind will help us discern its continuing influence in shaping the culture and politics of our present, as well as reflect on roads not taken. A prior background in philosophy is desirable.

Ancient Philosophy (Plato)

Michael Davis

Intermediate, Seminar—Fall

This course will be devoted to a careful reading of a small number of texts from a major figure in ancient philosophy. The goal of the course is twofold. It is first designed to acquaint students with one of the seminal figures of our tradition in more than a superficial way. In doing that, it will force us to slow our usual pace of reading, to read almost painfully carefully, with a view to understanding the thinker as he wrote and as he understood himself and not as a stage in an historical development. The second part of the goal of the course is to introduce and encourage this kind of careful reading. The text for fall 2016 will be Plato’s *Charmides*.

Heidegger's Being and Time

Michael Davis

Intermediate, Seminar—Spring

A careful reading of Heidegger’s *Being and Time*, perhaps the most important work of the most influential philosopher of the 20th century, will reveal Heidegger’s attempts to recover the oldest of philosophical questions: What is being? This involves asking what it means that the question has been lost sight of—which, in turn, leads to a question about what sort of being it is that raises the question of being. *Being and Time* is, at once, a comprehensive interpretation of the human situation (of our “being in the world”), a powerful analysis and criticism of the whole philosophical tradition prior to Heidegger, and the ground from which later philosophical movements in the 20th century (e.g., historicism, hermeneutics, existentialism, and deconstruction) develop.

Issues in 19th-Century German Philosophy

Marina Vitkin

Intermediate, Seminar—Spring

In the first half of this course, we will focus on Hegel’s conception of knowledge, drawing on readings from the *Phenomenology of Spirit*, *History of Philosophy*, and *Philosophy of History*, among

others. For Hegel, the plurality of philosophical positions is, itself, a problem for philosophical reflection; and we will study how Hegel addresses both the power of thought to construct alternative paradigms and its power to navigate among them. Hegel's immediate predecessors (Fichte, Schelling) will set the stage for our exploration. In the second half of the course, we will consider a plurality of reactions by Hegel's successors to his method of dealing with plurality, drawing on readings from Kierkegaard, Marx, Foucault, and Zilberman.

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

Intermediate/Advanced Greek: Homer and Herodotus: Telling Stories (p. 44), Emily Katz
Anhalt Greek (Ancient)

Germany Confronts the Enlightenment (p. 53), Philip Swoboda
History

The Disreputable 16th Century (p. 50), Philip Swoboda
History

Beginning Latin (p. 59), Emily Katz
Anhalt Latin

First-Year Studies: Forms and Logic of Comedy (p. 64), Fredric Smoler
Literature

First-Year Studies: The Good Life: Individual and Community in Ancient Greek Myths (p. 63), Emily Katz
Anhalt Literature

The Bible as Literature (p. 65), William Shullenberger
Literature

Translation Studies: Poetics, Politics, Theory, and Practice (p. 71), Bella Brodzki
Literature

Discrete Mathematics: Gateway to Higher Mathematics (p. 75), Daniel King
Mathematics

What Are Numbers? A Narrative of 30,000 Years and Counting... (p. 74), Jorge Basilio
Mathematics

20th-Century Physics Through Three Pivotal Papers (p. 92), Merideth Frey
Physics

Individualism Reconsidered (p. 106), Marvin Frankel
Psychology

Personality Development (p. 104), Jan Drucker
Psychology

The Empathic Attitude (p. 104), Marvin Frankel
Psychology

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.

Introduction to Mechanics (General Physics Without Calculus)

Open, Seminar—Fall

This course covers introductory classical mechanics, including dynamics, kinematics, momentum, energy, and gravity. Students considering careers in architecture or the health sciences, as well as those interested in physics for physics' sake, should take either this course or Classical Mechanics. Emphasis will be placed on scientific skills, including problem solving, development of physical intuition, 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. (If more than one lab section is listed in the schedule, you may choose either.) 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.*

Chaos

Merideth Frey

Open, Seminar—Fall

This course introduces the beautiful world of nonlinear and chaotic dynamics and also provides the mathematical and numerical tools to explore the astounding patterns that can arise from these inherently unpredictable systems. We shall see how chaos emerges from fairly simple nonlinear dynamical systems, utilize numerical methods to simulate the dynamics of chaotic systems, and explore characteristics of chaos using iterated maps, bifurcation diagrams, phase space, Poincaré sections, Lyapunov exponents, and fractal

dimensions. Class time will oscillate between presentation of new material and workshops for hands-on exploration. Students are encouraged to build and/or analyze their own chaotic system as potential conference projects. No previous programming experience is required, and all relevant mathematical concepts will be introduced.

Classical Mechanics (Calculus-Based General Physics)

Merideth Frey

Open, Seminar—Fall

Calculus-based general physics is a standard course at most institutions; as such, this course will prepare you for more advanced work in physical science, engineering, or the health fields. (Alternatively, the algebra-based Introduction to Mechanics will also suffice for premedical students). The course will cover introductory classical mechanics, including dynamics, kinematics, momentum, energy, and gravity. 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. The best way to develop scientific skills is to practice the scientific process. We will focus on learning physics through discovering, testing, analyzing, and applying fundamental physics concepts in a workshop-style classroom. In addition to seminars, the class will meet weekly to conduct laboratory work. These laboratories will be held jointly with students taking the noncalculus-based general physics sequence. You may choose either of the two laboratory courses listed in the schedule. *Permission of the instructor is required. Students must have completed one semester of calculus as a prerequisite. It is strongly recommended that students who have not completed a second semester of calculus enroll in Calculus II, as well. Classical Mechanics or equivalent, along with Calculus II or equivalent, is required to take Electromagnetism and Light (Calculus-Based General Physics) in the spring.*

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

Intermediate, Seminar—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. (If more than one lab section is listed in the schedule, you may choose either.) Calculus is not a requirement for this course. *Students should have had at least one semester of physics (mechanics).*

20th-Century Physics Through Three Pivotal Papers

Merideth Frey

Intermediate, Seminar—Spring

This course takes an in-depth look at three pivotal papers in 20th-century physics pertaining to special relativity and fundamental interpretations of quantum mechanics that transformed and defined our way of thinking in modern science. In this seminar-style class, we will deeply read, dissect, and discuss these three primary sources. In the process, we will together derive the predictions of special relativity; debate the various interpretations of quantum mechanics revolving around the famous Einstein, Podolsky, Rosen (EPR) paradox; and explore experiments meant to test our fundamental understanding of quantum mechanics. *Students must have completed one year of general physics and one year of calculus.*

Electromagnetism and Light (Calculus-Based General Physics)

Merideth Frey

Intermediate, Seminar—Spring

This is the follow-on course to Classical Mechanics, covering topics from electromagnetism and optics. Please see the description of Classical Mechanics for further information on this sequence. *Students must have completed Classical Mechanics or equivalent, along with Calculus II or equivalent.*

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

Quantum Computing (p. 23), James Marshall
Computer Science

Calculus I: The Study of Motion and Change (p. 74),
Jorge Basilio *Mathematics*

Calculus II: Further Study of Motion and
Change (p. 74), Jorge Basilio *Mathematics*

Mathematical Modeling I: Linear Algebra and
Differential Equations (p. 75), Philip Ording
Mathematics

Mathematical Modeling II: Multivariable Calculus (p. 76), Philip Ording *Mathematics*
Mathematics With Complex Variables: A Visual Approach (p. 75), Jorge Basilio *Mathematics*

POLITICAL ECONOMY

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

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

First-Year Studies: Telling Lives: How Anthropologies Narrate the World (p. 4), Mary A. Porter *Anthropology*
Introduction to Econometrics: Structural Analysis in the Social Sciences (p. 30), Jamee K. Moudud *Economics*
Introduction to Economic Theory and Policy (p. 30), Kim Christensen *Economics*
Money, Banking, Financial Crises, and Global Governance: Law, History, and Policy Struggles (p. 32), Jamee K. Moudud *Economics*
Political Economics of the Environment (p. 31), Marilyn Power *Economics*
Regulating Labor, Land, and Capital: The Political Economy of Social, Environmental, and Economic Policy (p. 32), Katherine Moos *Economics*
Workers in the Globalized Economy (p. 31), Kim Christensen *Economics*
First-Year Studies: The Problem of Empire: A History of Latin America (p. 46), Margarita Fajardo *History*
Made for Germany? Immigration and Foreign Labor in Modern Germany (p. 51), Philipp Nielsen *History*
Making Race and Nation: Was It the New Deal or the Raw Deal for Black America? (p. 52), Komozi Woodard *History*
Right and Left in Latin America (p. 53), Margarita Fajardo *History*
The 1%, or the Bottom Billion: Poverty and Wealth in Global and Latin American History (p. 54), Margarita Fajardo *History*
The Changing Shape of Europe: Tracing the Continent's History in the Long 20th Century (p. 48), Philipp Nielsen *History*

First-Year Studies: Transnational Sexualities (p. 61), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Queer Ethnographies (p. 61), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*
Global Popular Culture (p. 62), John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Do We Need a King? Kinship, Kingship, and Power in Judges (p. 109), Amy Meverden *Religion*

The Tree of Life in the Bible and Imperial

Imagery (p. 109), Amy Meverden *Religion*

Changing Places: The Social/Spatial Dimensions of Urbanization (p. 115), Shahnaz Rouse *Sociology*

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.

Diminished Democracy: Critical Perspectives on the Roots of Our Contemporary Political Malaise

David Peritz

Open, Lecture—Year

America is the oldest and most stable democracy in the world. Something like American democracy is not only admired but also ascendant the world over. We have mainly overcome a long history of race-, gender-, and class-based exclusions and increasingly

made effective the in-principle commitment to civil and political rights at the core of the Constitution. These real and important accomplishments notwithstanding, contemporary American politics is deeply unsettled. We find ourselves in the midst of a presidential election that almost certainly will be not only the most expensive but also one of the most fractious and unpredictable in our long political history. Popular disaffection and anger with “politics as usual” propels candidates from outside the establishment into front-runner status. The “new normal” of our politics includes partisan polarization, an escalation of rhetorical salvos, and media saturated with highly negative and distortive advertising. This political climate belies the gravity of issues faced: the erosion of wages and standards of living, increasing inequality and stalled social mobility, unsustainable spending on core state goods (including social security and medical care), ongoing security challenges and the slow erosion of American power internationally, global warming, an education and health-care system that deliver mediocre results at extraordinarily high costs, etc. What are we to make of our democratic ambivalence as we live with the triumphs and troubles of a political system that is the worst—except for all the others? To gain insight into these issues, we will look at contemporary American politics from a more philosophical, historical, and comparative perspective. We will examine transformations in American political institutions, economics, and civil culture that have, perhaps, made our politics at once more inclusive but also more fractious, unequal, and dysfunctional.

Campaigns and Elections

Costas Panagopoulos

Open, Lecture—Fall

The year 2016 has been a wild year for the American political system. Anger is pervasive throughout the electorate, and dissatisfaction over government and belief that the United States is in a state of political dysfunction is at an all-time high. Seemingly out of left field, candidates Bernie Sanders on the left and Donald Trump on the right dominated the discourse. And legislative activity has ground to a halt. This lecture course examines the seemingly crazy world of American politics by placing the 2016 elections in historical context. We will examine the institutions, personalities, and events in the macro electorate that have led to the current chaos and will do this via work in political behavior, experiments, American political development, historical institutionalism, and political psychology.

Between a Rock and a Hard Place: Russia and Its “Near Abroad”

Yekaterina Oziashvili

Open, Seminar—Fall

The world is closing in | Did you ever think | That we could be so close, like brothers | The future's in the air | I can feel it everywhere | Blowing with the wind of change.

In 1991, just two years after the fall of the Berlin Wall, the German rock band, Scorpions, recorded their famous single, “Wind of Change,” and the world cheered. Ten years later—despite the fact that Russia and most of the former states of the Soviet Union had suffered years of dispossession, poverty, declining populations, and plummeting life expectancy rates—the West continued to cling to the narrative of the triumph of democracy and liberalism. In 2001, George W. Bush said about Vladimir Putin: “I looked the man in the eye. I found him to be very straightforward and trustworthy. We had a very good dialogue. I was able to get a sense of his soul, a man deeply committed to his country and the best interests of his country.” Today, however, this optimism is a thing of the past. Russia’s often contentious relations with its neighbors are one of the main sources of concern. The post-Soviet region remains unstable and, some argue, unpredictable. From the civil war in Georgia to more recent conflicts between Eastern and Western Ukraine and Russia’s annexation of Crimea, the region continues to be haunted by the collapse of the Soviet Union and the transitions that followed. Russia’s involvement in most of these conflicts is increasingly evident, yet reasons for its involvement remain disputed. More than 25 years after the breaking up of the Soviet Union, Russia remains a mystery to the West. This course will begin by examining the last years of the USSR. We will discuss different explanations for the Soviet breakup and transitions that followed. We will pay special attention to Russia’s transformation from one of the 15 Soviet republics to an independent state surrounded by 14 state-nations. We will trace Russia’s relations with the West and its post-Soviet neighbors through the era of the “crazy ’90s” to today. Using leading theories of international relations and various levels of analysis, we will attempt to understand Russia’s relations with its neighbors and the West.

Refugees, Human Rights, and the Failure of the Nation-State System

Janet Reilly

Open, Seminar—Spring

Refugees. Migrants. Illegal immigrants. Asylum seekers. In 2015, more than one million people entered the European Union (EU) seeking asylum. Many more embarked on perilous journeys in search of safe haven but never made it. On May 31, 2016, the United Nations High Commissioner for Refugees (UNHCR) announced that more than 880 migrants had died in a single week trying to cross the Mediterranean Sea. What causes people to undertake such dangerous journeys? Why now? What impact are refugees having in Europe and other “host states” where they seek asylum? According to the United Nations, there are currently more than 60 million displaced persons in the world, more than at any time since the end of World War II. The recent increase in the worldwide displaced population is due in part to the civil conflict in Syria that began in 2011 and is now the largest refugee-producing crisis in the world, more than 4.8 million people having fled Syria and an even greater number of people—an estimated 6.5 million—displaced within Syria. Yet, Syria is just one of many countries from which refugees are fleeing. On the receiving end, much attention has been paid to Europe, where EU member states appear paralyzed, unable to agree on a coordinated response, resulting in increased migrant deaths and fears that the EU experiment may be doomed. Yet, the vast majority of refugees continue to be hosted by countries in the developing world, which receive precious little aid or attention. This course will examine the causes and consequences of forced displacement, paying particular attention to the challenges that refugee migrations pose to state-centric concepts of citizenship. Are refugees evidence of the failure of the nation-state system? What responsibilities do states have toward refugees? As early as 1951, Hannah Arendt described refugees as “the most symptomatic group in contemporary politics.” The concept of universal human rights rests upon the idea that individuals have rights simply because they are human, irrespective of their identities as citizens. Yet, it is the state, in international law, that is primarily entrusted with protecting and ensuring these rights. Given this, who is responsible for protecting refugees who, by definition, are fleeing persecution and are “unable or unwilling to avail themselves of the protection of their countries of nationality”? What is the role of the “international community” in responding to refugee crises? This course will explore these questions, along with other topics

such as: (1) the assumptions and actions of governments, the donor community, the United Nations, and nongovernmental organizations (NGOs) that typically intervene on behalf of refugees; (2) ethical dilemmas in the provision of protection and care; (3) contrasting models of care: camp settings vs. urban refugees; (4) legal status and distinctions among refugees, asylees, and other migrants; (5) decisions about “durable solutions”: repatriation, local integration, and third-country resettlement; (6) states’ responsibilities and increasing restrictions on access to asylum; and (7) the need for burden-sharing arrangements between countries of the global North and the global South, which host the vast majority of refugee populations.

State Terror and Terrorism

Elke Zuern

Intermediate, Seminar—Spring

The events of September 11, 2001, unleashed a bitter and contentious debate regarding not just how states and societies might best respond to the threat of violence but also, fundamentally, what qualifies as terrorism. Just nine days later, and without resolving any of these difficult issues, the US announced its response: The Global War on Terrorism. In 15 years, we are no closer to consensus concerning these politically and emotionally charged debates. This course will investigate the use of violence by state and nonstate actors to assert their authority and to inspire fear. The modern state, as it was formed in Western Europe, was born of war. In Charles Tilly’s often-quoted phrase: “War makes states, and states make war.” The ability to control violence within a territory has long been a key part of the definition of a functioning state. The presence of armed groups on a state’s territory, which the state does not or cannot effectively control, is therefore a direct challenge to a state’s authority and has the potential to undermine its recognition as an international actor. After briefly discussing the historical development of modern states, we will investigate the evolution of the terminology of terror and terrorism from the French Revolution to today. We will explore acts of state terror and their consequences from Nazi Germany, Cambodia under the Khmer Rouge, and Chile under Pinochet to present-day examples. We will consider the use of the term “terrorism” in the popular press, in political rhetoric, and in policy making by states and international organizations. And finally, we will investigate a number of nonstate actors that employed violence—including South Africa’s ANC, Sri Lanka’s LTTE and Al Qaeda, among others—and consider the impact this had both for their popular

support and for the local and transnational communities impacted by their struggle. *Prior coursework in the social sciences and/or related disciplines required.*

Justice, Action, Legitimacy, Power

David Peritz

Advanced, Seminar—Year

This seminar examines five frameworks of normative and social analysis, focusing on the issue of how to understand power, action, legitimacy, justice, and gender in contemporary social worlds. We read works by four of the most influential and systematic contemporary political theorists—John Rawls, Jurgen Habermas, Michel Foucault, and Hannah Arendt—and by feminists who either criticize or extend their works. In this way, we examine—first on their own and then in comparison—the resources, implications, and limitations of different conceptions of social justice, human flourishing, political legitimacy, the organization of social power, and the nature of gender relations. We test the relevance of different approaches by examining the ways in which they either contribute to or impede feminist criticism. Stark differences will emerge between the five theoretical perspectives examined. For instance, a variety of positions will emerge on the issue of the worth or legitimacy of European modernity, the historical process that produced capitalism, representative and constitutional democracy, religious pluralism, the modern sciences, ethical individualism, secularism, fascism, the discourse on human rights, communism, new forms of racism and sexism, and many “new social movements.” While they are all late-modern or postmodern thinkers, the authors that we study disagree radically on the possibilities that modernity opens for social justice, political legitimacy, empowered human action, or new and insidious forms of domination and inequality. Issues to be discussed include: What is the content of social justice, and can it be realized in contemporary social conditions? What is the relationship of identity, action, and politics? Can democracy be realized in advanced capitalist societies; and, if so, what institutional and social forms does it require? Should we view the process of Western modernization as representing genuine moral and political progress or simply as replacing older with newer and more insidious forms of domination? Does a feminist perspective contribute to, modify, or lead to the rejection of contemporary theories of justice, action, legitimacy, and power? Emphasis will be on close and sustained readings from original texts.

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

First-Year Studies: Digital Disruptions (p. 21),

Michael Siff *Computer Science*

Introduction to Economic Theory and Policy (p. 30),

Kim Christensen *Economics*

Intermediate/Advanced Greek: Homer and

Herodotus: Telling Stories (p. 44), Emily Katz

Anhalt *Greek (Ancient)*

Democracy and Emotions in Postwar

Germany (p. 49), Philipp Nielsen *History*

Made for Germany? Immigration and Foreign Labor

in Modern Germany (p. 51), Philipp Nielsen

History

Making Race and Nation: Was It the New Deal or the

Raw Deal for Black America? (p. 52), Komozi

Woodard *History*

The Changing Shape of Europe: Tracing the

Continent's History in the Long 20th

Century (p. 48), Philipp Nielsen *History*

Intermediate Italian: Modern Prose (p. 57), Judith P.

Serafini-Sauli, Tristana Rorandelli *Italian*

Beginning Latin (p. 59), Emily Katz Anhalt *Latin*

First-Year Studies: Transnational Sexualities (p. 61),

John (Song Pae) Cho *Lesbian, Gay, Bisexual, and*

Transgender Studies

Queer Ethnographies (p. 61), John (Song Pae) Cho

Lesbian, Gay, Bisexual, and Transgender Studies

Global Popular Culture (p. 62), John (Song Pae) Cho

Lesbian, Gay, Bisexual, and Transgender Studies

First-Year Studies: The Good Life: Individual and

Community in Ancient Greek Myths (p. 63),

Emily Katz Anhalt *Literature*

Literature in Translation: 20th-Century Italian

Literature and Culture (p. 68), Tristana

Rorandelli *Literature*

Metaphysical Poetry (p. 68), William Shullenberger

Literature

The Bible as Literature (p. 65), William Shullenberger

Literature

An Introduction to Statistical Methods and

Analysis (p. 73), Daniel King *Mathematics*

Philosophy and Law (p. 89), Gwenda-lin Grewal

Philosophy

Philosophy and Law: Plato's Republic (p. 90),

Gwenda-lin Grewal *Philosophy*

Superstition, Enthusiasm, and Fanaticism (p. 89)

Philosophy

Immigration, Race, and the Making of the United

States: An Immigration Policy

Perspective (p. 107), Luisa Laura Heredia *Public*

Policy

The Politics of “Illegality,” Surveillance, and Protest (p. 107), Luisa Laura Heredia *Public Policy*

Do We Need a King? Kinship, Kingship, and Power in Judges (p. 109), Amy Meverden *Religion*
Identity, Race, and Gender in Paul (p. 110), Amy Meverden *Religion*

The Tree of Life in the Bible and Imperial Imagery (p. 109), Amy Meverden *Religion*

Changing Places: The Social/Spatial Dimensions of Urbanization (p. 115), Shahnaz Rouse *Sociology*

PSYCHOLOGY

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

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

Some projects consist of reviewing and analyzing the primary research literature on a topic of interest. Others make experiential learning central to the independent work. Opportunities open to students include: assisting at our Early Childhood Center, in local schools, or at clinics; planning and carrying out original research in one of three psychology lab spaces on campus (the Child Study Lab, the Cognition and Emotion Lab, and the Adult

Experimental Psychology Lab); working with community organizations in Yonkers, NY; and participating in environmental education at our Center for the Urban River at Beczak (CURB). Psychology is also a core component of two focused, semester-long community-based academic programs: the Intensive Semester in Yonkers and Sarah Lawrence College's Study Abroad Program in Sub-Saharan Africa.

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

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

First-Year Studies: Memory and Autobiography

Adam Brown

Open, FYS—Year

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: Child and Adolescent Development in North American and African Contexts: Opportunities and Inequalities

Kim Ferguson (Kim Johnson)

Open, FYS—Year

Umuntu ngumuntu ngabantu —Isizulu for “A person is only a person through other persons”

How do the contexts in which we live influence our development? And how do these contexts influence the questions that we ask about development and the ways in which we interpret our observations? How do local, national, and international policies impact the contexts in which children live? Should we play a role in changing some of these contexts? What are the complications of doing this? In this course, we will discuss these and other key questions about child and adolescent development in varying cultural contexts, with a specific focus on the United States and sub-Saharan Africa. As we do so, we will discuss factors contributing to both opportunities and inequalities within and between those contexts. In particular, we will discuss how physical and psychosocial environments differ for poor and nonpoor children and their families in rural upstate New York, urban Yonkers, and rural and urban Malawi, Zimbabwe, South Africa, Kenya, and Tanzania. We will also discuss individual and environmental protective factors that buffer some children from the adverse effects of poverty, as well as the impacts of public policy on poor children and their families. Topics will include health and educational disparities; environmental inequalities linked to race, class, ethnicity, gender, language, and nationality; environmental chaos; children's play and access to green space; cumulative risk and its relationship to chronic stress; and the HIV/AIDS pandemic and the growing orphan problem in sub-Saharan Africa. Readings will be drawn from both classic and contemporary research in psychology,

human development, anthropology, sociology, and public health; memoirs and other first-hand accounts; and classic and contemporary African literature and film. This course will also serve as an introduction to the methodologies of community-based and participatory action research within the context of a service-learning course. As a class, we will collaborate with local high-school students in developing, implementing, and evaluating effective community-based work in partnership with organizations in urban Yonkers and rural Tanzania. As part of this work, all students will spend an afternoon per week working in a local afterschool program.

Psychology and Social Change: A Critical Social Psychology Perspective

Wen Liu

Open, Lecture—Fall

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 sociopolitical topics related to race, gender, class, sexuality, and nation from a social psychological lens.

Anxiety, Stress, and Health

David Sivesind

Open, Lecture—Fall

What exactly is anxiety? How is the concept of stress related? Countless articles warn about the dangers of stress for human physical and psychological health. This class aims to start slightly earlier and examine the topic in depth. Are we talking about an emotional condition? A body process gone awry? Are we in the “age of anxiety,” as some have suggested? Can you feel your own anxiety reading this? The class will explore anxiety and stress as concepts, with special attention to what is known of the related neuroscience.

Sleep and Health: Clinical Conditions and Wellness

Meghan Jablonski

Open, Lecture—Spring

A key and often overlooked aspect of recharging is also one of the most obvious: getting enough sleep. There is nothing that negatively affects my productivity and efficiency more than lack of sleep. After years of burning the candle on both ends, my eyes have been opened to the value of getting some serious shuteye. —Arianna Huffington, Sarah Lawrence College Commencement Address, 2012

Sleep is an incredibly powerful piece of the human experience—one that everyone does or does not do enough—that is often marginalized in contemporary culture. This class examines historical, developmental, physiological, and cultural perspectives on the construct of sleep and explores the role of sleep in psychopathology, relevant medical conditions, and wellness. How sleep impacts, and is impacted by, clinical conditions will be examined, along with Eastern and Western approaches to understanding the mysterious world of sleep. We will consider nonclinical phenomena such as innate sleep cycles and dreaming, as well as gender differences in sleep behavior. The course will conclude with a look at the powerful benefits of sleeping well, including evidence from electroencephalogram (EEG) and neuroimaging data and from the examination of cultures with exceptionally high levels of wellbeing. Weekly reading assignments will include literature in sleep science, developmental psychology, physiology, and clinical research, as well as relevant case studies, essays, and memoirs. Additionally, class members will follow the topic of sleep in popular media—including WNYC's recent sleep project, *Clock Your Sleep!*—and will have the opportunity to monitor their own sleep patterns using popular sleep apps. Select film and documentary material will be included for class discussion. Conference work may include projects on clinical, developmental, physiological, and/or cultural aspects of sleep. Projects may also be focused on topics related to sleep such as dreaming, memory/other cognitive functions, and/or mindfulness meditation. Students interested in developmental aspects of sleep in children may complete a weekly fieldwork placement at the Early Childhood Center.

Art and Visual Perception

Elizabeth Johnston

Open, Lecture—Spring

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

Psychologists and neuroscientists have long been interested in measuring and explaining the phenomena of visual perception. In this course, we will study how the visual brain encodes basic aspects of perception—such as color, form, depth, motion, shape, and space—and how they are organized into coherent percepts or gestalts. Our main goal will be to explore how the study of visual neuroscience and art can inform each other. One of our guides in these explorations will be 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.

Child and Adolescent Development

Carl Barenboim

Open, Seminar—Year

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

including fieldwork at the Early Childhood Center or other venues. Written observational diaries will be used as a way of integrating these direct experiences with seminar topics and conference readings.

Ways of Knowing Each Other: Psychotherapeutic Models and the Restoration of Freedom

Marvin Frankel

Open, Seminar—Year

What are the narratives of people who have no reason to fear being negatively judged? We will review therapeutic transcripts such as these:

1. "Can I be what I have never been?" (comment by Alice in first therapeutic session) "I no longer wonder what I ought to be but only what I can be." (comment by Alice in 10th therapeutic session) *Is this progress?*
2. Therapist: "How do you know your relationship is over?" Client: "Our conflicts are not interesting!" *Is this an excellent measure of the health or illness of a relationship?*
3. The client has terminal cancer. Client: "My family believes I am in denial." Therapist: "And you?" Client: "For me, dying is just my final experience. I won't give it any more respect than that." *Is this wisdom or denial?*
4. Break up of a relationship: Client: "I feel so guilty for hurting him." Therapist: "For no longer loving Jeff?" Client: "Exactly..." Therapist: "But wasn't loving Jeff a pleasure?" ("Uh huh") "If so, then why would you feel guilty over losing a pleasure?" *Does the therapist make good sense to you?*

Over the past century, the concepts of "wisdom" and "ignorance" have been replaced by "health" and "illness." Vanity has been replaced by narcissism and our pretensions by insecurities. We are asked to accept the seeming paradox that a person "can always make something out of what is made of him." We consult psychologists and psychiatrists rather than philosophers to become cured rather than educated. The cure is presumably accomplished through a series of conversations between patient and doctor, but these are not ordinary conversations. Despite more than a century of practice, there remains little agreement among these practitioners of "health" regarding what the content of the conversations should be or the proper roles of doctor and patient. Moreover, the relationship between one psychologist and patient is vastly different from the

relationship of another psychologist and client. Consequently the patient who sees a psychoanalyst has a very different kind of experience from a patient who seeks the help of a person-centered therapist or a behaviorally-oriented psychotherapist. This course will examine the rules of conversation that govern various psychotherapeutic relationships and compare those rules with those that govern other kinds of relationships, such as those between friends, teachers and students, and family members.

The Nature of Nurture: Sustainable Child Development

Kim Ferguson (Kim Johnson)

Open, Seminar—Fall

When asked, children growing up in diverse urban contexts around the world are particularly aware of a lack of access to green play spaces. Although specific impacts on children's cognitive and social-emotional development outside of the global North are largely unknown, there is a growing literature documenting the impacts of play—and particularly play in natural settings—on children's academic achievement, social-emotional well-being, and physical health. Children engage in more complex play in natural settings, and proximity to such settings enhances well-being and reduces the impacts of crowding, noise, chaos, and stressful life events on children and the adults who care for them. At the same time, there is mounting evidence documenting significant impacts of the physical environment (including heavy metals, pesticides, air and water pollution, noise, crowding, chaos, housing quality, school and childcare quality, and neighborhood quality) on child development across multiple contexts. Thus, the development of effective interventions to improve the physical environments experienced by children is essential. Unfortunately—particularly in low-income homes, schools, and neighborhoods—the impacts of individual aspects of the physical environment are unclear, since multiple environmental risk factors tend to be correlated. There is some evidence, however, that factors contributing to chaos (including noise, crowding, and residential mobility) in home, school, and neighborhood environments have particularly salient impacts on children's development and well-being as they interfere with effective proximal processes (enduring, progressively more complex reciprocal interactions between persons and their immediate environment), operate across multiple levels, and impact both children and the adults who care for them. Access to natural settings, and particularly open green spaces, for play may counter the impacts of chaos. This

service-learning course will introduce these and other issues associated with sustainable child development, thus providing students with an introduction to environmental, cultural, and developmental psychology. Topics will include the physical environment and child health and development; food, nutrition, and sustainable agriculture; environmental inequalities linked to race, class, ethnicity, gender, and language; environmental chaos; natural disasters and climate change; natural play spaces; environmental attitudes and behaviors; and children's relationships with animals. Readings will be drawn from both classic and contemporary research, policy, and practice in psychology, human development, environmental science, sociology, anthropology, and public health. The course will also provide an introduction to the methodologies of community-based and participatory action research within the context of a service-learning course. All students will work for a half-day per week in a community-based organization that addresses issues of environmental awareness, environmental justice, and children's environmental attitudes and behaviors, with approximately a third of the class placed at each of three sites in southwest Yonkers: The Sarah Lawrence Center for the Urban River at Beczak (CURB), Greyston Community Gardens, and Groundwork Hudson Valley. Students will be involved in the day-to-day work of these sites, as helpful. At CURB, this will include environmental education programming, facility maintenance, and water quality testing. Students will also develop individual conference projects associated with these or other related organizations. In addition, we will obtain a broader understanding of the impact of the physical environment on children—as well as their impact on, and understanding of, the physical environment—through a series of field trips to CURB, Greyston Community Gardens, Bronx Zoo, New York Botanical Gardens, Greenburgh Nature Center, Kottler School Garden in Tuckahoe, Natural History Museum, Maritime Aquarium, adventure playgrounds and other playgrounds in Yonkers and in New York City, areas particularly impacted by Hurricane Sandy in the New York Metropolitan Area, local farmers' markets, and the classrooms of several ECC teachers (including Suzie Schwimmer and Sonna Schupak) who focus on connecting children to the natural world. In addition, students will gain a broader understanding of sustainable child development and environmental education through invited seminars with various members of the SLC faculty and staff; for example, Kanwal Singh (physics), Michelle Hersh (biology), Marilyn Power (economics), Charles Zerner

(environmental studies), Kathy Westwater (dance), Ryan Palmer (CURB), Vicki Garufi (CURB), and Jay Muller (CURB).

Virtually Yours: Evolution and Technology in Human Relating

Meghan Jablonski

Open, Seminar—Fall

From John Bowlby's landmark attachment theory to contemporary theories of human bonding, theorists, researchers, philosophers, and writers have sought to understand the drives that serve us, as humans, in seeking and maintaining important relationships. Neuroimaging data and evolutionary psychology provide strong evidence that we typically possess highly specialized and evolved mechanisms that underlie our desires and efforts to relate and connect to others, to know and be known, to love and be loved. This seminar seeks to examine the ways in which we have evolved, in order to relate to each other and be related to, and how our innate relational patterns fit (or do not fit) within the rapidly-evolving digital world. We will also consider ways in which digital life might be changing how we relate and ways in which this might be beneficial for some and challenging for others. Classes will be discussion-based and begin with an overview of developmental and historical perspectives on attachment theory, human bonding, and self-expression. We will move on to consider how various realms of the digital world (e.g., social media, messaging, dating apps, video chats, virtual reality) impact our relational patterns. We will consider how these might impact our experience maintaining friendships, falling in love, and maintaining romantic bonds. We will also consider how themes such as revenge, bullying, and being rude are expressed in the digital world. Readings will include relevant academic and lay literature. Conference projects may include, but are not limited to, examination of specific social media platforms and/or comparisons of specific digital and analog relational patterns.

The Senses: Neuroscientific and Psychological Perspectives

Elizabeth Johnston

Open, Seminar—Fall

The perceiving mind is an incarnated mind.

—Maurice Merleau-Ponty, 1964

A great deal of brain activity is devoted to the processing of sensory information from both the outside and the inside of the body. Although, following Aristotle, we traditionally conceive of the

senses as five discrete systems, they are more various and interconnected than this view suggests: What we call “taste” is a multisensory construction of “flavor” that relies heavily on “smell.” “Vision” refers to a set of semi-independent streams that specialize in the processing of color, object identity, or spatial layout. “Touch” encompasses a complex system of responses to different types of contact with the largest sensory organ, the skin. And “hearing” includes aspects of perception that are thought to be quintessentially human—music and language. Many other sensations—the sense of balance, the sense of body position (proprioception), feelings of pain arising from within the body, and feelings of heat or cold—are not covered by the standard five. Perceptual psychologists have suggested that the total count is closer to 17 than five. We will investigate all of these senses, their interactions with each other, and their intimate relationships with human emotions. Some of the questions that we will address are: Why are smells such potent memory triggers? What can visual art tell us about how the brain works and vice versa? Why is a caregiver’s touch so vital for psychological development? Why do foods that taste sublime to some people evoke feelings of disgust in others? Do humans have a poor sense of smell? Why does the word “feeling” refer to both bodily sensations and emotions? What makes a song “catchy” or “sticky”? Can humans learn to echolocate like bats? This is a good course for artists who like to think about science and for scientists with a feeling for art. All class members will have the opportunity to participate in sensory research in small group lab sessions.

Trauma, Loss, and Resilience

Adam Brown

Open, Seminar—Spring

How people remember and respond to stress and trauma has garnered much attention and controversy in the field of psychology. These debates have reached well beyond therapists’ offices and academic departments, figuring prominently in the media, policy debates, and judicial decisions. Through a review of theory, research, and clinical case reports, this course aims to provide a nuanced examination of traumatic stress research. The course will begin with a historical exploration of how the mental-health community has defined and treated trauma over the past century, including the sociocultural forces that shaped these definitions and interventions. We will also delve into more current issues involving trauma, specifically post-traumatic stress disorder (PTSD). Readings will

survey a range of topics, drawing on cognitive, developmental, neuroscientific, and psychoanalytic perspectives. We will discuss and question: What are the impacts of stress and trauma across the life span? How is trauma processed cognitively, and what brain regions are involved in trauma-related distress? What is the impact of trauma and loss on mental and physical health? What is an appropriate response to trauma (and who decides)? Are there outcomes to stress and trauma other than distress? Is memory for trauma special? Are horrific experiences indelibly fixed in a victim’s memory, or does the mind protect itself by banishing traumatic memories from consciousness? How do those working in the field of traumatic stress cope with secondary exposure? Why are some people able to experience repeated exposure to trauma without significant impairment? Conference work will offer students the opportunity to apply ongoing issues in trauma and resilience research to a wide range of disciplines, including science, law, medicine, art, media, politics, and ethics.

The Psychology of Gender and Sexuality: From Structure to Lives

Wen Liu

Open, Seminar—Spring

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.

Care in Space and Place: An Exploration of Environmental Psychology

Magdalena Ornstein-Sloan

Open, Seminar—Spring

This course explores the relationships between physical and social environments and human behavior. Care, in the broadest sense of the term, will be utilized as a lens through which we examine conceptualizations of environmental psychology. Utilizing qualitative methodologies (photovoice and autoethnography), we will engage with an “Ethnic of Care” to critically explore levels of human interaction from the body, home, and the local to the globalized world, with a return to the individual experience of receiving and providing care within our social environments. Topics to be considered will include food (in)security and alternative food networks, informal family caregiving, environmental sustainability, globalization, structural violence, social determinants of health, and social justice—but will ultimately be driven by student interest. Films and a field trip will be incorporated to provide experiential learning. Students are encouraged (but not required) to participate in service learning through local community involvement facilitated by the Office of Community Partnerships, with the possibility of conference projects resulting from this experience.

Children’s Literature: Developmental and Literary Perspectives

Charlotte L. Doyle

Sophomore and above, Seminar—Spring

Children’s books are an important bridge between adults and the world of children. In this course, we will ask questions such as: What are the purposes of literature for children? What makes a children’s book developmentally appropriate for a child of a particular age? What is important to children as they read or listen? How do children become readers? How can children’s books portray the uniqueness of a particular culture or subculture, allowing those within to see their experience reflected in books and those outside to gain insight into the lives of others? To what extent can books transcend the particularities of a given period and place? Course readings include writings about child development, works about children’s literature, and, most centrally, children’s books themselves—picture books, fairy tales, and novels for children. Class emphasis will be on books for children up to the age of about 12. Among our children’s book authors will

be Margaret Wise Brown, C. S. Lewis, Katherine Paterson, Maurice Sendak, Mildred Taylor, E. B. White, and Vera B. Williams. Many different kinds of conference projects are appropriate for this course. In past years, for example, students have worked with children (and their books) in fieldwork and service-learning settings, written original work for children (sometimes illustrating it, as well), traced a theme in children’s books, explored children’s books that illuminate particular racial or ethnic experiences, or examined books that capture the challenge of various disabilities. *Open to sophomores and above. Background in psychology is required.*

Social Development

Carl Barenboim

Intermediate, Seminar—Fall

Some of the most interesting and important pieces of knowledge that a child will ever learn are not taught in school. So it is with the child’s social world. Unlike “reading, writing, and ‘rithmetic,” there is no “Social Thinking 101.” Further, by the time children reach school age, they have already spent years learning the “lessons of life” and affecting those around them. This course will explore the social world of the child from birth through adolescence, focusing on three main areas: parent-child relations, sex-role development, and moral development. Within parenting, we will examine issues such as different parenting “styles,” the long-term consequences of divorce, and the “hurrying” of children to achieve major milestones at ever-earlier ages. Within the topic of sex-role development, we will read about the role of powerful socialization forces, including the mass media, and the socialization pressures that children place on themselves and on each other. Within moral development, we will study the growth of moral emotions such as empathy, shame, and guilt and the role of gender and culture in shaping our sense of right and wrong. Conference work may include field placement at the Early Childhood Center or other venues, as interactions with real children will be encouraged. *A prior course in psychology is required.*

Abnormal Psychology

Adam Brown

Intermediate, Seminar—Fall

According to recent data, approximately half of all Americans will meet the criteria for a psychological disorder at some point in their lives, and about 25% of adults in the United States may have suffered from a mental illness in the past year. Why are rates of mental illness so high, and what can we do to reduce these figures? What does it mean to be

mentally ill, and who decides? Where do we draw the line between normal and abnormal, and what kinds of methods do we use in psychology and neuroscience to make this determination? This course will serve as an introduction to the field of abnormal psychology. We will cover theoretical frameworks, research methods, and treatments associated with a range of psychological disorders, such as depression, anxiety, schizophrenia, addiction, and personality disorders. In addition, we will discuss historical, political, and cultural influences that shape the way in which mental illness has been defined, represented, and treated. Course materials will draw on experimental and theoretical research, memoirs, films, and clinical case studies. This course will be of particular interest to students interested in pursuing graduate school or careers working in fields related to clinical psychology.

Theories of the Creative Process

Charlotte L. Doyle

Intermediate, Seminar—Fall

The creative process is paradoxical. It involves freedom and spontaneity yet requires expertise and hard work. The creative process is self-expressive yet tends to unfold most easily when the creator forgets about self. The creative process brings joy yet is fraught with fear, frustration, and even terror. The creative process is its own reward yet depends on social support and encouragement. In this class, we look at how various thinkers conceptualize the creative process—chiefly in the arts but in other domains, as well. We see how various psychological theorists describe the process, its source, its motivation, its roots in a particular domain or skill, its cultural context, and its developmental history in the life of the individual. Among the thinkers that we consider are Freud, Jung, Arnheim, Franklin, and Gardner. Different theorists emphasize different aspects of the process. In particular, we see how some thinkers emphasize persistent work and expert knowledge as essential features, while others emphasize the need for the psychic freedom to “let it happen” and speculate on what emerges when the creative person “lets go.” Still others identify cultural context or biological factors as critical. To concretize theoretical approaches, we look at how various ideas can contribute to understanding specific creative people and their work. In particular, we consider works written by or about Picasso, Woolf, Welty, Darwin, and some contemporary artists and writers. Though creativity is most frequently explored in individuals, we also consider group improvisation in music and theatre. Some past

conference projects have involved interviewing people engaged in creative work. Others consisted of library studies centering on the life and work of a particular creative person. Some students chose to do fieldwork at the Early Childhood Center and focus on an aspect of creative activity in young children.

Background in college-level psychology or philosophy is required.

Personality Development

Jan Drucker

Intermediate, Seminar—Fall

A century ago, Sigmund Freud postulated a complex theory of the development of the person. While some aspects of his theory have come into question, many of the basic principles of psychoanalytic theory have become part of our common culture and worldview. This course will explore developmental and clinical concepts about how personality comes to be through reading and discussion of the work of key contributors to psychoanalytic developmental theory since Freud. We will trace the evolution of what Pine has called the “four psychologies of psychoanalysis”—drive, ego, object, and self-psychologies—as well as the integrative “relational perspective”; and we will consider the issues they raise about children’s development into individuals with unique personalities within broad, shared developmental patterns in a given culture. Readings will include the work of Anna Freud, Erik Erikson, Margaret Mahler, Daniel Stern, Steven Mitchell, Nancy Chodorow, and George Vaillant. Throughout the semester, we will return to 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 another appropriate setting is required, although conference projects may or may not center on aspects of that experience, depending on the individual student’s interest. *For graduate students and for juniors and seniors with permission of the instructor.*

The Empathic Attitude

Marvin Frankel

Intermediate, Seminar—Fall

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

We mark with light in the memory the few interviews we have had, in the dreary years of routine and of sin,

with souls that made our soul's wiser; that spoke what we thought; that told us what we knew; that gave us leave to be what we...were. —Emerson, Divinity School Address, 1838

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

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

Theories of Development

Barbara Schechter

Intermediate, Seminar—Fall

“There’s nothing so practical as a good theory,” suggested Kurt Lewin almost 100 years ago. Since then, the competing theoretical models of Freud, Skinner, Piaget, Vygotsky, and others have shaped the field of developmental psychology and have been used by parents and educators to determine child-care practice and education. In this course, we will study the classic theories—psychoanalytic, behaviorist, and cognitive-developmental—as they were originally formulated and in light of subsequent critiques and revisions. Questions that we will consider include: Are there patterns in our emotional, thinking or social lives that can be seen as universal, or are these always culture-specific? Can life experiences be conceptualized in a series of stages? How else can we understand change over time? We will use theoretical perspectives as lenses through which to view different aspects of experience—the origins of wishes and desires, early

parent-child attachments, intersubjectivity in the emergence of self, symbolic and imaginative thinking, and the role of play in learning. For conference work, students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to bridge theory and practice.

Children’s Friendships

Carl Barenboim

Intermediate, Seminar—Spring

Making friends, losing friends, keeping friends...through the use of psychological and literary texts, we will explore the important functions of friendship for children and adolescents. During this century, psychologists have assumed that adults serve as the major social influence on a child’s developing sense of self and personality, that perhaps only toward adolescence would children’s social relations with peers come to play an important role in their lives. We now know better. In recent years, there has been a tremendous increase in the study of friendships and peer relations throughout childhood, even in toddlerhood. The important psychological benefits of having friends are increasingly recognized. So, too, are the potential problems of its obverse: Children who are truly without friends are at greater risk for later social-emotional difficulties. We will explore the writings of major theorists such as Sullivan, Youniss, Selman, and Rubin; read and discuss the recent studies that have observed “friendship in the making”; and examine what friendship means to children and adolescents in their own words. In addition, fieldwork at the Early Childhood Center or elsewhere will be encouraged, so that students can have firsthand knowledge of children’s social relations. *Prior course in psychology is required.*

Challenges to Development: Child and Adolescent Psychopathology

Jan Drucker

Intermediate, Seminar—Spring

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

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

Global Child Development

Kim Ferguson (Kim Johnson)
Intermediate, Seminar—Spring

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

Marvin Frankel
Intermediate, Seminar—Spring

"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?

Mindfulness: Neuroscientific and Psychological Perspectives

Elizabeth Johnston
Intermediate, Seminar—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.

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

First-Year Studies: Digital Disruptions (p. 21),

Michael Siff *Computer Science*

Metaphysical Poetry (p. 68), William Shullenberger
Literature

An Introduction to Statistical Methods and Analysis (p. 73), Daniel King *Mathematics*

Superstition, Enthusiasm, and Fanaticism (p. 89)
Philosophy

Both Public and Private: The Social Construction of Family Life (p. 114), Shahnaz Rouse *Sociology*

PUBLIC POLICY

Sarah Lawrence College's public policy program addresses the most pressing public policy issues of our time, including promoting peace, protecting the environment, providing education and health services, and safeguarding human and workers' rights. Supported by the College's Office of Community Partnerships, students partner with unions, community organizations, and legal groups in the New York City area as a required element of their course work, gaining direct experience that they can relate to theoretical issues.

Students also participate in international fieldwork, including at a labor research exchange in Cuba, a health-care worker conference in the Dominican Republic, a community-organizing project to help establish a medical clinic for residents of the impoverished community of Lebrón in the Dominican Republic, and a study trip to the 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.

Immigration, Race, and the Making of the United States: An Immigration Policy Perspective

Luisa Laura Heredia

Open, Seminar—Year

Immigration has been a recurring and polarizing political issue in the United States and globally. While undocumented youth have forced their plight into the national debate, in an earlier moment "Positively No Filipinos" and "Irish Need Not Apply" signs were commonplace in places of business. And yet, in the contemporary political climate, immigration policy is debated as if it were ahistorical and fixed. In this

yearlong course, students will explore immigration, immigrant integration, and societal inequality. We will answer questions such as: How has immigration policy changed over time? And how are immigrants integrating into society? We will delve into theoretical debates over why people migrate, the role of states in managing migration flows, the "actors" that have shaped immigration policy, and how today's immigrants compare with earlier waves of immigrants. More specifically, this course will trace the history of immigration policy and of immigration flows into the United States, as well as the distinct trajectories of groups and cohorts along a series of societal indicators. Students will contribute to ongoing debates by reflecting on where we are and what we can do to create a better system and a more equitable society.

The Politics of "Illegality," Surveillance, and Protest

Luisa Laura Heredia

Advanced, Seminar—Spring

Over the past few years, newspapers, television, Facebook and Twitter have disseminated images of unauthorized immigrants and their allies taking to the streets to protest punitive immigration policies. The aerial shot of downtown Los Angeles on March 25, 2006, with more than 500,000 immigrants and allies wearing white t-shirts, was only one in a series of images that captured the 2006-2007 demonstrations in big cities—like Chicago and New York, where they were expected—but also in smaller towns and cities in places such as in Nebraska, Colorado, and Indiana. More recently, images of unauthorized youth facing off with police and immigration officials have become more commonplace, with young people being taken away in handcuffs or the striking image of a young woman in Los Angeles sitting atop a ladder surrounded by police awaiting her fate. These images speak to us of a movement for immigrant rights that calls us to engage with questions of membership, policing, and immigration and race. In this course, we will explore the historical, legal, and cultural construction of "illegality." We will assess contemporary policy debates and the role of key elite and grassroots actors in immigration politics. Students will use the theoretical tools provided by studies of immigration policy development, social movements, and the politics of membership and belonging in order to assess immigration politics over time and to offer ways forward in the contemporary moment.

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

- First-Year Studies: Digital Disruptions** (p. 21), Michael Siff *Computer Science*
- Introduction to Econometrics: Structural Analysis in the Social Sciences** (p. 30), Jamee K. Moudud *Economics*
- Introduction to Economic Theory and Policy** (p. 30), Kim Christensen *Economics*
- Money, Banking, Financial Crises, and Global Governance: Law, History, and Policy Struggles** (p. 32), Jamee K. Moudud *Economics*
- Workers in the Globalized Economy** (p. 31), Kim Christensen *Economics*
- Democracy and Emotions in Postwar Germany** (p. 49), Philipp Nielsen *History*
- International Law** (p. 47), Mark R. Shulman *History*
- Made for Germany? Immigration and Foreign Labor in Modern Germany** (p. 51), Philipp Nielsen *History*
- Making Race and Nation: Was It the New Deal or the Raw Deal for Black America?** (p. 52), Komozi Woodard *History*
- State Terror and Terrorism** (p. 95), Elke Zuern *Politics*
- Politics of Health** (p. 114), Sarah Wilcox *Sociology*
- Urban Design Studio: Infrastructural and Ecological Systems** (p. 148), Amanda Schachter *Visual Arts*

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 Buddhist Philosophy of Emptiness

T. Griffith Foulk

Open, FYS—Year

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 that 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, Seminar—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.

The Tree of Life in the Bible and Imperial Imagery

Amy Meverden

Open, Seminar—Year

The tree of life begins the book of Genesis and ends the book of Revelation, serving as vital bookends to the Bible. At the core of the biblical text rests a deep-seated ideology of humanity’s responsibility to the Earth. The history of interpretation of the text, however, has stood at the forefront of movements supporting humanity’s dominion over the Earth, thereby eschewing religious responsibility for ecological crises. This course seeks to read primary sacred texts from the Hebrew Bible (Genesis) and New Testament (Revelation) through an ecological lens, with the hope of providing fresh interpretations for a contemporary world that is desperate for ecological reform. The tree of life will serve as the anchor for the course—the image that we will engage, exegete, critique, and transform. We will look at contextual images in ancient Near Eastern and Roman imperial iconography to uncover clues as to the anti-imperial meaning of the biblical tree of life. By intersecting biblical studies, imperial image/context, and ecology, the lectures and course discussions hope to engage present-day ecological concerns relating to disaster, poverty, access, and sustainability.

Do We Need a King? Kinship, Kingship, and Power in Judges

Amy Meverden

Open, Seminar—Fall

The biblical book of Judges weaves together stories of power, humor, sexual violence, and identity to ask the ultimate question: Do we need a king? At its inception, the people of Israel do not have an earthly king, as their covenant stipulates that they are to be a people set apart unto God. With mounting pressure to conform to the social mores of surrounding people groups and to protect themselves from the military prowess of neighboring enemies who are threatening their cities, land, and livelihood, however, Judges details a downward spiral of the people of Israel “in the days when the judges judged” to an ultimate degeneration—the gang rape and bodily mutilation of an Israelite priest’s concubine—thus requiring, as some will argue, the leadership of an earthly king. Even in the face of Israel’s horrendous acts, Judges holds a stunning

ambiguity—and, at times, a true paradox—regarding whether Israel should choose an earthly king or remain steadfast in its commitment to rely upon God. In this course, we will appreciate the narrative richness of the Hebrew Bible, learn to laugh at its jokes (the bathroom humor, in particular), champion the stories of strong women who rise to leadership in times of instability, and struggle together with the violence—sexual and otherwise—punctuating this complex work of ancient storytelling.

Sufi Sciences of the Soul

Kristin Zahra Sands

Open, Seminar—Fall

Muslim mystics have left us with a vast body of literature that explains the faculties and capabilities of human beings. These theoretical writings go hand in hand with the experiential dimension of Sufi practice, which includes the careful and diligent cultivation of spiritual, mental, emotional, and physical disciplines. The purpose of their path, as they often label their thought and practice, goes beyond that of religious salvation—at least as understood in the usual sense. Their goal might be best described as a desire to attain intimate knowledge of the true nature of reality, as in the saying of the Prophet Muhammad, “Our Lord, show us things as they really are.” Following another saying of the Prophet, “He who knows himself, knows his Lord,” Sufis have insisted that this deeper knowledge can only be accomplished by a greater understanding of oneself. This necessarily involves the deconstruction of any solid or static notions about what is perceived to be the self. According to Sufis, what we think of as ourselves is really a cacophony of forces from within and without that flow through and interact with different faculties within us. The spiritual disciplines in which Sufis immerse themselves are intended to destabilize the false self by enabling the practitioner to become more conscious of these forces and faculties. Furthermore, according to Sufis, there is a strong relationship between our level of awareness, our attitudes and behaviors, and the way in which we perceive reality. Changes within us change the reality that seems to be outside of us. Through a series of readings from Sufi figures in the past and present, this course will explore their systematic exposition of the “sciences of the soul.”

Modern Jewish Literature

Glenn Dynner

Open, Seminar—Spring

As Jews were emancipated in Europe and freed from the “ghetto,” some began to grapple with the challenges of modernity through literary genres like poetry and fiction. Writers such as Franz Kafka, Isaac Babel, Primo Levi, S. Y. Agnon, and Sholem Aleichem (whose short stories formed the basis of the play *Fiddler on the Roof*) achieved universal acclaim. But the path of the modern Jewish writer was rarely smooth. It usually entailed alienation, rebellion against the Jewish tradition, bouts of nostalgia, longing and regret, and attempts to cope with increasingly virulent forms of anti-Semitism culminating in The Holocaust. In new centers in America and Israel, the Jews’ improved and inverted power status yielded a different, but no less acute, sense of ambivalence and alienation, as witnessed in works by authors such as Philip Roth, Cynthia Ozick, Amos Oz, and David Grossman. Despite the tension and anguish that runs through modern Jewish literature, we will discover works of beauty and poignancy that yield profound insights into the modern experience. Throughout this course, we consider works by Jewish men and women whose outsider, “pariah” status gave them a unique perspective on the world.

Identity, Race, and Gender in Paul

Amy Meverden

Open, Seminar—Spring

In one of the Apostle Paul’s most famous texts from the New Testament, he declares, “There is no longer Jew or Greek, there is no longer slave or free, there is no longer male and female” (Galatians 3:28). So how does a figure who presents such a radical undoing of ancient binary and power constructions in that verse become responsible for promoting slavery, sexism, anti-Semitism, and discrimination against the LGBTQI community in his New Testament writings? This course seeks to read select portions of Paul’s New Testament letters, investigating the verses argued by some to promote intolerant views and to ask if those interpreting Paul have misconstrued his writings to fit their own contemporary agendas. Are there alternate options for understanding Paul’s conceptions of identity, race, and gender? (Hint: YES!) This course seeks to engage Paul’s context in order to understand the radical nature of the gospel he preaches to his first-century CE audience, while not making the simultaneous mistake of either hailing him as a modern-day feminist/ally or

discounting him entirely for failing to attain contemporary standards of enlightenment as they regard identity, race, and gender.

Jews and Violence: From the Bible to the Present

Glenn Dynner

Sophomore and above, Seminar—Spring

The critical theorist Daniel Boyarin once proudly described Jewishness as a “culture and cultural memory within which ‘real men’ were sissies” who abhorred the violent masculinity of the dominant culture and valued, instead, scholarship and piety. Indeed, many works of Jewish literature, from the Talmud to *Fiddler on the Roof*, suggest an aversion to physical violence. Yet counterexamples abound, most prominently in biblical and modern Israel. A similarly stark contrast appears within antisemitic art and literature, where Jews are depicted both as bloodthirsty killers of Christ and children and, alternatively, as cowardly military shirkers who seek power through money and other nonphysical means. This course analyzes depictions of Jewish nonviolence and violence spanning the Bible, Christian iconography, Crusades, blood libels, pogroms, The Holocaust, and the Arab-Israeli conflict. In addition to examples of traditional quietism and victimization, we encounter Jewish revolutionaries, gangsters, Zionists, and messianic settlers. Throughout, we will consider the theories of Arendt, Benjamin, Ghandi, Fanon, Malcolm X, King Jr., Kahane, and more.

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

Religion and Politics in China (p. 13), Ellen Neskar
Asian Studies

Sacrifice (p. 13), Sandra Robinson *Asian Studies*

Metaphysical Poetry (p. 68), William Shullenberger
Literature

The Bible as Literature (p. 65), William Shullenberger
Literature

Superstition, Enthusiasm, and Fanaticism (p. 89)
Philosophy

RUSSIAN

The goal of the Russian language classes at Sarah Lawrence College is to teach students to speak, comprehend, read, and write a fascinating language with a logic very different from that of English. Oral proficiency is the focus of the first-year class, culminating in end-of-semester projects where students, in small groups, write and film skits. In the second-year course, reading is also emphasized. We include short stories and poetry, as well as texts paired with films. Topics, texts, and authors covered in the advanced class vary widely, and student input is strongly encouraged. Past syllabi have included works by authors such as Pushkin, Gogol, Tolstoy, Tsvetaeva, Bulgakov, and Pelevin, as well as films. Student work in class and conference is also supplemented by weekly meetings with the language assistant and by a variety of extracurricular activities, including a weekly Russian Table, Russian opera at the Metropolitan Opera in New York City, and excursions to Brighton Beach, Brooklyn's “Little Odessa.”

Students of Russian are strongly encouraged to spend a semester or, ideally, a year abroad. Sarah Lawrence students regularly attend a variety of programs, including: Middlebury College's School in Russia, with sites in Moscow, Irkutsk, and Yaroslavl; Bard College's program at the Smolny Institute in St. Petersburg; the Moscow Art Theatre School Semester through Connecticut College; ACTR in Moscow, St. Petersburg, or Vladimir; and CIEE.

The Russian program also offers courses taught in translation as part of the literature curriculum. Recent literature courses include: *The Literatures of Russian and African American Soul*: Pushkin and Blackness, *Serfs and Slaves*, *Black Americans and Red Russia*; *Dostoevsky and the West*; *The 19th-Century Russian Novel*; and *Intertextuality in the 20th-Century Russian Novel*. More generally, students of Russian also pursue their interest in Russia and Eastern Europe in many other areas of the College. Conference work always may be directed toward the student's field of interest. Courses focusing either entirely or in part on Russia and/or Eastern Europe are regularly offered in a number of disciplines, including history, film history, dance history, and philosophy.

Beginning Russian

Melissa Frazier

Open, Seminar—Year

At the end of this course, students will know the fundamentals of Russian grammar and will be able to use them to read, write, and, most especially,

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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

Melissa Frazier

Intermediate, Seminar—Year

At the end of this course, students should feel that they have a fairly sophisticated grasp of Russian and the ability to communicate in Russian in any situation. After the first year of studying the language, students will have learned the bulk of Russian grammar; this course will emphasize grammar review, vocabulary accumulation, and regular oral practice. Class time will center on the spoken language, and students will be expected to participate actively in discussions based on new vocabulary. Regular written homework will be required, along with weekly conversation classes with the Russian assistant. Attendance at Russian Table is strongly encouraged. Conference work will focus on the written language. Students will be asked to read short texts by the author(s) of their choice, with the aim of appreciating a very different culture and/or literature while learning to read independently, accurately, and with as little recourse to the dictionary as possible. *Prerequisite: one year of college Russian or the equivalent.*

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

The 19th-Century Russian Novel (p. 67), *Melissa Frazier Literature*

Translation Studies: Poetics, Politics, Theory, and Practice (p. 71), *Bella Brodzki Literature*

Between a Rock and a Hard Place: Russia and Its “Near Abroad” (p. 94), *Yekaterina Oziashvili Politics*

Modern Jewish Literature (p. 110), *Glenn Dynner Religion*

SCIENCE AND MATHEMATICS

Science is a dynamic process by which we seek to improve our understanding of ourselves and the world around us. We use the language and methods of science and mathematics on a daily basis. Science and mathematics nurture a special kind of creativity by enhancing our abilities to ask concise, meaningful questions and to design strategies to answer those questions. Such approaches teach us to think and work in new ways and to uncover and evaluate facts and place them in the context of modern society and everyday life. The science and mathematics division offers classes in a variety of disciplines, including biology, chemistry, computer science, mathematics, and physics. Studies in each of these disciplines are offered at all levels, ranging from open courses to advanced seminars and individual laboratory research projects.

Qualified students have the option of enrolling in a Science Third program. In the Science Third, students simultaneously register for the seminar component of two science/mathematics courses, which comprises one-third of their curriculum. Because Science Third students will still be able to take two additional nonscience courses each semester, this option is an opportunity for well-prepared or advanced students to study multiple science courses without limiting their options in other disciplines. For more details and information, please contact the faculty group.

Pre-Health Program

Students interested in pursuing further studies in medicine or other health-related fields may take advantage of the pre-health program, which prepares students academically for medical school and assists in meeting the demands of admission to individual medical or graduate programs. Students supplement required courses in biology, chemistry, and physics with additional courses offered by the division as part of their preparation for the MCATs and postgraduate education. Conference work provides students with additional opportunities to organize original research projects, pursue independent learning, and critically examine

professional literature—skills fundamental to future success in medical and graduate schools. Students in the program have significant contact with the pre-health adviser, as well as with other faculty members in the division, through conferences, course work, and independent research. Therefore, faculty members with a thorough and personal knowledge of the individual student write letters of recommendation. The pre-health adviser and faculty members also serve as resources for information regarding application procedures, research and volunteer opportunities within the community, structuring of class work, MCAT preparation, and practice interviews.

See separate entries for specific course descriptions in biology, chemistry, computer science, mathematics, and physics.

SOCIAL SCIENCE

The social science program is designed to enrich and systematize the understanding that we have of our own experiences in relation to broader societal forces. The social sciences begin from the premise that no matter how much we might wish to, we can never detach ourselves entirely from the social institutions and processes that are the context for our individual thoughts and actions. Thus, the purpose of the social science curriculum is to contribute to our empowerment by helping us understand the many ways in which people's lives—values, goals, relationships, and beliefs—are affected by and have an impact on the social world. Most importantly, we can learn to contextualize our experiences in relation to those of others whose personal, social, and cultural circumstances differ from our own. An ability to think critically about our social environment can enhance our experience of whatever else we may choose to study or do.

In relation to the humanities, the social sciences offer empirical and theoretical perspectives that complement those of history, philosophy, and religion. In relation to literature and the creative arts, social sciences provide a context for a fuller understanding of the works that we study and create. In relation to the natural sciences, social sciences help us analyze the economic, social, and political implications of modern technological advances and our complex interaction with the physical and biological environment. Finally, social-science disciplines give us access to the information and analytical tools that we must have in order to

evaluate and formulate alternative public policies and to actively contribute to intellectual and public life.

For full course descriptions, see anthropology; economics; environmental studies; politics; public policy; science, technology, and society; and sociology.

SOCIOLOGY

Class, power, and inequality; law and society (including drugs, crime and “deviance”); race, ethnicity, and gender issues; and ways of seeing...these are among the topics addressed by Sarah Lawrence College students and professors in sociology courses. Increasingly, social issues need to be—and are—examined in relation to developments in global politics and economics. Students investigate the ways in which social structures and institutions affect individual experience and shape competing definitions of social situations, issues, and identities.

Courses tend to emphasize the relationship between the qualitative and the quantitative, between theoretical and applied practice, and the complexities of social relations rather than relying on simplistic interpretations, while encouraging student research in diverse areas. Through reading, writing, and discussion, students are encouraged to develop a multidimensional and nuanced understanding of social forces. Many students in sociology have enriched their theoretical and empirical work by linking it thematically with study in other disciplines—and through fieldwork.

First-Year Studies: Understanding Mass Media: Theories and Methods of Sociological Analysis

Sarah Wilcox

Open, FYS—Year

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 websites—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 the course will contain interdisciplinary content, it is most likely to appeal to students with an interest in studying and applying theories and methods from the social sciences.

Politics of Health

Sarah Wilcox

Open, Lecture—Fall

In contemporary American society, “health” is both highly politicized and apolitical. Health is accepted as an unequivocal social good and unquestioned personal aspiration. No one can be “against health.” At the same time, the structure of our health-care system and the possibilities for reform have been the focus of intense political debates. In this lecture, we will examine the following kinds of questions: What is “health”? What is “public health”? In political and cultural debates about health, how has the body become the focal point of new kinds of moralisms? Why are there patterns in health, so that some groups live longer and have less illness than others? Why does the United States spend more on health care than other countries yet rank relatively low on many measures of good health? How likely is it that you will have access to health care when you need it? Can we make affordable health care available to more people? We will examine both the social and cultural meanings of health and the political and policy debates about health and health care.

Sociology of Education

Fanon Howell

Open, Seminar—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 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; school organizational environment; and different techniques of reform: accountability, autonomy, community engagement, charters, vouchers, network governance, mayoral influence, teacher evaluation, and financial incentives.

Both Public and Private: The Social Construction of Family Life

Shahnaz Rouse

Open, Seminar—Fall

Many of us take for granted the dichotomy between public and private life. The former is frequently understood as abstract, distant, and a key site of power; the latter, as the site of warmth, intimacy, and emotional sustenance. In this seminar, we will critically examine the assumptions underlying such idealized distinctions between public and private domains. Through such revisioning, it is hoped that we will better understand the public *and* private dimensions of the family, its complexity, and its historical variability. In particular, our analysis will enable us to critically examine notions that posit the inevitability of the nuclear, heterosexual family as a universal and “natural” institution. Relying primarily on the writings of Stephanie Coontz on the topic of the family—supplemented by relevant additional materials—we will take apart myths of the family to better understand both its discursive production and material reality across time and space. Specifically, we will look at the myriad ways in which personal and social reproduction occur; the relationship between distinct family forms and different systems of social organization and social movements; and the expression of gender, racial, and sexual relations in diverse historical settings. Throughout, we will be attentive to shifting boundaries between the private domain (often erroneously and transhistorically understood in familial terms) and public institutions and practices (from which—again, erroneously—the latter is often set apart). Furthermore, the “private” domain of the family will be problematized as a site for the construction of identity and caring and, simultaneously, as a location that engenders compulsion and violence. In this latter context, we will examine how relations of domination and subordination are produced through the institution of the “family” and resistance is

generated to such dominant relations and constructions. The course will conclude with an examination of family forms in contemporary societies (single-parent, same-sex, fictive-kin based) and of public struggles over these various forms.

Sociolog(ies) of the Body

Fanon Howell

Open, Seminar—Spring

The body is a socially constructed entity, intimately connected to our subjectivity in a way that formulates consciousness and identity. The body rises out of interactions and the practices and performances that at once develop and sustain self but also are 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 seminar explores how embodiment occurs. We examine the narratives that we tell ourselves, the discourses told of us, and the stories 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 and from preoccupations with the healthy and ill body to alterations like plastic surgery and human genetic engineering.

Marginality, Criminality, Penalization

Fanon Howell

Intermediate, Seminar—Year

Marginalization is a characteristic trait of cities in the first world, and criminality is a social problem that is arguably its resultant. 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). Criminality as social fact is born of modern state social control, and penalization has been responsive to new forms of urban development since the 1980s—by definition, subjecting a person or entities to legal sanctions, punishment, and/or imposing unfair disadvantage. This yearlong intermediate seminar examines these topics in urban areas, particularly in the United States, via literature, documentaries, and television. We will introduce the problems—crime and the birth of the prison, 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, the War on Drugs, the decline of the social welfare state, punishing the poor, the outsourcing of work, and forms of resistance.

Changing Places: The Social/Spatial Dimensions of Urbanization

Shahnaz Rouse

Intermediate, Seminar—Fall

The concept of space will provide the thematic underpinning and serve as the point of departure for this course. Space can be viewed in a multiplicity of ways: in relation to the (human) body, social relations, and social structures, as well as the physical environment. In this seminar, we will examine the material (social, political, and economic) and metaphorical (symbolic and representational) dimensions of spatial configurations in urban settings. In our analysis, we will address the historical and shifting connotations of urban space and urban life, ranging from colonial to contemporary times. The seminar is designed to get us to think critically about how space is policed, negotiated, and contested—and the *forms* this takes at different historical moments. In addition to examining historically constituted spatial relations, we will also be attentive to the (re)theorization of spatial relations. In this regard, emphasis will be placed on representational practices and processes whereby social "space" is created, gendered, revisioned. "Space" here will be understood in terms of the construction of meanings that affect our use of, and relation to, both physical and social settings. Throughout, we will attempt to gauge the practices and processes whereby social space produces "insiders" and "outsiders" and is productive of separations between public and private domains. Particular attention will be paid to attempts by scholars and activists to *open up* space. The readings will not focus on one particular urban setting and are designed to encourage students to think through the relation between the political economy and the symbolic economy of urbanization. For conference work, students are welcome to focus on particular urban spaces; e.g., parks, monuments, everyday life in urban settings, and/or any number of related topics.

Medical Technologies

Sarah Wilcox

Intermediate, Seminar—Spring

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? How are the risks of new technologies regulated, and how is access to them determined?

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

First-Year Studies: Digital Disruptions (p. 21),

Michael Siff *Computer Science*

Introduction to Economic Theory and Policy (p. 30),

Kim Christensen *Economics*

Workers in the Globalized Economy (p. 31), Kim

Christensen *Economics*

Democracy and Emotions in Postwar

Germany (p. 49), Philipp Nielsen *History*

Made for Germany? Immigration and Foreign Labor

in Modern Germany (p. 51), Philipp Nielsen

History

First-Year Studies: Transnational Sexualities (p. 61),

John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Queer Ethnographies (p. 61), John (Song Pae) Cho

Lesbian, Gay, Bisexual, and Transgender Studies

An Introduction to Statistical Methods and

Analysis (p. 73), Daniel King *Mathematics*

Superstition, Enthusiasm, and Fanaticism (p. 89)

Philosophy

Care in Space and Place: An Exploration of

Environmental Psychology (p. 103), Magdalena Ornstein-Sloan *Psychology*

Individualism Reconsidered (p. 106), Marvin Frankel

Psychology

Immigration, Race, and the Making of the United States: An Immigration Policy

Perspective (p. 107), Luisa Laura Heredia *Public Policy*

The Politics of “Illegality,” Surveillance, and

Protest (p. 107), Luisa Laura Heredia *Public Policy*

SPANISH

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

Beginning Spanish

Eduardo Lago

Open, Seminar—Year

The aim of this course is to enable students without previous knowledge of the language to develop the skills necessary to achieve effective levels of communication in Spanish. From the start, students will be immersed in a monolingual environment. In the regular class meetings, we will actively implement a wide range of techniques aimed at creating an atmosphere of dynamic oral exchange. The acquisition of grammar structures will develop from the exploitation of everyday situations through the incorporation of a wide set of functional-contextual activities. Group conferences will help hone conversational skills and focus on individual needs. Both in class and in conference, we will explore the multiple resources provided by the Internet, retrieving all sorts of textual and visual Spanish-language materials. Later, these will be collectively exploited by the group. The viewing of films, documentaries, and segments of TV series, as well as the reading of blogs and digital publications, will take place outside the seminar meetings and serve as the basis of class discussions and debates. Weekly conversation sessions with the language assistant are an integral part of the course.

Intermediate Spanish I: Bright Lights, Big City

Heather Cleary

Intermediate, Seminar—Year

This course is intended for students who have had at least one year of Spanish at the college level or more in high school. We will thoroughly review essential concepts of Spanish grammar and broaden your vocabulary, improving your verbal and written communication as we hone your listening and reading skills through the discussion of authentic materials from the Spanish-speaking world. In addition to individual and group exercises designed to develop practical communication skills and grounded in real-life scenarios, we will reflect on life in (and the artistic representation of) major cities such as Buenos Aires, Madrid, Lima, Mexico City, Havana, and others through short stories, poetry, film, music, and visual art produced by the likes of Jorge Luis Borges, Julio Cortázar, Federico García Lorca, Frida Kahlo, and others. In the spring, we will read a short novel by Carlos Fuentes. You will be required to attend a conversation session every week with a language tutor, in addition to class time. *Course taught entirely in Spanish. Please take the Spanish Placement Test online prior to signing up for an interview with the instructor.*

Spanish Intermediate II: Latin America, a Mosaic of Cultures

Priscilla Chen

Intermediate, Small seminar—Year

This course is intended for students who wish to hone their language skills while exploring the rich cultural mosaic of Latin America. Students will continue to develop their speaking, reading, and writing abilities while being exposed to various cultural and literary topics that will be introduced throughout the course. Part of the class will be dedicated to an intense grammar review while increasing the student's comprehension through various sources: short stories, poems, novels, films, music lyrics, newspaper articles, etc. For conference, students will have a chance to explore and develop topics related to the Hispanic culture. In order to enrich the student's exposure to the mosaic of Latin American cultures, we'll try to take advantage of our local resources such as museums, libraries, and theatre. Students will meet with a language assistant once a week in order to practice their speaking and oral comprehension. *Taught entirely in Spanish. The Spanish Placement test is recommended for students who have not taken Spanish at SLC.*

Intermediate Spanish III: Key Concepts From the Spanish-Speaking World

Heather Cleary

Intermediate, Small seminar—Year

This course is intended for students who have already mastered the Spanish language at an advanced level and will provide an introduction to major works from Latin America, Spain, and the hispanophone United States in relation to their social and political contexts. Through intensive grammar review and work with literature, film, music, and visual art, students will refine their expression and comprehension of the language while developing analytic skills. The course will explore key concepts, including tradition and revolution, antiquity and modernity, neocolonialism, gender identities and relations, cosmopolitanism, and bilingual cultural production. We will take advantage of cultural opportunities in the New York City area, as relevant. To succeed, students must come prepared to actively participate in our discussions and produce response papers, brief presentations, and individual conference projects. *Course conducted in Spanish. Spanish placement test is required for students who have not previously taken Spanish at Sarah Lawrence College, in addition to an interview with the instructor.*

Advanced Spanish: Literary and Filmic Genres

Isabel de Sena

Advanced, Seminar—Fall

This course is intended for students who have completed at least two years of college-level Spanish or the equivalent. Emphasis will be on developing short essay-writing skills and different kinds of essays while broadening your knowledge of Spanish and Latin American culture, literature, and film. The readings and films will focus primarily on 20th- and 21st-century Spain and Latin America. Some readings that provide a framework for analysis will be provided, both in English and Spanish, but the course is otherwise taught entirely in Spanish. *Strongly recommended: Please take the Spanish Placement Test online prior to signing up for an interview with the instructor.*

Literature in Spanish: Cuban Literature and Film, 1959 to the Present

Isabel de Sena

Advanced, Seminar—Spring

We will begin this course with an overview of political events and Cuba in relation to Latin America and the United States in the 1950s, read some key texts by Che Guevara and Fidel Castro, and then focus on the evolution of literature and film in Cuba over the decades and how they reflect the changing political, social, literary, and artistic landscape. *Taught entirely in Spanish. Unless you have taken Advanced Spanish in the fall or are retuning from a semester abroad in a Spanish-speaking country, please take the Spanish Placement Test prior to signing up for an interview with the Instructor.*

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

First-Year Studies: New Literature from

Europe (p. 64), Eduardo Lago *Literature*

Translation Studies: Poetics, Politics, Theory, and

Practice (p. 71), Bella Brodzki *Literature*

THEATRE

The Sarah Lawrence College theatre program embraces the collaborative nature of theatre. Our objective is to create theatre artists who are skilled in many disciplines: actors who write; directors who act; theatre makers who create their own projects; and sound, set, and lighting designers who are well-versed in new media and puppetry. Students have the advantage of choosing from a multidisciplinary curriculum taught by working theatre professionals that also draws on the resources of the College's theatre, music, and dance programs. At the heart of this curriculum are focused programs in acting, directing, playwriting, and design, with supplementary offerings in production and technical work.

Theatre students are encouraged to cross disciplines as they investigate all areas of theatre. The faculty is committed to active theatre training—students learn by doing—and have put together a vocabulary that stresses relationships among classical, modern, and original texts. The program uses a variety of approaches to build technique while nurturing individual artistic directions.

The theatre program examines not just contemporary American performance but also diverse cultural and historical influences that precede our own. Courses include Alexander Technique, acting, comedic and dramatic improvisation, creation of original work, design, directing, movement, musical theatre, playwriting, puppetry, speech, solo performance, voice, and the art of bringing theatre into the local community.

Curriculum

Students create an individualized Theatre Third with the guidance of their don and the theatre faculty. Components are chosen to extend skills and interests and to develop performing and practical experience. There are open auditions for faculty, student, and guest-directed productions. There is a proposal system for student-directed, written, and devised work within the seasonal production schedule.

Practicum

The theatre faculty is committed to the philosophy that students learn by doing. Classes provide a rigorous intellectual and practical framework, and students are continually engaged in the process of making theatre. The program helps students build a solid technique based on established methodologies while also being encouraged to discover and develop their individual artistic selves. Wide-ranging opportunities are available for students to learn by doing. Students may participate in internships or fieldwork in New York City theatres and theatre organizations. The College's Theatre Outreach program is a training program that uses music, writing, theatre techniques, and the visual arts to address social and community issues. The outreach course has been a vibrant component in the curriculum for more than two decades, encouraging the development of original material with a special emphasis on cross-cultural experiences.

Many theatre components include an open-class showing or performance. In addition, multiple performance and production opportunities in acting, singing, dance, design, directing, ensemble creation, playwriting, and technical work are available to students throughout the academic year. The College's performance venues include productions and readings sponsored by the department in the Suzanne Werner Wright Theatre, a modified thrust stage, and the Frances Ann Cannon Workshop Theatre, as well as student-produced work in the student-run blackbox DownStage Theatre.

Workshops, readings, and productions are also mounted in the blackbox OpenSpace Theatre, Film Viewing Room, Outdoor Stage Theatre, and various other performance spaces throughout the campus.

First-Year Studies in Theatre: Creative Methodologies in Theatre and Dance

*David Neumann
Open, FYS—Year*

In Creative Methodologies, students will encounter various 20th-century dance and theatre artmaking practices, theories, and artists; write response papers; and create original performance pieces. In addition, students will meet in collaboration with FYS in Dance in an exchange of theory- and practice-honing perceptive and communicative skills, constructing a viable foundation from which to work creatively. FYS in Dance and FYS in Theatre students will meet together once a week to explore and create work that will meld both modalities through improvisation and composition. Structured activities will form a framework for investigating mutual interests.

IMPORTANT: *First-year students are not required to take First-Year Studies in Theatre in order to take theatre classes. They may enroll in a Theatre Third that does not include First-Year Studies. First-Year Studies in Theatre is an intense exploration of one area of theatre, and students should have a strong interest in that area before signing up for that course.*

Theatre Meeting

Required of all students taking a Theatre Third (including First-Year Studies with David Neumann) and theatre graduate students, Theatre Meeting takes place on Mondays (8-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 David Neumann). The hour-long Theatre Colloquium meets

during the academic year to explore current topics in the theatre and to meet leading professionals in the field.

Theatre Technical Credit

All Theatre Third students are required to complete 25 hours of technical work each semester.

Performance/Acting

Actor's Workshop: Suit the Action to the Word, the Word to the Action—Hamlet-III. ii. 17-18

Ernest H. Abuba

Open, Component—Year

Students will work on voice work, script analysis, sensory exercises, a Shakespeare sonnet, cold readings, improvisation, auditioning, and extensive scene work from the following playwrights: Sara Ruhl, Theresa Rebeck, Susan Yankowitz, Maria Irene Fornes, Martin Crimp, Jean-Paul Sartre, Eugene Ionesco, Jean Anouilh, Frank Wedekind, Tennessee Williams, Samuel Beckett, Sam Shepard, Oscar Wilde, David Auburn, Arthur Miller, and Edward Baker. Required text: *The Art of Acting*, by Stella Adler. *This class meets twice a week.*

Actor's Workshop: Acting Techniques

Erica Newhouse

Open, Component—Year

This is an acting techniques class: foundational, process-based work to empower the actor in any theatrical environment. The first semester focuses on the voice and body and the development of a "toolbox" of acting techniques. The second semester focuses on applying those "tools" to language and text while integrating the voice and body work through scene work. The goal is for students to leave the class with all of the basic tools that they need to act; to have a growing awareness of their body, voice, and physical habits in order that they may consciously use them in the development of character; and to begin to develop their own process of working, start to finish, with an arsenal of tools and techniques to use when needed. We explore the Alexander Technique, character work, sense memory work, viewpoints, animal work, voice and speech work, script analysis, text analysis, Lecoq exercises, and much more. *This class meets twice a week.*

Actor's Workshop: Exploring Human Motivation and Craft

Fanchon Miller Scheier

Open, Component

The character is in action...struggling —Stanislavski

This class is dedicated to the actor's personal growth through improvisations and exercises. Our other concentration is on the fashioning of the actor's craft based on Uta Hagen's five "W's": who you are, where you are, what you want, why you want it, and when you want it. Scene work is only in the second semester. Our motto: "You use yourself in order to transform yourself." Improvisation forces you to use the pain and the joy in your life. Use it...and then move on. *Only connect...* —E.M. Forster. *This class meets twice a week.*

Acting Poetic Realism

Michael Early

Intermediate, Component—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. In tandem with their work on a given text, students will be guided through a progression of physical, vocal, sensory, and imaginative exercises designed to impart tangible skills that will enable them to create multidimensional characters. *This class meets twice a week.*

Acting Shakespeare

Michael Early

Advanced, Component—Year

Those actors rooted in the tradition of playing Shakespeare find themselves equipped with a skill set that enables them to successfully work on a wide range of texts and within an array of performance modalities. The objectives of this class are to learn to identify, personalize, and embody the structural elements of Shakespeare's language as the primary means of bringing his characters to life. Students will study a representative arc of Shakespeare's plays, as well as the sonnets, with the goal of bringing his characters to life. Class time will be divided among physical, vocal, and text work. *This class meets twice a week.*

Audition Technique

Advanced, Component—Fall

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

Breaking the Code

Kevin Confoy

Intermediate, Component—Year

A specific text-driven approach to acting, Breaking the Code provides a context for the most vital performances based upon a way of dissecting a play and determining a character's behavior. Students will act scenes from contemporary plays and adaptations. *Open to both actors and directors. This class meets twice a week.*

Forensics: Actor and Director Lab

Kevin Confoy

Advanced, Component—Year

Forensics is a production class for actors and directors. Students will read, analyze, direct, and act in a wide variety of one-act plays from a cross-section of periods and styles in a way of working that puts shared emphasis upon the text and its context. Forensics students form their own actor and director ensemble. Students present their work as part of the theatre program's second-semester season. Classwork includes discussion of the playwrights and the time periods that gave their plays shape and resonance, along with a practical overview of the production process. It is understood that students in Forensics will have a range of acting and/or directing experience. Emphasis is placed on determining what is common for both actors and the director in staging a play. Over the course of the full year and in presentation, students will be expected

to both act and direct. *Open to graduate and advance undergraduate students interested in both acting and directing. This class meets twice a week.*

Close Up and Personal

Doug MacHugh

Advanced, Component—Year

Great camera work demands intimacy, emotional adaptability, risk, and connection. Students will learn how to maintain an organic experience in spite of the rigid technical restrictions and requirements. During the fall semester, we will work on cold-reading techniques, emotional expansion exercises, and scenes from published works. In the second semester, we will put original monologues and scenes on camera. We will use a monitor playback system for reviewing work to help identify specific problems. *This class meets twice a week. Class size is limited.*

An Actors Laboratory

Christine Farrell

Intermediate, Component—Year

This class is an exploration of your process as an actor. It is designed for performers who are ready to search for the steps to a fully involved performance. What are the tools you currently use to become a character in a play? What are the methods of the great masters that will add to your own unique process? What will expand your work, ground you in the moment of the situation, strengthen your authentic voice, and develop a performance that is full bodied? How do you take the tools that you now have and incorporate the concepts of the master teachers into your work? First semester, we will work on a monologue to find your authentic voice and a scene to discover what exists in your current process. What are your habits, and what are your strengths? How do you work on a role? Second semester, you will learn the techniques of crafting comedy through a comic scene and practice shifting from stage to screen with a theatre scene that we will place on camera. We will read essays on comic theory and film acting written by great actors. *This class meets twice a week.*

Comedy Workshop

Christine Farrell

Intermediate, Component—Year

An exploration of the classic structures of comedy and the unique comic mind, this course begins with a strong focus on improvisation and ensemble work. The athletics of the creative comedic mind is the primary objective of the first-semester exercises.

Status play, narrative storytelling, and the Harold exercise are used to develop the artist's freedom and confidence. The ensemble learns to trust the spontaneous response and their own comic madness. Second semester educates the theatre artist in the theories of comedy; it is designed to introduce students to *commedia dell'arte*, vaudeville, parody, satire, and standup comedy. At the end of the final semester, each student will write five minutes of standup material that will be performed one night at a comedy club in New York City and then on the College campus on Comedy Night. *This class meets twice a week.*

Contemporary Scene Study

Erica Newhouse

Advanced, Component—Year

This class will take a rigorous approach to the preparation and process of performance. Building on your "toolbox," you will go deeper into text, character exploration and action, expanding self-awareness, and revealing and risking more. The first hour of each class will focus on movement and making ephemeral works as a way to tune your instrument. The following two hours will be devoted to scene study, using contemporary and modern texts. *This class will meet once a week for three hours.*

Creating a Role

Ernest H. Abuba

Open, Component—Year

It is a sanctum of discovery, enabling the actor to explore non-Western movement: centering energy, concentration, the voice, and the "mythos" of a character to discover one's own truth in relation to the text, both contemporary and the classics. Traditional as well as alternative approaches to acting techniques are applied. Fall semester concentrates on working on roles such as Hamlet, Leontes, Caliban, Othello, Lear, Macbeth, Hecuba, Medea, Antigone, and Lady Macbeth; spring semester, applied to scene study from works by Arrabal, Beckett, Ionesco, Maria Irene Fornes, Sam Shepard, Albert Camus, and Jean Genet. *This class meets twice a week.*

Improvisation Laboratory

Fanchon Miller Scheier

Advanced, Component—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.*

Singing Workshop

William D. McRee, Thomas Mandel
Open, Component—Year

We will explore the actor's performance with songs and various styles of popular music and music for theatre, cabaret, and original work, emphasizing communication with the audience and material selection. Dynamics of vocal interpretation and style will also be examined. *This class meets twice a week. Audition required.*

SLC Lampoon

Keisha Zollar
Advanced, Component—Year

SLC Lampoon is a comedy ensemble of actors, directors, and writers. We will apply the techniques of Second City and TheaterSports to create an improvisational troupe that will perform throughout the campus. The ensemble will craft comic characters and write sketches, parodies, and political satire. This work will culminate in a final SLC Lampoon Mainstage performance in the style of Second City or *Saturday Night Live*. *This class meets once a week a week for three hours. Audition required.*

Directing, Devising, Performance, Movement & Voice

Directing Workshop

William D. McRee
Open, Component—Year

Directors will study the processes necessary to bring a written text to life, along with the methods and goals used in working with actors to focus and strengthen their performances. Scene work and short plays will be performed in class, and the student's work will be analyzed and evaluated. Common directing problems will be addressed, and the directors will become familiar with the conceptual process that allows them to think creatively. The workshop is open to beginning directors and any interested student. *This class meets twice a week.*

Forensics: Actor and Director Lab

Kevin Confoy
Advanced, Component—Year

Forensics is a production class for actors and directors. Students will read, analyze, direct, and act in a wide variety of one-act plays from a cross-section of periods and styles in a way of working that puts shared emphasis upon the text and its context. Forensics students form their own actor and director ensemble. Students present their work as part of the theatre program's second-semester season. Classwork includes discussion of the playwrights and the time periods that gave their plays shape and resonance, along with a practical overview of the production process. It is understood that students in Forensics will have a range of acting and/or directing experience. Emphasis is placed on determining what is common for both actors and the director in staging a play. Over the course of the full year and in presentation, students will be expected to both act and direct. *Open to graduate and advance undergraduate students interested in both acting and directing. This class meets twice a week.*

Alexander Technique

June Ekman
Open, Component—Year

The Alexander Technique is a neuromuscular learning 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, Component—Year

Students improve their vocal power and ease through an understanding of basic breathing mechanics and anatomy. Utilizing recent discoveries of breathing coordination, performers can achieve their true potential by freeing their voices, reducing tension, and increasing vocal stamina. In the second semester, principals of the Alexander Technique are introduced; students consolidate their progress by

performing songs and monologues in a supportive atmosphere. *Two sections. This class meets once a week.*

Building a Vocal Technique

Sterling Swann

Intermediate, Component—Year

A continuation of Breathing Coordination for the Performer, which is suggested as a prerequisite, students deepen their understanding of breathing coordination and Alexander Technique and work on songs and monologues of their choice. The emphasis is on maintaining physical ease in performance to increase vocal range and power. *This class meets once a week.*

Contemporary Practice I for Dance and Theatre

Peter Kyle

Open, Component—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 is required; please check with the dance program office for the exact date and time.*

Introduction to Stage Combat

Sterling Swann

Open, Component—Year

Students learn the basics of armed and unarmed stage fighting, with an emphasis on safety. Actors are taught to create effective stage violence, from hair pulling and choking to sword fighting, with a minimum of risk. Basic techniques are incorporated into short scenes to give students experience performing fights in classic and modern contexts. Each semester culminates in a skills proficiency test aimed at certification in one of eight weapon forms. *This class meets once a week.*

Advanced Stage Combat

Sterling Swann

Intermediate, Component—Year

This course is a continuation of Introduction to Stage Combat and offers additional training in more complex 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.*

Directing the 20th Century: From Chekhov to Churchill

Will Frears

Intermediate, Component—Year

This class will focus on directing plays in the 20th-century canon, covering a range of styles and content. It will cover the whole journey of directing a play, with a strong emphasis on practical work. Students will be required to bring in design research for plays and to direct scenes from the plays, both of which they will present to the class for critique. The class will focus on how to use the text to inform the choices made by the director. *This class meets twice a week.*

Directing, Devising, and Performance

Dan Hurlin

Intermediate, Component—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.*

New Genres: I EXPECT YOU TO DIE—Algorithms and Performance

David Neumann, Angela Ferraiolo
Component—Fall

I EXPECT YOU TO DIE is a special collaboration between New Media Lab and Theatre. The course will explore the algorithm as an expression of mind, a type of consciousness, a method by which we unpack and reorganize research and source material, as well as utilize as a set of rules that the performance can follow. In this inaugural version, Ferraiolo and Neumann will have students mine various James Bond films with lines of inquiry into the cultural, sociopolitical, artistic/aesthetic, and philosophical structures found there. Blending code, video mapping, and performance, students will then write a series of algorithms that “remix” the scripts, visuals, gestures, and narrative elements of three classic Bond films to create an entirely new stage version of the Bond villains and their eternal struggle against 007. The class will meet once a week for the first eight weeks, then add four evenings and one daytime weekend for three more weeks as it shifts into a rehearsal process, culminating in two performances.

Movement for Performance

Open, Component

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.*

Puppet Theatre

Lake Simons

Open, Component—Year

This course will explore a variety of puppetry techniques, including *bunraku*-style, marionette, shadow puppetry, and toy theatre. We will begin with a detailed look at these forms through individual and

group research projects. We will further our exploration with hands-on learning in various techniques of construction. Students will then have the opportunity to develop their own manipulation skills, as well as to gain an understanding of how to prepare the puppeteer’s body for performance. The class will culminate with the creation and presentation of puppetry pieces of their own making. *This class meets once a week for two hours.*

Voice and Speech I: Vocal Practice

Francine Zervas

Component—Year

This course will focus on awakening the young artist to the expressive range of the human voice, as well as to the intricacies of developing greater clarity of speech and playing with sound. A thorough 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. *This class meets once a week for two hours.*

Design and Media

Costume Design I

David Moyer

Open, Component—Year

This introduction to the many aspects of costuming is 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

David Moyer

Intermediate, Component—Year

This more advanced course in costume design is 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.*

Lighting Design I

Greg MacPherson

Open, Component—Year

Lighting Design I will introduce the student to the basic elements of stage lighting, including tools and equipment, color theory, reading scripts for design elements, operation of lighting consoles and construction of lighting cues, and basic elements of lighting drawings and schedules. Students will be offered hands-on experience in hanging and focusing lighting instruments and will be invited to attend technical rehearsals. They will have opportunities to design productions and to assist other designers as a way of developing a greater understanding of the design process. *This class meets once a week.*

Lighting Design II

Greg MacPherson

Intermediate, Seminar—Year

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

Scenic Design I

Lake Simons

Open, Component—Year

This course introduces basic elements of scenic design, including developing a design concept, drafting, and practical techniques for creating theatrical space. Students will develop tools to communicate their visual ideas through research, sketches, and models. The class will discuss examples of design from theatre, dance, and puppetry. Student projects will include both conceptual designs and production work in the department. *This class meets once a week. There is a \$50 course fee.*

Advanced Design Theatre Studio

Intermediate, Component—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. CAD drafting and modeling in Vectorworks is introduced through the course, as well as the use of Photoshop. 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. The course is open to select students who have completed puppetry and projection design for advanced design work in those fields. *This class meets once a week.*

Sound Design

Open, Component—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.*

Projection Design for Theatre and Puppetry

Open, Component—Year

This course allows students to explore design possibilities in projection, animation, scenic design, and puppetry through a series of exploratory projects and group work. We will create visual sequences using the overhead projector, stop-motion animation techniques, shadow puppetry, and video animation. The course will introduce basic digital manipulation in Photoshop, simple video animation in After Effects, and the live manipulation of video using Isadora media interface software. Individual projects in the second semester will challenge students to integrate these techniques into

performance. Basic knowledge of Photoshop and the Macintosh operating system is highly recommended. *This class meets once a week.*

CultureHub Live Media Workshop

Open, Seminar—Year

This course will explore live-feed projection design and technology with theatre students of Sarah Lawrence College and design and video students at the Seoul Institute of the Arts in Ansan, South Korea. The course will focus on creating puppetry and miniature environments for theatrical performance in two separate locations by utilizing the telepresence studios at SeoulArts and CultureHub. Students in both locations, Seoul and New York, will be introduced to basic puppetry manipulation and construction techniques, as well as to methods for designing and building miniature sets and environments. In addition, live video feeds, chroma keying, and depth-sensing cameras will be implemented to enhance the media and performance landscape. Through the process, students will be exposed to a variety of multimedia theatre and puppetry forms and will gain an understanding of critical design considerations, including lighting, manipulation, chroma key, and live video techniques. The goal of the course will be to create collaborative performances that are a combination of manipulated figures and sets in separate physical locations. The course will be team-taught by: Professor Seung-Ho Jeong, scenic and lighting designer at Seoul Institute for the Arts and one of Korea's most high-profile, in-demand set designers; Tom Lee, puppet artist, theatre designer, and guest faculty at Sarah Lawrence College; and Billy Clark, director of CultureHub New York City, and faculty of the Seoul Arts Institute. *This class meets once a week.*

Playwriting

Creative Impulse: The Process of Writing for the Stage

Advanced, Component—Fall

In this course, the vectors of pure creative impulse hold sway over the process of writing for the stage, and we write ourselves into unknown territory. Students are encouraged to set aside received and preconceived notions of what it means to write plays or to be a writer—along with ideas of what a play is “supposed to” or “should” look like—in order to locate their own authentic ways of seeing and making. In other words, disarm the rational, the judgmental thinking that is rooted in a concept of a

final product, and empower the chaotic, spatial, associative processes that put us in immediate formal contact with our direct experience, impressions, and perceptions of reality. Emphasis on detail, texture, and contiguity will be favored over the more widely accepted, reliable, yet sometimes limiting, Aristotelian virtues of structure and continuity in the making of meaningful live performance. Readings will be tailored to fit the thinking of the class. We will likely look at theoretical and creative writings of Gertrude Stein, George Steiner, Mac Wellman, Maria Irene Fornes, Adrienne Kennedy, Mircea Eliade, Kristen Kosmas, Richard Maxwell, and Roland Barthes, as well as work that crosses into visual-art realms and radical scientific thought from physicists David Bohm and F. David Peat. The course will be conducted in workshop fashion, with strong emphasis on the tracking and documenting of process. *This class meets once a week.*

Experiments in Language and Form

Cassandra Medley

Advanced, Component—Year

In this class, we focus on writing “experimental” theatre; that is, we “experiment” with theatrical forms that extend beyond traditional portrayals of time, three-dimensional space, language, character, and dramatic structure to discover the impact that different types of onstage presentations might have on audiences. We are not interested in imitating the style of “experimental” playwrights but, rather, using their texts as influence, stimulus, and encouragement as we attempt our own “experiments.” We will also style “experimental” texts to ascertain the types of environments—political, spiritual, mental, and social—that influenced such texts to be generated; that is, created. Our aim, first and foremost, is to investigate and explore ways to genuinely investigate and give theatrical expression to our own personal, political, and spiritual interior lives, values, observations, and beliefs. We will then strive to examine the most effective manner of communicating our theatrical “experiments” to an audience. Our “experimental” writing can include multimedia presentations as part of the scripted onstage play or performance. *This class meets once a week for four hours (with a lunch break).*

Writer's Gym

Cassandra Medley

Open, Seminar—Year

You can't wait for inspiration; you have to go after it with a club. —Jack London

Writer's Gym is a yearlong writing workshop designed for writers of any genre and any level of experience, from beginner to advanced. Our focus is on writing exercises that develop characters and stories—whether for the stage, screen, or prose narration. In addition, we study theories about the nature of creativity. Our goals are as follows: To study writing methods that help to inspire, nurture, encourage, and sustain our urge/need to write; to learn how to transform personal experiences and observations into imaginative dramatic and/or prose fiction or poetic metaphor and imagery; to concentrate on building the inner lives of our characters through in-depth character work in order to create stronger stories; to explore—that is to say, investigate—and gain access into our spontaneous ideas; to articulate and gain a more conscious relationship to the “inner territory” from which we draw ideas; to confront issues that block the writing process; and to gain greater confidence in relation to revision as we pursue clarification of the work. *This class meets once a week.*

Medley Workshop: Developing the Dramatic Idea

Cassandra Medley

Intermediate, Component—Year

The purpose of this workshop is to develop and complete a draft of a final project play of any length. Our focus is on originating character-driven stories that involve multiple events and/or multiple turning points and revelations, concluding with a major crisis and/or consequence for the characters. From the very beginning of the semester, writers create several short drafts of “miniplays,” as we practice the components that lead to effective playwriting. Writers allow various characters, topics, and concerns to be revealed to them as their in-process project(s) take shape. We will also study a selection of full-length plays and/or screenplays for inspiration, guidance, and analysis of various contemporary styles of drama. Styles may be varied; but as dramatists, we are all challenged by a form of storytelling that requires us to try and hold the attention of an audience for a condensed length of “real” time in a public space. *This class meets once a week.*

Playwriting Techniques

Stuart Spencer

Open, Component—Fall

In this course, you will investigate the mystery of how to release your creative process and, at the same time, discover the fundamentals of dramatic structure that will help you tell the story of your play. In the first term, you will write a short scene every week taken from *The Playwright's Guidebook*, which we will use as basic text. At the end of the first term, you will write a short but complete play based on one of these short assignments. In the second term, you'll go on to adapt a short story of your choice and then write a play based on a historical character, event, or period. The focus in all instances is on the writer's deepest connection to the material—where the drama lies. Work will be read aloud and discussed in class each week. Students will also read and discuss plays that mirror the challenges presented by their own assignments. *This course meets once a week.*

Playwright's Workshop

Stuart Spencer

Advanced, Component—Fall

Who are you as a writer? What do you write about, and why? Are you writing the play that you want to write? Or that you *need* to write? Where is the nexus between the amorphous, subconscious wellspring of the material and the rigorous demands of a form that will play in real time before a live audience? This course is designed for playwriting students who have a solid knowledge of dramatic structure and an understanding of their own creative process—and who are ready to create a complete dramatic work of any length. (As 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; ideally, they will bring in a partial draft or even a completed draft that they wish to revise. We will read some existent texts, time allowing. *This class meets once a week.*

Theatre Outreach, Theatre History, and Production

Theatre Outreach: Collaboration and Community

Allen Lang

Open, Component—Year

Developing original, issue-oriented, dramatic material using music and theatre media, this course will present the structures needed for community extension of the theatre. Performance and teaching groups will work with small theatres, schools, senior-citizen groups, museums, centers, and shelters. Productions and class plans will be made in consultation with the organizations and with our touring groups. We will work with children's theatre, audience participation, and educational theatre. Teaching and performance techniques will focus on past and present uses of oral histories and cross-cultural material. We will study sociological and psychological dynamics as part of an exploration of the role of theatre and its connections to learning. Each student will have a service-learning team placement. Special projects and guest topics will include the use of theatre in developing new kinds of afterschool programs, styles and forms of community onsite performances, and media techniques for artists who teach, along with working with the Sarah Lawrence College Human Genetics program. *This class meets once a week.*

Crisis Mode: Theatre From the Late 1960s Through Today

Kevin Confoy

Open, Component—Year

Crisis Mode examines how theatre has responded to certain events of historical significance and moments of crisis. It is of particular value to those directors, actors, and theatre makers/producers interested in an expansive view of theatre and in how and why a play can change the way that we think. The course provides a working foundation for performance and production. Crisis Mode will examine plays and playwrights and theatre movements and styles that have developed and come to expression in the past several decades. Students will discuss a variety of plays, with an emphasis on looking at the world in which those plays were written and why they continue to resonate today. Students will study documentaries and make presentations on events of historical/political/cultural significance as a way of providing a play with a rich context for both production and performance. Crisis Mode will concentrate on

American plays and political movements but will encompass a global and cultural perspective, with discussion ranging from the influential works and innovations of Brecht and Beckett, to political theatre groups such as El Teatro Campesino of the 1960s, to agitprop theatre events like those of the Vietnam War and Civil Rights Era, and to those of ACT UP in the 1980s AIDS Crisis. Students will devise projects to serve their particular theatre interests. Projects may range from staging and acting scenes to design work, dramaturgical presentations, and original plays written in the style/spirit of the events studied. *This class meets twice a week.*

The Broadway Musical: Something Great Is Coming

Stuart Spencer

Intermediate, Component—Fall

For some 60 years, roughly 1920 to 1980, the Broadway musical was in its Golden Age. The subjects were for adults, the lyrics were for the literate, and the music had a richness and depth of expression never since equaled in American composition. That music evolved from three separate strands—Jewish, African, and European—and the libretti sprung from a great vibrant stew that included vaudeville, burlesque, operetta, minstrel shows, musical comedy-farce, and musical extravaganza. We'll study how these widely disparate forms began to coalesce in the 1920s into the quintessentially brash, toe-tapping, effervescent Broadway form known as "musical comedy," as pioneered by the African American team of Blake & Sissle; by their more famous Jewish counterparts—Irving Berlin, the Gershwins, and Rodgers & Hart; and by the lone WASP in the group, Cole Porter. Meanwhile, however, Oscar Hammerstein II, now paired with a new collaborator, Richard Rodgers, would again revolutionize the Broadway musical with the so-called "integrated musical." Beginning with *Oklahoma!*, R&H (as they were universally known) insisted on putting the story first and making the songs—along with everything else—serve that story. The inevitable apotheosis of their efforts is the musical play of the 1950s, and we'll end this section by looking at two profoundly moving shows: R&H's *South Pacific* and Bock & Harnick's *Fiddler on the Roof*. Finally, the Broadway musical showed yet another face: the "concept musical," Broadway's answer to cubist painting. It took a subject and looked at it from every conceivable angle except one: a plot. We'll end the year by looking at Stephen Sondheim's two great concept musical masterpieces: *Company*, which

deconstructs marriage, intimacy, and friendship; and *Follies*, a meditation on mortality and time itself. *This class meets twice a week.*

History and Histrionics: A Survey of Western Theatre

Stuart Spencer

Open, Component—Fall

Do you know how Arthur Miller got inside Willy Loman's head? Do you know that it was only after August Strindberg went insane that he wrote some of his most famous and influential plays? That the comedies of Ancient Greece were far more sexually explicit than anything since? That there's a Nigerian play about ancient African culture that uses ideas from Aristotle to tell its story? And that Aristotle's ideas can also be found in plays by Lorraine Hansberry and Tennessee Williams? Did you ever wonder what we really mean by "Realism"? Or "Naturalism"? 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 in the great constellation of our dramatic heritage. *This course meets once a week.*

Global Theatre: The Syncretic Journey

Ernest H. Abuba, Mia Yoo, David Diamond

Open, Component—Year

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

La MaMa Experimental Theatre Club in New York City has been the host of contemporary and international theatre artists for 50 years. You will have the opportunity to attend performances, meet the artists, participate in workshops led by them, as well as have access to the La MaMa archives on the history of international theatre in New York. Your personal "syncretic theatre journey" is enhanced by the observance of fellow theatre makers and oneself that is informed concretely by the application of text, research, movement, music, design, puppetry, and multimedia, as well as social and political debate in class. Coordinators of the LaMaMa International Symposium for Directors, David Diamond and Mia Yoo, will host you in New York City,

where you will exchange ideas with visiting and local artists: Yara Arts Group and artists of the Great Jones Repertory Theatre. Historical/contemporary experimental texts will be discussed, such as: *Psychosis* by Sarah Kane, *Death and the Kings Horseman* by Wole Soyinka, *Strange Interlude* by Eugene O'Neill, *The Caucasian Chalk Circle* by Bertolt Brecht, *A Dream Play* by August Strindberg, *Thunderstorm* by Cao Yu, *Goshram Kwotal* by Vijay Tendulkar, *Venus* by Susan-Lori Parks, *Ruined* by Lynn Nottage, *Mistero Buffo* by Dario Fo, *And They Put Handcuffs On The Flowers* by Fernando Arrabal, and the works of Martin Crimp. Required reading: *The Empty Space* by Peter Brook. *This course is a theatre history component in the theatre program. This class meets once a week.*

Far-Off, Off-Off, Off, and On Broadway: Experiencing the 2016-2017 Theatre Season

William D. McRee

Open, Component—Year

Weekly class meetings in which productions are analyzed and discussed will be supplemented by regular visits to many of the theatrical productions of the current season. The class will travel within the tristate area, attending theatre in as many diverse venues, forms, and styles as possible. Published plays will be studied in advance of attending performances; new or unscripted works will be preceded by examinations of previous work by the author or company. Students will be given access to all available group discounts in purchasing tickets. *This class meets once a week.*

DownStage

Graeme Gillis

Sophomore and above, Component—Year

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

Production Workshop

Robert Lyons

Component

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, Neelam Vaswani

Open, Component

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, it will be taught by Ms. Minsky. Spring semester, taught by Ms. Vaswani, will be devoted to mentored production practicums.*

Tools of the Trade

Robert Gould

Open, Component—Year

This is a stagehand course that focuses on the nuts and bolts of light 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

Neelam Vaswani

Intermediate, Component—Year

For students who wish to pursue a professional internship as part of their program, all areas of producing and administration are possible: production, marketing, advertising, casting, development, etc. Students must have at least one day each week to devote to the internship. Through individual meetings, we will best determine each student's placement to meet individual academic and artistic goals.

Graduate Student Components

Grad Lab

Dan Hurlin, David Neumann

Component—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

David Neumann

Component—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 of 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.*

Thesis Project

Dan Hurlin

Component—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)

Component

Sponsored by Sarah Lawrence College and the British American Drama Academy (BADA), the London Theatre Program offers undergraduates from Sarah Lawrence an opportunity to work and study with leading actors and directors from the world of British theatre. The program offers acting classes with leading artists from the British stage. These are complemented by individual tutorials, where students work one-on-one with their teachers. A faculty selected from Britain's foremost drama schools teaches technical classes in voice, movement, and stage fighting. This intense conservatory training is accompanied by courses in theatre history and theatre criticism, tickets to productions, and the experience of performing in a professional theatre. In addition, master classes and

workshops feature more of Britain's fine actors and directors. Designed for dedicated students who wish to study acting in London, the program offers enrollment in either the fall or spring semester for single-semester study. Those wishing to pursue their training more intensely are strongly encouraged to begin their training in the fall and continue with the Advanced London Theatre Program in the spring semester. *Audition required.*

La MaMa E.T.C.

Intercession—Intercession

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 participants 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>.

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

First-Year Studies: Forms and Logic of Comedy (p. 64), Fredric Smoler *Literature*

First-Year Studies: The Good Life: Individual and Community in Ancient Greek Myths (p. 63), Emily Katz Anhalt *Literature*

Metaphysical Poetry (p. 68), William Shullenberger *Literature*

Introduction to TV Writing: Writing the Spec Script (p. 139), Alan Kingsberg *Visual Arts*

TV Writing: Creating an Original TV Series (p. 139), Alan Kingsberg *Visual Arts*

URBAN STUDIES

Urban studies is dedicated to the study of cities across disciplines, focusing on the fabric of cities and the culture, society, and economy particular to cities and to those who live within them. Some of the topics that urban studies may explore are the histories of cities; space, design, and power; cities and suburbia; the city and the country; megacities;

casino urbanization; cities remembered (memoirs based on urban space); and cities of the future (real and science fiction cities). Among the many themes addressed in urban studies are space and sociability, including urban planning, public and private space, social relations and structures, the right to city space, gender and power, urban social movements, and public art. Among the many disciplines that offer courses related to urban studies are anthropology, architecture, economics, environmental studies, politics, public policy, and sociology.

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

Workers in the Globalized Economy (p. 31), Kim

Christensen *Economics*

Made for Germany? Immigration and Foreign Labor in Modern Germany (p. 51), Philipp Nielsen

History

Making Race and Nation: Was It the New Deal or the Raw Deal for Black America? (p. 52), Komozi

Woodard *History*

Malcolm X, the Black Panthers, and the Black Arts Movement: The Grassroots Awakening in the American Empire (p. 47), Komozi Woodard

History

The Changing Shape of Europe: Tracing the Continent's History in the Long 20th Century (p. 48), Philipp Nielsen

History

First-Year Studies: Transnational Sexualities (p. 61),

John (Song Pae) Cho *Lesbian, Gay, Bisexual, and Transgender Studies*

Queer Ethnographies (p. 61), John (Song Pae) Cho

Lesbian, Gay, Bisexual, and Transgender Studies

Global Popular Culture (p. 62), John (Song Pae) Cho

Lesbian, Gay, Bisexual, and Transgender Studies

The City of Feeling: Sexuality and Space (p. 61), Julie

Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

African American Literature: Black Life

Matters (p. 65), Alwin A. D. Jones *Literature*

Global Child Development (p. 106), Kim Ferguson

(Kim Johnson) *Psychology*

The Nature of Nurture: Sustainable Child

Development (p. 100), Kim Ferguson (Kim Johnson) *Psychology*

Changing Places: The Social/Spatial Dimensions of Urbanization (p. 115), Shahnaz Rouse

Sociology

Architectural Design: Material Construct and

Intervention Strategies (p. 148), Amanda Schachter *Visual Arts*

Urban Design Studio: Infrastructural and Ecological

Systems (p. 148), Amanda Schachter *Visual Arts*

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 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 minicourse—selected from 10 offerings annually. In some visual-arts courses, a particular workshop will be required. This recently developed program expands students' technical skills and enables them to utilize different media in the development of their work. Workshops are open to students of any visual-arts medium, promoting even more interaction and understanding across disciplinary boundaries and furthering the College's overall emphasis on interdisciplinary work.

The Heimbold Center, a high-performance "green" building, embodies an environmentally friendly approach that features safe alternatives to toxic materials, special venting systems, and an abundance of natural light. In addition to well-equipped, open-space studios, individual ateliers, and digital technology in every studio and classroom, the building also includes space for welding, woodworking, clay and mold making; a common darkroom, digital imaging lab, and critique rooms; and a sound studio, screening room, and large exhibition area. The Center's doors open onto a miniquad, allowing students from throughout the College both access to and inspiration from their peers' works-in-progress.

The visual-arts curriculum is reflected in—but not confined to—the Heimbold Center's visual-arts facilities. The building also houses courses in visual culture, increasing the integration of the creative arts and the humanities. The College's proximity to New York City brings recognized artists to campus to

lecture and also gives the students the opportunity to visit hundreds of galleries and some of the world's major museums.

Faculty members are working artists who believe in the intrinsic value—for all students—of creative work in the visual arts, the inseparable connection of the creative arts and the liberal arts, and the necessity of art in life. All visual-arts faculty and their students have access to technicians, based in the Heimbold Center, who can provide technical support in most areas.

In 2016-17, 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.

Filmmaking, Screenwriting, and Media Arts

First-Year Studies: Introduction to Narrative Fiction Filmmaking

Rona Naomi Mark

Open, FYS—Year

This course will be an introduction to all facets of film production, from screenwriting through exhibition. The first semester will focus primarily on the art and craft of screenwriting, and students will emerge with a screenplay that they will then produce during the second semester. In addition to written assignments, students will produce several video assignments that will familiarize the students with the equipment and techniques of filmmaking. Students will form film crews from within the class and will learn the various roles on a film set. Students will learn some basic production management skills that they will then apply to the making of their own short films.

First-Year Studies: Documentary Filmmaking: Finding and Falling in Love With True Storytelling

Heather Winters

Open, FYS—Year

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

and deliver powerful dramatic narratives rivaled by the best of scripted media? This course introduces the student to the adventurous and intriguing world of documentaries, from the earliest recorded masterpieces to today's box office breakout hits. In addition to immersion in the passionate and rewarding dominion of documentaries—through screenings, readings, and practical filmmaking exercises—students will learn the craft of documentary filmmaking. Using hands-on exercises and workshops, students will explore camera work and shooting styles, lighting, interview techniques, and editorial and organization skills and will complete the course having conceived, directed, produced, filmed, and edited a short, three- to five-minute documentary.

Filmmaking: Visions of Social Justice I

Damani Baker

Open, Seminar—Fall

In this course, students will collaborate with local nonprofit organizations to produce a three- to five-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 underrepresented 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.

Filmmaking: Visions of Social Justice II

Damani Baker

Sophomore and above, Seminar—Spring

A continuation of the fall semester, students will collaborate with local nonprofit organizations to produce a three- to five-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 underrepresented 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, the integration of social media platforms, and other forms of engagement.

Drawing for Animation: Concept Art

Scott Duce

Open, Seminar—Fall

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

Storyboarding for Film and Animation

Scott Duce

Open, Seminar—Spring

This course focuses on the art of storyboard construction as the preproduction stage for film and animation. Students will be introduced to storyboard strategies, exploring visual concepts such as shot types, continuity, pacing, transitions, and sequencing. Both classical and experimental techniques for creating storyboards will be covered. Emphasis will be placed on the production of storyboard drawings, both by hand and digitally, to negotiate sequential image development and to establish shot-by-shot progression, staging, frame composition, editing, and continuity. Instruction will concentrate primarily on drawing, from thumbnail

sketches through final presentation storyboards and animatics. The final project for this class will be the production by each student of a full presentation storyboard and a hi-res animatic in a combined visual, audio, and text presentation format. Knowledge of storyboards and animatics from this class can be used later for idea development and presentation of your project to collaborators, for pitching projects to professional agencies, and—most importantly—for you, the maker. Photoshop, Storyboard Pro, Final Cut Pro X software will be used throughout this course.

The Director Prepares

Maggie Greenwald

Open, Seminar—Fall

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

Directing for Film

Maggie Greenwald

Intermediate, Seminar—Spring

What is the difference between directing for the stage and directing for film? Working with scenes from published screenplays, students will learn directing techniques for film. These will include breaking down the material into beats and moments, staging for camera, using different camera techniques to articulate the director's vision, and editing the scenes in order to understand the ultimate power of montage in filmmaking. During the last four weeks of the semester, we will partner with Christine Farrell's theatre class, An Actors Laboratory, that is working on scenes from plays. Our class will work with the actors to redirect those same scenes for film. Each student will restage, film, and edit the scene from the play. These will be shown in a final presentation to both classes.

Acting for Screenwriters and Directors

Doug MacHugh

Open, Seminar—Fall

Personally, I would actually recommend that anyone who wants to start off on a director career or a writer career, I would suggest that you join an acting class.

—Quentin Tarantino

Why are certain directors known as “actor’s directors”? Why do certain directors consistently use the same pool of actors? How does a director create and maintain, on set, a positive, trusting, collaborative environment with the performer? They understand and respond to each other’s abbreviated language. Performers feel safe, which allows them to excel. One of the biggest issues for evolving directors and screenwriters is the inability to achieve the performance envisioned on the page or on the set. It is lost in translation. It is an inability to communicate without confusion, contradiction, and condensation of what one needs. Good directors respect performers and understand the rigorous demands of the craft. You will learn to create your own abbreviated vocabulary, one that is succinct and comprehensible to the actor. This will be both a physical and an intellectual course. Through exercises and rehearsals, students will study and engage in emotional expansion, impulses, instincts, improvisational skills, and chemistry and develop a hands-on vocabulary that is simple and succinct. This personal language will allow performers to feel confident and create memorable, spontaneous moments. Students will keep a weekly journal of their journey. They will be required to read, view, and write critiques on a divergent group of contemporary screenplays and directors and will be responsible for understanding the political and historical aspects of specific screenplays and directors. The course will also analyze the emerging enlightenment and investigate the creators of new cable television series. Conference work will be to write a paper specifically dealing with one of the directors or screenwriters that we cover, including the historical, social, and political events corresponding to the time of the film.

Performance for Film

Doug MacHugh

Open, Seminar—Spring

This course will focus on both the organic and technical aspects of camera performance. The student will learn through hands-on experience how to create three-dimensional characters constructed with a deeply detailed, emotional inner life that is

supported through the analytical comprehension of text. The performance work will emphasize spontaneity, substitution, conflict, consequence, obstacles, and character journey. The class will work on published scenes, group exercises, short writing prompts for the camera, original monologues, improvisation, reevaluating awareness of the physical and emotional senses, and how to read, decipher, and support emotional and physical subtext. This course of study is equally valuable to the emerging performer, director, and screenwriter seeking to understand the alchemy of performance for the camera. Students will practice comprehension of master, two-shot, and close-up performance, as well as working off camera, camera blocking, and comprehension of specific camera angles. They will learn how to maintain and match continuity while using props and physicality. Students will investigate how much one should do for the master shot in terms of movement and emotion and how to control the physical and focus the emotional for close-up work. Voice-over and ADR skills will also be explored.

Making the Genre Film

Rona Naomi Mark

Open, Small seminar—Fall

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

Advanced Projects

Rona Naomi Mark

Advanced, Small seminar—Spring

This small seminar is for students with some experience who have a project that they are ready to produce during the course of the semester. Students will workshop their screenplays in class and present shot lists, floor plans, and look books for their films.

In addition to creating detailed schedules and budgets for production, students will hold auditions to cast their projects. In-class directing exercises will focus on eliciting performances from actors and finding the right visual language for the students' individual films.

Cinematography: Color, Composition, and Style

Misael Sanchez

Open, Seminar—Year

This yearlong course will explore the roles associated with film production, focusing on cinematography and lighting for the screen. In addition to covering camera operation and basic lighting techniques, students will explore composition, color palettes, and application of a visual style to enhance the story. The first semester of the course will revolve around scene re-creations, followed by creating and producing original work in the spring term. Students will produce scenes in class on a weekly basis. Work will be discussed and notes incorporated into the next project. As part of conference work, students will be required to produce a short project in addition to the work completed during class times, incorporating elements discussed throughout the semester. Students will develop, write, draw floor plans, shoot, edit, and screen a final project by the end of the term. This is an intensive, hands-on workshop that immerses the student in all aspects of film production. By the end of the course, students should feel confident enough to approach a film production project with the experience to take on introductory and assistant positions, with the potential for growth.

Working With Light and Shadow

Misael Sanchez

Open, Seminar—Fall

This introductory-level course will present students with the basics of cinematography and film production. Students will explore cinematography as an art of visual storytelling. The cinematographer plays a critical role in shaping the light and composition of an image and capturing that image for the screen. Students will investigate the theory and practice of this unique visual language and its power as a narrative element in cinema. In addition to covering camera operation, students will explore composition, visual style, and the overall operation of lighting and grip equipment. Students will work together on scenes that are directed and produced in class and geared toward the training of set etiquette, production language, and workflow. Work

will include the re-creation of classic film scenes, with an emphasis on visual style. Students will discuss their work and give feedback that will be incorporated into the next project. For conference, students will be required to produce a second scene re-creation, incorporating elements discussed throughout the term. Students will outline projects, draw floor plans, edit, and screen the final project for the class. This is an intensive, hands-on workshop that immerses the student in all aspects of film production. By the end of the course, students should feel confident to approach a film production project with enough experience to take on introductory positions, with the potential for growth.

Through the Lens: Visualizing and Creating Images for the Screen

Misael Sanchez

Intermediate, Seminar—Spring

This course will focus on the role of the cinematographer and other key members of the production process as they relate to lighting and developing the visual style of a film/video project. This will include camera movement, composition, framing, and artistic lighting and will provide students with the technical and aesthetic knowledge of lighting for the screen. Throughout the semester, we will work with production equipment and set up exercises geared toward teaching how to achieve different cinematic styles. This class is intended for those who have a basic understanding of the principles of camera operation and cinematography and would like to put their knowledge into practice. Students will be asked to create lighting setups and a strategy for shooting scenes in class. Conference work will be to produce a short project in addition to the work completed during class times, incorporating elements discussed throughout the semester.

Digital 2D Animation: Short Stories

Robin Starbuck

Open, Seminar—Year

In this class, students will develop animation and short-storytelling skills by focusing on the process of creating animated shorts. Instruction will include story development, visualization, character development, continuity, timing, digital drawing, and compositing. Stories may include original scripts, adaptations, or documentary. All of the production steps required to complete a short animated film will be demonstrated and applied through exercises aimed at the production of a final short, full-color

animated film, PSA, or documentary by each student or team of students. Participants will develop and refine their personal style through exercises in story design and assignments directed at translating these into moving images. Digitally drawn images (with the option to include live action and photographs) will be assembled in sync to sound. Compositing exercises will cover a wide range of motion graphics features, including green screen, keyframing, timeline effects, 2D and 3D space, layering, and lighting. Exercises will provide students with a working knowledge of the professional animation software Harmony by Toon Boon. Harmony is a creative, efficient software used in the film and TV animation industry.

Experimental Stop Frame Animation

Robin Starbuck

Open, Seminar—Fall

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

Concepts in Media Self-Portraiture

Robin Starbuck

Open, Seminar—Spring

With the advent of newer modes of expression—video, the Internet, and performance art—the definitions and parameters of self-portraiture have departed dramatically from traditional forms. What is consistent, however, is that self-portraits remain a means of self-exploration and self-expression. Through video production, experimental animation, and performance, this course examines the richness of modern and contemporary self-portraiture and its compelling relationship to the personal construction of identity. Self-portraits in film, animation, music video, and performance art will be produced within contexts such as documentation, impression, formation, gender, persona, race, gesture, and style. Students will be encouraged to explore their own self-concepts and identities through autobiographical narratives, a look into the uncanny overlaps of contrived and lived realities, and the invention of persona. Through the process of media making, we will explore—both individually and collectively—the humorous, intellectual, sardonic, freakish, complex, shy, imaginative, mythical, and paranoid use of self in media and performance. Presentations, readings, and discussion cover aesthetic theories, media technology, and histories that drive the production of contemporary self-portraiture. Artists under consideration will include Michal Rovner, Mwangi Hutter, Janaina Tschäpe, Adrian Piper, Mike Kelly, Dara Birnbaum, Robert Mapplethorpe, Tiger Maremela, Karen Finley, Shana Moulton, Kimsooja, and many others.

Screenwriting: The Art and Craft of Film-Telling

Frederick Michael Strype

Open, Seminar—Fall

How does one write a screenplay? It's perhaps far different than one might think. In fact, the term "writing" is a misnomer, as the reality is that screenwriting is actually the process of "telling" your film story, articulating the action ("the doing") of the characters, and thereby revealing the emotional moments of recognition in the characters' journey. Pursuing the fundamentals of developing and writing narrative fiction motion-picture screenplays, the course 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 a connection to literature and playwriting and more a connection to the oral

tradition of storytelling. We will dissect the nature and construct of the screenplay to reveal that the document—the script—is actually the process of “telling your film” (or movie, or Web series, or TV show, et al). In Film-Telling, the emerging screenwriter will be encouraged to think and approach the work as a director; because until someone else 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 toolkit for use as various projects emerge in the future. In conference, students can 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.

Filmmaking Structural Analysis

Frederick Michael Strype

Open, Seminar—Fall

This course explores narrative storytelling forms in contemporary screenwriting, including cinema, television, streaming, the Web, and the short form. Geared toward the perspective of the aspiring/emerging screenwriter, filmmaker, and/or media artist, the seminar includes screenings of films and media and the concurrent reading of source materials and/or 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/Web series, analytical research paper, or other film/media-related endeavors. A foundation course for narrative screenwriting, filmmaking, and media projects, as well as dramatic analysis, this course develops skills that can be applied to other forms of dramatic writing and storytelling.

Screenwriting: The Art and Craft of Film-Telling

Frederick Michael Strype

Open, Seminar—Spring

How does one write a screenplay? It’s perhaps far different than one might think. In fact, the term “writing” is a misnomer, as the reality is that screenwriting is actually the process of “telling” your film story, articulating the action (“the doing”) of the characters, and thereby revealing the emotional moments of recognition in the characters’ journey. Pursuing the fundamentals of developing and writing narrative fiction motion-picture screenplays, the course 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 a connection to literature and playwriting and more a connection to the oral tradition of storytelling. We will dissect the nature and construct of the screenplay to reveal that the document—the script—is actually the process of “telling your film” (or movie, or Web series, or TV show, et al). In Film-Telling, the emerging screenwriter will be encouraged to think and approach the work as a director; because until someone else 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 toolkit for use as various projects emerge in the future. In conference, students can 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.

Writing the Film: Scripts For Screen-Based Media

Frederick Michael Strype

Intermediate, Seminar—Spring

This course is for the emerging screenwriter seeking to write for creative, screen-based media projects. Students may be initiating a new screenplay/project, adapting original material into the screenplay form, creating a Web series or television project, rewriting a screenplay, or finishing a screenplay-in-progress. A review of screenwriting fundamentals during the first few weeks, as well as a discussion of the state of each project, will be followed by an intense screenwriting workshop experience. Students are expected to enter the course with an existent screenplay, a strong idea, an outline or narrative roadmap of their project, and the capability of "talking out" the concept and journey. The expectation is for students to finish a first-draft project. Published screenplays, several useful texts, and clips of films and media will form a body of examples to help concretize aspects of the art and craft.

Writing for the Screen

Guinevere Turner

Open, Seminar—Fall

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

Introduction to TV Writing: Writing the Spec Script

Alan Kingsberg

Open, Seminar—Fall

Students learn how to write a spec script for a TV show that is currently on the air. A "spec" is a script where the writer creates original stories for a show's existing characters. A great spec is a key part of the portfolio needed to get a job as a television writer. Students will learn how to brainstorm story ideas, structure an outline, and write scenes with dialogue—all in a constructive, supportive workshop atmosphere. The class covers both half-hour comedies and one-hour dramas. In addition, the class will watch, deconstruct, and discuss a wide variety of TV shows in order to better understand how a successful episode is built. All of the basics of TV writing are covered, and the workshop is designed to closely mirror a professional writers' room on a prime-time series.

TV Writing: Creating an Original TV Series

Alan Kingsberg

Intermediate, Seminar—Spring

Students build on the skills developed in the fall semester to create a pilot script for an original series. The pilot is the second key part of the portfolio needed to get a job as a television writer.

Working from the ground up, students begin by creating a series concept that has both a powerful emotional core and a story engine that can sustain multiple seasons. Next, students create stories for the original pilot that will launch their series. After the series concept and pilot stories are developed, students move on to outlining scripts and writing scenes with dialogue, working toward a finished pilot script. *Admission by permission of the instructor. Open to students who have taken Introduction to TV Writing: Writing the Spec Script in the fall semester or in prior years.*

Producing for Filmmakers, Screenwriters, and Directors

Heather Winters

Open, Small seminar—Fall

Producers are credited on every film, television, and media project made. They are crucial—even seminal—to each and every production, no matter how big or small. Yet, even as a pivotal position in the creative and practical process of making a film, TV show, or digital project, the title “Producer” is, perhaps, the least understood of all the collaborators involved. What is a producer? This course demystifies and answers this question, examining what a producer actually does in the creation of screen-based media and the many hats that one producer, or a small army of producers, may wear at any given time. Students will explore the role of the producer in the filmmaking, television, and digital process from the moment of creative inspiration through project delivery. A practical course in the ways and means of producing, the class will consider the current state of producing through nuts-and-bolts production software and exercises, verbal and written assignments, readings, and industry guests currently working in film, television, and the Web. Students will gain hands-on experience in developing projects, breaking them down into production elements, and crafting schedules and budgets. Course work includes logline, synopsis and treatment writing, script breakdown, budgeting and scheduling, script coverage, pitching, and final project presentation of film, TV, or digital projects. Conference projects may include producing a film or media project created by a student in another filmmaking production class at SLC, research-based case studies, development and preproduction of a proposed future film or digital project, and the like. Designed to provide real-world producing guidance, the course offers filmmakers, screenwriters, and directors a window into the importance of, and mechanics pertaining to, the producing discipline

and a practical skill set for creating and seeking work in the filmmaking, TV, and digital content world after SLC.

The Business of Film and Television: The Role of the 21st-Century Producer

Heather Winters

Open, Small seminar—Spring

This course delves into the “show business” side of producing and explores the producer’s role in the real world. By applying learned knowledge and skills, course work includes: entertainment law, optioning material, script coverage, music licensing, and traditional and innovative financing models; pilot season, daily industry trends, pitching, film marketing and publicity, global film industry trends, the distribution process and release strategies, and navigating the festival circuit; the roles of lawyers, agents, managers, and sales agents; the relationships of producers, directors, and writers; and deciphering the intersection of art and commerce, as it relates to both the business and artistic elements of producing. Course work includes written and oral assignments, in-class presentations, readings, screenings, assignments based on invited industry guests, and in-class final presentations. Conference work ranges from in-depth case studies to producing other students’ work. Upon completing the course, students will have an understanding of the show business of film, television, and digital content, as well as a further understanding of the producer’s role from creative development to final delivery.

Games People Write: Narrative Design and Writing for Video Games

Patrick Downs

Open, Seminar—Fall

Games of all kinds have often used narrative elements to capture the imagination of players, and many works of fiction possess gamelike qualities. With the advent of video games, however, and their burgeoning ability to build complex interactive worlds and characters, game narratives have become important cultural, economic, and creative phenomena. In this course, we will examine the role of writers and narrative designers within the video-game industry through all phases of game development, investigate and imagine the varieties of ways in which games can tell stories, and explore relationships between different kinds of interactivity and narrative strategies. We will write several

projects that address the demands and opportunities presented by a variety of game genres, from open-world games (e.g., *Fallout*, *The Witcher*, *Grand Theft Auto*) to “on-rails” linear plots (*Tomb Raider*, *The Last of Us*) and other narrative-rich genres like role-playing games, adventure games, “walking sims,” and “emotional games” that open up new possibilities for the interactive story (*Her Story*, *Cybele*, *Gone Home*). A variety of creative writing projects will teach good writing in any dramatic narrative medium, as well as practical, “real-world” writing skills and techniques specifically for video games. Additional course work and conference will be devoted to close analysis of selected video-game narratives. And yes, you will be required to play games.

Studio Arts

First-Year Studies in Visual Art: Process and Making

Gary Burnley
Open, FYS—Year

I hear and I forget, I see and I remember, I do and I understand. —Chinese proverb

Ideas in any creative endeavor rarely arrive full blown and/or crystal clear. Similar to the task of repeatedly pushing a large boulder up and then down and then back up a steep hill, creativity, understanding, and clarity come through engagement and from the challenge and the act of doing. The more one engages in the activity, the more one inquires and gains experience. The more experience one gains, the greater the number of possible paths uncovered. With disciplined work habits, the potential of each path and a clear understanding of the right choice to follow will be revealed. How or where one elects to begin the task and from which point of departure (e.g., observation, memory, history) is not important. A starting point is just that: the first step in a journey, a place to begin, a way to garner momentum. Working with a variety of materials, methods, subject matter, techniques, and sources, this course will focus on the process of developing and growing ideas visually and on gaining intention, clarity, and understanding through making images each and every day, from the first day of the semester through the last. The two sections of this course will interact regularly, sharing both faculty and classmates, in an effort to encourage experimentation, innovation, and uniqueness of vision.

First-Year Studies in Visual Art: Process and Making

John O'Connor
Open, FYS—Year

I hear and I forget, I see and I remember, I do and I understand. —Chinese proverb

Ideas in any creative endeavor rarely arrive full blown and/or crystal clear. Similar to the task of repeatedly pushing a large boulder up and then down and then back up a steep hill, creativity, understanding, and clarity come through engagement and from the challenge and the act of doing. The more one engages in the activity, the more one inquires and gains experience. The more experience one gains, the greater the number of possible paths uncovered. With disciplined work habits, the potential of each path and a clear understanding of the right choice to follow will be revealed. How or where one elects to begin the task and from which point of departure (e.g., observation, memory, history) is not important. A starting point is just that: the first step in a journey, a place to begin, a way to garner momentum. Working with a variety of materials, methods, subject matter, techniques, and sources, this course will focus on the process of developing and growing ideas visually and on gaining intention, clarity, and understanding through making images each and every day, from the first day of the semester through the last. The two sections of this course will interact regularly, sharing both faculty and classmates, in an effort to encourage experimentation, innovation, and uniqueness of vision.

Advanced Painting and Drawing Studio I

John O'Connor
Advanced, Seminar—Fall

This course is intended for experienced visual-arts students interested in more seriously pursuing their own methods of painting and/or drawing. Students will be given individual studio spaces and will be expected to work independently and creatively and to challenge themselves and their peers to explore new ways of thinking and making. Students will be expected to develop a sophisticated, cohesive body of independent work. We will have regular critiques in class and from visiting artists, readings, slide presentations, visiting artist talks, and trips to artists' studios. In addition, you will create an artist's statement and participate in developing the Visual Arts Lecture Series. This will be an immersive studio

course for serious, disciplined art students. *Open to juniors and seniors with prior visual-arts experience. Please bring examples of your work to interview.*

Advanced Painting and Drawing Studio II

John O'Connor

Advanced, Seminar—Spring

This course is intended for experienced visual-arts students interested in more seriously pursuing their own methods of painting and/or drawing. Students will be given individual studio spaces and will be expected to work independently and creatively and to challenge themselves and their peers to explore new ways of thinking and making. Students will be expected to develop a sophisticated, cohesive body of independent work. We will have regular critiques in class and from visiting artists, readings, slide presentations, visiting artist talks, and trips to artists' studios. In addition, you will create an artist's statement and participate in developing the Visual Arts Lecture Series. This will be an immersive studio course for serious, disciplined art students. *Open to juniors and seniors with prior visual-arts experience. Preference given to those students who plan to continue from the fall. Please bring examples of your work to the interview.*

Art From Code

Angela Ferraiolo

Open, Seminar—Fall

A "live coding," practice-based introduction to visual-arts programming— including color, shape, transformations, and motion—this course is designed for artists with little or no prior programming experience. We'll meet twice weekly to code together live, working on short, in-class exercises within a larger analysis of the social, cultural, and historical nature of programming cultures. All students will be required to keep a sketchbook and participate in installation. Artists include Reas, Davis, Riley, MacDonald, Galantner, and others. Taught in Processing.

Game Studio: Nonlinear and Interactive Narrative

Angela Ferraiolo

Intermediate, Small seminar—Fall

As more stories are delivered on interactive devices, our ideas of what narrative is keeps changing. This course explores the strategies of nonlinear, multilinear, modular, and interactive forms of design, while analyzing several examples of

nonlinear constructions from games, electronic literature, and interactive art. Students will develop the critical tools to create and analyze interactive projects. All students will keep a sketchbook, participate in game night, develop one nonlinear or interactive narrative, and write one five-page design document. Artists include Leishman, Fox, Gysin, Eco, Nolan, Twyker, Calvino, Mateas, and others. Taught in Unity, Pyskel, Flash, and GarageBand.

New Genres: I EXPECT YOU TO DIE—Algorithms and Performance

Angela Ferraiolo, David Neumann

Intermediate, Small seminar—Fall

I EXPECT YOU TO DIE is a special collaboration between New Genres/Playable Buildings and SLCTheatre. The course will explore the algorithm as an expression of mind, a type of consciousness, a method by which we unpack and reorganize research and source material, as well as utilize as a set of rules that the performance can follow. In this inaugural version of algorithmic theatre, students will first deconstruct the villains from three classic James Bond films with lines of inquiry into the cultural, sociopolitical, artistic/aesthetic, and philosophical structures found there. Next, blending code, video mapping, and live performance, students will write a series of algorithms that "remix" the scripts, visuals, gestures, and narrative elements of these Bond films to create an entirely new stage version of the Bond villains and their eternal struggle against 007. The class will meet once a week for the first eight weeks and then add four evenings and one weekend daytime for three more weeks, as we shift into a rehearsal process culminating in two performances.

Digital Tools for Artists

Angela Ferraiolo

Open, Seminar—Spring

This course provides fundamental instruction in interactive art for installation. Students will learn the basics of digital imaging, interaction design, spatial design, and video mapping while working toward a level of proficiency with the tools and techniques of interactive art. We will meet twice weekly, once for a skills workshop and again for a guided work session. Artists include Shaw, Naimark, Rokeby, Levin, Utterbach, Hoberman, and others. Taught in Photoshop, After Effects, VPT, Unity, Processing, and Pure Data.

Game Studio: Radical Game Design

Angela Ferraiolo

Intermediate, Small seminar—Spring

Radical Game Design looks at 2D adventure games as both an artistic medium and as a form of social and political critique. The projects that we'll develop in this class are about something, mean something to the artist that develops them, and use interactive art a form of social or political engagement. We take the position that games and simulation signal an important change in media culture, one that allows the avant-garde into everyday life but only when one is educated as to how the experimental works through popular culture. We will look at the human implications of games as regimes of interaction, ones that reward certain behaviors and punish others; think about the ways that games define and redefine player agency within their own rule sets; and notice the ways in which games can encourage—or discourage—people to think, feel, and act. Artists include the cultural innovators of the game form: Miyamoto, Ohshiyama, Saltsman, Rohrer, Pedrecino, and others. Taught in Unity, VR One. *Permission of the instructor is required.*

New Genres: History, Theory, Practice/System Aesthetics

Angela Ferraiolo

Intermediate, Small seminar—Spring

From Gordon Pask's *Colloquy of Mobiles* to Paolo Cirio's *Google Will Eat Itself*, the shift from object to process or system has had a profound influence on contemporary art. This class looks at the history, theory, and practice of system aesthetics through art making, readings, lectures, demonstrations, discussions, critiques, and writing. Class time consists of demonstrations of technique, balanced with presentations of artist examples and discussions of systems theorists, presenting these practices within the broader social, material, and political aspects of the field. Artists and theorists include Benjamin, Weaver, Shannon, Burnham, Ascott, Luhmann, and others.

Beginning Painting: From Observation to Invention

Vera Iliatova

Open, Seminar—Fall

This course is an introduction to the materials and techniques of oil painting. There will be an examination of various painting strategies that fluctuate between specific in-class assignments and individual conference projects. The primary focus will be an elaboration on rudimentary concepts such

as color, tonal structure, spatial construction, painting surfaces, and composition. The fall semester focuses on the subject of still life and landscape. These subjects will be the starting point for experimentation with spatial structures, ranging from direct observation to composite constructions. We will also explore narrative possibilities that landscape and still-life paintings can imply and examine the role of these subjects in the history of painting and other visual media. The course will culminate in an individual project that will be researched by the student and discussed during conferences and course critiques and will include a large-scale painting. In-class assignments will be supplemented with PowerPoint presentations, reading material, film clips and video screenings, group critiques, and homework projects. Students are required to work in the studio outside the class time in order to develop the work. The goal of the course is to gain confidence with technical aspects of painting and to begin to establish an individual studio practice.

Beginning Painting: From Observation to Narrative

Vera Iliatova

Open, Seminar—Spring

In this course, students will be introduced to the materials and techniques of oil painting. There will be an examination of various strategies that fluctuate between specific in-class assignments and individual studio work. Drawing, color theory, and color mixing will be an integral part of the course. We will focus primarily on portraiture and figure, as well as on the historical, psychological, and narrative implications of using a human form as a subject. There will be an exploration of studio-based strategies that will include working from observation and using mediated imagery such as film stills, photography, and art history. The course will culminate in an individual project that will be researched by the student and discussed during conferences and course critiques and will include a large-scale painting. In-class assignments will be supplemented with PowerPoint presentations, reading material, film clips and video screenings, group critiques, and homework projects. Students are required to work in the studio outside the class time in order to develop the work. The goal of the course is to gain confidence with technical aspects of painting and to begin to establish an individual studio practice.

Narrative Drawing

Vera Iliatova

Open, Seminar—Spring

This course will explore ideas of narrative through drawing. How can space, time, light, and mark be used in drawing to create a narrative progression? Students will explore topics with relation to narrative, such as autobiography, political events, interdisciplinary connections, and other personally relevant content. In addition to investigating the history of the drawing medium, students will look closely at films, graphic novels and texts, and other sources for various strategies to construct a narrative. Observational drawing will be used as a point of departure to examine various strategies to construct a visual world. Students will proceed to develop technical and conceptual skills that are crucial to the drawing process. The work will fluctuate between specific in-class and homework assignments. In-class drawing assignments will be supplemented with presentations, film screenings, selected readings, field trips, and group critiques.

Experiments in Drawing

Kanishka Raja

Open, Seminar—Fall

An immersive exploration into drawing in its many guises and forms, students will be introduced to multiple media and drawing techniques with emphasis on working from observation. Beginning with simple explorations of fundamental concepts—line, contour, value, scale, and space—we will gradually proceed toward more complex combinations that challenge your imagination and creative process. Presentations and field trips will help provide context to drawing's history as an autonomous mode of expression. Conference projects will provide opportunities to pursue individual and self-directed interests and play a critical role in the evolution of the class.

Post-Analog: Contemporary Painting in the Digital Age

Kanishka Raja

Intermediate, Seminar—Spring

The gradual shift from analog to digital media has been one of the most significant transformations of our time—one that permeates every aspect of our visual culture and profoundly informs the ways by which we produce, distribute, and consume images. How does painting function in this vastly altered landscape of information? What kind of tools and insights does painting possess that might allow it to thrive as a discipline and mode of inquiry and

expression in the 21st century? Through studio-based experiments, discussions, readings, presentations, and field trips, we will attempt over the semester to grapple with some of these questions. Working with both traditional and nontraditional media, class projects will focus on the forms and content of contemporary painting, including the impact and relevance of digital technology on its modes of production. Conference projects will provide opportunities to pursue individual and self-directed interests and play a critical role in the evolution of the class. *Prior college-level painting experience preferred. Familiarity with image-editing software, such as Photoshop, may be useful but is not required.*

Basic Analog Black-and-White Photography

Michael Spano

Open, Seminar—Fall

This is an analog, film-based course that introduces the fundamentals of black-and-white photography: acquisition of photographic technique, development of personal vision and artistic expression, and discussion of photographic history and contemporary practice. Reviews are designed to strengthen the understanding of the creative process, while assignments will stress photographic aesthetics and formal concerns. Conference work entails research into historical movements and individual artist's working methods. Throughout the semester, students are encouraged to make frequent visits to gallery and museum exhibitions and share their impressions with the class. The relationship of photography to liberal arts also will be emphasized. Students will develop and complete their own bodies of work as culmination of their study. This is not a digital photography course. Students need to have at least a 35mm film camera and be able to purchase film and gelatin silver paper throughout the term.

The Ideas of Photography: Moving Beyond Influence

Joel Sternfeld

Open, Seminar—Year

This course is a hybrid. Each week of the fall semester, a different photographic idea or genre will be traced from its earliest iterations to its present forms through slide lectures and readings. Each week, students will respond with photographic work inspired by the visual presentations and readings. Topics include personal dress-up/narrative, composite photography/photographic collage, the directorial mode, fashion/art photography, new

strategies in documentary practice, abstraction/new photography, the typology in photography, the photograph in color, and the use of words and images. In the spring semester, the emphasis will shift as students choose to work on a subject and in a form that coincides with the ideas they are most compelled to express. No previous experience in photography is necessary nor is any special equipment. A desire to explore and experiment and to create a personally meaningful body of work are the only prerequisites.

The New Narrative Photography

Joel Sternfeld

Open, Seminar—Fall

A photograph presented alone and without a fully descriptive caption is like a simple utterance. "Ooh," "Aah," and "Huh?" are its proper responses. When pictures are presented in groups with accompanying text (of any length) and perhaps in conjunction with political or poetic conceptual strategies, however, any statement becomes possible. The photographs can begin to function as a sentence, a paragraph, or an entire treatise. Whether working in fiction, in nonfiction, or in a fictive space, artists such as Alan Sekula, Robert Frank, Susan Meiselas, Taryn Simon, Jim Goldberg, Ronie Horn, and others have been in the process of transforming photography with their work for the past 30 years. Or perhaps they have created a medium: The New Narrative Photography. In this course, students will initially study the work of these narrative photographers and either write about their work or make pictures in response to it. The culmination of this experience will be the students' creation of their own bodies of work. If you have a story to tell or a statement to make or a phenomenon you wish to study and describe, this course is open to you. No previous photographic experience is necessary nor is any special equipment. The opportunity to forge a new medium is rare. This course aims to create the forum and the conditions necessary for all to do so in a critical and supportive workshop environment.

The New Narrative Photography

Joel Sternfeld

Open, Seminar—Spring

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Image/Object/Picture: Problems in Photography's Expanded Field

Lucas Blalock

Open, Seminar—Fall

This class will explore questions regarding what has been called the "New Photography," which involves a range of practices that try to engage the changes that have taken place in the medium since the rise of digital technologies. The class will use production (art making), research, and discussion to come to terms with the issue that this area of the field presents. We will explore topics that include photography as an object-making practice, Photoshop as a drawing tool, the virtual-sculptural, screen space vs. print space, picturing the picture-making apparatus, and whether the digital can be political. We will look at a range of contemporary artists—including Liz Deschenes, Walead Beshty, Elad Lassry, Michelle Abeles, Asha Schechter, Christopher Williams, Rachel de Joode, Kate Steciw, Chris Wiley, Leslie Hewitt, Sara Vanderbeek, David Hartt, and K8 Hardy—and also look for roots in the history of photography to understand these practices through narratives aside from the response to technological change.

Intermediate Photography

Katie Murray

Intermediate, Seminar—Year

This course will explore aesthetic, historical, and conceptual concerns of photography. Students may use analog (film) or digital capture to make both black-and-white and color photographs. Lectures,

readings, gallery/museum visits, and the class blog will present a historical framework and a theoretical structure that will form the foundation for class discussions, critiques, and research. Use of the medium to express a personal aesthetic vision will be stressed. The focus of the class will be on developing and refining a body of work. Students will build upon their technical knowledge and will be challenged to acquire new skills. Students will learn and become fluent in the vernacular of looking at images by examining composition, interpreting symbolism, and deciphering the artist's intentions. Taking into consideration the rise of the Internet as the primary platform for reading, decoding, and disseminating photographs, students will also engage in a weekly online exchange with each other exclusively through their images. Important catalysts in the history of photography will be provided as a starting point for a visual dialogue. Critical discussions about the resulting picture conversations will follow. The class's interactive blog will serve as a means of learning about one's own process and tendencies as a picture maker through a creative exchange with one's classmates.

Artist Books

Kris Philipps

Advanced, Small seminar—Fall

In the past, the book was used solely as a container for the written word. In the last 30 years, 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 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 juniors and seniors who have previously taken a college-level visual-arts class.*

Printmaking: Silkscreen

Kris Philipps

Open, Small seminar—Fall

This course introduces the student to the basic fundamentals and concepts of silkscreen printing in an environment that practices newly-developed, nontoxic, printmaking methodologies. Participants will learn how to develop an image (either hand-

drawn or computer-generated), how to transfer the image to paper, and how to print an edition with primary emphasis placed on the development of each class member's aesthetic concerns. Exercises in color and color relationships will also be included in the content of this class.

Printmaking: Intaglio

Kris Philipps

Open, Small seminar—Fall

The word *intagliare*, meaning to engrave, had its origin in the mid-17th century in Italy. In the 21st century, its derivative, *intaglio*, encompasses a variety of ways in which an image is engraved or etched into a hard surface—in our case, in this one-semester class, a copper plate. Working in a nontoxic environment, students will learn age-old techniques inherent to intaglio printmaking (but without the use of harmful chemicals) in order to produce a series of prints in this beautiful medium. Emphasis is placed on the development of each class member's aesthetic concerns.

Relief Printmaking

Kris Philipps

Open, Small seminar—Fall

In this class, students will be introduced to linocut, woodcut, and polymer plate techniques—each as an expression of what is known as relief printmaking and each practiced in a nontoxic studio environment. Experimentation in these mediums will enable students to reach beyond the production of simply a one-color print but, rather, into reductive printing, embossing, and multicolor prints. Emphasis is placed on the development of each class member's aesthetic concerns.

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Sculpture and the Meaning of Making

Dave Hardy

Open, Seminar—Year

In this yearlong course, we will explore an expansive notion of sculpture and work to develop the critical and practical tools necessary to approach art-making from various directions. As gallery and museum press releases declare works as “blurring the boundaries” between art and other disciplines (such as design, display, film, furniture, architecture, and theatre), students in this class are invited to investigate the practices involved in those distinct worlds and to consider how they might be incorporated into their own sculpture. Studio process will be emphasized so that students come away with a significant understanding of how things are made. We will learn about established sculptural materials and techniques, as well as those used in less traditional fabrication industries. Fieldwork and hands-on experimentation will be critical to create a personal body of work in dialogue with the contemporary art environment and the world at large. Beyond the making of objects, projects may include ephemeral and interdisciplinary practices: actions and their documentation, collaborative work, living strategies, installation, etc. Students will be encouraged to consider the place and context of their projects and to ask questions about whom they want to reach as working artists. Through studio demonstrations, individual projects, in-class presentations, related readings, and field trips to galleries and studios, we will investigate issues surrounding the creation of new, relevant, and vital work. Each project will be discussed in a group critique, with the aim of helping the artist express a vision in the most focused and most dynamic way possible. Previous experience in sculpture is helpful but not necessary. *Please bring images of any pertinent past work to the interview.*

Things and Beyond

Tishan Hsu

Intermediate, Seminar—Year

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 defining and producing art. We will explore concepts as ways of discovering different subjectivities and situations

in which art can become. We will take a global perspective in looking at contemporary art. The course will experiment with the ways in which texts, images, discussions, and activity can alter one's inner landscape, enabling different kinds of [art] work to emerge. This is predominantly a studio course that will incorporate a range of activities in conjunction with studio work. We will encounter materials such as cardboard, wood, metal, plaster, and digital media, with technical support provided in the handling of these media. Experience in the visual, performative, industrial, and/or digital arts is helpful.

Urban Design Studio: Infrastructural and Ecological Systems

Amanda Schachter

Sophomore and above, Seminar—Fall

The Urban Design Studio examines the contemporary city to reveal its hidden layers of social and spatial networks. Our goal is to develop strategies in which urban design can inspire a keener sensibility toward social and environmental responsibilities of the city for interaction. We will look at existing infrastructural systems in the city—highways, railways, water and sewage systems, and data—and also examine newer modes of infrastructural transportation, such as bike networks, and new energy to see how they may key into existing systems. Students will investigate how nature and underlying ecological systems can transcend preconceived social and political boundaries to link neighborhoods and create new systems of engagement. Using New York City, Yonkers, and its immediate environs as a case study, students will envision new connections and opportunities for urban design forged along the city's industrial corridors. Class members will balance collective design work and individual exploration. Students will use mapping, physical model building, and 3D digital modeling to document findings and create design proposals. Emphasis will be made on how to couple formal invention at a neighborhood scale with an exacting conceptual framework amid heterogeneous collaboration. A Rhino workshop will be offered with this course to give students a basic knowledge of 3D computer modeling.

Architectural Design: Material Construct and Intervention Strategies

Amanda Schachter

Sophomore and above, Seminar—Spring

This studio will investigate design at the scale of the architectural construction. We will examine how materials—from traditional building materials to recycled products and finally digitally fabricated substances—can affect and ultimately dictate spatial structures. We will then determine how these constructs can, in turn, animate the urban environment both socially and ecologically through strategical intervention. The semester will build upon a series of progressively more complex exercises, increasing in both scale and scope, with students presenting a final project that brings together concept, program, formal material invention, and performative experience. The project site and program will relate loosely to challenges identified in the Urban Design Studio (though enrollment in Urban Design Studio is not a prerequisite), with scales complementing each other to inspire discovery. Students will use diagramming, physical model building, and 3D digital modeling and printing, as well as rendering and animation, to create design proposals. Projects will be supported by readings, discussion, and case studies. A Rhino workshop will be offered concurrently with this course to give students knowledge of 3D modeling and rendering.

3D Modeling

Shamus Clisset

Open, Seminar—Fall

This course introduces students to the process of constructing digital objects and environments in the virtual space of the computer. Emphasis will be on a strong grasp of form, space, and composition. Fundamentals of hard-edge and organic surface modeling will be thoroughly exercised, while further exploration of the digital tools will cover shading and texturing, lighting, and rendering with the virtual camera. Over the course of the semester, students will be challenged to create increasingly complex objects, environments, and imagery. Through readings and discussion, students will also be encouraged to consider the conceptual ramifications of working in computer space. Contemporary examples of computer-generated imagery in art, film, and media—juxtaposed with historical views on visual illusion from art and philosophy—will form a broader context in which to examine the medium.

Introduction to Digital Imaging

Shamus Clisset

Open, Seminar—Spring

This course covers contemporary digital practice, with an emphasis on Photoshop skills and imaging techniques from scanning to printing. Proper digital workflow is the focus, while working through the basics of image manipulation tools, color correction, and retouching. The skills covered will build a solid basis for further exploration of photography, fine art printing, and more radical digital experiments. The broader classroom discussion emphasizes computer-generated and -manipulated imagery as a new paradigm in contemporary art, photography, and culture in general. Students are encouraged to explore the potential of digital tools in the context of their personal work—visual arts-related or otherwise—stressing open-ended visual possibilities, as well as technical and conceptual rigor.

Color

Gary Burnley

Open, Seminar—Year

Color is primordial. It is life itself, and a world without color would appear dead and barren to us. Nothing affects our entire being more dramatically than color. The children of light, colors reveal and add meaning—giving richness and fullness to all that surrounds us. A vehicle for expressing emotions and concepts, as well as information, color soothes us and excites us. Our response to color is both biological and cultural. It changes how we live, how we dream, and what we desire. Using a variety of methods and materials, this course will focus on an exploration of color, its agents, and their effects. Not a painting course, this class will explore relationships between the theory, perception, use, and physiology of color. Clearly-defined problems and exercises will concentrate on understanding and controlling the principles and strategies common to the visual vocabulary of color, (hue, value, saturation, form, context, texture, pattern, space, continuity, repetition, rhythm, gestalt, and unity), as well as their personal, psychological, symbolic, expressive, and emotional consequences.

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

Translation Studies: Poetics, Politics, Theory, and Practice (p. 71), Bella Brodzki *Literature*

The Senses: Neuroscientific and Psychological Perspectives (p. 101), Elizabeth Johnston *Psychology*

Identity, Race, and Gender in Paul (p. 110), Amy Meverden *Religion*

The Tree of Life in the Bible and Imperial Imagery (p. 109), Amy Meverden *Religion*

Our World, Other Worlds (p. 151), Myra Goldberg *Writing*

Words and Pictures (p. 151), Myra Goldberg *Writing*

WRITING

In Sarah Lawrence College's nationally recognized writing program, students work in close collaboration with faculty members who are active, successful writers. The program focuses on the art and craft of writing. Courses in poetry, fiction, and creative nonfiction are offered.

In workshops, students practice their writing and critique each other's work. The program encourages students to explore an array of distinctive perspectives and techniques that will extend their own writing ability—whatever their preferred genre. Conferences provide students with close, continual mentoring and guidance and with opportunities to encounter personally their teachers' professional experiences. Teachers critique their students' writing and select readings specifically to augment or challenge each student's work. In conferences, student and teacher chart a course of study that best allows individual students to pursue subjects and issues that interest them, to develop their own voice, to hone their techniques, and to grow more sophisticated as readers and critics.

The College offers a vibrant community of writers and probably the largest writing faculty available to undergraduates anywhere in the country. Visits from guest writers who give public readings and lectures are an important component of the curriculum throughout the year.

Sarah Lawrence College also takes full advantage of its proximity to the New York City literary scene, with its readings, literary agencies, publishing houses, and bookstores—as well as its wealth of arts and culture. The city provides fertile ground for internships in which students can use their writing training in educational programs, schools, publishing houses, small presses, journal productions, magazines, and nonprofit arts agencies.

First-Year Studies “I Won’t Grow Up”: A Fiction Workshop on Coming of Age

Mary Morris

Open, FYS—Year

Coming of age is one of the major themes in literature. Childhood and its demise, the loss of innocence, maturity, and memory are all matters that great writers have dealt with through the ages. Indeed, someone has said that writers are people who want to remain children. In this fiction-writing workshop, we will examine the theme as it applies to literature and our lives; and we will learn the craft of writing short stories. Starting with Peter Pan as a focal point, we will talk about what it means to grow up or to not grow up, as the case may be. We will read a wide body of material from writers such as Mark Twain, J. D. Salinger, Anne Frank, Harper Lee, Joyce Carol Oates, Russell Banks, Toni Morrison, Junot Diaz, Alison Bechdel, and Sandra Cisneros. Students will be given weekly prompts to help them get started writing their own stories. They will also keep journals that are intended to help them delve into memory. These journals might include a visual component such as collage, photography, or watercolor. Crayons and cartoons will be welcome—though the writing will always come first. Students will write short stories and personal essays. They will be asked to remember and imagine. They will evolve a body of fictive work that deals with the central issues of childhood—such as family, sense of place, class, gender, ethnicity, and race—writing about the essential moments of initiation into the adult world. All students will present a full-year portfolio of their writing (and possibly other artwork) that deals with this theme.

First-Year Studies: The Form of the Essay

Jo Ann Beard

Open, FYS—Year

This is a course in which writers will practice taking their own personal knowledge and experience and using them to illuminate something universal. Writers should come with ideas, opinions, and issues that they are ready to explore intellectually and journalistically. We will begin by reading works by writers who are masters in the form of the essay and will progress from there to exercises designed to help students narrow in on topics, craft their own style, and polish sentences. The first semester will be focused on learning form and style; the second semester, on workshopping essays.

First-Year Studies: Exploring Voice, Image, and Form in Poetry

Cathy Park Hong

Open, FYS—Year

What makes a line? What makes an image? How do you mold a poetic form that best captures the self? Part poetry workshop and part intensive reading and discussion class, we will first explore poetry's traditional foundations of line, image, form, and voice; then, we will learn how to adventurously expand upon the fundamentals. First semester, we will explore voice and its many masks of alter ego, persona, monologue, and apostrophe. We will broaden our ideas on the poetic line by working with a spectrum of forms from sonnets, ghazals, and sestinas to prose poems. To help oil our imaginative rig, we will read William Carlos Williams, Elizabeth Bishop, Sylvia Plath, Lucille Clifton, Ocean Vuong, and others. In the second semester, we will expand upon the poetic foundations that we have learned by reading poets from the avant-garde tradition, such as Gertrude Stein, Charles Olson, Harryette Mullen, and Lyn Hejinian. We will write *Ars Poetica*s (poems that are about what poems should be or do), collage sound poems, serialized poems, and homophonic translations. In addition, we will develop our critical poetic vocabulary through a series of workshops, reading discussions, and critical assignments. Expect to write a poem per week generated from writing assignments, as well as to read a book a week. At the end of the year, we will revise and gather the poems that we have written and compile our own chapbooks.

First-Year Studies: Hybrids of Poetry and Prose: A Multigenre Creative Workshop

Jeffrey McDaniel

Open, FYS—Year

One of the exciting literary developments in recent years is the plethora of work that refuses easy categorization by authors such as Maggie Nelson, Claudia Rankine, Jenny Offill, and Eula Biss. Our syllabus will be composed of texts that blur the lines of genre. We will consider architecture, diction, association, metaphor, and other issues of craft. Students will be required to write critical responses to the reading and bring in a new piece of writing each week. For workshop, students can submit poetry, fiction, creative nonfiction, or anything in between. We will aim to locate a piece's heat—its linguistic, figurative, and musical energy—and consider how that energy might be developed, or maximized, in subsequent drafts and to what effect.

Half of each class will be devoted to discussing the weekly reading; the other half will be spent discussing student work. Occasionally, we will do in-class writing exercises that emphasize intuition and chance and steer students toward a place of hybridity. In the spring semester, students will work on hybrid projects of their own. A background in creative writing is not essential to taking this class; a willingness to read and write and take creative risks is.

Fiction Workshop

Melvin Jules Bukiet

Open, Seminar—Year

Some people think that all classes—especially writing classes—should be “safe.” I don’t. I prefer danger. Only by risking failure can anyone learn. I want students to care about what they write and how they write; and if the consequences of caring include anxiety, trepidation, and night sweats, so be it. Oh, class should also be fun. As for the content: You write, I read, we talk. Using student work as examples, we talk about what makes one story dynamic and another dull, what makes one character believable and another implausible, and, mostly, what makes one sentence sing and another croak.

Stories and Transformation

Carolyn Ferrell

Open, Seminar—Year

How do we, as writers, transform lived experiences into stories on the page? 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.” In this workshop, we will think about the many ways in which transformation occurs, whether it be translating life into art or how elements of craft (such as characterization and point of view) facilitate transformation in a story. Some questions that we’ll consider regarding technique will include: What makes a story a story? How does one go from word to sentence to paragraph to scene? Does something always need to “happen”? And what are the different ways in which authors transform their characters and deliver a strong and resonant ending? The actual workshop will be divided between the discussion of student work and of published authors; among those we’ll read are Edward P. Jones, Junot Diaz, Alice Munro, Jacqueline Woodson, and Andre Dubus III. We will also read from

other genres, including essays on writing and graphic memoir. Students are required to do additional conference reading, as well as to attend at least two campus readings per semester. And from the start, we will work on developing our constructive criticism, which (when developed in a supportive atmosphere) should help us better understand our own creative writing.

Our World, Other Worlds

Myra Goldberg

Open, Seminar—Year

We will read written work that involves both the real world and several imaginary worlds and create our own with words, pictures, and “stuff.” We will be looking at maps and other graphic representations of this world and other worlds and explore fantasy, fairy tales, religious stories, children’s books, and audiobooks to see what other people have done. There will be weekly readings and exercises and a conference project. This course can be taken for one semester, either semester, or as a yearlong course.

Words and Pictures

Myra Goldberg

Open, Seminar—Year

This is a course with writing at its center and other arts—mainly, but not exclusively, visual—around it. We will read and look at all kinds of narratives, children’s books, folk tales, fairy tales, and graphic novels and try our hands at many of them. The reading tends to come from a wide range of times and places and includes everything from ancient Egyptian love poems to contemporary Latin American literature. For conference work, people have done graphic novels, animations, quilts, rock operas, items of clothing with text attached, nonfiction narratives that take a subject and explore it visually and in text, and dystopian fictions with pictures. There will be weekly assignments that involve making something. This course is especially suited for students with an interest in some other art or body of knowledge that they would like to make accessible to nonspecialists. The spring semester will be similar in approach but with different assignments and texts. This course may be taken for one semester, either semester, or as a yearlong class.

The Revolution Will Not Be Televised: Writing and Producing Audio Fiction

Ann Heppermann

Open, Seminar—Year

The goal of this class is to start a revolution. Over the past few years, we have entered into a time of what is being called “The Second Golden Age of Radio.” But there is a problem. This Golden Age is almost primarily nonfiction. This class will change that. Students will learn to write and produce groundbreaking contemporary audio dramas for radio and podcast. We will listen to emerging works from podcasts such as *Welcome to Night Vale*, *The Truth*, *Wiretap*, and *Lore*, as well as by authors who have played in this field: Miranda July, Rick Moody, Gregory Whitehead, Joe Frank, and others. We will also create our own critical discourse for contemporary audio drama—analyzing writings and essays from the fields of screenwriting, sound art, contemporary music, and literature—to help understand and analyze the works that we are creating. The creators of *Limetown*, *The Truth*, and other audio fiction makers will visit the class to talk about their stories and production processes. The class will also contribute to the newly created Sarah Lawrence College International Audio Fiction Award (aka, The Sarahs)—the first international audio fiction award in the United States. Students will make works for The Very, Very, Short, Short Stories Contest and help curate works for the award show podcast. In the fall, we will collaborate with master’s degree students from the drama department at the Royal Conservatoire in Antwerp to create original works that will be featured at the Brussels sound festival, “Zwijgstil.” At the end of the semester, students will take over WGXC radio station in the Hudson Valley and broadcast their final conference projects.

The Enemies of Fiction: A Fiction-Writing Workshop

David Hollander

Open, Seminar—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 the plot’s efficiency, the theme’s effectiveness, the characters’ foibles. If we are not careful, our discussions can descend to the level 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 will 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, *Invisible Cities* by Italo Calvino, *Concrete* by Thomas Bernhard, and *Florida* by Christine Schutt) and weekly short stories by writers both well-known and ignored. These writers may or may not include Robert Coover, Dawn Raffel, Joy Williams, Stanley Elkin, Julio Cortazar, 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 this course is offered (generously) to writers of all backgrounds.

Fiction Workshop

Mary LaChapelle

Open, Seminar—Year

Nabokov stated that there are three points of view from which a writer can be considered: as a storyteller, as a teacher, and as an enchanter. We will consider all three, but it is with the art of enchantment that this workshop is most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and learn to recognize and trust our more mysterious and promising impulses? How do our characters guide the work? How do we come to know an ending and how do we earn that ending? And finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable. We will investigate the craft of fiction through readings and discussion and numerous exercises. In the second semester, we will move on to explore dream narratives, the sublime, the absurd, and the fantastic. We will study a democratically chosen novel each semester and possibly a film and graphic fiction. Our objective is for you to write, revise, and workshop at least one fully developed story each semester.

Necessary Hero: A Fiction Workshop

Mary LaChapelle

Intermediate, Seminar—Year

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 about 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. Over this yearlong course, 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.

Fiction Workshop

April Reynolds Mosolino

Open, Seminar—Year

All great stories are built with good sentences. In this workshop, students will create short stories or continue works-in-progress that will be read and discussed by their peers. Class sessions will focus on constructive criticism of the writer's work, and students will be encouraged to ask the questions with which all writers grapple: What makes a good story? Have I 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.

A Life in Fiction

Victoria Redel

Open, Seminar—Year

In this yearlong fiction class, I propose that we create a community of writers committed to a

serious devotion to the shaping and craft of fiction—namely, reading and writing every day. In the fall semester, full attention will be given to the short story in all of its possibilities. Weekly writing experiments, close reading, and formal annotations of published short stories and craft essays will be assigned. In the fall, we will approach the short story in a systematic way—building up from the demands and possibilities of the opening sentence to opening paragraphs and to concerns of event, complication, and the development of character. Week by week, we will take a story through to a first draft (workshopped in class) and then to revision (again, discussed in class). Each week, we will read one-to-three stories to highlight the week's subject and to build a shared writers' vocabulary. Conference work will involve additional writing and reading. In the spring semester, our class will delve deeper into the narrative possibilities of fiction. We might focus our reading with regard to themes emerging out of the class fictions. Additionally, each student will explore the full body of work of an established writer, as well as the work of her or his influences, and present to the class.

No, Really, Where Do Ideas Come From? A Fiction Workshop/Creative Bootcamp

Myla Goldberg

Open, Seminar—Fall

It's not a stupid question. We'll seek to answer it by spending the first third of the semester engaging in writing exercises, thought experiments, intelligence gathering, and craft discussions designed to get your own ideas flowing and to provide seeds for the stories that you'll be writing. The rest of the semester will be devoted to workshopping what you've written, with the class coming together to create a constructive community of readers with the kindness, toughness, honesty, and sensitivity that can make a workshop a unique and valuable writing tool. Ambition and risktaking will be encouraged, as we address a slew of other not-stupid questions such as: What makes a plot strong? Does a character have to be likable? And how much truth goes into fiction? Outside reading will be designed to take you in and out of your comfort zones, running the gamut from realism to fabulism and featuring a multitude of rule makers and rule breakers for you to admire and inspire, love and loathe—sometimes simultaneously.

Fiction Techniques

William Melvin Kelley

Open, Seminar—Fall

Art may come from the heart, but craft comes from the brain. Taking a craft orientation, the class identifies and isolates essential technical elements of fiction writing—the merits of various points of view, the balance of narrative and dialogue, the smooth integration of flashback into narrative, the uses of long or short sentences, and tenses—and then rehearses them until the writer develops facility and confidence in their use. We accomplish this by daily assigned writing in a 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. Fiction Techniques adopts a hammer-and-nails approach to writing prose fiction, going behind the curtain to where the scenery gets painted and the levers get yanked.

Fiction Techniques

William Melvin Kelley

Open, Seminar—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, and tenses—and then rehearses them until the writer develops facility and confidence in their use. We accomplish this by daily assigned writing in a 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

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The Fictional World

Nelly Reifler

Open, Seminar—Spring

In this workshop, we'll treat our stories as laboratories of the imagination that accommodate daring and complex experiments. We'll take a closeup look at your writing: We'll focus on precision of language, explore the mysteries and mechanics of point of view, and talk about building a stable world with words. Empathy is a prerequisite for effectively discussing each other's work. In workshop discussions, we'll cultivate critiques that always keep the writers' intentions in mind. Each week's authors are encouraged to bring in questions and thoughts about their own work. Revision will be emphasized. Over the course of the semester, each student will revise a story or novel excerpt at least once and will have the option to workshop different drafts. We'll often write from prompts designed to simultaneously tap into the unconscious and practice craft. The published works that we read for class and conference will be chosen in response to students' writing and will include authors such as Gary Lutz, Denis Johnson, David Bezmozgis, Neil Gaiman, Ray Bradbury, Rivka Galchen, Anton Chekhov, Junot Diaz, Maurice Kilwein Guevara, Barry Hannah, Octavia Butler, Katherine Anne Porter, David Ohle, Yasunari Kawabata, and Joy Williams.

What's Your Story? A Radio Journalism Class

Sally Herships

Open, Seminar—Fall

Print journalism may be under attack; but when it comes to multimedia, reporting is thriving: NPR, the BBC, Serial, Radiolab, Reveal. The landscape of radio is exploding, and new podcasts are being launched

almost faster than listeners can decide which episode to download next. These outlets, shows, and storymaking machines are hungry beasts, both for stories and for the producers with the skills to know how to tell them. In this class, we'll learn the fundamentals of making radio news—both writing and production, for short stories and long. We'll cover editing, software, interviewing skills, and, of course, how to hold your microphone. We'll learn what makes a story, how to get good tape, and how to write for the ear (very different than for the eye—just try comparing an article from *The New York Times* with a transcript from NPR, and you'll see what I mean). We'll also cover the skills critical for all nonfiction narrative storytelling, print or audio, from *The New York Times* to *This American Life*. We'll talk research, ethics, fact checking, how to find sources, and how to get them to talk to you. Finally, we'll cover the art of the pitch. That's industry lingo for selling your story. After all, it's no good getting the scoop if you don't know how to sell your stuff. News is new. Come and learn something new.

Nonfiction Laboratory

Stephen O'Connor

Open, Seminar—Fall

This course is for students who want to break free of the conventions of the traditional essay and memoir and discover a broader range of narrative and stylistic possibilities available to nonfiction writers. During the first half of the semester, students will read and discuss examples of formally innovative nonfiction that will serve as the inspiration for brief assignments. Completed assignments will also be read aloud and discussed each week. During the second half of the semester, students will workshop longer pieces, which they will have written in consultation with the instructor as a part of their conference work. All readings will be found in *The Next American Essay*, edited by John D'Agata, or in the photocopied handout.

Nonfiction Workshop: Forms of the Personal Essay

Clifford Thompson

Open, Seminar—Fall

In this course, students will read and discuss published essays that fall into three categories: "People You Know," in which writers evoke figures from their lives; "Trouble," or essays that describe predicaments the writers faced; and "The Personal in the Journalistic," or works that combine discussion of the writers' personal lives with discussions of well-known outside subjects (e.g., a famous movie or

9/11). The writers whose published essays we will read include James Baldwin, Joan Didion, Jo Ann Beard, George Saunders, and Chitra Banerjee Divakaruni. Students will turn in personal essays, at least 1,500 words in length, related to each topic. In addition, each week at least two students will have pieces workshopped. (Workshopped pieces do not have to fit in any of the three categories.) Finally, each week students will participate in an in-class exercise.

Notebooks and Other Experiments

Kate Zambreno

Open, Seminar—Fall

There is a marvelously alive quality to reading a writer's or artist's notebook—a laboratory of interrupted and ongoing consciousness whose very irregularities or imperfections give it a wildness unmatched by more plotted or studied works. In this workshop, we will read and think through first-person or documentary texts that are inspired by, or take on some quality of, the notebook, scrapbook, sketchbook, or diary—these forms enthralled to the fragment, the list, the aphorism, the rhythms of the daily, the problem of the person in time and space, and the process of creation. We will read artists' notebooks and writers' notebooks and other strange and less easily categorizable forms that borrow from the notebook but exist as essay, novel, meditation, short story, or pillow book. The syllabus might include notebooks and other experiments from Sei Shōnagon, Robert Walser, Susan Sontag, Frida Kahlo, Daniil Khams, Franz Kafka, Elizabeth Hardwick, Michael Taussig, Suzanne Scanlon, Bhanu Kapil, T. Fleischmann, Alix Cleo Roubaud, Renee Gladman, Fernando Pessoa, Hervé Guibert, Qiu Miaojin, Lydia Davis, Chris Kraus, Simone Weil, Ludwig Wittgenstein, David Markson, Roland Barthes, May Sarton, Moyra Davey, Basquiat, Chris Marker, Lisa Robertson, and Dodie Bellamy. Writers will keep a notebook over the course of the semester. They will also submit two- to three-page imitative responses to the weekly readings, culminating in one workshop piece. This is a prose workshop, meaning that we'll be reading inside and outside of genres. Open to anyone willing to read and write wildly and seriously.

Writing Your Way to a Socially Transformative Spirituality

Colin Beavan

Open, Seminar—Spring

This course encourages the student practice of spiritual activism through the student's own writing and through the study of the writings of Leo Tolstoy,

Mahatma Gandhi, Martin Luther King Jr., and others. The course will begin by studying the later writings of Leo Tolstoy (after his great depression and breakthrough into a radical, gnostic, antichurch Christianity) and his embracing of Christian anarchism (the roots of nonviolence). In turn, we will look at the correspondence between Tolstoy and Mahatma Gandhi and then Gandhi's Hindu adaptation of Tolstoy's work, as well as Gandhi's own writing. This will flow into later writers such as Martin Luther King Jr., Thich Nhat Han, Joanna Macy, Reverend Angel Kyodo Williams, and other modern writers who reside at the intersection of spirituality and activism. Meanwhile, the student's own writing work will be to mine the big existential questions as a way towards motivating activism: What is the correct relationship between spirituality and activism, and how do they inform each other? Students will be required to post their writing assignments online in blog format and to promote their articles into discourse with other thinkers. This class will be part writing course, part social-change course, part spiritual, and part exploration of each of our relationships to the world. It will look at many questions, including the meaning of spiritual enlightenment in the absence of social change and also the relative merits of love, fear, and anger in bringing about change.

On Not Writing

Durga Chew-Bose

Open, Seminar—Spring

There's no such thing as procrastination. "Not writing" is, in a manner of speaking, a variety of writing. It's the writer accumulating and accessing new points of entry. It's the writer drawing connections over time, without coercing meaning but, instead, allowing it to surface. In the preface to her 1988 collection of essays, *Living by the Word*, Alice Walker states, "This book was written during a period when I was not aware I was writing a book." Similarly, Zadie Smith's 2009 collected nonfiction, *Changing My Mind*, kicks off perplexed: "This book was written without my knowledge." She likens it to an unintentional, albeit occasioned, piling up. In this workshop, we will consider through the first person—through lists, correspondence, transcriptions, and film—how writing is a series of nonchoices. The syllabus might include Lydia Davis, Anais Nin, Marguerite Duras, Miranda July, Sarah Manguso, Jenny Offill, and Anne Carson, as well as interviews with artists across all medias. This is a nonfiction prose workshop that will be heavy on

reading; and despite the course's title, there will be plenty of writing—just not *traditionally-intentioned* writing!

Wrongfully Accused

Marek Fuchs

Open, Seminar—Spring

Long-form investigative journalism has opened many doors, perhaps most literally in America's penal system where journalists have regularly revealed—and freed—the wrongfully convicted. This class will set out to expose the innocence (or confirm the guilt) of a man or woman convicted of a controversial murder or other serious felony. Working collectively and using all of the tools and traditions of investigative journalism, the class will attempt to pull out all known and unknown threads of the story to reveal the truth. Was our subject wrongfully accused? Or are his or her claims of innocence an attempt to game the system? The class will interview police, prosecutors, and witnesses, as well as the friends and family of the victim and of the accused. The case file will be examined in depth. A long-form investigative piece will be produced, complete with multimedia accompaniment.

Alternatives in Nonfiction

Vijay Seshadri

Open, Seminar—Spring

This two-in-one class will develop—through readings, short exercises, and the production of a couple of large stand-alone pieces of work—an understanding and a mastery of writing at the opposing poles of contemporary nonfiction. In the first half of the semester, we will explore journalism at the point where it becomes literature; in the second half of the semester, current and historical radical and experimental forms of factual writing. The reading list will include writers ranging from Sei Shonagon, Jonathan Edwards, and Thomas DeQuincey to Kamau Braithwaite, Joseph Mitchell, Jan Morris, Susan Sontag, and David Foster Wallace. Students will be expected to embrace both the discipline of clarity and classical order and the imperative to make art that is new, strange, and unprecedented.

A Question of Character: The Art of the Profile

Alice Truax

Open, Seminar—Spring

Any writer who tries to capture the likeness of another—whether in biography, history, journalism, or art criticism—must face certain questions. What

makes a good profile? What is the power dynamic between subject and writer? How does a subject's place in the world determine the parameters of what may be written about him or her? To what extent is any portrait also a self-portrait? And how can the complexities of a personality be captured in several thousand—or even several hundred—words? In this course, we will tackle the various challenges of profile writing, such as choosing a good subject, interviewing, plotting, obtaining and telescoping biographical information, and defining the role of place in the portrait. Students will be expected to share their own work, identify what they admire or despise in other writers' characterizations, and learn to read closely many masters of the genre: Joseph Mitchell, Tom Wolfe, Daphne Merkin, Janet Malcolm. We will also turn to shorter forms of writing—personal sketches, obituaries, brief reported pieces, fictional descriptions—to further illuminate what we mean when we talk about “identity” and “character.” The goal of this course is less to teach the art of profile writing than to make us all more alert to the subtleties of the form.

Poetry: The Creative Process

Kate Knapp Johnson
Open, Seminar—Year

The novelist Willa Cather stated that real “artistic growth” is a continuing refinement of our own approach towards “truth-telling.” Emily Dickinson wrote: “Tell all the Truth, but Tell it Slant.” In this poetry workshop, we will read and write, bearing in mind questions about the creative process, metaphor, truth, and truthfulness. Is a fact the truth? Is metaphor a lie? How does telling it “slant” help our poems to evoke or enact rather than state (a poem is never reportage) how and why? We will read and discuss essays on creative approaches to writing; on poetics, prosody, memory (metaphor?), and revision; and also reading a variety of poems across traditions, cultures, and contemporary poets of different styles and aesthetics. To read is to write! If you are not reading, you are not writing! A workshop is the best place for risk-taking and mistake making. We are here to help one another become better readers and writers, each in our own voices, with passion and compassion. Requirements: class participation, attendance, conference meetings, a “chapbook” of revised poems (no fewer than eight poems per semester), and an annotated book log due each semester.

How to Do Things With Words (and Pictures)

Cynthia Cruz
Open, Seminar—Fall

Taking Heiner Müller's idea of the loose ekphrasis as a starting point, we will spend the semester moving back and forth from text to image as a means of finding the space between—all the while discussing issues of craft. We will read and discuss the journals and notebooks of writers and artists, as well hybrid texts and artist's books (texts that incorporate images and artwork). Such texts may include: the archives of Robert Mapplethorpe, Eva Hesse, and David Wojnarowicz; notebooks and journals by Louise Bourgeois, Antonin Artaud, and Marlene Dumas; and artists' books and texts by Tacita Dean, Marguerite Duras, Julie Ault, Moyra Davey, Hannah Höch, Ana Mendieta, and Felix Gonzalez Torres. We will visit art galleries and museums, an archive, and bookshops—such as Printed Matter, the New Museum Bookstore, and the PS1 Bookstores—that specialize in artist's books. The final project will be a text of poems with images.

Masks, Personas, and The Literal I: A Poetry Workshop

Jeffrey McDaniel
Open, Seminar—Fall

In this writing workshop, we will read books by poets who utilize masks and personas to explore depths of honesty, thought, and feeling that might otherwise be off limits. We will consider the different ways in which a character may be created and inhabited via syntax, diction, emotional crescendos and deflations, associative leaps, metaphors, and tonal shifts. We will also read books by poets who collapse the space between poetic speaker and author, employing a more literal I. We will strive to come to a richer understanding of the possibilities of the first person. Students will be asked to create their own mask, a constructed first person to breathe and speak through, and also to write poems in the mind/throat/heart of a more literal I. The reading class will be roughly a book of poetry a week, including John Berryman's *Henry*, Zbigniew Herbert's *Mr. Cogito*, and the expansive I in Whitman's *Song of Myself*. There will be a number of short response essays to the reading. Students will be expected to write and rewrite with passion and vigor, turning in a new first draft each week and a final manuscript of 6-10 poems. Class time will be split evenly between discussing outside reading and student work. This

class will be good for both workshop veterans and those who have been harboring an urge to give poetry a try.

The Distinctive Poetic Voice

Dennis Nurkse

Open, Seminar—Fall

Contemporary poets face a dazzling range of stylistic options. This course is designed to help you develop not just your own ear and voice but your own sense of craft, intuition, technique, and experiment. We will focus primarily and profoundly humanistically on students' own work with the knowledge that a mistake in art can be fascinating and the demonstration of competence can be irrelevant. We will also look at poets from Anne Carson to Elizabeth Bishop to Basho. Students will be encouraged to orient themselves and find their own directions in the labyrinth of modern poetic practice. We'll study prosody, metrics, the lyric and epic voices—but the emphasis will be on students' own creative projects. Expect to write every week, read voraciously, and create a portfolio of 6-12 poems.

The Sensual Form

Tina Chang

Open, Seminar—Spring

This workshop is intended for writers who are interested in sensual detail (relating to, or drawing from, the five senses), with the understanding that poetry cannot exist without spirit, soul, shadow, and intuition. In this portion of the class, we concentrate on image, feeling, narrative, memory, and witness. The other half of the class is devoted to poetic devices, formal strategies, structure, rhythm, and sound. We will practice traditional forms—such as the sonnet, sestina, pantoum, ghazal, and haiku—in the beginning half of the semester. During the second half of the semester, we will understand modernized forms, such as the contemporary *zuihitsu*, the *pecha kucha*, erasure, and hybrid forms combining poetry and visual art. Each experiment allows you to move toward your own individualized form(s). Students are expected to write and read consistently and to be passionate about creation. The class culminates in an optional public reading in Manhattan (KGB Bar).

The Body: A Poetry Seminar and Workshop

Rickey Laurentiis

Open, Seminar—Spring

"I sing the body electric." So announced Walt Whitman in his first edition of *Leaves of Grass* in

1855. Possibly, it announced as well what would become a prevailing subject, if not at times a cliché, in American poetry: "the body" as image and metaphor, as abstraction, and, perhaps, as literary inheritance. Certainly, notions of the body have not ceased to be explored and complicated since Whitman. We find, for example, Wallace Stevens resigning that "the body dies" but "the body's beauty lives" in the early part of the 20th century; though for Sylvia Plath, it may be only a woman's "dead body" that "is perfected." Later in that century, Lucille Clifton celebrates the (black) female body in poems such as "homage to my hips" and "poem in praise of menstruation," while in the first decades of the 21st century it's "the arbitrariness of gender and having to have a body" at all that still obsesses—and torments—Frank Bidart. Most recently, the body as symbolic figure or as object remains central, if controversial, in Kenneth Goldsmith's "The Body of Michael Brown" and, as if in response, there's Morgan Parker insisting in her poem, "Magical Negro #84: The Black Body" that, in fact, "The body is a person./The body is a person./The body is a person." Through these and many other examples, this class aims to offer a much-abbreviated survey on the (d)evolution of "the body" as a subject in American poetry up to the contemporary moment. What is "the body"? Can it be—and how has it been—defined? For whom is "the body"? What can we read from it? Who has the "right" to describe or speak for a particular body, and who doesn't? What agency or power does or doesn't "the body" yield? And is any of this related to the body politic or to bodies of art? These and more questions will be asked as we take time to discuss, through close readings of individual poems and occasional essays, various manifestations of the body that may include (but are not limited to) the gendered body, the raced body, the queered body, the sick body, the brutalized body, the dead or "no body," the politicized body, and more. Additionally, students will be prompted throughout the semester to write poems that engage the body through each of these manifestations and/or poems that respond to arguments about the body as articulated in the published work that we read. While there will be time allocated for peer review in select classes, the bulk of critique and discussion of student work will take place during conference hours. Students will be expected to deliver a final portfolio by the end of the course, including a brief essay. Everybody is welcome and encouraged to enroll!

Vision and Revision in Poetry

Victoria Redel

Open, Seminar—Spring

This is an immersive poetry workshop and reading seminar, in which we will discuss books as writers and not as literature students. Each week, students will be expected to write a poem and to read a different book of contemporary poetry. Additionally, we will look at poets of the American canon, including Dickinson, Whitman, Bishop, Hayden, Rich, and others. There will be writing experiments, often based on the week's assigned book. Students are expected to work on multiple drafts of poems; questions/concerns of revision will be central to class and conference.

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

Intermediate Italian: Modern Prose (p. 57), Judith P. Serafini-Sauli, Tristana Rorandelli *Italian*

Metaphysical Poetry (p. 68), William Shullenberger *Literature*

The Bible as Literature (p. 65), William Shullenberger *Literature*

The Literature of Fact: Journalism and Beyond—Reading and Writing the Nonfiction Essay (p. 67), Nicolaus Mills *Literature*

Do We Need a King? Kinship, Kingship, and Power in Judges (p. 109), Amy Meverden *Religion*

Introduction to TV Writing: Writing the Spec Script (p. 139), Alan Kingsberg *Visual Arts*

TV Writing: Creating an Original TV Series (p. 139), Alan Kingsberg *Visual Arts*

FACULTY

CURRENT FACULTY

Each year, Sarah Lawrence invites distinguished scholars and artists to teach at the College on a guest basis. In 2016-2017, approximately 18 percent of our faculty are teaching on a guest basis.

Colin D. Abernethy Chemistry (on leave spring semester)
BSc (Hons), Durham University, England. PhD, The University of New Brunswick, Canada. Current research interests include the synthesis of new early transition-metal nitride compounds and the development of practical exercises for undergraduate chemistry teaching laboratories. Author of publications in the fields of inorganic and physical chemistry, as well as chemical education. Recipient of research grants from The Royal Society, Nuffield Foundation, Research Corporation for the Advancement of Science, and American Chemical Society. Received postdoctoral research fellowships at the University of Texas at Austin and at Cardiff University, Wales. Previously taught at: Strathclyde University, Scotland; Western Kentucky University; and Keene State College, New Hampshire. SLC, 2010–

Julie Abraham Hyman H. Kleinman Fellowship in the Humanities — 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 (on leave yearlong)
AB, Stanford University. AM, PhD, Harvard University. Fellow at the Hamilton Center for Political Economy at New York University, member of Harvard University's Kennedy School of Government Program on Inequality and Social Policy, research fellow with Harvard's Canada Program. Main topics of research include social policy, inequality, international political economy, and comparative and American politics; special interest in network analysis, the media, Congress, political behavior, urban studies and cities, public opinion and survey research,

political communication and elections, and the social nature of political behavior; conducted fieldwork throughout Europe and North America. Two substantial projects are presently in progress: a comparative, historical study to understand political participation in Western democracies (i.e., Why do some people vote while others do not?) and an examination of American political culture and the nature of centrism and polarization in the United States. SLC, 2010–

Ernest H. Abuba Theatre
Recipient of an OBIE Award, five New York State Council on the Arts fellowships for playwriting and directing, a Rockefeller Foundation fellowship, Creative Artist Public Service Award (CAPS), Best Actor Focus Press Award, Society of Stage Directors and Choreographers (SSDC) member. Broadway: *Pacific Overtures*, *Shimada*, *Loose Ends*, *The King and I*, *Zoya's Apartment*, director Boris Morozov, Maly Theatre. Regional/off-Broadway roles: King Lear, Macbeth, Oberon, King Arthur, Autolycus, Chebutykin, James Tyrone, Lysander, Mishima; *Caucasian Chalk Circle*, director Fritz Bennewitz, Berlin Ensemble. Author of *Kwatz! The Tibetan Project*, *Leir Rex*, *The Dowager Empress of China*, *An American Story*, *Eat a Bowl of Tea*, *Night Stalker*, and the opera *Cambodia Agonistes*, all produced off-Broadway; national tours to the Cairo Experimental Theatre and Johannesburg, South Africa. Performed Butoh with Shigeko Suga in *Spleen*, *Accade Domani* by Dario Fo, and *Sotoba Komachi*. Film/TV: *12 Monkeys* (director Terry Gilliam), *King of New York*, *Call Me, New York Undercover*, *Kung Fu*. Director/ screenwriter: *Mariana Bracetti*, *Arthur A. Schomburg*, *Asian American Railroad Strike*, *Iroquois Confederacy*, *Lilac Chen-Asian American Suffragette*, and *Osceola* (PBS/CBS). Voice of His Holiness the Dalai Lama on the audiobook *The Art of Happiness*. SLC, 1995–

Cameron C. Afzal Associate Dean of the College—Religion
BA, Grinnell College. MA, McGill University. MDiv, Yale University. PhD, Columbia University. Active member of the Society of Biblical Literature and the American Academy of Religion, as well as the Catholic Biblical Association; has written on the Apocalypse of John and has taught broadly in the fields of New Testament and Early Christianity, Judaism in the Second Temple Period, the Hebrew Bible, and Late Antique Christian Mysticism. SLC, 1992–

Kirsten Agresta Music
Harp

Glenn Alexander Music
Jazz

Andrew Algire Music
African Percussion

Abraham Anderson Philosophy
AB, Harvard College. PhD, Columbia University. Fellowships at École Normale Supérieure and the University of Munich. Interests in philosophy and history of science, history of modern philosophy, and the Enlightenment. Author of *The Treatise of the Three Impostors and the Problem of Enlightenment*, as well as articles on Kant, Descartes, and other topics. Contributor to the new *Kant-Lexikon*. Has taught at the Collège International de Philosophie, St. John's College, Instituto de Investigaciones Filosóficas, and elsewhere. SLC, 2007–

William Anderson Music
Acoustic Guitar

Emily Katz Anhalt Classics, Greek, Latin, Literature
AB, Dartmouth College. PhD, Yale University. Primary interests are Greek epic and lyric poetry, Greek historiography, Greek tragedy, and Greek and Roman sexuality. Publications include *Solon the Singer: Politics and Poetics* (Lanham, MD, 1993), as well as several articles on the poetics of metaphor in Homer and on narrative techniques in Herodotus. SLC, 2004–

Neil Arditi The Esther Raushenbush
Chair—Literature
BA, Yale University. MA, PhD, University of Virginia. Special interest in British Romantic poetry, Romantic legacies in modern and contemporary poetry, and the history of criticism and theory. Essays published in *Raritan*, *Parnassus*, *Keats-Shelley Journal*, *Philosophy and Literature*, and *Jewish-American Dramatists and Poets*. SLC, 2001–

Damani Baker Visual Arts, Filmmaking,
Screenwriting and Media Arts
BA, Sarah Lawrence College. BA, MFA, University of California–Los Angeles, School of Film and Television. Selected by *Filmmaker Magazine* as one of “25 new faces in independent film,” his career spans documentaries, music videos, museum installations, and advertisements. Documentaries include *The House on Coco Road*, which revisits the events and circumstances of the 1983 US invasion of Grenada, and *Return*, an award-winning film that explores the genius of traditional African medicine. Directed music videos for Maiysha's single, “Wanna Be,” which was nominated for a 2009 Grammy, and Morley's “Women of Hope,” which was inspired by pro-democracy activist Aung San Suu Kyi. As a director, commercial clients have included Nike/Wieden & Kennedy and their 2006 World Cup “Play Beautiful” campaign and IBM. Shot several viral

campaigns for Puma, *Wired Magazine*, BMW, and Apple for *Late Night* and *Weekends*. His first feature documentary, *Still Bill*, on the life and music of Bill Withers opened theatrically in New York, Los Angeles, and Chicago. *Still Bill* had its television premiere on Showtime and has been seen on outlets globally, including BBC. In 2010, he shot *Music for Andrew Zuckerman*, a series of interviews with 50 prominent musicians, and directed two more videos in Morocco for Morley. Current projects include more than 10 films for museums in Nigeria and in Chattanooga, Tennessee, for Ralph Appelbaum Associates, Inc. These films include interviews with President Bill Clinton, Dr. Kofi Annan, and President Ellen Johnson Sirleaf. In addition, he is the director of the Quest for Global Healing Film Series in Bali, Indonesia, and media collaborator with the International Budget Partnership, tracking government transparency through budgets around the world. SLC, 2003–

Jen Baker Music
Trombone

Carl Barenboim Psychology
BA, Clark University. PhD, University of Rochester. Special interest in the child's developing ability to reason about the social world, as well as the relation between children's social thinking and social behavior; articles and chapters on children's perspective-taking, person perception, interpersonal problem solving, and the ability to infer carelessness in others; past member, Board of Consulting Editors, *Developmental Psychology*; principal investigator, grant from the National Institute of Child Health and Human Development. SLC, 1988–

Deanna Barenboim Anthropology
BA, Sarah Lawrence College. MA, PhD, University of Chicago. Special interests in political/legal anthropology and medical/psychiatric anthropology; transnational migration, diaspora, and mobilities; race, ethnicity, and indigeneity; urbanism, space, and place; expressive culture; new media; Maya peoples, languages, and cultures; Mexico and Latin America; North America. Recipient of grants and fellowships from US Department of Education, Fulbright, and National Science Foundation. SLC, 2009–

Jorge Basilio Mathematics
BS, UCLA. MS, California State University–Long Beach. PhD (near completion), CUNY Graduate Center. Research interests are in Riemannian geometry, geometric measure theory, and the convergence of spaces under various notions of distance. Current investigations involve studying manifolds with non-

negative scalar curvature, which is an important class of spaces that may support potential universes according to Einstein's General Theory of Relativity and the positive mass theorem of Riemannian geometry. Further interests in mathematical pedagogy include the quantitative literacy and Writing Across the Curriculum movements. Recipient of Quantitative Reasoning and the Enhanced Chancellor's Fellowships at the Graduate Center. Previously taught at Baruch College and was a Quantitative Reasoning fellow at Medgar Evers College and LaGuardia Community College. SLC, 2015–

Jo Ann Beard Writing

BFA, MA, University of Iowa. Essayist and creative nonfiction writer; author of the novel *In Zanesville* and *The Boys of My Youth*, a collection of autobiographical essays, as well as essays/articles published in magazines, journals, and anthologies. Recipient of a Whiting Writers' Award and a Guggenheim Fellowship. SLC, 2000–2005, 2007–

Colin Beavan Writing

Spokesperson on environmental issues, consumerism, and quality of life. *No Impact Man*, his most recent book, is required reading at more than 100 American colleges and has been translated into 15 languages. His movie, also called *No Impact Man*, played at Sundance and at theatres and on TV around the world. He has spoken at the hippest companies, from eBay to Ideo, from California to the Czech Republic. Featured guest on *The Colbert Report*, *Good Morning America*, *Nightline*, and countless other broadcast shows and international news outlets. SLC, 2015–

Igor Begelman Music
Clarinet

Ana Leon Bella Dance

BA, Cornell University. MA, New York University. Worked in movement for more than 15 years as a dancer and fitness expert. Laban Certified Movement Analyst (CMA), Registered Somatic Movement Therapist/Educator (RSMT/E) with ISMETA, and Certified MFL Instructor working with people in cancer treatment. Special programs manager at the Laban Bartenieff Institute of Movement Studies, LIMS®, where she develops programming, teaches and coordinates the introductory workshop series. Fluent in Spanish, Italian, and movement. SLC, 2016–

Stefania Benzoni Italian

BA, University L. Bocconi, Milan, Italy. Taught college Italian at all levels, including language coaching for

opera majors in the Music Conservatory at SUNY-Purchase; organized cultural and language learning trips to Northern Italy. SLC, 2001, 2006–

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, and Aaron Copland Award; fellowships from Bogliasco Foundation, Djerassi Foundation, Guggenheim Foundation, Japan Foundation, MacDowell Colony, and Rockefeller Foundation (Bellagio), as well as grants from Fromm Music Foundation at Harvard, Koussevitzky Music Foundation in the Library of Congress, Martha Baird Rockefeller Foundation, Meet the Composer, National Endowment for the Arts, and New York Foundation for the Arts, among others. Music published by C. F. Peters, Merion Music, Inc. of Theodore Presser Company, and Biscardi Music Press. Recordings appear on the Albany, American Modern Recordings, Bridge, CRI (New World Records), Furious Artisans, Intim Musik (Sweden), Naxos, New Albion, New Ariel, North/South Recordings, and Sept Jardins (Canada) labels. Yamaha Artist. SLC, 1977–

Lucas Blalock Visual Arts

BA, Bard College. Skowhegan School of Painting and Sculpture. MFA, UCLA. Exhibited at the Hammer Museum, Center for Creative Photography, Dallas Museum of Art, Contemporary Arts Museum Houston, Marian Goodman Gallery, Hauser and Wirth, and MoMA PS1. Solo exhibitions: Ramiken Crucible (New York), Rodolphe Janssen (Brussels), White Cube (London), Peder Lund (Oslo), and White Flag Projects (St. Louis). Work featured in numerous publications, including *Art in America*, *The New York Times*, *The New Yorker*, *Frieze*, *W*, *Mousse*, *Monopol*, and *Aperture*, among others. Artist books: *SPBH VII* (2014), *Inside the White Cub* (2014), *WINDOWS MIRRORS TABLETOPS* (2013), *Towards a Warm Math* (2011), and *I Believe You, Liar* (2009). Published writing about art and photography includes a growing body of essays, experimental writings, and interviews, including conversations with Zoe Crosher (*Aperture* 2012), Jeff Wall (*Aperture* 2013), and Torbjorn Rodland (*Mousse* 2014), as well as a recent essay rethinking the camera as a drawing tool (*Foam* 2014). SLC, 2015–

Patti Bradshaw Dance

BM, University of Massachusetts. Certified yoga union instructor and Kinetic Awareness instructor. Taught at The New School, and Fundação Calouste Gulbenkian; workshops at New York University, The Kitchen, hospitals, and various schools and studios in

New York and Greece. Dancer, choreographer, and maker of puppet theatre. Work shown at St Ann's Warehouse in 2005 and 2006. SLC, 2000–

Bella Brodzki Literature

BA, Sarah Lawrence College. MA, Hebrew University. PhD, Brown University. Special interests in critical and cultural theory, gender studies, postcolonial studies, translation studies, autobiography and life narrative, and modernist and contemporary fiction. Selected scholarly publications include essays in *PMLA*, *MLN*, *Yale French Studies*, *Studies in Twentieth-Century Fiction*, *Yale Journal of Criticism*, *Modern Fiction Studies*, *Profilis Américains*, and in collections such as *Borderwork: Feminist Engagements with Comparative Literature*; *Women, Autobiography, and Fiction: A Reader*; *Critical Cosmos: Latin American Approaches to Fiction*; *Feminism and Institutions: A Dialogue on Feminist Theory*; and *MLA Approaches to Teaching Representations of the Holocaust*. Author of *Can These Bones Live?: Translation, Survival, and Cultural Memory*; co-editor of *Life/Lines: Theorizing Women's Autobiography*. Recipient of National Endowment for the Humanities fellowships, Lucius Littauer Award, and Hewlett-Mellon grants. Visiting professor at Université de Montpellier-Paul Valéry and Université de Versailles-St. Quentin. SLC, 1984–

Adam Brown Psychology

BA, University of Oregon. MA, PhD, New School for Social Research. Postdoctoral Fellow, Weill Medical College of Cornell University. Director of the Sarah Lawrence College Cognition and Emotion Laboratory. Clinical psychologist with special interests in clinical, cognitive, and neuroscientific approaches to memory and emotion, post-traumatic stress disorder (PTSD), resilience, social influences on memory, the construction of autobiographical memory and self-identity, and international mental health. Recipient of grants from the National Institutes of Health, US Department of Defense, Fulbright, and private foundations. Adjunct Assistant Professor, New York University School of Medicine. SLC, 2009–

Kyle Bukhari Dance

BA, Columbia University. MA, University of Roehampton, London. Danced with the Joffrey Ballet in New York and the Zurich Ballet in Switzerland. Winner: Best German Dance Solo (1998). Created choreographies for the Augsburg City Theatre; Saarland State Theatre in Saarbrücken; the Tanzfabrik Berlin in Germany; the Centennial of Monte Verità in Ascona, Switzerland (2000); the Swiss Contemporary Dance Days, Lausanne (2002); the Amman Contemporary Dance Festival, Jordan; and The Season in Beirut, Lebanon (2004).

Choreographed and performed at the Whitney Museum in *Berlin Sun Theater* with anthropologist Michael Taussig (2013) and at the Museum of the City of New York (2014). Currently collaborates with Jodi Melnick and Yanira Castro. Has taught at Barnard College, Pratt University, Joffrey Ballet School, Zurich Dance Theatre School, and Tanzhaus Zurich. US-UK Fulbright Fellow in Dance in London, United Kingdom (2013-14). Presentations at Columbia University; University of Ghent, Belgium; University of Groningen, Holland; Video Art Festival, Camaguey, Cuba; and Center for Ballet and the Arts, New York University (2014-16). Current research focuses on dance philosophy and intermediality in works of artists such as Yvonne Rainer, Richard Serra, Michael Clark, and Charles Atlas. SLC, 2016–

Melvin Jules Bukiet Writing

BA, Sarah Lawrence College. MFA, Columbia University. Author of *Sandman's Dust*, *Stories of an Imaginary Childhood*, *While the Messiah Tarries*, *After*, *Signs and Wonders*, *Strange Fire*, and *A Faker's Dozen*; editor of *Neurotica*, *Nothing Makes You Free*, and *Scribblers on the Roof*. Works have been translated into a half-dozen languages and frequently anthologized; winner of the Edward Lewis Wallant Award and other prizes; stories published in *Antaeus*, *The Paris Review*, and other magazines; essays published in *The New York Times*, *Washington Post*, *Los Angeles Times*, and other newspapers. SLC, 1993–

Gary Burnley Visual Arts

BFA, Washington University. MFA, Yale University. Solo and group exhibitions in the United States and Europe; works included in major private, corporate, and museum collections; awards and fellowships include the Federal Design Achievement Award, National Endowment for the Arts, New York State Council, and CAPS; public commissions include the MTA and St. Louis Bi-State Development. SLC, 1980–

Lorayne Carbon Director, Early Childhood

Center—Psychology

BA, State University of New York-Buffalo. MSEd, Bank Street College of Education. Special areas of interest include social justice issues in the early childhood classroom and creating aesthetic learning environments for young children. Former early childhood teacher and director at Oak Lane Child Care Center, Chappaqua, New York, and education coordinator of the Virginia Marx Children's Center of Westchester Community College. 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 Samuel S. Fels Fund, New York State Council on the Arts, Harkness Foundation, NYU Humanities Council, NYU Service/Learning Fund; commissions include choreographers Anna Sokolow, Steve Paxton, Viola Farber, Milton Myers; work presented nationally and internationally with the New Danish Dance Theatre, TanzFabrik Berlin, Amsterdam Theatreschool, Cyprus Festival, Teatro San Martin, The Alvin Ailey School, Philadanco, Player's Project, Dallas Black Theatre, Jacob's Pillow, DTW, and others. Former accompanist and teacher of music for dancers at The Juilliard School, Marymount Manhattan College, José Limón School, Martha Graham School, New York University. Current faculty at The Alvin Ailey School and Steps on Broadway; music director for the Young Dancemakers Company. SLC, 2003–

Tina Chang Writing

MFA, Columbia University. Poet, Brooklyn poet laureate, and author of *Half-Lit Houses* and *Of Gods & Strangers*; co-editor of the anthology *Language for a New Century: Contemporary Poetry From the Middle East, Asia, and Beyond* (W.W. Norton, 2008). Poems have appeared in *American Poet*, *McSweeney's*, *The New York Times*, *Ploughshares*, *Quarterly West*, and *Sonora Review*, among others. Recipient of awards from the Academy of American Poets, the Barbara Deming Memorial Fund, The Ludwig Vogelstein Foundation, The New York Foundation for the Arts, Poets & Writers, and The Van Lier Foundation, among others. SLC, 2005–

Persis Charles History

BA, Bryn Mawr College. MA, Brown University. PhD, Tufts University. Special interest in modern social and women's history, with particular emphasis on British and French history. SLC, 1977–

Priscilla Chen Spanish

BA, State University of New York-Stony Brook. MA, Queens College. Currently completing a doctorate in Spanish literature at the Graduate Center of the City University of New York. Special interests include Golden Age peninsular literature, Latin American literature and culture in general, and fiction. SLC, 2004–

Eileen Ka-May Cheng History

BA, Harvard University. MA, MPhil, PhD, Yale University. Special interest in early American history, with an emphasis on the American Revolution and the early American republic, European and American intellectual history, and historiography. Author of *The Plain and Noble Garb of Truth: Nationalism and Impartiality in American Historical Writing, 1784-1860*; author of articles and book reviews for *History and Theory*, *Journal of American History*, *Reviews in American History*, and *Journal of the Early Republic*. SLC, 1999–

Durga Chew-Bose Writing

Written work has appeared in publications such as *The New Inquiry*, *Grantland*, *Buzzfeed Ideas*, *The Hairpin*, and *Hazlitt*. Her collection of essays, *Too Much and Not in the Mood*, will be published by Farrar Straus & Giroux. SLC, 2016–

John (Song Pae) Cho Lesbian, Gay, Bisexual, and Transgender Studies

BA, Carleton University. MA, Yonsei University, Seoul. PhD, University of Illinois at Urbana-Champaign. Special interests in transnational LGBT studies, Korean/East Asian studies, neoliberalism, and the Internet. Recipient of postdoctoral fellowships from the Korea Foundation and the Social Science Research Council for Transregional Research, both held at University of California-Berkeley and the Korea Institute at Harvard University. SLC, 2015–

Kim Christensen Economics

BA, Earlham College (economics and peace/global studies). PhD, University of Massachusetts-Amherst (political economy). Taught economics and women's/gender studies (1985-2010) at SUNY-Purchase, where she received several awards for her teaching: four-time recipient of the Students' Union Award for Outstanding Teaching in the Letters and Sciences, the first recipient of the President's Award for Innovative Pedagogy, and, in 1992, recipient of

the statewide SUNY Chancellor's Award for Distinguished College Teaching. Taught economics, labor history, and public policy as a guest faculty member at Sarah Lawrence College. Research focuses on the intersection of economics with public policy issues, with a particular emphasis on issues of race, gender, class, and labor; e.g., the experiences of low-income women in the AIDS crisis, the politics of welfare "reform," the "gendered" nature of the current recession, and the impact of our campaign finance system on public policy. SLC, 2008—

Una Chung Literature

BA, University of California-Berkeley. MA, San Francisco State University. PhD, Graduate Center of the City University of New York. Special interests in Asian American literature and film, late 20th-century transnational East and Southeast Asian cultural studies, East Asian film, postcolonial theory, ethnic studies, globalization, affect, new media. SLC, 2007—

Heather Cleary Spanish

BA, MA, New York University. PhD, Columbia University. Special interests include contemporary Latin American culture, the theory and practice of translation, and creative production in the digital age. Essays published in *Hispanic Review* and *Mutatis Mutandis*; translations published by New Directions (*Poems to Read on a Streetcar* by Oliverio Girondo) and Open Letter Books (*The Dark* and *The Planets* by Sergio Chejfec). SLC 2015—

Shamus Clisset Visual Arts

BFA, The College of Santa Fe, New Mexico. Digital artist and master printer working with 3D modeling, rendering, and multidisciplinary digital media. Exhibitions include Galerie Jette Rudolph and Galerie Thomas Flor, both in Berlin, and Tracy Williams, Ltd. in New York. Recent projects include *Empties* at Caesura Gallery (Caesura.cc) and *FakeShamus: Manifest Destinaut*, featured in BEAUTIFUL/DECAY *Book 8: Strange Daze*. As a master printer, he has produced exhibition prints for galleries and museums all over the world, including MoMA, The Guggenheim, The Metropolitan Museum of Art, and SFMoMA. Recent highlights include prints for the Maurizio Cattelan retrospective at The Guggenheim and the first solo show of photographs by the late war photographer, Tim Hetherington, at Yossi Milo in New York. SLC, 2012—

Kevin Confoy Theatre

BA, Rutgers College. Certificate, London Academy of Music and Dramatic Art (LAMDA). Graduate, The Conservatory at the Classic Stage Company (CSC), Playwrights Horizons Theatre School Directing Program. Actor, director, and producer of Off

Broadway and regional productions; resident director, Forestburgh Playhouse; producer/producing artistic director, Sarah Lawrence theatre program (1994-2008); executive producer, Ensemble Studio Theatre, New York (1992-94); associate artistic director, Elysium Theatre Company, New York (1990-92); manager, development/marketing departments of Circle Repertory Company, New York. Recipient of two grants from the Alfred P. Sloan Foundation; OBIE Award, Outstanding Achievement Off and Off-Off Broadway (producer, E.S.T. Marathon of One-Act Plays); nomination, Drama Desk Award, Outstanding Revival of a Play (acting company); director, first (original) productions of 13 published plays. SLC, 1994—

Lacina Coulibaly Dance

Raised in Ouagadougou, Burkina Faso. Trained in West African dance and European contemporary dance, dancing with the Ballet National du Burkina Faso, Compagnie Salia Ni Seydou, and Irène Tassambédo before co-founding Kongo Ba Tèria with Souleymane Badolo. Reshaping traditional values to speak to present-day concerns, Kongo BaTèria is a leading promoter of contemporary dance in West Africa. From 1996-2000, Compagnie Kongo Ba Tèria performed on many African stages in countries such as Senegal, Ivory Coast, Benin, and Cameroon. Since 2000, the company has toured throughout Europe, including France, Italy, Denmark, Spain, Belgium, and Germany. Coulibaly and Badolo's creations have won international awards, including the Pan-African competition SANGA. Recent work includes a solo presented at Cornell, New York University, and Stony Brook University, among other venues, and guest appearances with the internationally known Faso Dance Theatre. Featured artist in the documentary, *Movement (R)evolution Africa*, which documents the emergent experimental African dance scene. Recent work includes an ongoing, multisite research collaboration with Emily Coates, leading to the creation of a work-in-progress duet titled, *Ici Ou Ailleurs*. Taught at the University of Florida, Brown University, and Yale University. SLC 2016—

Uttara Asha Coörlawala Dance

PhD, New York University. Currently teaches dance courses at Barnard College/Columbia University and Alvin Ailey American Dance School Professional Program. Earlier, her dance solo show brought modern dance, BharataNatyam, and yoga to stages in India, Europe, East Europe, Japan, and the United States, as she uniquely served both the USA (USIS/NEA) and India (ICCR) as a cultural representative. Served as a performing-arts advisor to the late Prime

Minister Rajiv Gandhi, the National Center of Performing Arts, Mumbai, and currently co-curates the *Erasing Borders Dance Festival* in New York City. Served on various global dance research (CORD) and educational (International Baccalaureate or IB) committees. Awards include the Sangeet Natak Akademi Award (2010), India, for pioneering choreography; AHRB Fellowship for South Asian Dance Research, London; Graduate Research Award from CORD, USA; Homi Bhabha Fellowship, India; and a Ford Foundation research project (USA) on changing demographics of cultures in the United States. Articles published in *Discourses in Dance*, *Dance Research Journal*, *Struti*, *Marg*, and anthologies on performance and choreography. SLC 2016–

Michael Cramer Film History

BA, Columbia University. MA, MPhil, PhD, Yale University. Author of several articles on European cinema and television and the book *Utopian Television: Roberto Rossellini, Peter Watkins, and Jean-Luc Godard Beyond Cinema* (University of Minnesota Press, forthcoming). Special interests in film and media theory, European cinema of the 1960s and '70s, contemporary world cinema, the relationship between cinema and television, documentary and nonfiction cinema, and the politics of aesthetics. SLC, 2015–

Drew E. Cressman Biology

BA, Swarthmore College. PhD, University of Pennsylvania. Special interest in the molecular basis of gene regulation and the control of gene expression; specifically focused on the control of antigen-presenting genes of the immune system and the subcellular localization of the regulatory protein CIITA; author of papers on mammalian liver regeneration and CIITA activity; recipient of grants from the Irvington Institute for Biomedical Research and the National Science Foundation. SLC, 2000–

Cynthia Cruz Writing

BA, Mills College. MFA, Sarah Lawrence College. Poet; author of *Ruin* (Alice James Books, 2006) and *The Glimmering Room* (Four Way Books, 2012); recipient of fellowships from Yaddo, the MacDowell Colony, and a Hodder Fellowship at Princeton University. Work published in *Isn't it Romantic: 100 Love Poems by Younger American Poets* (Wave Books, 2004) and *The Iowa Anthology of New American Poetries* (The University of Iowa Press, 2004). SLC 2008–

Michael Davis Philosophy

BA, Cornell University. MA, PhD, Pennsylvania State University. Interests in Greek philosophy, moral and political philosophy, and philosophy and literature; author of many books, most recently *The*

Autobiography of Philosophy, a translation of Aristotle's *On Poetics*, and *Wonderlust: Ruminations on Liberal Education*; member, editorial board, *Ancient Philosophy*; lecturer, essayist, and reviewer. SLC, 1977–

Isabel de Sena Joseph Campbell Chair in the Humanities—Literature

MA, University of California–Berkeley. PhD, University of California–Santa Barbara. Published works on late medieval and early Renaissance Peninsular literature, as well as Latin American literature (Sarmiento, Altamirano, Manuel de Jesús Galván). Among her translations: Virginia Woolf's *Between the Acts* (into Portuguese) and Caetano Veloso's *Tropical Truth: A Story of Music and Revolution in Brazil* (Knopf, 2002). Taught at King's College (London), Princeton, and Goucher College; the first resident director of the Sarah Lawrence in Cuba program (2001–04). Currently at work on a bilingual edition of short tales from the Spanish-speaking world. SLC, 1997–

Claudy Delne French

BA, MEd, Université de Montréal. JD, Université de Moncton. PhD, CUNY-Graduate Center. Area of specialization: 19th–20th century colonial and postcolonial fictions. Dissertation on the concealment of the Haitian Revolution in Western Imagination through fictional narratives of the 19th and 20th centuries. Research interests: francophone Caribbean literature, with a particular focus on narratology, representation, otherness, race. SLC, 2015–

Robert R. Desjarlais Anthropology (on leave spring semester)

BA, University of Massachusetts-Amherst. MA, PhD, University of California-Los Angeles. Special interests in the cultural construction of experience, subjectivity and intersubjectivity, death and mourning, and the political economy of illness and healing; ethnographic fieldwork in the Nepal Himalayas, with the residents of a homeless shelter in Boston, and among competitive chess players; author of *Body and Emotion: The Aesthetics of Illness and Healing in the Nepal Himalayas*; *Shelter Blues: Sanity and Selfhood Among the Homeless*; *Sensory Biographies: Lives and Deaths Among Nepal's Yolmo Buddhists*; and *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–

Mary Dillard Director, Graduate Program in Women's History—History
BA, Stanford University. MA, PhD, University of California-Los Angeles. Special interests include history of West Africa, particularly Ghana and Nigeria; history of intelligence testing and external examinations in Africa; history of science in Africa; and gender and education. Recipient of a Spencer fellowship and Major Cultures fellowship at Columbia University's Society of Fellows in the Humanities. SLC, 2001–

Beth Ann Dittkoff Biology
BA, Yale University. MD, The Johns Hopkins School of Medicine. Former surgical oncologist at New York-Presbyterian Hospital, Columbia University Medical Center; Department of Surgery, College of Physicians & Surgeons, Columbia University. Author of *The Thyroid Guide* (HarperCollins, 2000) and *Why Don't Your Eyelashes Grow? Curious Questions Kids Ask About the Human Body* (Penguin, 2008). SLC, 2010–

Natalia Dizenko Russian

Jerrilynn Dodds Art History (on leave yearlong)
BA, Barnard College. MA, PhD, Harvard University. Work has centered on issues of artistic interchange—in particular, among Christians, Jews, and Muslims—and how groups form identities through art and architecture; special interest in the arts of Spain and the history of architecture. Author of *Architecture and Ideology in Early Medieval Spain* and *NY Masjid: The Mosques of New York* and co-author of *Arts of Intimacy: Christians, Jews, and Muslims in the Making of Castilian Culture*, among other books and publications. Dean of the College, 2009-15. SLC, 2009–

Roland Dollinger German
BA, University of Augsburg, Germany. MA, University of Pittsburgh. PhD, Princeton University. Special interest in 20th-century German and Austrian literature; author of *Totalität und Totalitarismus: Das Exilwerk Alfred Döblins* and several essays and book reviews on 19th- and 20th-century German literature; co-editor of *Unus Mundus: Kosmos and Sympathie, Naturphilosophie, and Philosophia Naturalis*. SLC, 1989–

Aurora Donzelli Anthropology (on leave fall semester)
BA, MA, University of Pavia, Italy. PhD, University of 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–

Patrick Downs Visual Arts, Filmmaking, Screenwriting and Media Arts
BA, Oberlin College. BM, Oberlin Conservatory of Music. MFA, Columbia University. Writer and narrative designer for video games and interactive entertainment. Credits include: *Halo 5: Guardians*; *Halo: Spartan Strike*; *Just Cause 3*; *N.O.V.A. 2* and *N.O.V.A. 3*; *Modern Combat 2: Black Pegasus*; *Sacred Odyssey: Rise Of Ayden*; *James Cameron's Avatar: The Game*; *Order & Chaos Online*; *Tom Clancy's Rainbow Six: Shadow Vanguard*; *Spider-Man: Total Mayhem*; *Spider-Man: Toxic City*; *Where In The World Is Carmen Sandiego?*; *Chuck Norris: Bring On The Pain*; and many others. SLC, 2012–

Charlotte L. Doyle Psychology
BA, Temple University. MA, PhD, University of Michigan. A generalist in psychology with special interests in the creative process, psychological theory, and children's literature. Articles written on the creative process in art, the fiction-writing episode, facilitating creativity in children, and the definition of psychology. Books include *Explorations in Psychology* (a textbook) and seven picture books for children: *Hello Baby*, *Freddie's Spaghetti*, *Where's Bunny's Mommy?*, *You Can't Catch Me, Twins!*, *Supermarket!*, and *The Bouncing Dancing Galloping ABC*. SLC, 1966–

Jan Drucker Director, Child Development Institute's Empowering Teachers Program—Psychology
BA, Radcliffe College. PhD, New York University. Clinical and developmental psychologist with teaching and research interests in the areas of developmental and educational theory, child development, parent guidance, clinical assessment and therapy with children and adolescents, and the development of imaginative play and other symbolic processes in early childhood and their impact on later development. Professional writings have centered on various forms of early symbolization in development and in clinical work with children. SLC, 1972–

Scott Duce Visual Arts, Filmmaking, Screenwriting and Media 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 US Embassy (Stockholm). Currently producing work for exhibitions, creating hand-drawn animated shorts, and developing a series of e-book artist catalogues. SLC, 2012–

Glenn Dynner Religion (on leave fall semester)
BA, Brandeis University. MA, McGill University. PhD, Brandeis University. Scholar of East European Jewry, with a focus on the social history of Hasidism and the Haskalah (Jewish Enlightenment). Author of *Men of Silk: The Hasidic Conquest of Polish Jewish Society*, which received a Koret Publication Award and was a National Jewish Book Awards finalist. Received textual training in several Israeli yeshivas and the Hebrew University of Jerusalem. Additional interests include Polish-Jewish relations, Jewish economic history, and popular religion. Recipient of the Fulbright Award. Member (2010–11), Institute for Advanced Study, Princeton University. SLC, 2004–

Jason Earle French
AB, University of Chicago. MA, MPhil, PhD, Columbia University. Area of specialization: 20th-century French literature. Dissertation on secret societies and conspiracies in interwar French literature. Research interests include 19th- and 20th-century French literature and cultural history, literature and politics, history and theory of the novel, and the avant-garde. SLC, 2012–

Michael Early Theatre
BFA, New York University Tisch School of the Arts. MFA, Yale University School of Drama. Extensive experience in Off Broadway and regional theatre, television, and commercials; artist-in-residence, Oberlin College. SLC, 1998–

June Ekman Theatre
BA, Goddard College, University of Illinois. ACAT-certified Alexander Technique Teacher, 1979. Inventor of an ergonomic chair, the Sit-a-Round. Taught the Alexander Technique in many venues: the Santa Fe Opera, Riverside Studios in London, Utrecht in The Netherlands; dancer, Judson Dance Theatre, Alwin Nikolais, Anna Halprin, and others; direction and choreography Off Broadway; appeared in *Innovation* (PBS); Off-Off Broadway Review Award, 1995–1996. SLC, 1987–

Matthew Ellis Christian A. Johnson Endeavor Foundation Chair in Middle Eastern Studies and International Affairs—History
BA, Williams College. MPhil, University of Oxford. MA, PhD, Princeton University. Specializes in the social, intellectual, and cultural history of the modern Middle East. Research addresses the relationship between nationalism, territoriality, and political identity in Egypt and the late Ottoman Empire. His book manuscript, provisionally titled *Desert Borderland: Bedouins, Territoriality, and the Making of Modern Egypt and Libya*, examines the impact of various state-making projects on local experiences of place and belonging in the desert region linking Egypt and Libya during the late 19th and early 20th centuries. Broader intellectual and teaching interests include: the politics and culture of nationalism; modernity and identity formation in the Ottoman and post-Ottoman Arab world; cities and imagined urbanism; nostalgia and the politics of collective memory; popular culture; the historiography of borderlands; comparative British and French empire; and the history of geography and cartography. Articles published in *History Compass* and *The Long 1890s in Egypt: Colonial Quiescence, Subterranean Resistance* (Edinburgh UP, 2014). Dissertation research was supported by grants from the Social Science Research Council and the American Research Center in Egypt. Recipient of a Fulbright-IIE grant to Egypt. Member of the American Historical Association and the Middle East Studies Association of North America. SLC, 2012–

Beverly Emmons Dance
BA, Sarah Lawrence College. Designed lighting for Broadway, Off Broadway, regional theatre, dance, and opera in the United States and abroad. Broadway credits include *Annie Get Your Gun*, *Jekyll & Hyde*, *The Heiress*, Stephen Sondheim's *Passion*, and *The Elephant Man*. Her lighting of *Amadeus* won a Tony award. Worked at the John F. Kennedy Center, the Guthrie, Arena Stage, and the Children's Theatre of Minneapolis. Off Broadway, she lit *Vagina Monologues*; worked for Joseph Chaikin and Meredith Monk; and for Robert Wilson, *Einstein on the Beach* and *The Civil Wars, Part V*. Her designs for dance include works by Martha Graham, Trisha Brown, Alvin Ailey, and Merce Cunningham. Received seven Tony nominations, the 1976 Lumen award, 1984 and 1986 Bessies, a 1980 Obie for Distinguished Lighting, and several Maharam/American Theatre Wing design awards. SLC, 2011–

Margarita Fajardo History
BA, Universidad de los Andes, Bogotá, Colombia. MA, PhD, Princeton University. Research and teaching

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interests include history of Latin America, particularly Brazil, Chile, and Colombia; history of capitalism and development; intellectual history and history of expertise and the social sciences; and, especially, economics, sociology, and political science. Her dissertation, "The Latin American Development Experience: Social Sciences, Economic Policies, and the Making of a Global Order, 1944-1971," currently under revision for future publication, traces the policy and intellectual endeavors of a network of social scientists whose nexus was the United Nations Economic Commission for Latin America (ECLA in English and CEPAL in Spanish and Portuguese). It shows how, by squaring economic development with the key monetary problems of the postwar order, these social scientists carved out an idea of Latin America. Using economic tools and global networks and institutions, they created a view of the world in Latin America and a view of Latin America in the world. SLC, 2015–

Holly Farmer Dance

BFA, Cornish College of the Arts. MFA, The University of Washington. Farmer's performance work with the Merce Cunningham Dance Company (1997-2009) includes 13 original roles that Cunningham created for her (Bessie Award Sustained Achievement). Taught the Cunningham Technique[®] since 2007 and currently stages his work. In 2010, Twyla Tharp created the principal role of "Babe" for Farmer on Broadway in *Come Fly Away*, for which she received an Astaire Award nomination. Solo work has appeared at New York Live Arts, Museum of Arts and Design, LaMama, The Joyce Theater, and Jacob's Pillow. Currently teaches at City Center Studios for the Cunningham Trust, BkSD, and is a visiting assistant professor at Hunter College. Featured in *Dance Magazine*, *Dance Teacher Magazine* (cover), *Time Out NY* (cover), *New York Magazine*, *Vanity Fair*, *Los Angeles Times*. SLC 2016–

Christine Farrell Director, Program in Theatre—Theatre

BA, Marquette University. MFA, Columbia University. One-Year Study Abroad, Oxford, England. Actress, playwright, director. Appeared for nine seasons as Pam Shrier, the ballistics detective on *Law and Order*. Acting credits on TV include *Saturday Night Live* and *One Life to Live*; films, *Ice Storm*, *Fatal Attraction*; stage: *Comedy of Errors*, *Uncle Vanya*, *Catholic School Girls*, *Division Street*, *The Dining Room*. Two published plays: *Mama Drama* and *The Once Attractive Woman*. Directed in colleges, as well as Off Broadway, and was the artistic director and co-founder of the New York Team for TheatreSports. Performed in comedy improvisation throughout the world. SLC, 1991–

Kim Ferguson (Kim Johnson) Roy E. Larsen Chair in Psychology—Psychology

BA, Knox College. MA, PhD, Cornell University. Special interests include cultural-ecological approaches to infant and child development, children at risk (children in poverty, HIV/AIDS orphans, children in foster care and institutionalized care), health and cognitive development, and development in African contexts. Areas of academic specialization include infant categorization development and the influences of the task, the stimuli used, and infants' culture, language, and socioeconomic status on their performance; infant face processing in African and American contexts; and relationships between the quality of southern African orphan care contexts and child outcomes. SLC, 2007–

Angela Ferraiolo Visual 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 produced Off Broadway at The Brick Playhouse, La Mama Galleria, and Expanded Arts; her video work featured in Digital Fringe, Melbourne, Australia, and on die Gesellschaft.de, Bonn, Germany. Currently the Electronic Writing Fellow at Brown University, where she is working on new forms of interactive narrative; 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–

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, Eiheiiji, and Japan Foundation fellowships and grants from American Council of Learned Societies and National Endowment for the Humanities. SLC, 1995–

Marvin Frankel Psychology

BA, City College of New York. PhD, University of Chicago. Clinical internship in client-centered therapy, Counseling Center of the University of Chicago; postdoctoral fellowship at Educational Testing Service, Princeton, New Jersey. Contributed recent chapters and articles that deal with the changing nature of the psychotherapeutic relationship, the anatomy of an empathic understanding, we-centered psychotherapeutic relationships, and the clinical education of nondirective and directive psychotherapists. SLC, 1972–

Melissa Frazier Russian, Literature

AB, Harvard University. PhD, University of California–Berkeley. Special interests include the 19th-century novel and literature and the literary marketplace. Author of articles and books on topics including Pushkin, Senkovskii, Gogol, Tolstoy, and Russian Formalism. Awarded the 2007 Jean-Pierre Barricelli Prize for “Best Work in Romanticism Studies,” by the International Conference of Romanticism, for *Romantic Encounters: Writers, Readers, and the “Library for Reading”* (Stanford University Press, 2007). SLC, 1995–

Will Frears Theatre

Sarah Lawrence College. Yale School of Drama. Film: *Coach, All Saints’ Day* (winner, best narrative short, Savannah Film Festival), *Beloved*. Off Broadway: *Year Zero* (Second Stage Uptown), *Still Life* (MCC), *Rainbow Kiss* (The Play Company), *The Water’s Edge* (Second Stage), *Pen* (Playwrights Horizons), *Terrorism* (The New Group/The Play Company), *Omnium Gatherum* (Variety Arts), *Where We’re Born* and *God Hates the Irish* (both at Rattlestick Playwrights Theatre), *Get What You Need* (Atlantic 453), and *Kid-Simple* (Summer Play Festival). Regional: *Build* at the Geffen Playhouse; *Some Lovers* at the Old Globe Theatre; *Romeo & Juliet*, *Bus Stop*, *The Water’s Edge*, and *A Servant of Two Masters* at the Williamstown Theatre Festival; *The Pillowman* at George Street Playhouse; *Hay Fever* and *The Price* at Baltimore CenterStage; *Sleuth* at the Bay Street Theatre; *Our Lady of 121st Street* (Steppenwolf Theatre); *Omnium Gatherum* (Actor’s Theatre of Louisville). Artistic Director: Yale Cabaret (1999–2000). Recipient of Boris Sagal and Bill Foeller directing fellowships. Contributor to *The Paris Review*, *New York Magazine*, *Harper’s*, and *The London Review of Books*. SLC, 2010–

Merideth Frey Physics

BA, Wellesley College. PhD, Yale University. Past research in novel magnetic resonance imaging (MRI) techniques for 3D imaging of solids and using optical magnetometry for low-field nuclear magnetic resonance (NMR). Current research involves building a low-field magnetic resonance setup to explore cross-disciplinary MR applications and develop new MR techniques at low magnetic fields. Previously taught courses at Wesleyan University and Princeton University, including helping develop investigative science learning environment physics labs. SLC, 2016–

Marek Fuchs Writing

BA, Drew University. Wrote “County Lines” column in *The New York Times* for six years and a book, *A Cold-Blooded Business*, based on a murder case he covered in *The New York Times*, which *Kirkus Reviews* called “riveting.” Produces syndicated online video column for TheStreet.com, often a lead feature on Yahoo! Finance. Served as editor-in-chief of Fertilemind.net; twice named “Best of the Web” by *Forbes* magazine. Awards include the Silver Award in 2007 from the League of American Communications Professionals; named the best journalism critic in the nation by Talking Biz website at the University of North Carolina School of Journalism and Mass

Communication. When not writing or teaching, serves as a firefighter in Hastings, New York. Most recent book (2012) is on firefighters. SLC 2010–

Izumi Funayama Japanese

BA, Waseda University, Japan. MA, Ohio University. PhD, The University of Texas-Austin. Doctoral Dissertation: Intercultural experiences and practices in a Chinese-Japanese joint venture: A study of narratives and interactions about and beyond “Chinese” and “Japanese.” Associate professor, Kumamoto University, Japan; certified professional co-active coach, Coach Training Institute; certified designer and facilitator of LEGO Serious Play Method; certified instructor, Omotesenke tea ceremony. Recipient of Grants-in-Aid for Scientific Research, The Ministry of Education, Culture, Sports, Science and Technology, Japan. Interests include intercultural communication, ethnography, narrative analysis, discourse analysis, intercultural training, and intercultural coaching. SLC, 2014–

Suzanne Gardinier Writing (on leave yearlong)

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–

Graeme Gillis Theatre

Artistic director of Youngblood, the company of emerging playwrights at Ensemble Studio Theatre (2012 Obie Award). Director of the E.S.T./Sloan Project, a \$1.5 million program that fosters plays about science, technology, and economics. Worked as a playwright at theatres throughout the United States and Canada, including E.S.T. (Youngblood, Marathon of One-Act Plays), Rattlestick, Cherry Lane, Vampire Cowboys, Williamstown Theatre Festival, Source Theatre (DC), Tarragon Theatre (Toronto). Published by Dramatists Play Service and Applause Books. Member of the Actors Studio and E.S.T. SLC, 2013–

Myra Goldberg Writing

BA, University of California–Berkeley. MA, City University of New York. Author of *Whistling and Rosalind: A Family Romance*; stories published in journals, including *The Transatlantic Review*, *Ploughshares*, *Feminist Studies*, *The Massachusetts*

Review and *The New England Review*, and in the book anthologies *Women in Literature*, *Powers of Desire*, and *The World's Greatest Love Stories* and elsewhere in the United States and France; nonfiction published in *Village Voice* and elsewhere; recipient of Lebensberger Foundation grant. SLC, 1985–

Martin Goldray Marjorie Leff Miller Faculty Scholar in Music. 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. 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 (on leave spring semester)

BFA, MFA, New York University, Tisch School of the Arts. Certified teacher of Alexander Technique; assistant to Irene Dowd; private movement education practice in New York City. Other teaching affiliations: Smith College, The Ailey School/Fordham University, Dance Ireland/IMDT, 92nd St. Y/Harkness Dance Center, SUNY Purchase (summer), Jacob's Pillow. Performances in works by Patricia Hoffbauer and George Emilio Sanchez, Sara Rudner, Joyce S. Lim, David Gordon, Ann Carlson, Charles Moulton, Neo Labos, T.W.E.E.D., Tony Kushner, Paula Josa-Jones. Choreography presented by Dixon Place, The Field, PS 122, BACA Downtown (New York City); Big Range Dance Festival (Houston); Phantom Theater (Warren, Vermont); Proctor's Theatre (Schenectady, 2008/09 Dangerous Music Commission). Grants: Meet the Composer, Lower Manhattan Cultural Council, Harkness Dance Center. SLC, 1999–

Robert Gould Theatre

MFA, Sarah Lawrence College. Active in performance art and theatre since the mid-1980s, starting as technical director at The Franklin Furnace performance space. Co-founded DSR, a sound performance group, and toured Japan and Europe in the late '80s and early '90s. Assistant Technical

Director for the SLC theatre program prior to starting his own sound design company. Sound design credits include: work for Off Broadway theatre companies, including Naked Angels, Clubbed Thumb, Cucaracha and Gabrielle Lansner; in-house sound designer for Ensemble Studio Theatre (1999–2003) and designed most of its yearly Marathon series productions of one-act plays during those years; created sound for dance choreographers Jeanine Durning, Hetty King, Lans Gries, and Lisa Race; and currently is an audio engineer for CBS News. SLC, 2008–

Maggie Greenwald Visual Arts, Filmmaking,

Screenwriting and Media 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–

Gwenda-lin Grewal Philosophy

BA, Sarah Lawrence College. PhD, Tulane University. Andrew W. Mellon Postdoctoral Fellowship, Yale University. Interests in Ancient Greek philosophy, the history of philosophy, and Classical Greek and Latin. SLC, 2009, 2015–

Dave Hardy Visual Arts

BA, Brown University. MFA, Yale University School of Art. Graduate, The Skowhegan School of Painting and Sculpture. Recipient of a fellowship in crafts/sculpture from the New York Foundation for the Arts, 2011. Solo shows mounted at Regina Rex, Art in General, 92nd Street Y, Tribeca, and La Mama Galleria (New York); Southern Exposure (San Francisco); and Emerson Dorsch (Miami). Work included in group exhibitions at Bortolami Gallery, Jack Shainman Gallery, Sculpture Center, and PS 1, among others.

Forthcoming exhibitions include shows at Churner and Churner (New York) and Wentrup Gallery (Berlin). SLC, 2014–

Hilda Harris Music

BA, North Carolina Central University. Singer and actress; performer in opera, oratorio, and orchestral concerts in the United States and Europe; solo artist with Metropolitan Opera Affiliate Artist Program; freelance recording artist, vocal division of the Chautauqua Institution. SLC, 1992–

Matthea Harvey Writing (on leave spring semester)

BA, Harvard College. MFA, University of Iowa Writers' Workshop. Poet; author of *Pity the 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*. Taught at Warren Wilson, Pratt Institute, and University of Houston. SLC, 2004–

Mark Helias Music

Contrabass

Ann Heppermann Writing

A Brooklyn-based, independent, radio/multimedia documentary producer, transmission sound artist, and educator, her stories air nationally and internationally on National Public Radio, the BBC, and on numerous shows, including: *This American Life*, *Radio Lab*, *Marketplace*, *Morning Edition*, *Studio 360*, and many others. Recipient of Peabody, Associated Press, Edward R. Murrow, and Third Coast International Audio Festival awards. Transmission artist with free103point9; work exhibited at UnionDocs, Chicago Center for the Arts, and other venues. She has taught classes and workshops at Duke Center for Documentary Studies, Smith College, Columbia University, and the CUNY Graduate School of Journalism; for years, she was the director of radio at Brooklyn College. Co-creator of Mapping Main Street, a collaborative media project documenting the nation's more than 10,000 Main Streets, which was created through AIR's MQ2 initiative along with NPR, the CPB, and the Berkman Center at Harvard University. Her work has been funded by the Corporation for Public Broadcasting, Association of Independents, Arizona Humanities Council, and Berkman Center for Internet and Society at Harvard. Currently, she is a Rosalynn Carter for Mental

Journalism Fellow and will be making a multimedia documentary about preteen anorexia in partnership with *Ms. Magazine* and NPR. SLC, 2010–

Luisa Laura Heredia The Joanne Woodward Chair in Public Policy—Public Policy

BA, University of Notre Dame. MA, PhD, Harvard University. Research interests include Latino and immigration politics, with special interests in migration control regimes, social movements, inequalities in citizenship, and religion in the United States and Spain. Current work compares the development of US and Spain enforcement regimes, their constructions of racialized “illegal” bodies, and their radical movements to dismantle the state’s migration control practices. Her first book project, *Illegal Redemption*, investigates the crucial yet contradictory role that the Catholic Church has played in challenging a growing and restrictive regime of immigration control in the United States in the contemporary period. Author of “From Prayer to Protest: The Immigrant Rights Movement and the Catholic Church,” a chapter in the edited volume, *Rallying for Immigrant Rights*, by Irene Bloemraad and Kim Voss. SLC, 2014–

Michelle Hersh Biology

AB, Bryn Mawr College. PhD, Duke University. Postdoctoral Research Associate, Bard College, Cary Institute of Ecosystem Studies. Community ecologist with a special interest in the connections between biodiversity and disease. Author of articles on how fungal seedling pathogens maintain tree diversity in temperate forests and how animal diversity alters the risk of tickborne diseases. Recipient of grants from the National Science Foundation. Previously taught at Bard College and Eastern Michigan University. SLC, 2013–

Sally Herships Writing

An award-winning journalist who has been making radio for over a decade, she currently reports for American Public Media’s Marketplace. She has also produced or reported for ABC, BBC, *The New York Times*, NPR, WNYC, and Studio 360 and has put in many hours at Radiolab. Teaches writing for radio at Columbia University’s Graduate School of Journalism; hosts the live storytelling night, *Stories You Can’t Tell on the Radio*; and runs the Radio Boot Camp program at UnionDocs. Her investigative project, “The Five Percent Rule,” written about HowSound, was awarded the 2011 Third Coast Radio Impact Award and Best Prepared Report for the 2011 Front Page Awards from the Newswomen’s Club of New York and was an IRE finalist. SLC, 2012–

Niko Higgins Music

BA, Wesleyan University. MA, MPhil, PhD, Columbia University. Ethnomusicologist and saxophonist. Interests in South Indian classical music and fusion, jazz, world music, improvisation, globalization, cosmopolitanism, sound studies, and ecomusicology. Author of two articles on South Indian fusion and leader and producer of two recordings. Taught at Columbia University, Montclair State University, and The New School. Fulbright and Fulbright Hays recipient. SLC, 2015–

David Hollander Ellen Kingsley Hirschfeld Chair in Writing—Writing

BA, State University of New York–Purchase. MFA, Sarah Lawrence College. Author of the novel *L.I.E.*, a finalist for the NYPL Young Lions Award. His short fiction and nonfiction have appeared in 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–

Cathy Park Hong Writing

BA, Oberlin College. MFA, University of Iowa Writers’ Workshop. Poet; author of *Translating Mo’um* (Hanging Loose Press, 2002); *Dance Dance Revolution* (W. W. Norton, 2007), which was chosen for the Barnard New Women’s Poets Series; and *Engine Empire* (W. W. Norton, 2012). Recipient of a New York Foundation for the Arts fellowship, National Endowment for the Arts fellowship, and a Fulbright grant for South Korea. Work published in *A Public Space*, *Poetry*, *Paris Review*, *McSweeney’s*, *The Nation*, and *Conjunctions*, among others; essays and articles published in *Village Voice*, *Guardian*, *Salon*, and *Christian Science Monitor*. SLC, 2006–

James Horowitz Literature

BA, New York University. MA, PhD, Yale University. Special interests include Restoration and 18th-century literature, the history of the novel, film and film theory, political history, Henry James, and gender studies. SLC, 2008–

Marie Howe Writing (on leave yearlong)

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, YMCA of Greater New York, Center for Alternative Sentencing and Employment Services, and 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

BSAD, MArch, Massachusetts Institute of Technology. Sculptor and painter; solo and group exhibitions in the United States, Mexico, and Europe; work included in major private and museum collections, including at the Metropolitan Museum of Art, High Museum, Centre Georges Pompidou (Paris), and Centro Cultural Arte Contemporaneo (Mexico City); honorary member, board of directors, White Columns, New York; recipient of grant from National Endowment for the Arts. SLC, 1994–

Dan Hurlin Director, Graduate Theatre—Theatre, Dance

BA, Sarah Lawrence College. Performances in New York at Dance Theater Workshop, PS 122, La MaMa E.T.C., Danspace, The Kitchen, St. Ann's Warehouse, and at alternative presenters throughout the United States and the United Kingdom. Recipient of a *Village Voice* OBIE Award in 1990 for solo adaptation of Nathanael West's *A Cool Million* and the 2000 New York Dance and Performance ("Bessie") Award for *Everyday Uses for Sight, Nos. 3 & 7*. Recipient of fellowships from National Endowment for the Arts, New Hampshire State Council on the Arts, and Guggenheim (2002–2003) and of grants from Creative Capital, Rockefeller Foundation, New York

State Council on the Arts, Mary Cary Flagler Charitable Trust, and the New England Foundation for the Arts. Recipient of the Alpert Award in the Arts for Theatre, 2004. Former teacher at Bowdoin, Bennington, Barnard, and Princeton. SLC, 1997–

Vera Iliatova Visual Arts

BA, Brandeis University. MFA, Yale University. Represented by Monya Rowe Gallery in New York City, venue of her fifth solo exhibition in 2015. Work included in numerous exhibitions in the United States and abroad at venues that include: Galleria Glance, Torino, Italy; Mogadishni Gallery, Copenhagen; New Langton Art Center, San Francisco; Artist Space, New York; and David Castillo Gallery, Miami. Previously held full-time teaching appointments at Massachusetts College of Art, University of California–Davis, and University of New Hampshire. Recipient of residencies at Skowhegan School of Art and Vermont Studio Center; awarded free studio space in The Space Program at the Marie Walsh Sharpe Foundation, 2007/2008. SLC, 2014–

Meghan Jablonski Psychology

BA, Muhlenberg College. MA, PhD, The New School for Social Research. Clinical psychologist with special interests in attachment theory and the impact of important relationships throughout life, the role of creative processes in wellness and resilience, and mindfulness practices. Current work includes psychodynamic/relational psychoanalytic approaches to life changes and adjustments, flow- and mindfulness-based interventions promoting wellness beyond symptom reduction, and mindfulness-based interventions for new and expecting parents adjusting to parenthood. SLC, 2013–

John Jasperse Director, Dance Program—Dance
BA, Sarah Lawrence College. Founded John Jasperse Company, later renamed John Jasperse Projects, in 1989 and has since created 17 evening-length works through this nonprofit structure, as well as numerous commissions for other companies, including Baryshnikov's White Oak Dance Project, Batsheva Dance Company, and Lyon Opera Ballet. John Jasperse Projects have been presented in 24 US cities and 29 countries by presenters that include the Brooklyn Academy of Music, The Joyce Theater, New York Live Arts, Dance Theater Workshop, The Kitchen, Walker Art Center, Museum of Contemporary Art Chicago, American Dance Festival, La Biennale di Venezia, Dance Umbrella London, Montpellier Danse, and Tanz im August Berlin. Recipient of a 2014 Doris Duke Artist Award, two Bessie awards (2014, 2001), and multiple fellowships from US Artists, Foundation

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for Contemporary Arts, Tides/Lambent Foundation, Guggenheim Foundation, New York Foundation for the Arts, and National Endowment for the Arts, in addition to numerous grants and awards for John Jasperse Projects. On the faculty and taught at many distinguished institutions nationally and internationally, including Hollins University MFA, University of California–Davis, Movement Research, PARTS [Brussels, Belgium], SEAD [Salzburg, Austria], Centre National de la Danse [Lyon, France], and Danscentrum [Stockholm, Sweden]. Co-founder of CPR [Center for Performance Research] in Brooklyn, NY. SLC, 2016–

James Jeter Music

Kate Knapp Johnson Writing

BA, MFA, Sarah Lawrence College. NCPsyA, Westchester Institute. Special interests include Jungian studies and religion; author of *When Orchids Were Flowers*, *This Perfect Life*, and *Wind Somewhere*, and *Shade*, which received the Grady 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–

Kenneth G. Karol Biology

BSc, University of Wisconsin–Madison. PhD, University of Maryland–College Park. Research interest in molecular systematics, classification and evolution of green algae and land plants, and interest in organellar genome evolution. Currently an assistant curator at the New York Botanical Garden's Cullman Molecular Systematics Program, adjunct faculty member at City University of New York, international

collector of algae, and author of more than 30 papers and book chapters on algae and land plant evolution. SLC, 2008–

Kathy Kaufmann Dance

BA, New York University. Lighting designer for dance and performances around the world for more than 20 years. Worked with many fine artists, including Sally Silvers, Douglas Dunn, David Parker and the Bang Group, Maura Donohue, Rebecca Stenn, Ben Munisteri, Eiko & Koma, Adrienne Truscott, Hilary Easton, Enrico Wey, Jacques D'Amboise, Paige Martin, Laura Pawel, Keely Garfield, Neta Pulvermacher, Arturo Vidich, Mari Lopez, Michelle Dorrance, Dormeisha Sumbry-Edwards, Amanda Loulaki, Gina Gibney, Aitana Cordero, Cherylyn Lavagnino, Larissa Velez-Jackson, Roseanne Spradlin, Jack Ferver, Jody Oberfelder, and Kota Yamazaki. Also lights events for The Food Network and was a production manager for the Hudson River Festival (now known as River to River) for 8 years. Received a "Bessie" [New York Dance and Performance Award] for her body of lighting design work in 2004 and for Yvonne Meier's *Stolen* in 2009. Also honored to be included in *Curtain Call: Celebrating 100 Years of Women in Design* at the New York Performing Arts Library. SLC 2012–

William Melvin Kelley Writing

Harvard College. Fiction writer and video maker; author of *A Different Drummer*, *Dancers on the Shore*, *A Drop of Patience*, *dem*, *Dunfords Travels Everywheres*, and stories and nonfiction in *The New Yorker*, *Esquire*, *Mademoiselle*, and *Saturday Evening Post*; awards and grants from the American Academy of Arts and Letters, the Rockefeller Foundation, the New York Foundation for the Arts, and the Wurlitzer Foundation. SLC, 1989–

Sibyl Kempson Theatre

Paul Kerekes Music

Composition

Daniel King Mathematics (on leave spring semester)

BS, Lafayette College. MS, PhD, University of Virginia. Special interests in mathematics education, game theory, history and philosophy of mathematics, and the outreach of mathematics to the social sciences and the humanities. Author of research papers in the areas of nonassociative algebra, fair-division theory, and mathematics education; governor of the Metropolitan New York Section of the Mathematical Association of America; member, board of editors, *The College Mathematics Journal*. SLC, 1997–

Alan Kingsberg Visual Arts

MFA, New York University, Tisch School of the Arts. At NYU, his film *Minors* won an Academy Award as the top student film in the United States. His work in television includes writing the ACE Award-winning documentary, *Buy Me That* for HBO, and writing and producing the BAFTA-nominated animated series, *Cubix* for FOX. He has written for *Law and Order: Criminal Intent* and kids classics such as *Are You Afraid of the Dark?*, *Shining Time Station*, and *Doug*. A showrunner on five animated series for Fox, The CW, and Cartoon Network, including the hits *Cubix*, *Pokemon Chronicles*, and *Winx Club*, he has written or produced more than 230 half-hours of television for major broadcast and cable networks and has written feature films for Disney and Universal Pictures. He is currently writing on season one of a new Netflix Original animated show. Created the popular TV writing curriculum at Columbia University's Graduate Film School and taught there for 15 years. Launched TV writing programs in Sao Paulo and Prague. His students have won numerous awards, including multiple first-place prizes at the Austin Film Festival and The TV Academy of Arts and Sciences, a Humanitas Award, and an HBO Fellowship, all with scripts written in his workshops. After graduating, his students have gone on to write and produce on prime-time shows such as *New Girl*, *30 Rock*, *Alpha House*, *The Originals*, *Smash*, *Vegas*, *Weeds*, *Californication*, *Last Man Standing*, *Law and Order*, *Conan O'Brien*, and Onion News Network. SLC, 2015–

Koosil-ja Dance

MS, Polytechnic Institute of New York University. A conceptual experimental choreographer who responds to French philosopher Gilles Deleuze's philosophical work. Through his works of "process-based ontology of the body" and body as "the essence of being rather than a fixed material," she views body as a site for a series of processes, movements, and flows. She expresses it through dance created with movement and interactive digital technology. Received numerous commissions and grants, as well as performed, taught, and lectured in various cities around the world; her work created, in part, with grants from MAP, LMCC Fund, and NEA and presented at The Kitchen in 2015. Recipient of a New York Dance and Performance "Bessie" award, Guggenheim Fellowship, and Lower Manhattan Cultural Council President award, among others. Worked with artists in various fields, such as dance and music, and with The Wooster Group, with whom she has toured more than 20 cities in the United States, Europe, and Asia. SLC, 2015–

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 Rivers Press, Atlantic Monthly Press, *Columbia Journal*, *Global City Review*, *Hungry Mind Review*, *North American Review*, *Newsday*, *The New York Times*; recipient of the PEN/Nelson Algren, National Library Association, Loft McKnight and The Whiting Foundation awards; fellowships from the Hedgebrook, Katherine Anne Porter, Edward Albee, and Bush foundations. SLC, 1992–

Eduardo Lago Spanish

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 Asian Studies, History
BA, Valparaiso University. MA, University of Michigan-Ann Arbor. PhD, University of California-Berkeley. Recipient of a Chiang Ching-kuo Foundation dissertation grant for archival research in Chongqing, China. Research concerns 20th-century China, specifically Kuomintang war mobilization and interior society during the Sino-Japanese War (1937-45). Dissertation, "Under the Gun: Nationalist Military Service and Society in Wartime Sichuan, 1938-1945," presently being revised for future publication, examines the state-making projects embedded within conscription and voluntary enlistment in Chiang Kai-shek's army. Translating the confessions and jottings of a captured KMT spy, who spent 16 years undergoing self-reform in a communist prison, is a side project currently in progress. Key areas of interest include China's transition from a dynastic empire to a nation-state; the role of war in state-making; modes of political mobilization and their intersection with social organization; and private life and selfhood, including national, regional, or local and personal identities. Broadly teaches on modern (17th century to present) East Asian history, with a focus on politics, society, and urban culture. In addition to a course on war in 20th-century Asia, a personal involvement in photography has inspired a course on photographic images and practice in China and Japan from the 19th century through the present. Member of the American Historical Association, Association of Asian Studies, and Historical Society for Twentieth-Century China. SLC, 2011-

Allen Lang Director, Theatre Outreach—Theatre
BA, University of Wisconsin—Stevens Point. MFA, SUNY-Empire State College. Published plays include *Chimera*, *White Buffalo*, and *The Wading Pool*. Recipient of the Lipkin Playwright Award and Drury College Playwright Award. Plays produced in New York City at Pan Asian Rep, Red Shirt Entertainment, La Mama, The Nuyorican Poets Cafe, and other venues. In New York, directed new plays by Richard Vetere, Adam Kraar, Diane Luby, and Michael Schwartz. Established The River Theatre Company in Central Wisconsin with a company of local players. Directed, toured with the work of Samuel Beckett, Eugene Ionesco, Slawomir Mrozek, David Lindsay Abaire, and John Patrick Shanley, among others. Performances presented on NPR and in shopping malls, street festivals, bus stops, parking lots, and abandoned stores, as well as more traditional venues. Conducted theatre workshops for participants of all ages in New York City, Yonkers, Westchester County, and throughout the United States and abroad. Wrote, directed, and performed in

original plays presented in schools, community centers, and museums in Yonkers, Westchester County, and beyond. Recipient of grants from the National Endowment of the Arts, The Wisconsin Council of the Arts. Sarah Lawrence College Theatre Outreach co-director; artistic director of the Sarah Lawrence College theatre program, 2007-2010. SLC, 1998-

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*, *Last 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-

Rickey Laurentis Writing
BA, Sarah Lawrence College. MFA, Washington University (St Louis). Poet; author of *Boy With Thorn* (University of Pittsburgh Press), selected by Terrance Hayes for the Cave Canem Prize, winner of the Julie Suk Award, the Levis Reading Prize from Virginia Commonwealth University, and a finalist for the Lambda Literary Award for Gay Poetry and the Thom Gunn Award from the Publishing Triangle. Recipient of fellowships from the Bread Loaf Writers' Conference, the Civitella Ranieri Foundation in Italy, and the National Endowment for the Arts, as well as a Ruth Lilly Fellowship from the Poetry Foundation. Work published in *Boston Review*, *jubilat*, *The Kenyon Review*, *The New England Review*, *The New Republic*, and *Poetry*. SLC, 2017-

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 the College, 2007–

Billy Lester Music
Jazz Piano

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 Creative Director—Theatre
Playwright, director, and artistic director of the two-time OBIE Award-winning New Ohio Theatre in Manhattan. Most recently, a writer on *Lush Valley*, which was developed at The Playwright's Center in Minneapolis and produced at HERE Art Center in Fall 2011. Other recent productions include, *Nostradamus Predicts the Death of Soho*, *Red-Haired Thomas* ("a sweetly fractured fairy tale"—*The New York Times*), and *Doorman's Double Duty* ("A gem!"—*The New York Times*). Other plays include, *PR Man*, *No Meat No Irony*, *The Naked Anarchist*, *Dream Conspiracy*, *Creature of the Deep*, *No Thanks/Thanks*, *Vater Knows Best*, and *Floor Boards*, which have been presented in New York City by Soho Think Tank, HERE Arts Center, Project III Ensemble, Clubbed Thumb, The Foundry, and Synapse Productions, among others. Commissioned adaptations range from *The Possessed* by Dostoevsky to *How it Ended* by Jay McInerney. SLC, 2013–

Doug MacHugh Theatre
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

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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–

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, Filmmaking, Screenwriting and Media 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

BA, Sarah Lawrence College. MFA, George Mason University. Author of five books of poetry, most recently *Chapel of Inadvertent Joy* (University of Pittsburgh Press, 2013). Other books include *The Endarkenment* (Pittsburgh, 2008), *The Splinter Factory* (Manic D, 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* in 1994 and 2010. Recipient of an NEA Fellowship. SLC, 2011–

William D. McRee Theatre

BA, Jacksonville University. MFA, Sarah Lawrence College. Co-founder and artistic director for Jacksonville's A Company of Players, Inc.; productions with The Actor's Outlet, Playwrights Horizons, Summerfest, and the Ensemble Studio Theatre. SLC, 1981–

Cassandra Medley Theatre

Producer of plays, including *American Slavery Project* (2012–13). *Cell* (2013), Ensemble Studio Theatre Marathon (2011), is pending publication in the anthology *Outstanding One-Act Plays—2012*,

Dramatists Play Service; *Daughter*, Ensemble Studio Theatre Marathon (2009), published by Broadway Play Publishing (2012). *Noon Day Sun* (August, 2008), Diverse City Theatre Company, Theatre Row, New York City, was nominated for the August Wilson Playwriting Award (2008); *Noon Day Sun* was also published by Broadway Play Publishing. *Relativity*, a commission from the Alfred P. Sloan Foundation, Ensemble Studio Theatre (2004), was produced by Kuntu Repertory of Pittsburgh, Southern Repertory of New Orleans (2007), the Ensemble Studio Theatre (May 2006), St. Louis Black Repertory Theatre (February 2006), and the Magic Theatre in San Francisco (June 2004); *Relativity*, published by Broadway Play Publishing, also won the Audeco August Wilson Playwriting Award (2006) and was featured on Science Friday on National Public Radio and in an online broadcast of the Los Angeles Repertory Theatre (February 2008). *Marathon* (2004-06) was also published by Broadway Play Publishing. Recipient of the "Going to the River Writers" Life Achievement Award (2004), Ensemble Studio Theatre 25th Anniversary Award for Theatre Excellence (2002), the Theatrefest Regional Playwriting Award for Best Play (2001), the New Professional Theatre Award (1995), and the Marilyn Simpson Award (1995); a finalist for the Susan Smith Blackburn Award in Playwriting (1989) and winner of the National Endowment for the Arts Playwright Award (1990). Recipient of a New York Foundation for the Arts Grant (1986) and a New York State Council on the Arts Grant (1987). Taught at New York University and served as guest artist at Columbia University, the University of Iowa Playwrights Workshop, and Seattle University. Staff writer for ABC Television, *One Life to Live* (1995-97), and a playwright member of the Ensemble Studio Theatre and New River Dramatists. SLC, 1989-

Jodi Melnick Dance

BFA, State University of New York-Purchase. Choreographer, performer, and teacher. A 2012 Guggenheim Fellow and recipient of the Jerome Robbins New Essential Works Grant (2010-2011), a Foundation for Contemporary Arts Award, 2011 Grants to Artists Award, and two Bessies (2001 and 2008). Her dances have been performed at The Joyce Theatre and City Center in New York City; her works have been commissioned and presented by The Kitchen (*Fanfare*, with set décor by Burt Barr), Dance Theater Workshop, La Mama for OtherShore Dance Company, Jacob's Pillow, The American Dance Festival, Barnard College, Bennington College, Dance Box, Kansai, Japan, and opening the Dublin Dance Festival (2011) at the Irish Museum of Modern Art. She has worked with a vast array of dance artists

such as Twyla Tharp and Mikhail Baryshnikov and continues to perform with choreographers Sara Rudner, Vicky Shick, Jon Kinzel, John Jasperse, Liz Roche, and Susan Rethorst. Currently, she also teaches at Barnard College at Columbia University, New York University (in the Experimental Theater Wing), and Trevor Day School. SLC, 2013-

Amy Meverden Religion

BA, Colorado Christian University. MA MDiv, Fuller Theological Seminary. MA, New York University. MPhil, PhD (2017), Union Theological Seminary. Current research involves an intertextual treatment of ancient Near Eastern and Roman imperial vegetal imagery and the tree of life motif in Genesis and Revelation. Special interests include intertextual readings of the Hebrew Bible and early Christian literature, intersectionality in Pauline studies, ancient sources/images and the study of the New Testament, visual exegesis, and ecological interpretation of the biblical text. SLC, 2016-

Roberta Michel Music

Flute

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 include productions with Manhattan Theatre Club, Circle Rep, WPA, Pan Asian Rep, Vineyard Theatre, La MaMa E.T.C., The Women's

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Project, Radio City Music Hall, Carnegie Hall, and New York City Opera. Co-founder of Modern Times Theater. SLC, 1998–

Nike Mizelle German

BA, Queens College. MA, MPhil, Graduate Center of the City University of New York. Special interests in New German Cinema, German Romanticism, contemporary German authors, and 20th-century art history. Translator of articles on German music; contributor to Pro Helvetia Swiss Lectureship. Monika Maron Symposium chairperson, Ghent University, Belgium. SLC, 1987–

Bill Moring Music Jazz

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 published in *Atlantic Monthly*, *Narrative*, and *Ploughshares*. Recipient of the Rome Prize in Literature and grants from the Guggenheim Foundation, National Endowment for the Arts, and Creative Artists Public Service Awards. SLC, 1994–

Bari Mort Music

BFA, State University of New York–Purchase. MM, The Juilliard School. Pianist, winner of Artists International Young Musicians Auditions; New York recital debut at Weill Recital Hall at Carnegie Hall. Member of New York Chamber Ensemble; performed with International String Quartet, Musica de Camera, Da Capo Chamber Players, Colorado String Quartet, American Symphony Orchestra, Columbia Artists' Community Concerts. Broadcasts include PBS's *Live from Lincoln Center* and NPR in New York and San Francisco. Recorded for ERM Records and Albany Records. Faculty member, Bard College, 1997–2006. SLC, 2008–

Brian Morton Director, Program in Writing—Writing BA, Sarah Lawrence College. Author of five novels, including *Starting Out in the Evening* and *Florence Gordon*. SLC, 1998–

April Reynolds Mosolino Writing

BA, Sarah Lawrence College. Taught at the 92nd Street Y and New York University. Her short story, *Alcestis*, appeared in *The Bluelight Corner: Black Women Writing on Passion, Sex, and Romantic Love*; her fiction work has appeared in the anthology *Mending the World With Basic Books*, *110 Stories: New York Writes After September 11* (New York University Press) and in *The Heretics Bible* (Free Press). Her first novel, *Knee-Deep in Wonder*, won the Zora Neale Hurston/Richard Wright Foundation Award. Her second novel, *The Book of Charlemagne*, is forthcoming (Free Press/Simon & Schuster). SLC, 2003–

Jamee K. Moudud Economics

BS, MEng, Cornell University. MA, PhD (Honors), The New School for Social Research. Current interests include the study of industrial competition, the political economy of the developmental welfare state, the determinants of business taxes, and the study of Schumpeter's analysis of the tax state. SLC, 2000–

David Moyer Theatre

Patrick Muchmore Music

BM, University of Oklahoma. Composer/performer with performances throughout the United States; founding member of New York's Anti-Social Music; theory and composition instructor at City College of New York. SLC, 2004–

Joshua Muldavin Geography (on leave yearlong)

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 (on leave yearlong)
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; work concerned 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). Recipient: New York State Residents Grant for Excellence in Photography (1996), Robin Forbes Memorial Award in Photography (1997), Barry Cohen Award for Excellence in Art (2000), and an NYFA grant (2012). Work 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–

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–

Maria Negroni Spanish (on leave yearlong)
BA, Universidad de Buenos Aires. MA, PhD, Columbia University. Author of numerous books of poetry, three books of essays, two novels, and a book-object, *Buenos Aires Tour*, in collaboration with Argentine artist Jorge Macchi; translated from French and English the works of several poets, including Louise Labé, Valentine Penrose, Georges Bataille, H.D., Charles Simic, and Bernard Noël. Her work has appeared in the United States in *The Paris Review*, *Circumference*, *Lumina* and *BOMB* (New York). Recipient of Guggenheim (1994), Rockefeller (1998), Fundación Octavio Paz (2001), The New York Foundation for the Arts (2005), and 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 Merle Rosenblatt Goldman Chair in Asian Studies—Asian Studies
BSc, University of Toronto. MA, MPhil, PhD, Columbia University. Special interest in the social and cultural history of medieval China, with emphasis on the intersection of politics and religion; author of *Politics and Prayer: Shrines to Local Worthies in Sung China*; member, Association of Asian Studies; recipient of an American Council of Learned Societies grant. SLC, 2001–

David Neumann Theatre
As artistic director of the advanced beginner group, work presented in New York City at P.S. 122, Dance Theatre Workshop, Central Park SummerStage (collaboration with John Giorno), Celebrate Brooklyn, and Symphony Space (collaboration with Laurie Anderson). Featured dancer in the works of Susan Marshall, Jane Comfort, Sally Silvers, Annie-B Parson & Paul Lazar's Big Dance Theatre, and club legend Willi Ninja; previously a member of Doug Varone and Dancers and an original member and collaborator for eight years with the Doug Elkins Dance Company. Over the past 20 years, choreographed or performed with directors Hal Hartley, Laurie Anderson, Robert Woodruff, Lee Breuer, Peter Sellars, JoAnn Akalaits, Mark Wing-Davey, and Les Waters; recently appeared in *Orestes* at Classic Stage Company, choreographed *The Bacchae* at the Public Theatre, and performed in a duet choreographed with Mikhail Baryshnikov. SLC, 2007–

Erica Newhouse —Theatre
Sarah Lawrence College, École Jacques LeCoq, The Julliard School. New York-based actor and dancer. Theatre credits include: *The Rise and Fall of Annie Hall* (The Lion), *Frequency Hopping* (3LD), *Stars in Her*

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Eyes (Ars Nova/The Brick), *Ah, My Dear Anderson* (Urban Stages); Williamstown Theatre Festival: *Demon Dreams*, *Miss Julie*, *Sweet Bird of Youth*, *Two Small Bodies*; other: *House of Blue Leaves* (dir., Will Pomerantz), *The Greeks Part II: The Murders* (Brian Mertes), *Twelfth Night* (Jesse Berger), *The Winter's Tale* (Harris Yulin), *Suddenly Last Summer* (Sam Gold). TV credits: *Mozart in the Jungle*, *The Blacklist*, *Blue Bloods*, *The Good Wife*, *Law and Order*. Film credits: *I'm Coming Over*. Dance credits: *Restless Night* (Gibney Dance Center), *Vic and Zeno Are Friends* (The Brooklyn Museum of Art), *Britney's Inferno* (Dance Theater Workshop). Ongoing member of Outside the Wire and its Theatre of War and TAPE programs, performing on army bases all over the country and the world (most recently in Kuwait and Qatar) as part of suicide and sexual assault prevention programs. SLC, 2011–

Philipp Nielsen History

BSc, London School of Economics and Political Science. PhD, Yale University. Specializes in the intellectual, cultural, and political history of modern Europe, with particular emphasis on German and Jewish history. Research addresses the history of democracy, its relation to emotions, constitutional law, and architecture. His book manuscript, "From Promised Land to Broken Promise: Jews, the Right and the State in Germany between 1871 and 1935," traces the involvement of German Jews in nonliberal political projects from the founding of the German Empire to the Nuremberg Laws. Most recently, he published articles on the notions of responsibility and compromise in conservative interwar politics in Germany and on debates about adequately "democratic architecture" in the 1950s and 1960s in West Germany. SLC, 2016–

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, Pratt Institute. Attended Skowhegan School of Painting and Sculpture. Recipient of a New York Foundation for the Arts grant in painting and the Pollock-Krasner

Foundation grant. Taught at Princeton University, Pratt Institute, and New York University. Recent exhibitions at Pierogi Gallery in Brooklyn, Martin Asbaek Projects in Copenhagen, Fleisher Ollman Gallery in Philadelphia, and The Lab in Dublin (Ireland). His work is included in the collections of the Museum of Modern Art, Whitney Museum of American Art, Southern Methodist University, and New Museum of Contemporary Art. SLC 2010–

Stephen O'Connor Writing

BA, Columbia University. MA, University of California–Berkeley. Author of *Here Comes Another Lesson*, short fiction; *Rescue*, short fiction and poetry; *Will My Name Be Shouted Out?*, memoir and social analysis; *Orphan Trains: The Story of Charles Loring Brace and the Children He Saved and Failed*, history/biography. Fiction and poetry have appeared in *The New Yorker*, *Conjunctions*, *One Story*, *Electric Literature*, *Threepenny Review*, *The Missouri Review*, *The Quarterly*, *Partisan Review*, *The Massachusetts Review*, and elsewhere. Essays and journalism have been published in *The New York Times*, *DoubleTake*, *The Nation*, *AGNI*, *Chicago Tribune*, *Boston Globe*, and *New Labor Forum*, among others. Recipient of the Cornell Woolrich Fellowship in Creative Writing from Columbia University, the Visiting Fellowship for Historical Research by Artists and Writers from the American Antiquarian Society, and the DeWitt Wallace/Reader's Digest Fellowship from the MacDowell Colony. SLC, 1997, 2002–

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

BA, PhD, Columbia University. Research interests in geometry, topology, and the intersection of mathematics with the arts. Mathematical consultant to New York-based artists since 2003. Currently writing a compendium of mathematical style to be published by Princeton University Press. SLC, 2014–

Magdalena Ornstein-Sloan Psychology

MA, Columbia University, Teachers College. MPH, Hunter College. Research focuses on informal family caregivers' interactions with the formal health-care system, with special interests in brain injury and qualitative methods. Originally trained in public health, she teaches food studies and public health at The New School in New York City. SLC, 2015–

Sayuri I. Oyama Japanese, Literature (on leave spring semester)

BA, Yale University. MA, PhD, University of California–Berkeley. Special interests include modern Japanese literature and film, ethnic and other minorities in Japan, literature as translation and translating literature. Recipient of a Japan Foundation fellowship; University of California–Berkeley, Townsend Center for the Humanities Fellowship; Japan Society for the Promotion of Science Postdoctoral Fellowship. SLC, 2002–

Yekaterina Oziashvili Politics

BA, Barnard College. PhD, Graduate Center, City University of New York. Research and teaching interests include ethnic conflict, ethnofederalism, political parties and electoral systems in multinational states, constitutional and electoral engineering, American constitutional law, and, more broadly, American political development. Recent awards include Fulbright/IE Dissertation Fieldwork Fellowship and the Social Science Research Council's International Dissertation Research Fellowship. Conducted field research in Russia. Taught courses in comparative and American politics at City University of New York's Hunter College and Baruch College. SLC, 2012–

Costas Panagopoulos Politics

David Peritz Politics

BA, Occidental College. DPhil, Oxford University. Special interests in democracy in conditions of cultural diversity, social complexity and political dispersal, critical social theory, social contract theory, radical democratic thought, and the idea of dispersed but integrated public spheres that create the social and institutional space for broad-based, direct participation in democratic deliberation and decision-making. Recipient of a Marshall scholarship. Taught at Harvard University, Deep Springs College, and Dartmouth College; visiting scholar at Erasmus University in Rotterdam and the London School of Economics. SLC, 2000–

Kris Philipps 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; solo exhibitions include the Newark Museum, Staempfli Gallery, and Condeso/Lawler Gallery, New York. SLC, 1983–

Gina Philogene Psychology (on leave yearlong)

PhD, École des Hautes Études en Sciences Sociales, Paris. Interests in social and cultural psychology, history of psychology, race, and social identity, as well as social representations. Author of *From Black to African American: A New Representation, The Representations of the Social: Bridging Theoretical Traditions* (with Kay Deaux), *Racial Identity in Context: The Legacy of Kenneth B. Clark*, and the forthcoming *How the Right Made It Wrong: Names in the Shadow of the Political Correctness*. Recipient of several grants, including the National Science Foundation and the American Psychological Association. Published several articles in professional journals and currently an associate editor of the *Journal of Community and Applied Social Psychology*. SLC, 1998–

Eddye Pierce-Young Music

BM, MM, University of Colorado. Additional study, Graz, Austria. Concert artist (soprano): national, European, and Asian stages; national finalist in both the San Francisco Opera and Metropolitan Opera competitions; recipient of awards and grants in the fields of vocal performance and music education. SLC, 1989–

Kevin Pilkington Writing Coordinator—Writing

BA, St. John's University. MA, Georgetown University. Author of nine books of poetry, including: *Spare Change* (1997), which was the La Jolla Poets Press National Book Award winner; *Ready to Eat the Sky* (2004); *In the Eyes of a Dog* (2009), which won the New York Book Festival Award; and *The Unemployed Man Who Became a Tree* (2011), which was a Milt Kessler Poetry Book Award finalist. Poems have appeared in numerous magazines, including: *The Harvard Review*, *Poetry*, *Ploughshares*, *Boston Review*, *Columbia*, *North American Review*. His debut novel, *Summer Shares*, was published in 2012; his collection *Where You Want to Be: New and Selected Poems*, in 2015. SLC, 1991–

Maika Pollack Art History

BA, Harvard University. MFA, Columbia University. MA, PhD, Princeton University. Dissertation, "Odilon Redon and the Color of the Unconscious," looks at psychology, painting, and theories of vision in *fin-de-siècle* France. Her writing on contemporary art and culture has been published by *Artforum*, *The New York Times*, and *Interview*; museum exhibition critic for *The New York Observer* (2011-15). Catalogue essays include PS1 Contemporary Art Center and Château de Nyon, Geneva. Co-founder and curator of Southfirst, a contemporary art space in Williamsburg, Brooklyn, that has presented

experimental exhibitions for more than a decade; her shows have frequently been reviewed in *The New York Times*, *The New Yorker*, *Art in America*, *ArtNews*, and *Artforum*, among other publications. Served since 2005 on the faculty for the Language and Thinking Program at Bard College. SLC, 2013–

Mary A. Porter Anthropology

BA, Manchester University. MA, PhD, University of Washington. Ethnographic studies in East Africa, the United Kingdom, and the United States. Areas of expertise include kinship theory, postcolonial studies, feminist anthropology, queer anthropology, educational studies, and oral history. Current work examines discourses of race, class, and kinship embedded in foster care and adoption, both domestically and transnationally. Co-author of *Winds of Change: Women in Northwest Commercial Fishing* and author of articles on gender, kinship, education, and sexuality. Grants include Fulbright-Hays Doctoral Research fellowship and Spencer fellowship. Consultant, UNESCO. Associate Dean of the College, 2007-12. SLC, 1992–

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–

Kanishka Raja Visual Arts

BA, Hampshire College. MFA, Meadows School of the Arts, Southern Methodist University. Skowhegan School of Painting & Sculpture, 2000. Recipient: 2011 Painters and Sculptors Grant, Joan Mitchell Foundation; 2004 Artists' Prize, Institute of Contemporary Art, Boston; 2006 Fellow, Civitella Ranieri Foundation, Umbertide, Italy; NEA Residency Fellow, International Studio and Curatorial Program (ISCP), New York; and Workspace Residency, Lower Manhattan Cultural Council (LMCC), New York. Recent solo exhibitions: Greenberg Van Doren Gallery, New York; Jack Tilton, New York; Galerie Mirchandani + Steinrück, Mumbai; and ICA Boston. Recent teaching positions include Yale University School of Art, Williams College, Massachusetts College of Art & Design, Rhode Island School of Design. SLC, 2015–

Victoria Redel Writing

BA, Dartmouth College. MFA, Columbia University. Author of three books of poetry and four books of

fiction, including her most recent collection of stories, *Make Me Do Things* (2013), for which she was awarded a 2014 Guggenheim Fellowship for fiction. Her novels include *The Border of Truth* (2007) and *Loverboy* (Graywolf, 2001/Harcourt, 2002), which was awarded the 2001 S. Mariella Gable Novel Award and the 2002 Forward Silver Literary Fiction Prize and was chosen in 2001 as a Los Angeles Times Best Book. *Loverboy* was adapted for a feature film directed by Kevin Bacon. *Swoon* (University of Chicago Press, 2003), was a finalist for the James Laughlin Award. Her work has been widely anthologized and translated; her fiction, poetry, and essays have appeared in numerous magazines and journals, including *Granta.com*, *Harvard Review*, *The Quarterly*, *The Literarian*, *The New York Times*, *Los Angeles Times*, *O, The Oprah Magazine*, *Elle*, *BOMB*, *More*, and *NOON*. SLC, 1996–

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 postconflict peace building in Liberia, paying particular attention to the role of migration and state policies in influencing civic participation in each country. Worked at the United Nations High Commission for Refugees (UNHCR) in Turkey and Guinea and Save the Children Foundation in Ethiopia. SLC, 2012–

Sandra Robinson Asian Studies (on leave fall semester)

BA, Wellesley College. PhD, University of Chicago. Special interest in South Asian cultures, religions, and literatures. Two Fulbright awards for field research in India. Articles, papers, and poems appear in international venues; ethnographic photographs exhibited. Chair of the South Asia Council and member of the board of directors of the Association for Asian Studies; administrative board of Harvard-Radcliffe College; senior fellow, Center for the Humanities, Wesleyan University; delegate to the United Nations summit on global poverty, held in Copenhagen; group leader for the Experiment in International Living; national selection boards for institutional Fulbright grants. SLC, 1990–

Patrick Romano Music

BM, MM, West Chester University. Currently choral director at Riverdale Country School, Manhattan School of Music Preparatory Division. Member of the

faculty of Perlman Summer Music Program. An established tenor soloist, specializing in the Baroque and classical repertoire; performed with Waverly Consort, American Bach Soloists, Bethlehem Bach Choir, and Rifkin Bach Ensemble; guest soloist at Marlboro Music Festival, Pablo Casals Festival, and University of Maryland Handel Festival; recorded the Bach *B minor Mass* with American Bach Soloists, the Mozart *Requiem* with Amor Artis Choir and Orchestra, and the Bach *St. John Passion* with Smithsonian Chamber Players. SLC, 1999–

Tristana Rorandelli Italian

BA, *magna cum laude*, Università degli Studi di Firenze, Florence, Italy. MA, PhD with distinction, New York University. Areas of specialization: 20th-century Italian women's writings; modern Italian culture, history, and literature; fascism; Western medieval poetry and thought. Recipient of the Julie and Ruediger Flik Travel Grant, Sarah Lawrence College, for summer research, 2008; Penfield fellowship, New York University, 2004; and Henry Mitchell MacCracken fellowship, New York University, 1998-2002. Publications: *Nascita e morte della massaia di Paola Masino e la questione del corpo materno nel fascismo* in *Forum Italicum* [Spring 2003]. Translations: *The Other Place*, by Barbara Serdakowski, and *Salvation*, by Amor Dekhis, in *Multicultural Literature in Contemporary Italy* [editors Graziella Parati and Marie Orton, Fairleigh Dickinson University Press, 2007]. SLC, 2001-2002, 2004, 2005–

Shahnaz Rouse Sociology [on leave spring semester] BA, Kinnaird College, Pakistan. MA, Punjab University, Pakistan. MS, PhD, University of Wisconsin-Madison. Special student, American University of Beirut, Lebanon. Academic specialization in historical sociology, with emphasis on the mass media, gender, and political economy. Author of *Shifting Body Politics: Gender/Nation/State*, 2004; co-editor, *Situating Globalization: Views from Egypt*, 2000; contributor to books and journals on South Asia and the Middle East. Visiting faculty, University of Hawaii at Manoa and American University in Cairo. Member, editorial advisory board, *Contributions to Indian Sociology*; past member, editorial committee, Middle East Research and Information Project. Past consultant to the Middle East and North Africa Program of the Social Science Research Council, as well as to the Population Council West Asia and North Africa Office (Cairo). Recipient of grants from Fulbright-Hays Foundation, Social Science Research Council, American Institute of Pakistan Studies, and Council on American Overseas Research Centers. SLC, 1987–

Sara Rudner Dance

BA, Barnard College. MFA, Bennington College. Dancer and choreographer; participated in the development and performance of Twyla Tharp's modern dance repertory; founded and directed the Sara Rudner Performance Ensemble. Recent choreographic projects include *Dancing-on-View*, one of a series of dance marathons, and *Heartbeat*, a fusion of technology and dance. Currently a member of Ersaloly Mameraem, a dancers' consortium; past collaborations have included Mikhail Baryshnikov, Dana Reitz, and Christopher Janney. Choreographer for theatre and opera productions at the Public Theater, Salzburg Festival, Santa Fe Opera, and Paris Opéra. Awards include a Bessie, a John Simon Guggenheim Memorial fellowship, a *Dance Magazine* award, and support from the National Endowment for the Arts and the New York State Council on the Arts. SLC, 1999–

Efeya Ifadayo M Sampson Dance

BFA, Temple University. MFA, Sarah Lawrence College. Dancer, educator, and performer. Honed her talent as a member of Moving With the Spirit, her parent's African diasporic dance company for children; continued her formal training at Brooklyn's Phillipa Schuyler School. Recipient of a full scholarship to the Charles Moore Dance Theatre, under the direction of Ella Thompson Moore, and apprenticeships with Ronald K. Brown/Evidence and Urban Bush Women. Work presented as a part of Harlem Stage's E-Moves. Served as a teaching artist for various arts education programs, including Casita Maria Center for Arts Education and DreamYard. Currently a member of many performance nation/families, where she is immersed in her study and performance of Afro-Haitian, Afro-Cuban, Yoruba, and various West African and contemporary modern dance and music forms. Those venues include Ase Dance Theatre Collective, Movement for the Urban Village, Charles Moore Dance Theatre, and The Ring Shout Music Ensemble. SLC, 2014–

Misael Sanchez Visual Arts, Filmmaking,

Screenwriting and Media Arts
BFA, New York University. Certificate in Producing, The New School. Co-founder and director of instruction at The International Film Institute of New York, currently working in collaboration with Sarah Lawrence College. Recent production credits include a feature-length documentary, *Last Call* (director and cinematographer), now in post-production and producer on the feature-length narrative, *Central Avenue*, scheduled to cast Marisa Tomei and Lorraine Bracco. A book-in-progress on cinematography lighting techniques is titled *Lighting Tricks and*

ShortCuts. Staff member, faculty member, and head of the cinematography concentration at Columbia University's Graduate Film Division, where he supervises students on thesis productions. Past work includes four one-hour specials on Latinos in the media for network television, short documentary projects, films, music videos, and industrials. SLC, 2009–

Wayne Sanders Music

BM, Roosevelt University. Voice teacher, coach, and pianist; collaborated and performed with Kathleen Battle, Jessye Norman, Florence Quivar, and the late William Warfield; consultant to the Houston Grand Opera, the Savonlinna Opera Festival (Finland), and Munich's Münchener Biennale; provided musical direction for presentations ranging from an all-star tribute to Marian Anderson at Aaron Davis Hall (New York) to *Porgy and Bess* in Helsinki and Savonlinna, Moscow, and Tallinn. Co-founder of Opera Ebony, a historic African American opera company based in New York; participated in touring performances of Opera Ebony's acclaimed Black Heritage concert series and served as its conductor over the course of its international run in Canada, Iceland, and Switzerland. SLC, 1996–

Kristin Zahra Sands Harlequin Adair Dammann Chair in Islamic Studies—Religion (on leave spring semester)

BA, The New School. MA, PhD, New York University. Special interests include Sufism, Qur'anic exegesis, religion and media, and political theology. Author of *Sufi Commentaries on the Qur'an in Classical Islam* and numerous articles on mystical exegesis. Translator of Abu'l-Qasim al-Qushayri's *The Subtleties of Allusions* (Part I) for The Great Commentaries on the Holy Qur'an Project. SLC, 2003–

Amanda Schachter Visual Arts

BA, Columbia. MArch, Princeton. AIA. Co-founder and a principal of SLO Architecture, founded in Madrid in 2005 and based in her native New York City since 2007. SLO Architecture links realms of the urban and architectural design with artistic production and social action, bringing together heterogeneous participants—from expert practitioners and city agencies to rooted local teens and volunteers—to re-vindicate social, physical, and cultural conditions of neighborhoods on perceived margins of the city. SLO's recent and ongoing projects envision connections forged along urban waterways in distressed areas long fragmented by infrastructural rights of way, industry, abandonment, and contamination. Recipient: 2013 New York Foundation for the Arts Fellow; the inaugural 2013 Dwell Vision

Award for Harvest Dome 2.0, which also received a 2014 AIANY Design Award; a 2014 and 2011 Blinder Award of the James Marston Fitch Foundation; and the 2009 Van Alen Institute New York Prize Fellowship in Public Architecture. SLO Architecture was named winner of New Practices New York 2012, a biennial award of the New York chapter of the American Institute of Architects. Previously taught at the Escola Técnica Superior d'Arquitectura (ESARQ) in Barcelona, where she was director of the Department of Community Design and founder of the Master of International Cooperation in Architecture. SLC, 2014–

Barbara Schecter Director, Graduate Program in Child Development/Psychology—Psychology (on leave spring semester)

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 Intercession '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; the relationship of performance, analysis, hermeneutics, and recent gender studies; and the interaction of poetry and music in song repertoire. Member, artistic board, Volte Foundation for Chamber Music, the Netherlands; artistic director, International Schubert Festival 1997; research fellow, Newberry Library; fellow, German National Scholarship Foundation. SLC, 1998–

Samuel B. Seigle Classics, Greek, Latin
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 (on leave spring
semester)

BA, Sarah Lawrence College; PhD, Johns Hopkins
University. Special interest in 14th- and 20th-century
Italian literature. Publications include: *Ameto* by
Giovanni Boccaccio, translation; *Giovanni Boccaccio*,
Twayne World Authors series; *Clizia a Sarah
Lawrence*, Studi italiani; *The Pleasures of Reading:
Boccaccio's Decameron and Female Literacy*, MLN.
Recipient of a Fulbright Fellowship, Lipkin Award for
Excellence in Teaching (SLC), and Esther
Raushenbush Chair in the Humanities (SLC). SLC,
1981–

Vijay Seshadri Writing

BA, Oberlin College. MFA, Columbia University. Author
of *Wild Kingdom*, *The Long Meadow*, *The
Disappearances* (New and Selected Poems; Harper
Collins India), and *3 Sections* (September, 2013);
former editor at *The New Yorker*; essayist and book
reviewer in *The New Yorker*, *The New York Times Book
Review*, *The Threepenny Review*, *The American
Scholar*, and various literary quarterlies. Recipient of
the 2014 Pulitzer Prize for Poetry, James Laughlin
Prize of the Academy of American Poets, MacDowell
Colony's Fellowship for Distinguished Poetic
Achievement, *The Paris Review's* Bernard F. Connors
Long Poem Prize; grants from New York Foundation
for the Arts, National Endowment for the Arts, John
Simon Guggenheim Memorial Foundation; and area
studies fellowships from Columbia University. SLC,
1998–

William Shullenberger Literature (on leave spring
semester)

BA, Yale University. MA, PhD, University of
Massachusetts. Special interests in Milton, 17th-
century English literature, English Romanticism,
African literature, theology and poetics, and
psychoanalytic criticism. Author of *Lady in the
Labyrinth: Milton's 'Comus' as Initiation*; co-author
with Bonnie Shullenberger of *Africa Time: Two
Scholars' Seasons in Uganda*; essays published in
Milton Studies, *Renaissance Drama*, and other
journals and collections. Senior Fulbright lecturer at

Makerere University, Uganda, 1992-1994; director of
NEH Summer Seminars on the classical and the
modern epic, 1996 and 1999. SLC, 1982–

Mark R. Shulman History

BA, Yale University. MSt, Oxford University. PhD,
University of California–Berkeley. JD, Columbia
University. Served as editor-in-chief of the *Journal of
Transnational Law* at Columbia and received the
Berger Prize for international law. Served as
associate dean for global admissions at New York
University and assistant dean for Graduate Programs
& International Affairs at Pace Law School. Created
and directed the Worldwide Security Program at the
EastWest Institute and practiced law at Debevoise &
Plimpton. A long-time leader of the Association of
the Bar of the City of New York, he currently chairs
the Committee on Asian Affairs and serves on the
Council on International Affairs and the Task Force
on National Security and the Rule of Law. He
previously chaired the City Bar's Committee on
International Human Rights and the Council on
International Affairs. He has taught the laws of war
at Columbia Law School; military history at Yale, the
Air War College, and Columbia (SIPA); and human
rights at Sarah Lawrence and Hunter colleges. He
has published widely in the fields of history, law, and
international affairs. His books include *The Laws of
War: Constraints on Warfare in Western
World* (1994), *Navalism and the Emergence of
American Sea Power* (1995), *An Admiral's
Yarn* (1999), and *The Imperial Presidency and the
Consequences of 9/11* (2007). His articles have
appeared in the *Columbia Journal of Transnational
Law*, *Journal of National Security & Policy*, *Fordham
Law Review*, *Journal of Military History*, *Intelligence
and National Security*, and *The New York Times*,
among others. SLC, 2009–

Michael Siff Computer Science

BA, BSE., MSE, University of Pennsylvania. PhD,
University of Wisconsin-Madison. Special interests in
programming languages, cryptology, and software
engineering; author of research papers on interplay
between type theory and software engineering. SLC,
1999–

Joan Silber Michele Tolela Myers Chair in
Writing—Writing

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*

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Contemporary Short Fiction, The Story Behind the Story, The O. Henry Prize Stories (2007 and 2003), and two *Pushcart Prize* collections. Recipient of a literature award from the American Academy of Arts and Letters and grants from National Endowment for the Arts and New York Foundation for the Arts. SLC, 1985–

Lake Simons Theatre

BFA, University of North Carolina School of the Arts. École Jacques Lecoq, Paris. Theatre work includes designing sets, puppets, and costumes and directing, choreographing, and performing. Drawn to incorporating puppetry, movement, and live music into the theatre, shows are frequently made from the ground up. Work seen in many New York theatres, including HERE Theatre, La Mama E.S.T., P.S. 122, St. Mark's Church, Dixon Place, and One Arm Red. Past collaborative work includes *Electric Bathing*, *Wind Set-up*, *White Elephant*, *Alice's Adventures in Wonderland*, *What's inside the egg?*, *How I Fixed My Engine With Rose Water*, and *Etiquette Unraveled*. As an artistic associate with the Hip Pocket Theatre in Fort Worth, Texas, designed sets and puppets for a multitude of productions over the years, presented seven collaborative theatre pieces, performed in more than 30 world premieres, and launched its Cowtown Puppetry Festival. Puppet/mask designer for New York Shakespeare Festival, Signature Theatre Company, My Brightest Diamond, Division 13, Kristin Marting, Doug Elkins, Cori Orlinghouse, Daniel Rigazzi, and various universities; puppetry associate for *War Horse* on Broadway. Awarded a variety of grants and awards for theatre work. SLC, 2012–

Kanwal Singh Dean of the College—Physics BS, University of Maryland—College Park. MA, PhD, University of California—Berkeley. Postdoctoral research associate, University of Oslo, Norway. Special interests in low-temperature physics, science education and education policy, and scientific and quantitative literacy. Author of articles in theoretical condensed-matter physics (models of superfluid systems) and physics teaching. Taught at Middlebury College, Wellesley College, and Eugene Lang College at The New School University. SLC, 2003–

Paul Singh Dance

BFA, University of Illinois. Danced for Gerald Casel, Erica Essner, Risa Jaroslow, Douglas Dunn, Christopher Williams, and Will Rawls and was featured in the inaugural cast of Punchdrunk Theatre Company's American debut of *Sleep No More*. In 2014, he was a dancer in Peter Sellars' opera, *The*

Indian Queen. Most recently, he danced for Peter Pleyer in a large-scale improvisation work in Berlin. Work presented at the Judson Church, New York Live Arts, Joe's Pub, Dixon Place, and La Mama E.T.C.; in 2004, his solo piece, *Stutter*, was presented at the Kennedy Center in Washington, DC. Taught contact improvisation around the world during CI training festivals in Israel, Spain, Germany, France, Finland, and India. In NYC, he continues dancing and choreographing for his company, Singh & Dance. SLC, 2015–

David Sivesind Psychology

BA, University of Northern Iowa. Addiction Studies Graduate Certificate, University of Minnesota. MA, PhD, New School for Social Research. Assistant professor of psychology, Mount Sinai School of Medicine; clinical psychologist with special interests in addiction, HIV treatment, chronic health condition identity adjustment, LGBT issues, and integrated psychology practice in health-care settings. SLC, 2013–

Lyde Cullen Sizer History

BA, Yale University. MA, PhD, Brown University. Special interests include the political work of literature, especially around questions of gender and race; US cultural and intellectual history of the 19th and early 20th centuries; and the social and cultural history of the US Civil War. Authored *The Political Work of Northern Women Writers and the American Civil War, 1850-1872*, which won the Avery O. Craven Award from the Organization of American Historians. *The Civil War Era: An Anthology of Sources*, edited with Jim Cullen, was published in 2005; book chapters are included in *Love, Sex, Race: Crossing Boundaries in North American History*; *Divided Houses: Gender and the American Civil War*; and *A Search for Equity*. SLC, 1994–

Fredric Smoler Literature, History

BA, Sarah Lawrence College. MA, MPhil, PhD, Columbia University. Central interest in European history and culture, with special emphasis on military history and literature. Writes regularly for *First of the Month* and *Dissent*; occasional contributor to *The Nation*, *The Observer* (London); former editor, *Audacity*; contributing editor, *American Heritage Magazine*. SLC, 1987–

Sungrai Sohn Music

Violin

Michael Spano Visual Arts (on leave spring semester)

BA, Queens College. MFA Yale University. Solo and group shows at the Museum of Modern Art, Fogg Art

Museum, Cleveland Museum of Art, Memphis Brooks Museum of Art, Brooklyn Museum of Art, and National Portrait Gallery. Works represented in the permanent collections of the Whitney Museum of American Art, San Francisco Museum of Modern Art, St. Louis Art Museum, Baltimore Museum of Art, Museum of Fine Art in Boston, Los Angeles County Museum of Art, Princeton Museum of Art, Art Institute of Chicago, and Museum of Modern Art in New York. Recipient of grants and fellowships from New York Foundation for the Arts, Camera Works, CAPS, Art Matters, and the Guggenheim Foundation. Author of *Time Frames: City Pictures* and *Auto Portraits*. SLC, 1999–

Stuart Spencer Theatre (on leave spring semester) 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, Filmmaking, Screenwriting and Media Arts BA, Salem College. MFA, School of the Art Institute of Chicago. Postgraduate certificate in film/video editing and postproduction, Tisch School of the Arts, Film Program, New York University. New York-based experimental filmmaker and animator. Work in experimental video, installation art, animation, and media design for theatre exhibited in museums, cultural centers, galleries, and festivals in the United States, Europe, and South America. Recipient of multiple awards and fellowships for artist residencies, both nationally and internationally. Her studio orientation is in experimental film, animation, and intermedia installation. Current projects include a documentary film on the Apsaalooke Tribe of Montana, experimental film projects for installations, and the ongoing production of video and animation projections for theatre and opera in New York and Europe. A full-time professor of experimental film and animation, she has been a visiting artist-in-residence at several studios and institutions, including the Media Technology Center of the Georgia Institute of Technology in Atlanta and the Experimental Sound Studio in Chicago. SLC, 2014–

Joel Sternfeld The Noble Foundation Chair in Art and Cultural History—Visual Arts BA, Dartmouth College. Photographer/artist with exhibitions at Museum of Modern Art, Art Institute of Chicago, and San Francisco Museum of Modern Art. Recipient of two Guggenheim fellowships and a Prix de Rome. Author of *American Prospects*, *On This Site*, *Stranger Passing*, and 10 other books. SLC, 1985–

Frederick Michael Strype The Margot C. Bogert Distinguished Service Chair —Visual Arts, Filmmaking, Screenwriting and Media 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 at Vassar College; certified instructor, Society of American Fight Directors (SAFD); winner of the Society of American Fight Directors' 2006 Patrick Craen award; designated practitioner, Stough Institute of Breathing Coordination; certified teacher, Alexander Technique. SLC, 1991–

Philip Swoboda The Sara Yates Exley Chair in Teaching Excellence —History (on leave spring semester)

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–

Clifford Thompson Writing

BA, Oberlin College. Essayist and creative nonfiction writer; author of the collection *Love for Sale and Other Essays* and the memoir *Twin of Blackness*, as well as essays/articles published in magazines, journals, and anthologies. Recipient of a Whiting Writers' Award. SLC, 2016–

Alice Truax Writing

BA, Vassar College. MA, Middlebury College. Editor at *The New Yorker*, 1992–2002; book editor, 2001–present. Book reviews have appeared in *The New York Times Book Review*, *The New Yorker*, *Vogue*, and *The New York Review of Books*. Edited books include *Random Family* by Adrian Nicole LeBlanc, *Mostly True* by Molly O'Neill, *Aftermath* by Joel Meyerowitz, *The Surrender* by Toni Bentley, *Send* by William Schwalbe and David Shipley, *King's Gambit* by Paul Hoffman, and *Violent Partners* by Linda Mills. SLC, 2004–

Guinevere Turner Visual Arts

Screenwriter, director, and actor, working in film and TV since her 1994 debut film, *Go Fish*. Teamed up with director Mary Harron to write the films *American Psycho* and *The Notorious Bettie Page*. A writer and story editor on Showtime's *The L Word* and also played a recurring character on that show. Additional acting roles include parts in *The Watermelon Woman*, *Chasing Amy*, *Dogma*, *American Psycho* and *Treasure Island*. Lectured and conducted master classes in screenwriting at California Institute for the Arts, University of Southern California, California College of the Arts, The American Film Institute, and Cornell University. Ongoing screenwriting mentor and professional advisor for programs that include The Sundance Screenwriting Lab, The Sundance Native Labs, and The Sundance Native Lab. Wrote and directed five short films, two of which premiered at the Sundance Film Festival. Her latest film, *Kill Your Ego*, chronicles the journey of the women who killed for Charles

Manson, starting from the beginning of their long prison terms, and will be directed by Mary Harron in summer 2016. SLC, 2016–

Malcolm Turvey Film History (on leave yearlong)

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–

Megan Ulmert French

BA, Vanderbilt University. MA, MPhil, PhD, New York University. Dissertation on Jean Vigo and avant-garde documentary films in France in the 1920s and early 1930s. Research interests include: French cinema, European avant-garde visual culture during the interwar period, 19th-century French literature, epistolary novels; francophone North America: issues of identity and narration in French Canadian literature, Acadian history and culture, language politics and literature of Louisiana. SLC, 2014–

Neelam Vaswani Theatre

Marina Vitkin Philosophy (on leave fall semester)

PhD, University of Toronto. Special interests in Hegel and his predecessors (modern philosophy) and successors (19th- and 20th-century continental philosophy), post-Hegelian Russian philosophy, and philosophical problems of intellectual diversity and pluralistic understanding. SLC, 2004–

Ilja Wachs Ilja Wachs Chair in Outstanding Teaching and Donning—Literature

BA, Columbia College. Special interest in 19th-century European and English fiction, with emphasis on psychological and sociological relationships as revealed in works of Dickens, Tolstoy, Dostoevski, Balzac, Stendhal, James, Flaubert, and others. Dean of the College, 1980–85. SLC, 1965–

Charmaine Warren Dance

BA, Montclair State College. MA, CUNY–City College. PhD, Howard University. Performer, historian, consultant, and dance writer. Faculty member at Hunter College, Kean University, and Empire State

College's online program, Center for Distance Learning. Former faculty member at The Ailey School and Alvin Ailey/Fordham University and The Joffrey Ballet School's Jazz and Contemporary Trainee Program. Curated dance for Harlem Stage's *EMoves*, The Wassail Project, and the founder/director and artistic director for *Dance on the Lawn*. Member of David Roussève/REALITY (1989-2000). Currently teaches Ashtanga-based yoga at Ashtanga Yoga Montclair in Montclair, New Jersey. SLC 2016–

Sasha Welsh Dance

BA, Swarthmore College. MFA, Temple University. PDDs, Laban Centre, London. Choreographer whose work explores states of awareness, the potential of memory and imagination, and the limitations and possibilities of the human body. Her choreography has been seen in venues such as Movement Research at Judson Church, Dance Conversations at the Flea, Dixon Place, AUNTS, Performance Mix at Joyce Soho, INOVA galleries (University of Wisconsin–Milwaukee), Philadelphia Live Arts Festival (City Paper Pick of the Fringe in 2004), RAW Material at Dance New Amsterdam, and Studio 303 in Montreal. Her company, Victory to Others, presented its first full-length concert at Triskelion Arts in March 2009. Performed with Laurie Berg and Megan Byrne, Noriko Kato (Japan), Alison D'Amato, Darla Stanley, Merián Soto, George Alley, and many others. Curated performances in New York since 2006, running an experimental venue called Ulla's House, which has supported the work of more than 50 diverse artists at all stages of their careers. Taught dance at DeSales University and Temple University. Maintains a private practice teaching Pilates and dance conditioning and is a long-term student of anatomist Irene Dowd. SLC 2015–

Kathy Westwater Dance

BA, College of William and Mary. MFA, Sarah Lawrence College. Choreographer and dancer; choreography presented at Dance Theater Workshop, Brooklyn Museum of Art, and PS 122, among other venues, and archived in the Franklin Furnace Archive and the Walker Arts Center Mediatheque Archive. Recipient of awards from New York Foundation for the Arts and Djerassi Resident Artists Program and of commissions from Dance Theater Workshop, Danspace Project at St. Mark's Church, and Summer Stage's Dance Festival. Previously a guest teacher at Bennington College, 92nd Street Y, and Trisha Brown Studio. Published writings include "Technology and the Body," an interview with Merce Cunningham in the *Movement Research Journal Millennium Issue*, which she guest edited. SLC, 2001–

Kenneth White Film History

BFA, Syracuse University. PhD, Stanford University. Critical Studies and Studio, Whitney Museum of American Art Independent Study Program [ISP]. Research situated at the juncture of modern and contemporary art history; avant-garde and experimental film and video; media and communication studies; history of science and technology; and discourses of feminism, sexuality, and gender. Editor of the book *Carolee Schneemann: Unforgivable* (Black Dog, 2015) and, with Annette Michelson, *October File: Michael Snow* (MIT Press, forthcoming). Published in *Art Journal*, *Grey Room*, *Screen*, *Public*, *The Third Rail*, among other periodicals and books. Editor of *Millennium Film Journal*. Completing two book projects: *Libidinal Engineers: Cybernetics and Its Discontents* and *The Hyperventilation Syndrome*. SLC 2016–

Sarah Wilcox Sociology

BA, Wesleyan University. MA, PhD, University of Pennsylvania. Areas of expertise include medical sociology, the sociology of science and knowledge, gender and sexuality, and the mass media; special interests in interactions among experts, laypersons, and social movements. Recent new courses in disability studies and the politics of health. Author of articles on lay knowledge and expertise and on media coverage of biological ideas about sexuality. SLC, 2005–

Sara Wilford Psychology

BA, Sarah Lawrence College. MEd, EdM, Bank Street College of Education. Former early childhood and public elementary school teacher; keynote speaker and workshop leader for seminars and conferences on early childhood education; former member, editorial advisory board, *Child* magazine; contributor to Scholastic, Inc. publications; author, *Tough Topics: How to Use Books in Talking with Children About Life Issues and Problems*, *What You Need to Know When Your Child Is Learning to Read*, and *Nurturing Young Children's Disposition to Learn*. Roy E. Larsen Chair in Psychology (2001-2006). SLC, 1982–

Fiona Wilson Literature

MA, University of Glasgow. MA, PhD, New York University. Scholar and poet. Special interests in 18th- to 21st-century British and Irish literature, ecocriticism, poetry and poetics, and studies in Scottish culture. Recipient of fellowships and awards from the Institute of the Advanced Study of the Humanities, University of Edinburgh (2012), Keats-Shelley Association of America (2009), Hawthornden International Retreat for Writers (2008), Center for Book Arts, New York (2007), and Scottish Poetry

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Library [2006]. Former chair of the Scottish Literature Discussion Group of the Modern Language Association. Author of essays published in *Teaching Robert Louis Stevenson* (MLA, 2013), *Edinburgh Companion to James Hogg* (Edinburgh University Press, 2012), *Romanticism's Debatable Lands* (Palgrave, 2007), *Keats-Shelley Journal* (2005), and elsewhere. Poetry published in *Literary Imagination*, *Edinburgh Review*, *From Glasgow to Saturn*, *Poetry Review*, *Literary Review*. SLC, 2008–

James Wilson Music
Cello

Matthew Wilson Music
Percussion

Heather Winters Visual Arts, Filmmaking,
Screenwriting and Media Arts
BA, Sarah Lawrence College. Studied at University of London, School of Visual Arts. Executive producer/producer/director/writer. Two-time Sundance winning executive producer and director. Credits include: *Super Size Me*; *TWO: The Story of Roman & Nyro*; *Anywhere, u.s.a.*; *Class Act*; *Convention*; *Google Me*; *Thundercats*; *Silverhawks*; *The Comic Strip*; and MTV's *Real World*. Select awards for projects include: 2014 HBO Hometown Hero Award; 2014 Best Documentary, Nashville Film Festival; 2009 Sarah Lawrence College Alumnae/i Citation for Achievement; 2009 Telly® Award; 2008 Special Jury Prize, Sundance Film Festival; 2006 Best Documentary, Rhode Island International Film Festival; 2006 Best Feature, Artist Film Festival; 2004 Best Director, Sundance Film Festival; 2004 Academy Award® Nominee, Best Documentary; 2004 Telly® Award; 2003 Platinum Best in Show, AURORA Award; 2000 First Place, Chicago International Film Festival; 2000 Creative Excellence Award, US International Film and Video Festival. Founder, White Dock and Studio On Hudson production companies. SLC, 2011–

Komozi Woodard History (on leave fall semester)
BA, Dickinson College. MA, PhD, University of Pennsylvania. Special interests in African American history, politics, and culture, emphasizing the Black Freedom Movement, women in the Black Revolt, US urban and ethnic history, public policy and persistent poverty, oral history, and the experience of anti-colonial movements. Author of *A Nation Within a Nation: Amiri Baraka and Black Power Politics* and reviews, chapters, and essays in journals, anthologies, and encyclopedia. Editor, *The Black Power Movement, Part I: Amiri Baraka, From Black Arts to Black Radicalism*; *Freedom North*; *Groundwork*; *Want to Start a Revolution?*; and *Women*

in the Black Freedom Struggle. Reviewer for American Council of Learned Societies; adviser to the Algebra Project and the PBS documentaries, *Eyes on the Prize II* and *America's War on Poverty*; board of directors, Urban History Association. SLC, 1989–

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. Author of two novels, *O Fallen Angel* (Chiasmus Press) and *Green Girl* (Harper Perennial); a book of innovative nonfiction, *Heroines* (Semiotext(e)'s Active Agents); and at work on a novel, *Switzerland* (forthcoming from Harper). Also teaches in the writing programs at Barnard College and Columbia University. SLC, 2013–

Francine Zervas Theatre

BFA, New York University, Tisch School of the Arts. MFA, New School University. Teacher of voice and speech at New York University's Playwrights Horizons Theater School and Atlantic Theater Acting School; adjunct professor at Brooklyn College. Conducted Fitzmaurice Voicework™ and Shakespeare workshops in Melbourne, Australia (2005), and at the Centro Em Movimento in Lisbon, Portugal (1997, 1998), where she also coached Eugene O'Neill's *Mourning Becomes Electra*. Served as vocal consultant on *666 Park Avenue* TV series and was vocal coach for *The Play What I Wrote* (directed by Kenneth Branagh) on Broadway, *Me Myself and I* by Edward Albee (directed by Emily Mann) at Playwrights Horizons Theater, and *The Family Weekend* by Beth Henley (directed by Jonathan Demme) for Manhattan Class Company Theater, as well as *Stanley*, an Off-Off Broadway production (directed by Pulitzer Prize finalist Lisa D'Amour) at HERE Arts Center. Master teacher of Chuck Jones Vocal Production and an associate teacher of Catherine Fitzmaurice Voicework and Level I, Alba Emoting Certification. Studied yoga in New Dehli, India; trained extensively in ballet and modern dance and performed with various independent choreographers and dance companies in Minneapolis. Co-founder of Tiny Mythic Theatre Company in New York City and both an actor and a writer for the company. 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 Coppelger at the Cucaracha Theatre, *Two Small Bodies* at the Harold Clurman Theatre, *The Eagle Has Two Heads* at the Ohio Theatre in Soho, and *Democracy in America* at the Yale Repertory Theatre and Center Stage. She has appeared in several films, including *Irony*, *In Shadow City*, and *The Smallest Particle* by Ken Feingold and *The Madness of the Day* by Terrance Grace. As a writer, she has collaborated with both The Private Theatre and Tiny Mythic Theatre, creating original works. SLC, 2013–

Charles Zerner Barbara B. and Bertram J. Cohn Professorship in Environmental Studies—Environmental Studies

BA, Clark University. MArch, University of Oregon. JD, Northeastern University. 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 University of California—Irvine, Humanities Research Institute, and Woodrow Wilson International Center for Scholars; grants include Fulbright-Hays fellowship for fieldwork in Indonesia, National Endowment for the Humanities, and Social Science Research Council. SLC, 2000–

Keisha Zollar Theatre

New York-based teacher and comedienne. Teaches improv at the Upright Citizens Brigade and has performed with Doppelganger (Sasheer Zamata and Nicole Byer). Performed on UCBComedy.com, *CollegeHumor*, MTV, Nickelodeon, *Orange Is the New Black*, and numerous Web series. Starred in “indie” films, including: *See You Next Tuesday*, *Divorce Counselor*, and UCBComedy's *Presto*. In preproduction (2014) for *An Uncomfortable Conversation About Race*, a roundtable discussion in which she and her partner, Ian, invite people to break free from YouTube comments and watch as very different people embark on “an uncomfortable conversation about race.” Sufficient funding is available to turn the project into a feature film. SLC, 2013–

Carol Zoref Director, The Writing Center—Writing BA, MFA, Sarah Lawrence College. Fiction writer and essayist. Recipient of fellowships and grants from Virginia Center for Creative Arts, Hall Farm Center for Arts, and In Our Own Write. Winner of I.O.W.W. Emerging Artist Award and finalist for the Henfield Award, American Fiction Award, and Pushcart Prize. Winner of 2015 A.W.P. [Associated Writing Programs] Novel Award for *Barren Island* (New Issues Press, University Western Michigan). SLC, 1996–

Elke Zuern The Alice Stone Ilchman Chair in Comparative and International Studies —Politics (on leave fall semester)

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.

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Author of *The Politics of Necessity: Community Organizing and Democracy in South Africa* (University of Wisconsin Press, 2011). Recipient of a Mellon postdoctoral fellowship at Amherst College and a Lowenstein fellowship; articles published in

Democratization, Comparative Politics, Politique Africaine, African Affairs, South African Labour Bulletin, Transformation, and African Studies Review. SLC, 2002–

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