

SARAH LAWRENCE COLLEGE

Undergraduate Course Offerings

2021-2022

Course listings as of: March 07, 2022

Please refer to the publish date at the bottom of this page and use the following links to check for new and updated courses.

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

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

Program Degree Awarded

Liberal Arts (4901) BA
Anthropology (2202) BA
Art History (1003) BA
Asian Studies (0301) BA
Biology (0401) BA
Chemistry (1905) BA
Classics (1504) BA
Dance (1008) BA
Economics (2204) BA
Film History and Filmmaking (1010) BA
French (1102) BA
History (2205) BA
Literature (1599) BA
Mathematics (1701) BA
Modern Language and Literature (1101) BA
Music (1004) BA
Philosophy (1509) BA
Politics (2207) BA
Premedical (4901) BA
Psychology (2001) BA
Religion (1510) BA
Sociology (2208) BA
Theatre (1007) BA
Women's Studies (2299) BA
Writing (1507) BA
Art of Teaching (0802) MSED
Child Development (2009) MA
Dance (1008) MFA
Dance Movement Therapy (1099) MS
Health Advocacy (4901) MA
Human Genetics (0422) MS
Theatre (1007) MFA
Women's History (2299) MA
Writing (1507) MFA

* New York State Education Department
Office of Higher Education and the Professions
Cultural Education Center, Room SB28
Albany, New York 12230
(518) 474-5851

REMOTE AND HYBRID COURSES

During the 2021-22 academic year, Sarah Lawrence will offer a limited number of remote and hybrid options for students who may be unable to return to in-person instruction due to the COVID-19 pandemic. All Sarah Lawrence students are eligible to enroll in these courses, but priority will be given to those who cannot live on nor commute to campus.

Entirely Remote

Remote courses are conducted entirely online, including conferences, group conferences, etc. While students enrolled remotely will be given priority for these classes, space permitting, students studying in-person may also enroll. All aspects of this course will take place online whether students are enrolled on campus or remotely.

Critical Landscapes of the Atlantic World (p. 15), Alex Moore *Art History*

First-Year Studies: Working USA: American Workers in the Globalized Political Economy (p. 39), Kim Christensen *Economics*

Introduction to Economic Theory and Policy (p. 39), Kim Christensen *Economics*

The Animal (p. 43), Kate Zambreno *Environmental Studies*
Body, Gesture, Cinema (p. 47), Seth Watter *Film History*
Advanced Beginning French (p. 62), Fredrik Roennbaeck *French*

Class, Race, Gender, Work: Readings in US Labor History (p. 73), Priscilla Murolo *History*

The Marriage Plot: Love and Romance in American and English Fiction (p. 93), Nicolaus Mills *Literature*

The Animal (p. 90), Kate Zambreno *Literature*

Theatre and the City (p. 89), Joseph Lauinger *Literature*

The Forms and Logic of Comedy (p. 90), Fredric Smoler *Literature*

Toward a Theatre of Identity: Ibsen, Chekhov, and Wilson (p. 92), Joseph Lauinger *Literature*

Classic American Literature: The 19th Century and Its Rebels (p. 94), Nicolaus Mills *Literature*

The Music of What Happens: Alternate Histories and Counterfactuals (p. 100), Fredric Smoler *Literature*

History Plays (p. 96), Fredric Smoler *Literature*

Awareness Through Movement for Performing Artists (p. 113), Carsten Schmidt *Music*

Survey of Western Music (p. 112), Carsten Schmidt *Music*

Words and Music (p. 113), Carsten Schmidt *Music*

Words and Music (p. 107), Carsten Schmidt *Music*

Four Masterpieces of Baroque Music (p. 112), Carsten Schmidt *Music*

Philosophy with/for Children (p. 117), Keren Sadan *Philosophy*

Philosophy as Experience (p. 118), Keren Sadan *Philosophy*

Ancient Philosophy (Plato) (p. 121), Michael Davis *Philosophy*

Polarization (p. 127), Samuel Abrams *Politics*

Play and Imagination (p. 134), Anna Beresin *Psychology*

Social Development (p. 134), Carl Barenboim *Psychology*

Risk, Resilience, and Opportunity in Child Development: A Systems Lens (p. 139), McKenna Parnes *Psychology*

The Sociology of Sports (p. 150), Shahnaz Rouse *Sociology*

Media Design for Digital Performance (p. 166) *Theatre*

Explorations in the Poetic Voice (p. 190), Dennis Nurkse

Writing

The Rules—and How to Break Them: A Prose Process

Class (p. 184), Nelly Reifler *Writing*

Hybrid (Remote/In-Person)

Hybrid courses include both online and in-person elements. Since different disciplines lend themselves to different approaches, and different faculty members teaching hybrid courses will incorporate in-person and remote elements differently, students need to use the registration process, including pre-interview materials as well as interviews, to clarify what a particular hybrid course will entail. Again, while students enrolled remotely will be given priority for these classes, space permitting, students studying in-person may also enroll.

The Art and Craft of Pitching for Film and Television (p. 53), Heather Winters *Filmmaking and Moving Image Arts*

Creative Producing: The Role of the Producer in Film and Television (p. 53), Heather Winters *Filmmaking and Moving Image Arts*

Screenwriting: Tools of the Trade (p. 57), K. Lorrel Manning *Filmmaking and Moving Image Arts*

Liberations: Contemporary Latin America (p. 76), Margarita Fajardo *History*

Neoliberalism (p. 79), Margarita Fajardo *History*

International Law (p. 72), Mark R. Shulman *History*

Human Rights (p. 72), Mark R. Shulman *History*

The Art of Indetermination: Eastern Praxis in Dialogue With Feminist and Postcolonial Thought (p. 92), Una Chung *Literature*

An Introduction to Statistical Methods and Analysis (p. 102), Daniel King *Mathematics*

Theory I: Materials of Music (p. 109), Paul Kerekes, Bari Mort *Music*

Theory II: Basic Tonal Theory and Composition (p. 110), Paul Kerekes, Patrick Muchmore *Music*

Foundations in Workplace Culture and Well-Being (p. 129), Meghan Jablonski *Practicum*

SLCeeds: Idea Launch (p. 130), Roger Osorio *Practicum*

Building a Professional Identity (p. 129), Meghan Jablonski *Practicum*

The Qur'an and Its Interpretation (p. 145), Kristin Zahra Sands *Religion*

Storytelling and Spirituality in Classical Islam (p. 144),
Kristin Zahra Sands *Religion*

Advanced Intermediate Spanish: Political
Creativity (p. 152), Heather Cleary *Spanish*

Literatures From the Spanish-Speaking World: Poetry and
the Short Story (p. 153), Eduardo Lago *Spanish*

Literatures From the Spanish-Speaking World: The
Novella (p. 153), Eduardo Lago *Spanish*

Methods of Civic Engagement (p. 161), Allen Lang *Theatre*

Home as a Metaphor for Survival: Theatre in the African
Diaspora (p. 160), Sifiso Mabena *Theatre*

Digital Imaging Studio (p. 176), Shamus Clisset *Visual and
Studio Arts*

3D Modeling (p. 176), Shamus Clisset *Visual and Studio
Arts*

Photogrammetry (p. 179), Shamus Clisset *Visual and
Studio Arts*

Edgy Memoirs (p. 187), Mary Morris *Writing*

The Short Story: Explorations (p. 184) *Writing*

THE CURRICULUM

The Curriculum of the College as planned for 2021-2022 is described in the following pages; as our plans continue to evolve in response to the coronavirus, we will update this document regularly.

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 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 Africans 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.

Ethnographic Research and Writing (p. 7), Robert R.

Desjarlais *Anthropology*

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

Porter *Anthropology*

Children in Imperial Projects (p. 8), Mary A. Porter

Anthropology

Faking Families (p. 9), Mary A. Porter *Anthropology*

Black England: From Tudors to Two-Tone (p. 10), Mary A. Porter *Anthropology*

Global Modernism, Internationalism, and the Cold War: 1930s, 1960s, 1990s (p. 14), Gemma Sharpe *Art History*

Non-Aligned Abstractions (p. 16), Gemma Sharpe *Art History*

Global Queer Literature: Dystopias and Hope (p. 20), Shoumik Bhattacharya *Asian Studies*

West African Dance (p. 34), Lacina Coulibaly *Dance*

Hip-Hop (p. 34), Matthew Lopez *Dance*

First-Year Studies: Working USA: American Workers in the Globalized Political Economy (p. 39), Kim Christensen *Economics*

Intermediate French I (Section I): Contemporary French and Francophone Culture (p. 60), Eric Leveau *French*
Food, Agriculture, Environment, and Development (p. 64), Joshua Muldavin *Geography*

Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 65), Joshua Muldavin *Geography*

First-Year Studies: Literature, Culture, and Politics in US History (p. 70), Lyde Cullen Sizer *History*

Rethinking Malcolm X, Black Panthers, and Young Lords: A Radical Historiography (p. 71), Komozi Woodard *History*

Social Protest and Cultural Critique: A Cultural and Intellectual History of the United States (p. 73), Lyde Cullen Sizer *History*

The Strange Career of the Jim Crow North: African American Urban History Since the Atlantic Slave Trade (p. 73), Komozi Woodard *History*

Class, Race, Gender, Work: Readings in US Labor History (p. 73), Priscilla Murolo *History*

Revolutions in Cuba: Local Origins, Global Fault Lines (p. 73), Jesse Horst *History*

Nationalism (p. 75), Matthew Ellis *History*

Reconstructing Womanhood I: Writers and Activists in the United States, 1830–1930 (p. 76), Lyde Cullen Sizer *History*

Gendered Histories of Sickness and Health in Africa (p. 77), Mary Dillard *History*

Gender, Education, and Opportunity in Africa (p. 78), Mary Dillard *History*

Decolonization and the End of Empire (p. 78), Matthew Ellis *History*

At Home in Another Country: Afropean Communities in the 20th Century–21st Century (p. 80), Kishauna Soljour *History*

Reconstructing Womanhood II: Writers and Activists in the United States, 1930–1990 (p. 80), Lyde Cullen Sizer *History*

6 Anthropology

Crime, Punishment, and Freedom in African American Literature (p. 95), Elias Rodriques *Literature*

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

Cold War Black Feminism (p. 96), Elias Rodriques *Literature*

Global Queer Literature: Dystopias and Hope (p. 97), Shoumik Bhattacharya *Literature*

African American Poetry After Emancipation (p. 99), Elias Rodriques *Literature*

Ralph Ellison's *Invisible Man* in Context (p. 100), Elias Rodriques *Literature*

Existentialism (p. 118), Roy Ben-Shai *Philosophy*

Critical Race Theory: Philosophical Perspectives (p. 118), Carmen De Schryver *Philosophy*

Women Philosophers in the 20th and 21st Centuries (p. 119), Roy Ben-Shai *Philosophy*

Decolonizing Philosophy (p. 120), Carmen De Schryver *Philosophy*

African States in the International System: Imperialism, Resistance, Development, Intervention (p. 125), Elke Zuern *Politics*

International Perspectives on Psychology (p. 132), Christopher Hoffman *Psychology*

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 132), Gina Philogene *Psychology*

Community Psychology (p. 132), Richard C. Clark *Psychology*

Urban Health (p. 136), Linwood J. Lewis *Psychology*

Emerging Adulthood (p. 139), Linwood J. Lewis *Psychology*

The Sociology of Sports (p. 150), Shahnaz Rouse *Sociology*

Diversity and Equity in Education: Issues of Gender, Race, and Class (p. 197), Nadeen M. Thomas *Women's History*

Edgy Memoirs (p. 187), Mary Morris *Writing*

ANTHROPOLOGY

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

Behind almost every aspect of our lives is a cultural realm, a shared construction that shapes assumptions and determines much of how we perceive and relate to the world. Sociocultural anthropology is the study of that realm—its extent and its effects. As students learn to approach with an anthropological eye what they formerly might have taken for granted, they gain insight into how social forces govern the ways in which we relate to ourselves and to each other: how we use words, how we define ourselves and others, how we make sense of our bodies, even how we feel emotions. Through examining the writings of anthropologists, viewing ethnographic films, and discussing these and other materials in seminar and

conference sessions, students develop a comprehensive and multipatterned sense of the cultural dimensions of human lives. By studying the underpinnings of language, symbolic practices, race, gender, sexuality, policy and advocacy, medical systems, cities, modernity, and/or social organization across a range of Western and non-Western settings, students come to better understand how meaning is made. With seminar dynamics and content characteristic of graduate-level work, Sarah Lawrence's anthropology courses take students in often unexpected and challenging directions.

First-Year Studies: The Anthropology of Images

Robert R. Desjarlais

Open, FYS—Year | 10 credits

A handful of cartoons lead to cataclysmic events in Europe; a man's statement that he "can't breathe" ricochets across North America; a photograph reflects phenomena of time; a snapshot posted on the internet leads to dreams of fanciful places; memories of a past year haunt us like ghosts. What each of these occurrences has in common is that they all entail the force of images in our lives, whether those images are visual or acoustic in nature, made by hand or machine, circulated by word of mouth, or vividly imagined. In this seminar, we will consider the role that images play in the lives of people in various settings throughout the world. In delving into terrains at once actual and virtual, we will develop an understanding of how people throughout the world create, use, circulate, and perceive images and how such uses and perceptions tie into ideas and practices of sensory perception, time, memory, imagination, sociality, history, politics, and personal and collective imaginings. Through these engagements, we will reflect on the fundamental human need for images, the complicated politics and ethics of images, aesthetic and cultural sensibilities informing the creation and reception of images, dynamics of time and memory, the intricate play between the actual and the imagined, and the circulation of digital images in an age of globalization. Readings will include a number of writings in anthropology, art history, philosophy, psychology, cultural studies, visual studies, and critical theory. Images will be drawn from photographs, drawings, paintings, sculptures, films, videos, graffiti, religion, rituals, tattoos, inscriptions, novels, poems, storytellers, road signs, advertisements, dreams, fantasies, phantasms, and any number of fabulations evident in the worlds in which we live and imagine. Students will be encouraged, both in class and in conference, to undertake individual and collaborative work related to their creative and intellectual interests. This course will have weekly conferences for the first six weeks; biweekly conferences thereafter.

Ethnographic Research and Writing

Robert R. Desjarlais

Advanced, Seminar—Year / 10 credits

Javanese shadow theatre, Bedouin love poems, and American community life are but a few of the cultural realities that anthropologists have effectively studied and written about. This is no easy task, given the substantial difficulties involved in understanding and portraying the concerns, activities, and lifeworlds other than one's own. Despite those challenges, ethnographic research is generally considered one of the best ways to form a nuanced and contextually rich understanding of a particular social world. To gain an informed sense of the methods, challenges, and benefits of just such an approach, students in this course will try their hands at ethnographic research and writing. In the fall semester, each student will be asked to undertake an ethnographic research project in order to investigate the features of a specific social world, such as a homeless shelter, a religious festival, or a neighborhood in Brooklyn. In the spring, she or he will craft a fully realized piece of ethnographic writing that conveys something of the features and dynamics of that world in lively, accurate, and comprehensive terms. Along the way, and with the help of anthropological writings that are either exceptional or experimental in nature, we will collectively think through some of the most important features of ethnographic projects, such as interviewing others, the use of fieldnotes, the interlacing of theory and data, the role of dialogue and the author's voice in ethnographic prose, and the ethical and political responsibilities that come with any attempt to understand and portray the lives of others. *Prerequisite: Previous course work in anthropology or sociology*

Childhood Across Cultures

Deanna Barenboim

Open, Seminar—Fall / 5 credits

In this seminar, we will explore child and adolescent development through a cross-cultural lens. Focusing on case studies from diverse communities around the world, we will look at the influence of cultural processes on how children learn, play, and grow. Our core readings will analyze psychological processes related to attachment and parenting, cognition and perception, social and emotional development, language acquisition, and moral development. We will ask questions like the following: Why are children in Sri Lanka fed by hand by their mothers until middle childhood, and how does that shape their relations to others through the life course? How does an Inuit toddler come to learn moral lessons through scripted play with adults, and how does such learning prepare them to navigate a challenging social and geographic environment? Is it true that Maya children don't do pretend play at all? How does parental discipline shape the expression of emotion for children in Morocco? How

does a unique family role influence the formation of identity for Latinx youth in the United States? Adopting an interdisciplinary approach, our course material will draw from developmental psychology, human development, cultural psychology, and psychological anthropology and will include peer-reviewed journal articles, books, and films that address core issues in a range of geographic and sociocultural contexts. Students will conduct conference projects related to the central topics of our course and may opt to do fieldwork at the Early Childhood Center.

Telling Lives: Life History in Anthropology

Mary A. Porter

Open, Seminar—Fall / 5 credits

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

Immigration and Identity

Deanna Barenboim

Sophomore and Above, Seminar—Fall / 5 credits

This course asks how contemporary immigration shapes individual and collective identity across the life course. Adopting an interdisciplinary approach that bridges cross-cultural psychology, human development, and psychological anthropology, we will ask how people's movement across borders and boundaries transforms their sense of self, as well as their interpersonal relations and connections to community. We will analyze how the experience of immigration is affected by the particular intersections of racial, ethnic, class, gender, generational, and other boundaries that immigrants cross. For example, how do 1.5-generation undocumented youth navigate the constraints imposed by "illegalized" identities, and how do

they come to construct new self-perceptions? How might immigrants acculturate or adapt to new environments, and how does the process of moving from home or living “in between” two or more places impact mental health? Through our close readings and seminar discussions on this topic, we seek to understand how different forms of power—implemented across realms including state-sponsored surveillance and immigration enforcement, language and educational policy, health and social services—shape and constrain immigrants’ understanding of their place in the world and their experience of exclusion and belonging. In our exploration of identity, we will attend to the ways in which immigrants are left out of national narratives, as well as the ways in which people who move across borders draw on cultural resources to create spaces and practices of connection, protection, and continuity despite the disruptive effects of immigration. In tandem with our readings, we will welcome scholar/activist guest speakers, who will present their current work in the field.

Children in Imperial Projects

Mary A. Porter

Sophomore and Above, Seminar—Fall | 5 credits

At the close of the 1920s, a Miss Wilson presented a paper at a London conference addressing, “The Education of European Children in Contact With Primitive Races.” In her talk, she described the life of rural white Kenyan settler children growing up with African playmates and expressed her concerns about the morally deleterious effects of such play on these future imperial leaders. This particular case illustrates discourse about the role of privileged white children in imperial regimes; but children of diverse social classes, races, and nationalities across the globe were all implicated in processes of imperial expansion and European settler colonization over (at least) the past three centuries. What was believed about children, done to children, and required of children was central to the success of imperial projects. In this seminar, we will examine a series of cases to understand the diverse roles, both intentional and unintentional, of children in imperial processes. In addition to the white sons and daughters of European settler colonists in Africa and Southeast Asia, we will look at the contrary things that were said and done about mixed-race children (and their mothers and fathers) at different historical and political moments of empire. We will learn, too, about the deployment of “orphans” in the service of empire. In the metropole, particularly British cities, orphan boys were funneled into the military and merchant navy, while children of both sexes were shipped across the globe to boost white settler populations, provide free labor, and relieve English poor-houses of the responsibility of taking care of them. The ancestors of many contemporary citizens of Canada, Australia, and South Africa were exported from

metropolitan orphanages as children. In our intellectual explorations, we will deploy approaches from sex-gender studies, postcolonial studies, and critical race theory. Questions that we will explore include: Why did settler authorities in Australia kidnap mixed-race indigenous children and put them in boarding schools when such children in other colonies were expected to stay with their local mothers out of sight of the settlers? How did European ideas about climate and race frame the ways in which settler children were nursed in the Dutch East Indies? How did concepts of childhood and parental rights over children vary historically, socioeconomically, and geographically? How did metropolitan discourses about race, class, and evolution frame the treatment of indigent children at home and abroad? The materials for this class include fiction, memoirs, scholarly texts, ethnographic accounts, historical documents, and visual images.

Medical Anthropology: Lived Experiences of Blood, Cells, and Synapses

Jesse Bia

Open, Seminar—Spring | 5 credits

Medical anthropology is the sociocultural study of human experiences with medicine, disease, health, death, illness, and the body. In this seminar, we will utilize medical anthropology to explore all of the above. Our focus is trained on the dynamic social worlds and diverse perspectives that individuals and cultures construct around pathogens, substances, and healing practices/treatments. We will analyze medical encounters, systems, and debates from around the world, utilizing a varied array of source material, including: ethnography, media, journalism, literature, film, and more. We will frequently examine cutting-edge issues at the forefront of global medical discourse. Deploying an interdisciplinary biocultural methodology, we will break down the artificial boundaries between the biological and the social and among medical systems and geographic regions, gaining a comprehensive understanding of medical pluralities. We will also highlight the environmental, structural, and cognitive influences on health and illness. The subtitle for our course is “Lived Experiences of Blood, Cells, and Synapses.” We will utilize those broad categories as figurative catalysts for our inquiries: “blood”—public health, infectious diseases, dialysis; “cells”—bioethics, in-vitro fertilization, cellular engineering; “synapses”—schizophrenia, neurodegenerative diseases, cyborgs, and much more. With heavy emphasis on engagement, participation, and in-class discussion, we will scrutinize unique case studies from myriad cultures and societies— from Haiti to South Korea to Mississippi and beyond—documenting connection, disjuncture, and overlap. As a fast-growing subset of cultural anthropology, medical anthropology is vital in these current times of

COVID-19. This seminar will provide the unique opportunity to learn, in real time, a pivotal applied discipline currently being used to combat the ongoing global pandemic. The ultimate aim of this course is to provide a comprehensive overview of medical anthropology using real-world case studies of critical topics while simultaneously aiding in the development of a new anthropological toolkit that you can apply to both further studies and your own life experiences in these fascinating—albeit challenging—medical times.

Media Lab: Youth Education and Community Engagement

Yeong Ran Kim

Open, Seminar—Spring | 5 credits

This course is designed for students with a strong interest in community work and digital-media production. We'll explore new forms of research-creation and pedagogical-performative modes of engagement by considering the role of digital media in making new connections, building friendships, and forging communities. We'll examine the relation of aesthetics to politics and explore the myriad ways in which theory and praxis can inform one another, with special attention to digital-media pedagogy. This course largely has three components: 1) a group creation of a multimedia performance piece; 2) designing an after-school program and running the program on Saturdays for community youth; and 3) curating an online exhibition on the College's website. In the first month of the semester, we'll create a multimedia performance piece together as a class, based on ethnographic research in Yonkers, Mount Vernon, or Bronxville. In so doing, students will learn about surrounding communities and become equipped with the basic skills needed for digital-media production. Students will then have the opportunity to put those skills into practice as we design a new kind of after-school program and host a digital-media workshop for public-school students in Yonkers, Mount Vernon, and Bronxville. This course asks students to play the role of teaching artists by integrating their art form, perspectives, and skills into the community setting. Students will team up to teach and support youth participants to create a multimedia performance piece, through which they will show and tell stories about themselves and their communities. All workshops will take place on campus on Saturday afternoons from 1pm to 3pm. Scheduled workshop dates are February 26; March 5, 12, 26; and April 2, 9. In the final month of the class, we will design a website together in order to host an online exhibition based on the works that are produced in previous months, including students' works and the youth participants' works. This format will allow us to cultivate emerging moments of coming together that vitalize creative making, as well as to find innovative ways to share what was learned from community-engaged research, a teaching experience, and

curatorial practice. *This interdisciplinary and practice-based course invites students from all disciplines. No prior experience in teaching and/or media production is required.*

Faking Families

Mary A. Porter

Open, Seminar—Spring | 5 credits

In her study of transnational adoptees, Eleana Kim noted the profound differences between discourses about the immigration of Chinese brides to the United States and those describing the arrival of adopted Chinese baby girls: the former with suspicion and the latter with joy. Two ways that families form are by bringing in spouses and by having children. We tend to assume that family-building involves deeply personal, intimate, and even "natural" acts; but, in actual practice, the pragmatics of forming (and disbanding) families are much more complex. There are many instances where biological pregnancy is not possible or not chosen, and there are biological parents who are unable to rear their offspring. 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. Western notions of marriage prioritize compatibility between two individuals, who choose each other based on love; but, in many parts of the world, selecting a suitable spouse and contracting a marriage is the business of entire kin networks. There is great variability, too, in what constitutes "suitable." To marry a close relative or someone of the same gender may be deemed unnaturally close in some societies; but marriage across great difference such as age, race, nation, culture, or class can also be problematic. And beyond the intimacies of couples and the interests of extended kin are the interests of the nation state. This seminar, then, examines the makings and meanings of kinship connections of parent and spouse at multiple levels, from small communities to global movements.

Indigenous Mobilities

Deanna Barenboim

Sophomore and Above, Seminar—Spring | 5 credits

Indigeneity, by definition, calls into play complex relations to place. In this course, we will address contemporary Native American and indigenous experience, politics, and imaginaries across the Americas by exploring questions of place, as well as migration and movement. How might our notions of indigenous peoples and cultures shift if we consider migration and mobility as central to indigenous life? How are connections to ancestral territories and homelands implicated in, or altered by, the increasingly globalized world we inhabit, and what are the politics at stake? Our central readings of recent ethnographic texts and case studies will explore a range of experiences,

including: 1) the transborder lives of migrants from Mexico (Oaxaca), Peru, and Ecuador who are living in California, Oregon, and New York and the intersections of immigration status, labor exploitation, ethnic/racial identity, and technological change; 2) the links between incarceration and detention, vulnerability, and various forms of gendered and racial violence that shape indigenous women's lives across borders, including the lives of Guatemalan women crossing into the Southern United States in the past decade; 3) questions of sovereignty, rights, and recognition for the Mohawk Nation, whose ancestral lands span the settler colonial borders of the United States and Canada; and 4) Native American hubs created in unexpected places, like Silicon Valley, that form the basis for resistance, community, and justice for indigenous people in urban centers. Our readings center the experiences and perspectives of indigenous peoples, with special attention to works written by indigenous scholars. In all of our readings about indigeneity on the move, we will invoke notions of borderlands and boundaries and explore forms of geographic, social, and virtual mobilities and their intersections with race, legal identity, and claims to space and place. We will look at the new forms of mobility evidenced by recent indigenous transnational migration, as well as the histories of chosen and forced movement, displacement, dispossession, and intergenerational trauma and resilience that shape the Native American experience. Students may do conference work related to any aspect of Native American and indigenous studies; geographic focus for conference projects is open. Key authors will join us as invited speakers to discuss their work.

Black England: From Tudors to Two-Tone

Mary A. Porter

Sophomore and Above, Seminar—Spring | 5 credits

In 1596, Elizabeth Tudor wrote to lord mayors of major English cities that there were “of late divers blackamoors brought into this realm, of which kind of people there are already here to manie.....those kinde of people should be sente forth of the land.” A common myth about England is that it was a homogeneously white nation until Jamaicans and South Asians emigrated to Britain after World War II. Another myth is that there were no slaves held in England. As the above quotation indicates, free Black people were already settled there in the 16th century; and they were already the object of scapegoating for increasing poverty in the land at that time. The 17th century brought African slaves to England and, by the 19th century, the great ports of London, Bristol, and Liverpool were populated by West Africans (free and unfree); Lascars (Muslim sailors from east of the Cape of Good Hope); and seamen from Shanghai and Guangzhou, who created the first European

China Town in the London Docks. In this class, we will investigate the multiracial nature of England from the Tudor era to the late 20th century. We will consider temporal moves between free and unfree lives and the role of free Africans in the abolition movement. Articulations of race, gender, and sexuality will be central, particularly as they play out in family formations and economic activities. We will wrestle with the absence of people of color in discourses about the English past and with contemporary constructions of racist stereotypes, such as the 19th-century trope of the Chinese opium den. Finally, we will engage with cultural explosions in music (reggae, ska, two-tone), film (*Young Soul Rebels*, *Bend it Like Beckham*, *The Stuart Hall Project*), and literature (Fathima Zahra, Aizaz Hussain, Paul Gilroy) created by second- and third-generation children of Commonwealth immigrants, particularly as they articulate with antiracism movements. Our hands-on class materials will be multidisciplinary (anthropology, history, literature) and multimedia, with a particular focus on visual images, audio, maps, and archival documents.

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

Media Lab: Youth Education and Community

Engagement (p. 9), Yeong Ran Kim *Anthropology*

First-Year Studies: Masterworks of Art and Architecture of the Western Tradition (p. 12), Jerrilynn Dods *Art History*

Romanesque and Gothic Art: Castle and Cathedral at the Birth of Europe (p. 14), Jerrilynn Dods *Art History*

Paris: A History Through Art, Architecture, and City Planning (p. 16), Jerrilynn Dods *Art History*

Japan's Heisei Era (1989–2019): Culture, Society, and Experiences (p. 19), Jesse Bia *Asian Studies*

Clinical Perspectives: Challenges to Child and Adolescent Development (p. 193), Deanna Barenboim *Child Development*

What is Money? Economic and Legal Perspectives (p. 39), Jamee Moudud *Economics*

The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts (p. 43), Charles Zerner *Environmental Studies*

Media Theory and Cultural Techniques (p. 48), Seth Watter *Film History*

Virtual Voyages: Travel Cinemas From Silent Film to Social Media (p. 49), Tanya Goldman *Film History*

Media Lab: Youth Education and Community Engagement (p. 55), Yeong Ran Kim *Filmmaking and Moving Image Arts*

Food, Agriculture, Environment, and Development (p. 64), Joshua Muldavin *Geography*

Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 65), Joshua Muldavin *Geography*

Beginning Greek (p. 68), Emily Anhalt *Greek (Ancient)*

European Imperialism: Violence, Knowledge, and Migration Since the 19th century (p. 71), Philipp Nielsen *History*

Theories at Heart (p. 74), Antonia Carcelén-Estrada *History*

Intermediate Latin (p. 85), Emily Anhalt *Latin*

Can This Republic Be Saved? Cautionary Evidence From Ancient Rome (p. 92), Emily Anhalt *Literature*

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

An Introduction to Statistical Methods and Analysis (p. 102), Daniel King *Mathematics*

Global Circulations: Art and Pop Music of Asia (p. 107), Niko Higgins *Music*

Sounding Creativity: Musical Improvisation (p. 108), Niko Higgins *Music*

Decolonizing Philosophy (p. 120), Carmen De Schryver *Philosophy*

Being and Time (p. 120), Roy Ben-Shai *Philosophy*

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 132), Gina Philogene *Psychology*

Community Psychology (p. 132), Richard C. Clark *Psychology*

Childhood Across Cultures (p. 134), Deanna Barenboim *Psychology*

Play and Imagination (p. 134), Anna Beresin *Psychology*

Immigration and Identity (p. 137), Deanna Barenboim *Psychology*

Doing Research With Young People (p. 138), Christopher Hoffman *Psychology*

The Emergence of Christianity (p. 143), Ron Afzal *Religion*

First-Year Studies: Borders, Nations, and Mobilities: A Sociological Introduction (p. 148), Parthiban Muniandy *Sociology*

Theories of Agency and Action in Science Studies (p. 149), Adrianna Munson *Sociology*

Sociology of Global Inequalities (p. 149), Parthiban Muniandy *Sociology*

Both Public and Private: The Social Construction of Family Life (p. 149), Shahnaz Rouse *Sociology*

Bad Neighbors: Sociology of Difference, Diversity, and Cosmopolitanism in the City (p. 149), Parthiban Muniandy *Sociology*

The Sociology of Sports (p. 150), Shahnaz Rouse *Sociology*

Measuring Difference: Constructing Race, Gender, and Ability (p. 150), Adrianna Munson *Sociology*

Site/Situation (p. 175), Gabriela Salazar *Visual and Studio Arts*

The Matter in Material (p. 175), Gabriela Salazar *Visual and Studio Arts*

Art and the Climate Crisis (p. 179), Gabriela Salazar *Visual and Studio Arts*

Diversity and Equity in Education: Issues of Gender, Race, and Class (p. 197), Nadeen M. Thomas *Women's History*

First-Year Studies: Two Lenses on Writing (p. 181), Myra Goldberg *Writing*

Stories and... (p. 185), Myra Goldberg *Writing*

ARCHITECTURE AND DESIGN STUDIES

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

Courses of study might include structural engineering in physics and projects on bridge design that reflect those 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), digital and environmental design, and engineering.

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

Ethnographic Research and Writing (p. 7), Robert R. Desjarlais *Anthropology*

First-Year Studies: Masterworks of Art and Architecture of the Western Tradition (p. 12), Jerrilynn Dodds *Art History*

Sursum Corda: Art and Architecture from Michelangelo to the Dawn of the Enlightenment, 1550-1700 (p. 13), Joseph C. Forte *Art History*

Romanesque and Gothic Art: Castle and Cathedral at the Birth of Europe (p. 14), Jerrilynn Dodds *Art History*

Non-Aligned Abstractions (p. 16), Gemma Sharpe *Art History*

Paris: A History Through Art, Architecture, and City Planning (p. 16), Jerrilynn Dodds *Art History*

Lighting in Life and Art (p. 37), John Jasperse *Dance*

Green Infrastructure (p. 42), Bernice Rosenzweig *Environmental Science*

12 Art History

The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts (p. 43), Charles Zerner *Environmental Studies*
Media Theory and Cultural Techniques (p. 48), Seth Watter *Film History*

Calculus I: The Study of Motion and Change (p. 102), Philip Ording, Erin Carmody *Mathematics*

First-Year Studies: The Senses: Art and Science (p. 131), Elizabeth Johnston *Psychology*

Art and Visual Perception (p. 133), Elizabeth Johnston *Psychology*

Environmental Psychology: An Exploration of Space and Place (p. 139), Magdalena Ornstein-Sloan *Psychology*

Theories of Agency and Action in Science Studies (p. 149), Adrianna Munson *Sociology*

Lineages of Utopia (p. 150), Shahnaz Rouse *Sociology*
Intermediate Spanish I: Latin American and Spanish Visual Culture (p. 152), Ximena Venturini *Spanish*

Architecture Design Studio: Heavy–Light (p. 174), Miku Dixit *Visual and Studio Arts*

Site/Situation (p. 175), Gabriela Salazar *Visual and Studio Arts*

The Matter in Material (p. 175), Gabriela Salazar *Visual and Studio Arts*

Art From Code (p. 175), Angela Ferraiolo *Visual and Studio Arts*

New Genres: Paranoia as a System (p. 175), Angela Ferraiolo *Visual and Studio Arts*

Digital Imaging Studio (p. 176), Shamus Clisset *Visual and Studio Arts*

3D Modeling (p. 176), Shamus Clisset *Visual and Studio Arts*

Art and the Climate Crisis (p. 179), Gabriela Salazar *Visual and Studio Arts*

New Genres: Abstract Video (p. 179), Angela Ferraiolo *Visual and Studio Arts*

Photogrammetry (p. 179), Shamus Clisset *Visual and Studio Arts*

Ecopoetry (p. 189), Marie Howe *Writing*

ART HISTORY

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

museums and galleries, at nonprofit arts organizations, or with studio artists; through their own studio projects; or through advanced-level senior thesis work.

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

First-Year Studies: Masterworks of Art and Architecture of the Western Tradition

Jerrilynn Dodds

Open, FYS—Year | 10 credits

The visual arts and architecture constitute a central part of human expression and experience, and both grow from and influence our lives in profound ways that we might not consciously acknowledge. In this course, we will explore intersections between the visual arts and cultural, political, and social history. The goal is to teach students to deal critically with works of art, using the methods and some of the theories of the discipline of art history. This course is not a survey but will have as its subject a limited number of artists and works of art and architecture, about which students will learn in depth through formal analysis, readings, discussion, research, and debate. We will endeavor to understand each work from the point of view of its creators and patrons and by following the work's changing reception by audiences throughout time. To accomplish this, we will need to be able to understand some of the languages of art. The course, then, is also a course in visual literacy—the craft of reading and interpreting visual images on their own terms. We will also discuss a number of issues of contemporary concern; for instance, the destruction of art, free speech and respect of religion, the art market, and the museum. If health considerations and COVID restrictions allow, students will be asked to schedule time on weekends to travel to Manhattan, either on their own or in the College van, to do assignments at various museums in New York. You will need several hours for each of these visits and will keep a notebook of comments and drawings of works of art. During the fall semester, students will meet with the instructor weekly for individual conferences; in the spring, we will meet every other week.

First-Year Studies: Problems by Design: Theory and Practice in Global Architecture, 1900 to the Present

Joseph C. Forte

Open, FYS—Year / 10 credits

This course will involve reading works in philosophy, theory, criticism, politics, and social analysis that deal with the aesthetic, formal, infrastructural, and sociopolitical questions raised by design strategies, buildings, and utopian or speculative projects. Our focus will be on methods and movements, such as: Enlightenment rationalism and race theory; houses as machines for living; idealized metastructures; corporate and colonial modernisms of the '50s; new nationalist capitals; blobs; dots and folds; fractal form; fractured landscapes; datatowns and metacities; ascetic aesthetic/minimalist consumption; megastructures; themed or Theme Park '80s urbanism; transformational design grammars; and economic models for sustainable growth/development/design, monuments and the unspeakable, political and social remediation. Class will begin with a review of previous material through slides discussed by students, then proceed to considerations of readings and new material in PowerPoint. Interaction with colleagues is key. Authors will include: Mabel O. Wilson, "Notes on [Jefferson's] Virginia State Capital"; Adolf Loos, *Ornament and Crime*; Le Corbusier, *Toward an Architecture*; Frank Lloyd Wright, *In the Cause of Architecture*; Martin Heidegger, "Building Dwelling Thinking"; Hassan Fathy, *Architecture For The Poor*; Jane Jacobs, *The Death and Life of Great American Cities*; Peter Eisenman, *Written Into the Void*; Denise Scott Brown and Robert Venturi, *Learning From Las Vegas*; Rem Koolhaas, *Delirious New York and Junkspace*; along with Bruce Sterling, Anthony Vidler, Sylvia Lavin, and Ma Yansong. Buildings will include work by major architects, such as: Frank Lloyd Wright, Mies van der Rohe, Louis Kahn, Tadao Ando, Luis Barragan, Frank Gehry, Rem Koolhaas, Zaha Hadid, Bjarke Ingels, Sam Mockbee and Rural Studio, Alejandro Aravena, Wang Shu, Ma Yansong, Elizabeth Diller, and Jean Gang. Movements discussed will include Modernism, Post-Modernism, Formalism, Situationism, Minimalism, Counter Culture, Green Urbanism, Monuments and the Unspeakable, The Architecture of Development and of Crisis, Parametrics, and new Pragmatism. Assignments will involve analytical and critical papers, directed discussions on close reading of texts, historical context for ideas, and design projects with an imaginative flair—and, in the spring, designing a "future" or futuristic campus for Sarah Lawrence College in either Shanghai or other major cities by class "firms." This course complements interests on urbanism, visual arts, environmental science and studies, literary theory, physics, and, of course, art and architectural criticism and history.

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

David Castriota

Open, Lecture—Year / 10 credits

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

Sursum Corda: Art and Architecture from Michelangelo to the Dawn of the Enlightenment, 1550-1700

Joseph C. Forte

Open, Lecture—Year / 10 credits

In Annibale Carracci's painting of St. Margaret (1609), an Early Christian martyr, an altar is inscribed: *Sursum Corda* (Lift Up Your Hearts). This course explores what that meant in the 17th century—for the arts to be a vehicle of uplift and salvation, a challenge to the supremacy of nature, an analysis of history, and a site of contention, paradox, and pride for artists and architects. Using

PowerPoint presentations, class discussion, and papers focusing on works in the Metropolitan Museum of Art, the course will cover the art of 16th-century Italy—as that art frames the questions that painters, sculptors, and architects pursued throughout Europe in the 17th century, commonly called the Age of the Baroque. Included will be studies of major movements in religion, politics, and society (Catholic reform and the founding of the Jesuits Order, the evolution of academic art, the creation of papal Rome, the importance of private patronage); issues in aesthetics and art theory (the transformation of classical models, theories of the reception of nature, the links to poetry, and the dynamics of style); the emergence of the varying national traditions (the sweet style and *Bel Composto* in Italy, Calvinist naturalism and the power of light in The Netherlands, and high classicism and *Bon Gout* in France). Focus will also be on careers of artists like Titian and the erotics of the brush; Michelangelo and transcendent form; Caravaggio and naturalism as the death of painting; Artemisia Gentileschi, biography and exemplum; Bernini and the beautiful whole; Rubens and the multiple ways of transforming; Rembrandt and the rough style; Vermeer and the discipline and technique of light; and Poussin and the modes of expression, among others. Group conferences in the first semester will focus on the art of Michelangelo as practice and problem and theories of the Baroque; in second semester, theories and problems in 17th-century architecture.

Global Modernism, Internationalism, and the Cold War: 1930s, 1960s, 1990s

Gemma Sharpe

Open, Lecture—Year / 10 credits

This course is an introduction to diverse trajectories of modern and contemporary art from contexts that include Russia, Mexico, Iran, China, Japan, Argentina, India, Nigeria, Brazil, Ethiopia, Iraq, Egypt, and Pakistan, as well as Europe and North America. The course ties these trajectories together via the theme of “internationalism” and its shifting geopolitical stakes over the course of the 20th century. The course follows the creation of modern internationalism in institutions like the League of Nations, the United Nations, UNESCO, and the Non-Aligned Movement; to a shift from diplomatic internationalism to economic “developmentalism” and “globalization” led by institutions like the World Bank and the IMF; and related cultural internationalisms promoted by MoMA, the Rockefeller Foundation, the Venice and São Paulo Biennales, and even the Stalinist state and Chinese Communist Party. Lectures will examine topics like Mexican muralism and Rockefeller internationalism; Négritude and its influence on African postcolonial modernisms; the infamous “weaponization” of abstract expressionism during the Cold War; debates on socialist

realism in the Second and Third Worlds; the arrival of postcolonial diasporas to London and Paris and, relatedly, developments in “calligraphic modernism” spanning from North Africa to East Asia; and finally the proliferation of post-medium and new media strategies around the world toward the end of the century. Taking a chronological journey through global modern and contemporary art, the course focuses on three key decades to examine how artists navigated the shifting pressures and opportunities of internationalism throughout the 20th century. We will ask: How did modern artists think about national identity and nationalism in the colonial and postcolonial periods? What were the stakes of abstraction versus realism in different Cold War contexts? Can modernism exist in a totalitarian state? How have “First World” ideologies informed how modernist history has been written in the past? How are global modernists expanding the canon today? And on whose terms? While the course will include canonical readings on modern and contemporary art from the West, we will also read work by thinkers including Hannah Arendt and Rabindranath Tagore on nationalism; Mark Mazower and Vijay Prashad on the shifting politics of internationalism; Geeta Kapur and Ferreira Gullar on postcolonial avant-gardes; and primary documents, including UNESCO conference proceedings and artist manifestoes. The course lays a particular focus on recent work on global modernism by scholars that include Chika Okeke-Agulu, Iftekhar Dadi, Kellie Jones, Joan Kee, Ana María Reyes, and Reiko Tomii. These readings will illustrate current debates and shifts in the field, opening onto questions of art historical method and ways of looking, especially as they pertain to contested and formerly marginalized domains of art history. Writing assignments will focus on New York-area collections; the course will include a guided field trip to MoMA.

Romanesque and Gothic Art: Castle and Cathedral at the Birth of Europe

Jerrilynn Dodds

Open, Large Lecture—Fall / 5 credits

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

explore those aspects of expressive visual language that link works of art to social history, the history of ideas, and political ideology.

Critical Landscapes of the Atlantic World

Alex Moore

Open, Lecture—Spring | 5 credits | Remote

This course brings together methods and texts from art history, environmental humanities, Black studies, and human geography to look critically at how communities see and understand land and how that informs their relationship to the Earth, to other humans, and to nonhuman lifeforms. We will take a rigorous, but experimental and creative, approach to these topics. The geographical focus is the Atlantic world, encompassing North America, Europe, and Africa. We will spend the first half of the course on historical examples from the period of the transatlantic trade in enslaved Africans and European and colonial expansion. In the second half of the course, we will look at the contemporary legacies of those histories, particularly as engaged by artists. Given the temporal and geographical scope of the course, it does not aim to be comprehensive but, instead, to provide multiple examples that demonstrate the historical and contemporary stakes of conceptualizing and representing land across spaces. Some of the themes that we will take up include: race, class, and empire in the English countryside; extractive colonialism in Namibia and the Democratic Republic of the Congo; and plantation and carceral landscapes in the United States. Alongside hegemonic practices, we will look at visual expressions of sovereignty, freedom, and interdependence produced by individuals and communities in critique of dominant visual regimes.

Greeks, Romans, and Barbarians

David Castriota

Open, Seminar—Year | 10 credits

The study of the Greco-Roman world and its contribution to the evolution of ancient Mediterranean culture remains a primary object for classical studies. But what of the complex connections or interactions that existed between the urban cultures of the Greek and Roman world and the so-called “barbarian” peoples? What does the term “barbarian” imply as used by the Greeks and their Roman successors? Was it simply meant to denote “otherness,” or did it signify notions of social and material cultural or technological inferiority, as well? What did Greek culture in its formative stages borrow from its non-Greek neighbors? In the course of time, what technologies and modes of artistic expression did “barbarian” peoples of Asia and Europe absorb from the classical world? How does consideration of such issues help us to gain a clearer

understanding of the whole substance and rhetoric of Western cultural identity? The answers to these questions are neither simple nor easy. They require a careful look at the cultural dynamic between the Greeks, Etruscans, and Romans and an array of non-classical peoples—Egyptians, Phoenicians, Persians, Scythians, Sarmatians, Celts, and various Germanic tribes—through a vast panorama of space and time. We will approach the problem from the perspective of history, especially through such primary sources as the histories of Herodotus, Polybios, and Tacitus. But we will also consider the problem from the perspective of art history or archaeology, since it was in the domain of material culture—the art of ornament and display—that tribal peoples of Europe and Asia found their most important modes of expression and most tangible form of interaction with classical peoples to the west and south.

Home/Nation: 20th-Century Asian Art—via New York

Gemma Sharpe

Open, Seminar—Fall | 5 credits

This seminar is an introduction to modern and contemporary art from India, Pakistan, Bangladesh, Japan, China, Taiwan, and Korea. The course takes its title from Indian artist Rummuna Hussain’s “Home/Nation” (1996), a multimedia installation reflecting on rising political violence in India at the end of the century—especially against minority groups. In 1998, Hussain completed a residency at Art in General in New York and was one of numerous artists from across Asia showing in the City during the “global” and “multicultural” 1990s. This seminar elaborates on this global turn by tracing prior histories of Asian art in the City; however, our discussion and reading will also spend equal time in Asian and New York-based histories of modern and contemporary art, looking across continents to consider parallels, inversions, connections, and disconnections between and among them. We will, therefore, examine artists like Hussain, who might have visited New York only briefly, along with those who have lived in the City for all or most of their lives. Artists examined will include Toshi Shumizu, Rabindranath Tagore, Chao Chung-hsiang, F. N. Souza, Isamu Noguchi, Zainul Abedin, Yoko Ono, Tehching Hsieh, Zarina Hashmi, and Shahzia Sikander. We will consider how artists grappled with splits between “home” and “nation,” both in Asia and in the United States, during the 20th century, taking into account major events in Asian history that include decolonization, the Cold War, and neoliberal globalization. We will also explore the impact of World War I and World War II on Asian minorities in the United States, the civil rights movement and related passage of the 1965 Immigration and Nationality Act, the Vietnam War, and, more recently, the aftermaths of 9/11 and the ongoing coronavirus pandemic. Artistically, we will examine

diverse trajectories of realism and abstraction, photography and performance, and new media and avant-garde strategies. Students will have the opportunity to visit New York-based museums, galleries, and archival collections, including the Asia Art Archive, as part of in-class and individual assignments. Seminar discussion and final papers will focus on primary documents: institutional correspondences and historical newspaper and magazine reviews, artist writings and interviews, and archival photographs, among other documentary forms. These records will be used to build on existing histories of Asian art in/via New York and, if possible, to rediscover new or forgotten ones.

Non-Aligned Abstractions

Gemma Sharpe

Open, Seminar—Spring / 5 credits

This seminar examines abstract painting and sculpture in countries that include Iran, Bangladesh, Japan, Korea, Brazil, Nigeria, Iraq, India, and Venezuela and that are generally categorized as being part of the Cold War's "Third World" or non-aligned geopolitical bloc. Within new and expanded histories of global modernism, the proliferation of abstraction around the world during the 1950s and 1960s has been pegged to artists' aspiration to follow Western modernist precedents and has overlooked the national and political entanglements that led postcolonial artists to accept, adapt, or reject the possibilities of abstract form. This seminar focuses on these entanglements and asks why, for example, leftist and Communist artists in postcolonial contexts often opted for abstraction instead of Socialist Realism; how artists used abstraction to support or resist postcolonial "nation-building" projects; how artists drew on indigenous sources, including Islamic calligraphy and ancient and folk art, to develop new approaches to abstraction; and how abstraction ultimately became co-opted by nationalist and Cold War political forces and turned into yet another tradition that artists needed to surpass. The course emphasizes close looking at and reading of essays, manifestoes, and theories of abstraction written within and beyond the Western canon. Students will develop a grasp of key terms—including concretism, the grid, medium-specificity, minimalism, flatness, and facture—and will consider debates on abstraction and realism emerging from "Second World" geopolitical contexts—such as in Cuba, China, and Russia—along with "non-aligned" artistic practices within the West, including by Black, immigrant, and minority artists. Covid-dependent, the class will include trips to New York galleries, including MoMA and the Whitney Museum.

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

Jerrilynn Dodds

Sophomore and Above, Seminar—Spring / 5 credits

In this course, we will trace the history of Paris from its foundation until World War I, working from the visual arts that both defined and emanated from this remarkable city. We will explore works of art, architecture, and urban design as documents of history, social and cultural values, and the history of ideas. Our readings and discussions will lead us to interactions between the arts and the history, fashion, religion, science, and literature of Paris. In both individual and group projects, students will chart these relationships graphically and construct a cultural history of Paris from Roman Lutetia to the City of Lights.

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

The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts (p. 43), Charles Zerner *Environmental Studies* Media Theory and Cultural Techniques (p. 48), Seth Watter *Film History*

First-Year Studies: Media Sketchbooks (p. 51), Robin Starbuck *Filmmaking and Moving Image Arts* Worldbuilding (p. 51), Peter Burr *Filmmaking and Moving Image Arts*

The Rise of the New Right in the United States (p. 65), Joshua Muldavin *Geography*

Beginning Greek (p. 68), Emily Anhalt *Greek (Ancient)* Becoming Modern: Europe From 1760 to 1914 (p. 71), Philip Swoboda *History*

European Imperialism: Violence, Knowledge, and Migration Since the 19th century (p. 71), Philipp Nielsen *History* Winds of Doctrine: Europe in the Age of the

Reformation (p. 72), Philip Swoboda *History* Theories at Heart (p. 74), Antonia Carcelén-Estrada *History* Being Totalitarian: Making Hitler's Germany, Mussolini's Italy, and Stalin's Soviet Union (p. 76), Philipp Nielsen *History*

Beginning Italian: *Viaggio in Italia* (p. 83), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 84), Tristana Rorandelli *Italian*

Intermediate Latin (p. 85), Emily Anhalt *Latin*

First-Year Studies: Romanticism to Modernism in English-Language Poetry (p. 88), Neil Arditi *Literature*

Theatre and the City (p. 89), Joseph Lauinger *Literature* Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 90), Eric Leveau *Literature*

Milton, Blake, and the Bible (p. 91), William Shullenberger *Literature*

Can This Republic Be Saved? Cautionary Evidence From Ancient Rome (p. 92), Emily Anhalt *Literature*

The Marriage Plot: Love and Romance in American and English Fiction (p. 93), Nicolaus Mills *Literature*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 95), Tristana Rorandelli *Literature*

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

The Philosophy of Music (p. 106), Martin Goldray *Music*

The Music of Russia (p. 107), Martin Goldray *Music*

First-Year Studies: The Senses: Art and Science (p. 131), Elizabeth Johnston *Psychology*

Art and Visual Perception (p. 133), Elizabeth Johnston *Psychology*

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

Lineages of Utopia (p. 150), Shahnaz Rouse *Sociology*

Beginning Spanish: A Glimpse Into the Hispanic World through its Language and Culture (p. 152), Ximena Venturini *Spanish*

1,001 Drawings (p. 173), John O'Connor *Visual and Studio Arts*

Architecture Design Studio: Heavy–Light (p. 174), Miku Dixit *Visual and Studio Arts*

Site/Situation (p. 175), Gabriela Salazar *Visual and Studio Arts*

Digital Imaging Studio (p. 176), Shamus Clisset *Visual and Studio Arts*

3D Modeling (p. 176), Shamus Clisset *Visual and Studio Arts*

Black-and-White Darkroom: An Immersion (p. 178), Sophie Barbasch *Visual and Studio Arts*

Senior Interdisciplinary Studio (p. 178), John O'Connor, Riad Miah *Visual and Studio Arts*

Photogrammetry (p. 179), Shamus Clisset *Visual and Studio Arts*

First-Year Studies: Two Lenses on Writing (p. 181), Myra Goldberg *Writing*

Ecopoetry (p. 189), Marie Howe *Writing*

To Hold the Unsayable: A Poetry Workshop (p. 190), Marie Howe *Writing*

ASIAN STUDIES

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

Students are encouraged to consider studying in Asia during their junior year. The Office of International Programs assists students in locating appropriate opportunities. Recent Sarah Lawrence College students have participated in programs of study in China, India, and Japan.

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

Kevin Landdeck

Open, FYS—Year | 10 credits

In 1900, China was a faltering empire ruled by an autocratic, foreign, dynastic house and an entrenched bureaucracy of Confucian officials. Its sovereignty heavily battered and its territory compromised by foreign powers, China was commonly called “The Sick Man of Asia.” In 2000, China was a modern nation state ruled by an authoritarian party and an entrenched bureaucracy of technocrats and administrators. With a surging economy, swollen foreign reserves, dazzling modern cities, and a large and technologically advanced military, China is regularly predicted to be the next global superpower. Yet, the path between these two startlingly different points was anything but smooth. China's 20th century was a tortuous one. Policymakers, elites, and the common people oscillated between the poles of reform and revolution—bouts of wild radicalism alternated with more sober policies—as they pursued changes that they hoped would bring a better society and polity. This class examines some of the major events and personalities of this arduous century and its momentous political, social, and cultural changes. We will learn and apply skills of historical analysis to primary documents (in translation), some fiction, and film. Along the way, we will encounter a rich cast of characters, including Sun Yatsen, China's “national father”; colorful warlords; corrupt bureaucrats; fervent intellectuals; protesting youths; heroic communist martyrs; the towering and enigmatic chairman Mao; long-suffering peasants; and fanatical Red Guards. These men and women made and remade modern China. This class is history and, thus, is not primarily concerned with contemporary China; but by the end of the year, students will be well-equipped with an understanding of China's recent past, knowledge that will help immeasurably in making sense of today's China as it becomes increasingly important in our globalized economy and society. In addition to regular seminar (discussion) sessions, this FYS includes an individual research (conference) project each semester; these will be guided through biweekly, research-specific, group meetings and individual conferences in the fall and biweekly one-on-one meetings in the spring.

China and the World Beyond

Ellen Neskar

Open, Lecture—Spring | 5 credits

This course will explore the rise, development, and transformations of China's sociocultural practices and political institutions in the classical period (sixth century BCE to second century CE) and medieval period (third–14th centuries). The first section will explore the ways in which China developed its political, philosophical, and cultural institutions that would shape its history through the 20th century. In the second part of the course, we will examine the ways in which these institutions were challenged and transformed by both internal and external forces. More particularly, we will focus on the cross-cultural influences of the Silk Road on China's economy, politics, religion, and culture. Topics will include changing nature of diplomacy, forms of economic exchange and trade, the introduction of new religions (Buddhism, Islam, Judaism, and Christianity) and the introduction of new technologies, art, and material culture (including food and items of daily use). This is a hybrid lecture course, including weekly lectures and seminars. The lectures will be based on scholarly research and provide the broader historical and cultural context for a study of primary documents. In the seminar portion, we will undertake a closer reading and discussion of those primary documents.

Chinese Literature, Folktales, and Popular Culture

Ellen Neskar

Open, Seminar—Year | 10 credits

Throughout Chinese history, high literature and popular folklore shared a fascination with certain subjects, including ghosts and spirits, heroes and bandits, lovers and friends. Elite authors used these subjects as metaphors to contemplate and criticize their cultural, economic, and political traditions. In folklore, these subjects gave voice to nonelite concerns and preoccupations and merged with a variety of practices in popular culture (secular festivals, ancestor worship, and religious practices). Although technically and stylistically different, high literature and popular folklore enjoyed a continual interplay in which each redirected and influenced the other. This course aims to build different, and sometimes competing, conceptions of “tradition and culture,” “elite and folklore,” as well as to understand their continuing relevance today. To that end, we will focus on the close reading of short-story fiction, folktales, stage plays, opera, and religious practices from three pivotal periods in Chinese history: the Tang-Song period (eighth–12th centuries), the Ming-Qing period (15th–18th centuries), and the 20th century. Our approach will involve both literary and historical analysis, and our goals will be to discover continuities and transformations in

both content and form and the interchange between elite and popular practices. Topics for class discussion will include: the nature and definitions of the individual; the relationships among the self, family, and society; changing notions of honor, virtue, and individualism; attitudes toward gender and sexuality; and the role of fiction and folklore in promoting or overturning cultural norms.

Queer(ing) India: Literature, Film, and Law

Shoumik Bhattacharya

Open, Seminar—Fall | 5 credits

What is a queer perspective on culture and society? This course aims to provide an introductory survey to queer narratives and cultural production from India and the Indian diaspora as a way to think through this question. Texts will cover a large swath of time, from the early 20th century to the present, and will range across genres such as speculative feminist fiction, political and cultural manifestos, postcolonial novels, and contemporary films. In 2018, the Supreme Court of India finally struck down Section 377, a colonial-era law used to criminalize homosexuality and other “unnatural” sex acts, from the Indian Penal Code after more than a decade of legal battles. The fight for legal rights was accompanied by growing queer representation in popular culture and literature. The supposed “coming out” of queerness into Indian social and cultural life in the last 10 years, the demand to be seen and heard, has been critiqued by some as a by-product of “Westernization” or the influence of “foreign-returned” elites inspired by the Euro-American LGBTQ movement. This has brought with it the need to understand the diversity of queer India, as well as the diaspora. In the case of the diaspora, we will work to de-center the Euro-American diaspora, paying attention to long histories of migration to the African continent and indentured labor in the Caribbean and the Pacific as sites for possible South-South solidarities. Taking seriously questions of race, caste, class, nationality, and gender, we will consider what a queer orientation to those hegemonic structures might be and what it might reveal. Thinking through the ways in which experiences of gender and sexuality were iterated and experienced across times and spaces will help us think through the specifics of each text (and its contexts) while also following threads and connections beyond. By considering these questions, this course hopes to think through the contradictory realities of a moment in India during which major Bollywood studios are producing gay dramas and even rom-coms, while questions of sexuality, gender, class, caste, and religious identity are being violently weaponized by mobs with seeming impunity granted by a Hindu-nationalist state. Students will engage with a diverse set of cultural, political, and legal artifacts—such as the writings of “founding fathers” like Gandhi and BR Ambedkar—as well

as legal briefs opposing the punitive Transgender Persons (Protection of Rights) Act, 2019, which further stigmatizes non-normative gender identities by requiring transgender people to register with the government. We will read fiction, old and new, such as *Untouchable* (1935), *The God of Small Things* (1997), and *A Life Apart* (2016), as well as watch movies ranging from indie films like *Chitrangada* (2012) to Bollywood rom-coms like *Shubh Mangal Zyada Savdhan* (2020).

Japan's Heisei Era (1989–2019): Culture, Society, and Experiences

Jesse Bia

Open, Seminar—Fall | 5 credits

In this seminar, we will embark on an examination of Japan's Heisei Era (1989–2019). Over the course of 30 years, this dynamic period of contemporary Japanese history gave rise to significant societal changes, profound cultural transformations, and multiple shared national traumas. Persistent demographic shifts produced far-reaching consequences, greatly altering individuals' lived experiences and expectations. Devastating natural and manmade disasters deeply shaped collective and individual consciences. Desires for catharsis, escapism, recreation, and reflection reinvigorated popular culture across a plethora of mediums: J-pop, literature, *puroresu*, anime, and many more. Relaxed societal constraints facilitated new options for self-expression, livelihood, and interpersonal relations. Underrepresented voices were added to critical dialogues. We will examine the unique sociocultural phenomena and historical events that constitute the Heisei Era, utilizing a diverse and interdisciplinary array of primary sources—ethnography, literature, journalism, analyses, and narratives—augmented by albums and films. We will attempt to deconstruct the era from a monolithic entity into a series of interlinking but distinct features in order to better understand and evaluate it. We will explore key sociocultural developments of the Heisei Era: Japan's rapidly aging and decreasing population, family structure, alienation, gender norms and reform, rural depopulation, historical reckonings, and more. We will investigate the ramifications of major events, such as the Aum Shinrikyo terror attacks; the collapse of the bubble economy; and the "311" Tohoku earthquake, tsunami, and nuclear meltdown. We will also examine influential Heisei-defining individuals and exemplars of popular culture, potentially including Hikaru Utada, Studio Ghibli, Neon Genesis Evangelion, Hakuho, and Perfume. Our ultimate aim is to comprehend this immensely impactful period in recent Japanese history from a variety of perspectives through both academic analyses and the creative output of the period itself. *No knowledge of Japanese is required for this*

course, as Japanese-language texts will be read in English translation. Prior experience or study of Japan is beneficial but not required.

Asian Imperialisms, 1600–1953

Kevin Landdeck

Open, Seminar—Fall | 5 credits

East Asia, like much of the globe, has been powerfully shaped by the arrival and presence of imperialist power in the region. In fact, in both China and Japan, nationalism is founded on resistance to the encroachments of Western imperialism. Both nations cast themselves as victims to the rapacious West. And yet, often unnoticed by patriots and pundits, both China and Japan are deeply indebted to their own domestic imperialisms, albeit in very different ways. Relying on a wide range of course materials (historical scholarship, paintings, lithographs, photographs, literature, and relevant primary sources), this course is an intensive investigation of the contours of Asian imperialism, covering the colonialism of the Qing dynasty (1644–1911), the aggressive Western expansion in the 19th century, and the Japanese Empire (1895–1945). We will ask: What features (if any) did these very different empires share, 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 that impact our understanding of the clash between China and the rapidly expanding West? We will trace earlier views on the classic confrontation between those 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 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, to see how those narratives (and their blind spots) continue to frame and support policies and attitudes today.

Virtue and the Good Life: Ethics in Classical Chinese Philosophy

Ellen Neskar

Open, Seminar—Fall | 5 credits

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

Global Queer Literature: Dystopias and Hope

Shoumik Bhattacharya

Open, Seminar—Spring | 5 credits

In this seminar, we will study queer texts and films, considering their particular articulations of queer life and its possibilities. Texts will cover a large swath of time, from the early 20th century until the present, and will range across genres such as speculative feminist fiction, First Nations narratives, postcolonial novels, and contemporary Bollywood films. We will end the course by looking at science fiction that explores life in spaces that some consider dystopian futures but are already becoming the present for many. As this arc indicates, an underlying theme of the course will be the maintaining of the creativity and vitality of everyday life while drowning in literal and discursive trash. Across the globe, queer lives have already been lived in materially and discursively toxic contexts. Engaging with text and films produced across the world—set in places such as South Africa, India, Argentina, and even galaxies yet undiscovered—we will think through the lessons that the creation of a queer life illuminate for us. Queer life within the context of this seminar refers to the multifarious ways in which marginalized and non-normative bodies and peoples create social and political lives. Carefully considering the

contexts and possibilities that the characters encounter, we will explore how queer is a term that translates and mutates in interesting ways across time and place. In paying attention to the specificities of the texts, queer itself is thus a term that we will reckon with. Taking seriously questions of race, class, nationality, and gender, we will consider what a queer orientation to those hegemonic structures produces or reveals, not only in past literary texts but also as a way of imagining a hopeful future. As we encounter air and water that is more polluted, toxic even, than at any time in which homo sapiens have walked the Earth, the only response may seem to be pessimism. Rejecting pessimism, we will ask what queer futures and hope we can imagine at a moment of planetary crisis. Potential texts: *Sultana's Dream*, Rokeya Sakhawat Hussain (1905); *Lihaaf*, Ismat Chughtai (1942); *The House of Hunger*, Dambudzo Marechera (1978); *The Buddha of Suburbia*, Hanif Kureishi (1990); *Disgrace*, J. M. Coetzee (1999); *Bloodchild*, Octavia Butler (1994); *Animal's People*, Indra Sinha (2007); *Moxyland*, Lauren Beukes (2008); *The Ministry of Utmost Happiness*, Arundhati Roy (2017); *Happy Together* (film, 1997); *Margarita With a Straw* (film, 2014); and *Pumzi* (film, 2009).

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

Michael Cramer, Kevin Landdeck

Open, Joint seminar—Spring | 5 credits

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

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

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

Ethnographic Research and Writing (p. 7), Robert R. Desjarlais *Anthropology*
 Black England: From Tudors to Two-Tone (p. 10), Mary A. Porter *Anthropology*
 Global Modernism, Internationalism, and the Cold War: 1930s, 1960s, 1990s (p. 14), Gemma Sharpe *Art History*
 Home/Nation: 20th-Century Asian Art—via New York (p. 15), Gemma Sharpe *Art History*
 Non-Aligned Abstractions (p. 16), Gemma Sharpe *Art History*
 Mainland Chinese Cinema, Culture, and Identity From 1949 to the Present (p. 20), Michael Cramer, Kevin Landdeck *Asian Studies*
 Tai Ji Quan and Qi Gong (Fundamentals) (p. 34), Sherry Zhang *Dance*
 Butoh Through LEIMAY Ludus (p. 34), Ximena Garnica *Dance*
 Mainland Chinese Cinema, Culture, and Identity From 1949 to the Present (p. 49), Michael Cramer, Kevin Landdeck *Film History*

Food, Agriculture, Environment, and Development (p. 64), Joshua Muldavin *Geography*
 Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*
 First-Year Studies: Reform and Revolution: China's 20th Century (p. 70), Kevin Landdeck *History*
 Nationalism (p. 75), Matthew Ellis *History*
 Asian Imperialisms, 1600–1953 (p. 75), Kevin Landdeck *History*
 Mainland Chinese Cinema, Culture, and Identity From 1949 to the Present (p. 77), Michael Cramer, Kevin Landdeck *History*
 Decolonization and the End of Empire (p. 78), Matthew Ellis *History*
 Beginning Japanese (p. 84), Sayuri I. Oyama, Yoshimi Arai *Japanese*
 Advanced Beginning Japanese (p. 84), Izumi Funayama *Japanese*
 Queer(ing) India: Literature, Film, and Law (p. 93), Shoumik Bhattacharya *Literature*
 Global Queer Literature: Dystopias and Hope (p. 97), Shoumik Bhattacharya *Literature*
 Japanese Religion and Culture (p. 144), Griffith Foulk *Religion*
 Buddhist Meditation (p. 145), Griffith Foulk *Religion*
 Both Public and Private: The Social Construction of Family Life (p. 149), Shahnaz Rouse *Sociology*
 Lineages of Utopia (p. 150), 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.

Forensic Biology

Drew E. Cressman

Open, Lecture—Fall | 5 credits

From hit television shows such as *CSI*, *Bones*, and *Forensic Files* to newspaper headlines that breathlessly relate the discovery of a murder victim's remains...and to Casey Anthony, JonBenet Ramsey, and other real-life cases, it is clear that the world of forensic science has captured the public imagination. Forensic science describes the application of scientific knowledge to legal problems and encompasses an impressively wide variety of subdisciplines and areas of expertise, ranging from forensic anthropology to wildlife forensics. In this course, we will specifically focus on the realm of forensic biology—the generation and use of legally relevant information gleaned from the field of biology. In an effort to move beyond sensationalism and the way forensic biology is portrayed in the public media, we will explore the actual science and techniques that form the basis of forensic biology and seek to understand the use and limitations of such information in the legal sphere. Beginning with the historical development of forensic biology, selected topics will likely include death and stages of decomposition; determination of postmortem intervals; the role of microorganisms in decomposition; vertebrate and invertebrate scavenging; wound patterning; urban mummification; biological material collection and storage; victim and ancestral identification by genetic analysis; the use of DNA databases such as CODIS; and the biological basis of other criminalistics procedures, including fingerprinting and blood type analysis. Finally, we will consider DNA privacy and US Supreme Court rulings, including the 2013 decision *Maryland v. King*, which established the right of law enforcement to take DNA samples from individuals arrested for a crime. In all of these areas, the techniques and concepts employed are derived from some of the most fundamental principles and structure/function relationships that underlie the entire field of biology. No background in biology is required; indeed, a primary objective of this course is to use our exploration within the framework of forensic biology as a means to develop a broader and more thorough understanding of the science of biology.

General Biology Series: Genes, Cells, and Evolution

Cecilia Phillips Toro

Open, Small Lecture—Fall | 5 credits

Biology, the study of life on Earth, encompasses structures and forms ranging from the very minute to the very large. In order to grasp the complexities of life, we begin this

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

Human Genetics

Drew E. Cressman

Open, Lecture—Spring | 5 credits

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

Evolutionary Biology

Michelle Hersh

Open, Lecture—Spring | 5 credits

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. Students will attend one weekly, 90-minute lecture and one weekly, 90-minute group conference where scientific papers in evolutionary biology will be discussed in small groups. *This seminar is open to all students with any level of science experience; it can also serve as the second half of an FYS option. For those first-year students, this course will be paired with the course General Biology Series: Ecology as a yearlong sequence; conferences will be held biweekly, and one group conference section will be comprised of this first-year cohort.*

Drugs and the Brain

Cecilia Phillips Toro

Open, Lecture—Spring | 5 credits

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

Genetics

Drew E. Cressman

Open, Seminar—Fall | 5 credits

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.

General Biology Series: Ecology

Michelle Hersh

Open, Seminar—Fall | 5 credits

Ecology is a scientific discipline that studies interactions between living organisms and their environments, as well as processes governing how species are distributed, how they interact, and how nutrients and energy cycle through ecosystems. Ecologists might ask questions about how plant growth responds to climate change, how squirrel population size or behavior changes in response to acorn availability, or how nutrients like nitrogen and phosphorus cycle in rivers and streams. In this course, students will develop a strong foundational understanding of the science of ecology at the individual, population, community, and ecosystem scales. Throughout the course, emphasis will be placed on how carefully designed experiments and data analysis can help us find predictable patterns despite the complexity of nature. Students will be expected to design and carry out a field experiment in small groups. The course will include a weekly lab section, with most labs held outdoors. *This course is open to first-year students as a First-Year Studies option, as well as to any other interested sophomore, junior, or senior. For those first-year students, this will be paired with the course Evolutionary Biology as a yearlong sequence; conferences will be held biweekly.*

Animal Behavior

Malcolm Rosenthal

Open, Seminar—Fall | 5 credits

Why do birds sing? Why do wolves hunt in packs, but spiders hunt alone? Why are worker bees willing to die to protect the queen? In short, why do animals do the things they do? In this course, we will explore how ecological forces drive the evolution of animal behavior. We will start by discussing the fundamental theoretical toolkit used to form robust hypotheses about animal behaviors, including basic concepts drawn from the study of evolutionary biology and ecology. We will then use these tools to explore diverse behavioral topics from mating and parental care, to communication and social behavior, to

foraging and predation. We will be reading and discussing research, as well as history and philosophy, from the field. Students will have the opportunity to build their own behavior-based study over the course of the semester.

Neurological Disorders

Cecilia Phillips Toro

Open, Seminar—Fall | 5 credits

Disorders of the brain are often devastating. They can disrupt key characteristics of life, from memory formation and retrieval to communication and personality to execution of movements, including those necessary for breathing. In this course, we will learn about the brain in health and disease by exploring the neuroscience of neurological disorders. We will study Alzheimer's disease, Parkinson's disease, Huntington's disease, lytico-bodig, amyotrophic lateral sclerosis, chronic traumatic encephalopathy, and autism spectrum disorder. We will consider these disorders holistically and from a biological point of view. We will explore the lived experience of the affected and their loved ones. We will see how symptoms of the disorders can be understood by studying what is known about the neural tissues, cells, and molecules that are dysfunctional in the disease state. We will explore what is known about the genetic or environmental underpinnings of the disorders and any current treatments available. Readings will be drawn from the writings of the prominent neurologist and author Oliver Sacks, in addition to magazine articles, scientific studies, and relevant films that complement and expand upon Sacks' descriptions of brain function.

General Biology Series: Anatomy and Physiology

Beth Ann Ditkoff

Open, Seminar—Spring | 5 credits

Anatomy is the branch of science that investigates the bodily structure of living organisms, while physiology is the study of the normal functions of those organisms. In this course, we will explore the human body in both health and disease. Focus will be placed on the major body units, such as skin, skeletal, muscular, nervous, endocrine, cardiovascular, respiratory, digestive, urinary, and reproductive systems. By emphasizing concepts and critical thinking rather than rote memorization, we will make associations between anatomical structures and their functions. The course will have a clinical approach to health and illness, with examples drawn from medical disciplines such as radiology, pathology, and surgery. Laboratory work will include dissections and microscope work. A final conference paper is required at the conclusion of the course; the topic will be chosen by each student to emphasize the relevance of anatomy/physiology to our understanding of the human body.

Marine Biology

Crystal Ng

Open, Seminar—Spring | 5 credits

The oceans cover more than 70 percent of our planet and provide 99 percent of habitable space. In this seminar, we will learn about the incredible biodiversity in the marine environment and the physical and chemical factors that allow the oceans to support such high diversity and productivity. We will cover physical processes, including circulation and the carbon pump, and abiotic factors that influence marine organisms, including light, nutrients, and temperature. Additionally, we will go over the major groups of invertebrates and vertebrates and the variety of ecosystems that these organisms inhabit, including coral reefs, mangrove forests, estuaries, and deep-sea communities. We will then examine human impacts on the oceans, focusing on fishing and climate change. Class activities may include trips to local tide pools.

Animal Communication

Malcolm Rosenthal

Open, Seminar—Spring | 5 credits

From the haunting howls of wolves to the rainbow colors of tropical fish, the world is alive with the sounds, smells, and sights of animals talking to each other. Animals communicate for many reasons—from sharing information about potential predators, to negotiating access to food, to deciding whether or not to raise offspring together. In this course, we will discuss how animal signals evolve; how they work; and what makes them look, sound, smell, feel, and taste the way they do. To answer these questions, we will examine the goals and interests of signalers and receivers, how signals are shaped by the environments they move through, and why they are so often sensory experiences beyond what humans can see and hear. We will also discuss how the cultures and experiences of the scientists who study these questions have both guided and constrained our understanding of animal signals.

Cell Biology

Drew E. Cressman

Intermediate, Seminar—Spring | 5 credits

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

tissues and organs. If we can understand the structures and functions of the individual cells that serve as the subunits of larger organisms, we can begin to understand the biological nature of humans and other complex life forms.

Microbiology

Michelle Hersch

Intermediate, Seminar—Spring | 5 credits

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 | 5 credits

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; and by studying plants in detail, we learn more about our own species and the world we inhabit. This course is a detailed survey of plant diversity and the evolutionary relationships of plants. In the course, you will gain a thorough understanding of the diverse morphology of plants and will acquire an understanding of the plant “Tree of Life.” 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.

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

Medical Anthropology: Lived Experiences of Blood, Cells, and Synapses (p. 8), Jesse Bia *Anthropology*

First-Year Studies: Chemistry for Contrarians: A

Nontraditional Science Course for Liberal Arts

Students (p. 26), Colin Abernethy *Chemistry*

General Chemistry I (p. 26), Colin Abernethy *Chemistry*

Nutrition (p. 26), Mali Yin *Chemistry*

General Chemistry II (p. 27), Colin Abernethy *Chemistry*

Organic Chemistry I (p. 27), Mali Yin *Chemistry*

Biochemistry (p. 27), Colin Abernethy *Chemistry*

Organic Chemistry II (p. 27), Sean Boson *Chemistry*

Green Infrastructure (p. 42), Bernice Rosenzweig

Environmental Science

Geospatial Data (p. 42), Bernice Rosenzweig

Environmental Science

The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts (p. 43), Charles Zerner *Environmental Studies*

An Introduction to Statistical Methods and

Analysis (p. 102), Daniel King *Mathematics*

Calculus II: Further Study of Motion and Change (p. 103), Erin Carmody *Mathematics*

Multivariable Mathematics: Linear Algebra, Vector

Calculus, and Differential Equations (p. 103), Daniel

King *Mathematics*

Classical Mechanics (Calculus-Based General

Physics) (p. 122), Merideth Frey *Physics*

Introduction to Mechanics (General Physics Without

Calculus) (p. 122), Melvin Irizarry-Gelpi *Physics*

Electromagnetism & Light (Calculus-Based General

Physics) (p. 123), Merideth Frey *Physics*

First-Year Studies: The Senses: Art and Science (p. 131),

Elizabeth Johnston *Psychology*

First-Year Studies: Emotions and Decisions (p. 131), Maia

Pujara *Psychology*

Art and Visual Perception (p. 133), Elizabeth Johnston

Psychology

Perspectives on Child Development (p. 138), Charlotte L.

Doyle *Psychology*

The Mind–Body Connection: Psychophysiology Research

Seminar (p. 140), Maia Pujara *Psychology*

Measuring Difference: Constructing Race, Gender, and

Ability (p. 150), Adrianna Munson *Sociology*

Ecopoetry (p. 189), Marie Howe *Writing*

CHEMISTRY

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

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

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

First-Year Studies: Chemistry for Contrarians: A Nontraditional Science Course for Liberal Arts Students

Colin Abernethy

Open, FYS—Year / 10 credits

For anyone who wants to know how the world (and the universe) works at a fundamental level, modern science has (almost) all the answers; however, painful memories of school science classes and seemingly impenetrable scientific jargon often put people off from engaging with this area of study. In this course, we will take two very different approaches to engage with chemistry and related areas of physics and biology. I hope to convince you that science is, ultimately, about people—how we learn about and change our beliefs concerning the physical world. *Fall semester: Gaming Our Way to Scientific Literacy.* In recent years, a number of educational board and card games have been designed to aid students in learning the vocabulary and concepts of the physical and life sciences. The manufacturers of these games claim that they are scientifically accurate and offer a novel way for nontraditional learners to develop a working knowledge of basic science. We will study a number of important core topics in subatomic and atomic physics, chemistry, and biochemistry. To enliven our classes, we will use the following games as the center of each unit of study: Subatomic: An Atom Building Game™; Periodic: A Game of the Elements™; Covalence: A Molecule Building Game™; Ion: A Compound Building Game™; Peptide: A Protein Building Game™; and Cytosis: A Cell Biology Game™. In each case, we will look at how the developers have integrated current scientific knowledge into their games. By playing, we will determine how effective these games are in helping us to learn scientific concepts and to gain confidence using scientific vocabulary. *Spring Semester: Reading and Writing the Biography of Chemistry.* During

the spring semester, we will read the stories of some chemical elements and important chemical compounds—not just their discovery but also their cultural and historical significance. We will discover how different cultures affect attitudes toward various chemicals and their use and how, in return, important chemicals have affected culture and transformed lives. During the fall semester, students will meet with the instructor weekly for individual conferences. In the spring, we will meet weekly or every other week, depending on students' needs and the progress of their conference projects.

General Chemistry I

Colin Abernethy

Open, Small Lecture—Fall / 5 credits

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

Nutrition

Mali Yin

Open, Small Lecture—Fall / 5 credits

Nutrition is the sum of all interactions between us and the food that we consume. The study of nutrition includes the nature and general role of nutrients in forming structural material, providing energy, and helping to regulate metabolism. How do food chemists synthesize the fat that can't be digested? Can this kind of fat satisfy our innate appetite for fats? Are there unwanted side effects, and why? What constitutes a healthy diet? What are the

consequences of severely restricted food intake being seen as a prevalent emotional disorder, such as anorexia and bulimia? These and other questions will be discussed. We will also discuss the effects of development, pregnancy, emotional state, and disease on nutritional requirements. And we will consider the effects of food production and processing on nutrition value and food safety.

General Chemistry II

Colin Abernethy

Intermediate, Small Lecture—Spring | 5 credits

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

Organic Chemistry I

Mali Yin

Intermediate, Seminar—Fall | 5 credits

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 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*

Biochemistry

Colin Abernethy

Advanced, Small seminar—Fall | 3 credits

This course is concerned with the chemical basis of biology. We will begin by examining the structure and function of the main classes of biologically important molecules: amino acids, peptides, and proteins; carbohydrates; and lipids. We will then look at enzyme activity, including the mechanisms, kinetics, and regulation of enzyme-mediated reactions. This will be followed by an overview of nucleic acids (DNA and RNA) and their role within eukaryotic cells. The study of biological membranes will then lead to an investigation of bioenergetics and metabolic processes within cells. *Prerequisite: Two semesters of Organic Chemistry.*

Organic Chemistry II

Sean Bosen

Intermediate, Seminar—Spring | 5 credits

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*

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. 22),
Cecilia Phillips Toro *Biology*
Green Infrastructure (p. 42), Bernice Rosenzweig
Environmental Science

The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts (p. 43), Charles Zerner *Environmental Studies*

An Introduction to Statistical Methods and Analysis (p. 102), Daniel King *Mathematics*

Calculus I: The Study of Motion and Change (p. 102), Philip Ording, Erin Carmody *Mathematics*

Calculus II: Further Study of Motion and Change (p. 103), Erin Carmody *Mathematics*

Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 103), Daniel King *Mathematics*

Classical Mechanics (Calculus-Based General Physics) (p. 122), Merideth Frey *Physics*

Introduction to Mechanics (General Physics Without Calculus) (p. 122), Melvin Irizarry-Gelpi *Physics*

Electromagnetism & Light (Calculus-Based General Physics) (p. 123), Merideth Frey *Physics*

Ecopoetry (p. 189), Marie Howe *Writing*

CHINESE

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

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

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

Beginning Chinese

Fang-yi Chao

Open, Small seminar—Year / 10 credits

Beginning Chinese is designed for students with little or no knowledge of Modern Standard Mandarin Chinese. The course aims to develop students' communicative competency in listening, speaking, reading, and writing in Mandarin Chinese at the novice-high level on the American Council on the Teaching of Foreign Languages (ACFTL) proficiency scale. Students will learn the basics

of the language, including sounds, grammar, vocabulary, and Chinese characters, as well as important cultural aspects. Through authentic materials and meaningful tasks, students will acquire basic communicative skills for essential, daily-life communication.

Intermediate Chinese

Fang-yi Chao

Intermediate, Small seminar—Year / 6 credits

This course is designed for students who have finished at least one year of Mandarin Chinese and for students who already have a basic knowledge of Chinese. The goal of this course is to help students to achieve intermediate-low level on the American Council on the Teaching of Foreign Languages (ACTFL) proficiency scale in Modern Standard Mandarin Chinese. Students will continue developing their communicative skills upon the foundation acquired. Students will reinforce and expand their language skills by reading, listening, discussing, and writing about topics related to daily-life events. By the end of the year, students will establish the ability to communicate in Mandarin Chinese to satisfy personal needs and basic social demands.

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

Chinese Literature, Folktales, and Popular Culture (p. 18), Ellen Neskari *Asian Studies*

Virtue and the Good Life: Ethics in Classical Chinese Philosophy (p. 20), Ellen Neskari *Asian Studies*

CLASSICS

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

Ancient Greek and Roman insights and discoveries originated Western culture and continue to shape the modern world. Ancient artists and writers still inspire today's great artists and writers. Greek and Roman ideas about politics, drama, history, and philosophy (to name just a few) broaden 21st-century perspectives and challenge 21st-century assumptions. Classical languages and literature encourage thoughtful, substantive participation in a global, multicultural conversation and cultivate skills necessary for coping with both failure and success. Because it is multidisciplinary, classical literature adapts easily to students' interests and rewards

interdisciplinary study. Classics courses contribute directly to the College's unique integration of the liberal arts and creative arts, as developing writers and artists fuel their own creative energies by encountering the work of ingenious and enduring predecessors. The study of the classics develops analytical reading and writing skills and imaginative abilities that are crucial to individual growth and essential for citizens in any functioning society.

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

Intermediate Chinese (p. 28), Fang-yi Chao *Chinese*
 Beginning Greek (p. 68), Emily Anhalt *Greek (Ancient)*
 Intermediate Latin (p. 85), Emily Anhalt *Latin*
 Readings in Intermediate Latin (p. 85), Emily Anhalt *Latin*
 First-Year Studies: Romanticism to Modernism in English-Language Poetry (p. 88), Neil Ardit *Literature*
 Theatre and the City (p. 89), Joseph Lauinger *Literature*
 The Forms and Logic of Comedy (p. 90), Fredric Smoler *Literature*
 Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 90), Eric Leveau *Literature*
 Milton, Blake, and the Bible (p. 91), William Shullenberger *Literature*
 Can This Republic Be Saved? Cautionary Evidence From Ancient Rome (p. 92), Emily Anhalt *Literature*
 Toward a Theatre of Identity: Ibsen, Chekhov, and Wilson (p. 92), Joseph Lauinger *Literature*
 Ancient Philosophy (Plato) (p. 121), Michael Davis *Philosophy*
 Readings in Christian Mysticism: Late Antiquity (p. 143), Ron Afzal *Religion*
 To Hold the Unsayable: A Poetry Workshop (p. 190), Marie Howe *Writing*

COGNITIVE AND BRAIN SCIENCE

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

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

General Biology Series: Genes, Cells, and Evolution (p. 22), Cecilia Phillips Toro *Biology*
 Drugs and the Brain (p. 23), Cecilia Phillips Toro *Biology*
 Genetics (p. 23), Drew E. Cressman *Biology*
 Neurological Disorders (p. 24), Cecilia Phillips Toro *Biology*
 Cell Biology (p. 24), Drew E. Cressman *Biology*
 Introduction to Computer Science: The Way of the Program (p. 30), James Marshall *Computer Science*

Programming the Web: An Introduction (p. 30), Michael Siff *Computer Science*
 Artificial Intelligence and Society (p. 31), James Marshall *Computer Science*
 The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts (p. 43), Charles Zerner *Environmental Studies*
 An Introduction to Statistical Methods and Analysis (p. 102), Daniel King *Mathematics*
 Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 103), Daniel King *Mathematics*
 The Philosophy of Music (p. 106), Martin Goldray *Music*
 First-Year Studies: The Senses: Art and Science (p. 131), Elizabeth Johnston *Psychology*
 First-Year Studies: Emotions and Decisions (p. 131), Maia Pujara *Psychology*
 Sleep Health and Well-Being (p. 133), Meghan Jablonski *Psychology*
 Art and Visual Perception (p. 133), Elizabeth Johnston *Psychology*
 Play and Imagination (p. 134), Anna Beresin *Psychology*
 Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 136), Maia Pujara *Psychology*
 Theories of the Creative Process (p. 137), Charlotte L. Doyle *Psychology*
 Speaking the Unspeakable: Trauma, Emotion, Cognition, and Language (p. 137), Emma Forrester *Psychology*
 Perspectives on Child Development (p. 138), Charlotte L. Doyle *Psychology*
 Emerging Adulthood (p. 139), Linwood J. Lewis *Psychology*
 The Mind-Body Connection: Psychophysiology Research Seminar (p. 140), Maia Pujara *Psychology*
 Theories of Agency and Action in Science Studies (p. 149), Adrianna Munson *Sociology*
 Stories and... (p. 185), Myra Goldberg *Writing*
 Edgy Memoirs (p. 187), Mary Morris *Writing*

COMPUTER SCIENCE

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

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

Introduction to Computer Science: The Way of the Program

James Marshall

Open, Small Lecture—Fall | 5 credits

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

Programming the Web: An Introduction

Michael Siff

Open, Small Lecture—Spring | 5 credits

This seminar introduces the fundamental principles of computer science, via the use of HTML and JavaScript, to create interactive web pages. Examples of the kinds of web applications that we will build include: a virtual art gallery; a password generator and validator; and an old-school, arcade-style game. We will learn JavaScript programming from the ground up and demonstrate how it can be used as a general-purpose, problem-solving tool. Throughout the course, we will emphasize the power of

abstraction and the benefits of clearly written, well-structured code. We will cover variables, conditionals, loops, functions, arrays, objects, and event handling. We will also discuss how JavaScript communicates with hypertext markup language (HTML) via the document object model (DOM) and the relationship between HTML, JavaScript, and cascading style sheets (CSS). Along the way, we will discuss the history of the web, the challenge of establishing standards, and the evolution of tools and techniques that drive the web's success. We will learn about client-server architectures and the differences between client-side and server-side web programming. We will consider when it makes sense to design from the ground up and when it might be more prudent to make use of existing libraries and frameworks rather than reinventing the wheel. We will also discuss the aesthetics of web design: Why are some pages elegant (even art) when others are loud, awkward to use, or—worse yet—boring. Weekly hands-on laboratory sessions will reinforce the programming concepts covered in class. No prior experience with programming or Web design is necessary (nor expected nor even desirable).

Software Design and Development

Michael Siff

Intermediate, Seminar—Year | 10 credits

Donald E. Knuth, one of the world's most distinguished computer scientists, has said both that "computer programs are fun to write" and that "software is hard." The goal of this course is to give students a taste of what it is like to design and develop real software. The quotes by Knuth illustrate two themes of this course that are not necessarily at odds: The challenge of writing good software should not offset the pleasure derived from writing it. Some of the main topics that we will cover include the power of abstraction, the separation of design from implementation, version control, the selection of development environments, the creative use of existing software libraries and tools, the benefits of a flexible approach, and the role of maintaining good documentation. Nowhere is the adage, "There is no substitute for experience," more relevant than in software engineering. With that in mind, this course is intended to be hands-on. Design and development techniques will be taught primarily by having each student design and implement a single software project over the entire school year. Specific topics: design patterns, including Model-View-Controller; separating user-interface particulars from core algorithms; wireframe techniques; alpha vs. beta testing; using distributed software versioning tools, such as GitHub; the role of abstract data types and precise API specification; code reviews; workshopping; and the less heralded—but crucially important—skills of documentation writing, software testing, and project

management. *Permission of the instructor is required. Students should have studied at least one (and preferably more than one) semester of computer programming.*

Digital Disruptions

Michael Siff

Open, Seminar—Fall | 5 credits

From TikTok to Zoom, from Bitcoin to Uber, from Instagram to Snapchat, to massively multiplayer online games, to the Internet of Things, and non-fungible tokens, digital technology plays an evermore “disruptive” role in society. In this FYS 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, the decrease in short-term cost to harness that power, and the ubiquity of computer networks bring people and places together, making distances formerly thought of as insurmountable evermore trivial. With the advent of gigabit fiber-optic networks, smartphones, 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 of 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 faster the spread of misinformation and the more piracy, spam, and pornography; the more remote-controlled thermostats, the greater the risk of cyberterrorism. This seminar will focus on the relationship between digital networks (the web, social networks, and beyond) to current events, including the economy, politics, and the law. 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. While this course is open to all students, first-year students may take the course as a regular seminar or as their FYS seminar. In the latter case, students will have weekly conferences and be expected to enroll in Introduction to Web Programming in the spring as a continuation of their FYS experience.

Principles of Programming Languages

James Marshall

Intermediate, Seminar—Fall | 5 credits

This course explores the principles of programming-language design through the study and implementation of

computer programs called interpreters, which are programs that process other programs as input. A famous computer scientist once remarked that if you don’t understand interpreters, you can still write programs—and you can even be a competent programmer—but you can’t be a master. We will begin by studying functional programming, using the strangely beautiful and recursive programming language Scheme. After getting comfortable with Scheme and recursion, we will develop an interpreter for a Scheme-like language of our own design, gradually expanding its power in a step-by-step fashion. Along the way, we will become acquainted with the lambda calculus (the basis of modern programming-language theory), scoping mechanisms, continuations, lazy evaluation, nondeterministic programming, and other topics if time permits. We will use Scheme as our “meta-language” for exploring those issues in a precise, analytical way—similar to the way in which mathematics is used to describe phenomena in the natural sciences. Our great advantage over mathematics, however, is that we can test our ideas about languages, expressed in the form of interpreters, by directly executing them on the computer. *No prior knowledge of Scheme is needed, but at least one semester of prior programming experience is expected.*

Artificial Intelligence and Society

James Marshall

Open, Seminar—Spring | 5 credits

In recent years, the field of artificial intelligence (AI) has made astonishing technical progress and has begun to assume an increasingly widespread and important role in society. AI systems can now (at least to some extent) drive cars; recognize human faces, speech, and gestures; diagnose diseases; control autonomous robots; instantly translate text from one language to another; beat world-champion human players at chess, Go, and other games; and perform many other amazing feats that just a few decades ago were only possible within the realm of science fiction. This progress has led to extravagant expectations, claims, hopes, and fears about the future of AI technology and its potential impact on society. In this course, we will attempt to peer beyond the hype and to come to grips with both the promise and the peril of AI. We will consider AI from many angles, including historical, philosophical, ethical, and public-policy perspectives. We will also examine many of the technical concepts and achievements of the field in detail, as well as its many failures and setbacks. Throughout the course, students will be asked to read texts, write responses, do follow-up research, and participate in classroom discussions. This is not a programming course, and no background in computer programming is expected or required.

Data Structures and Algorithms

James Marshall

Intermediate, Seminar—Spring | 5 credits

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

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: Climate Change (p. 41), Bernice Rosenzweig *Environmental Science*

Geospatial Data (p. 42), Bernice Rosenzweig *Environmental Science*

Calculus I: The Study of Motion and Change (p. 102), Philip Ording, Erin Carmody *Mathematics*

Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 103), Daniel King *Mathematics*

Mathematics in Theory and Practice: Real Analysis and Topology (p. 103), Philip Ording *Mathematics*

Classical Mechanics (Calculus-Based General Physics) (p. 122), Merideth Frey *Physics*

Theories of Agency and Action in Science Studies (p. 149), Adrianna Munson *Sociology*

Measuring Difference: Constructing Race, Gender, and Ability (p. 150), Adrianna Munson *Sociology*

Digital Imaging Studio (p. 176), Shamus Clisset *Visual and Studio Arts*

3D Modeling (p. 176), Shamus Clisset *Visual and Studio Arts*

Photogrammetry (p. 179), Shamus Clisset *Visual and Studio Arts*

DANCE

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

Basic principles of functional anatomy are at the heart of the program, which offers classes in modern and postmodern contemporary styles, classical ballet, yoga, 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

John Jasperse

Open, FYS—Year | 10 credits

Students will enroll in a selection of movement practice classes, as well as improvisation and an academic study of dance, that together will make up First-Year Studies in Dance. (Please refer to the course catalogue for the component class descriptions.) Students will be dancing in the studio every day. Throughout the fall semester, we'll also meet weekly in the First-Year Studies in Dance

Project to dig deeper into the work that we are doing in our dance classes. Some questions that we'll examine include: What roles has dance played in various cultures and societies, both now and in the past? How has dance interacted with other art forms and other fields of study? What are the elements of dance? What can dance do, and what can we do with dance? We'll examine these and other questions through reading and discussion, as well as through experiments in dancing and by making short dances. Students will also meet in individual conferences each week throughout the fall semester and in biweekly conferences in the spring semester to develop their own project based on their own particular interests and the material explored in class. *This course will be taught by John Jasperse and various dance program faculty members.*

Hard Times Require Furious Dancing: Movement as Language in Performance, Politics, and Everyday Life

Peggy Gould

Open, Seminar—Year | 10 credits

This course begins with a close reading of Alice Walker's 2010 collection of poems, *Hard Times Require Furious Dancing*, as an entry into the multiple layers of meaning and complexity that movement can convey and to the ways in which those layers of meaning serve to mobilize us as individuals and as collectives. Acknowledging the apparently limitless possibilities for defining dancing, dance, and movement, we will consider a range of specific references as archetypes: staged performances, public/political demonstrations, and quotidian choreographies that occur as a matter of course in natural and human-made settings. In addition to Alice Walker's writing, texts from fields including dance, performance, literary criticism, feminism, science fiction, cultural studies, ethno-ecology, and activism, as well as examples of live and recorded performance events (formal and informal), will serve as inspiration for reading, seeing, thinking, conversing, and writing throughout the year. Histories and perspectives of all participants will be called upon to illuminate those materials and translate them into our own words. Class activities will include reading, writing, discussion, and accessible movement practices. Each student will pursue independent research arising from one or more class activities, which will include reading, writing, and presentation. For students taking the course as a regular seminar, conference work may build upon independent research for class or may be configured as a separate project. The aim of this course is to extend our recognition of movement and dancing as essential aspects of existence; to explore theoretical potentials inherent in that study; and to incorporate new insights into our reading, thinking, conversation, and writing practices. *This*

course may be taken as a component or 5-credit seminar (one semester) OR as a component or 10-credit seminar (year). The yearlong open-level course may be taken as a regular seminar (in humanities or creative arts) OR as a component in dance, music or theatre. No prior experience in dance is necessary. Students who wish to join this yearlong class in the second semester may do so with interview and permission of the instructor.

Movement Studio Practice

Peggy Gould, Jodi Melnick, Lacina Coulibaly, Jennifer Nugent, Janet Charleston, Jordan Demetrius Lloyd
Component—Year

In these classes, emphasis will be on the steady development of movement skills, energy use, strength, and articulation relevant to the technical and aesthetic orientations of each teacher. At all levels, attention will be given to sharpening each student's awareness of time and energy and to training rhythmically, precisely, and in accordance with sound anatomical principles. Degrees of complexity in movement patterns will vary within the leveled class structure. All students will investigate sensory experience and the various demands of performance. *This course will be taught by various faculty, and there will be various levels of the course.*

Dance Movement Fundamentals

Peggy Gould, Lacina Coulibaly, Jennifer Nugent
Component—Year

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

required. Students who have successfully completed this course will be prepared to enter Contemporary Practice I and/or Ballet I.

Ballet

*Megan Williams, Sharon Milanese
Component—Year*

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

West African Dance

*Lacina Coulibaly
Component—Spring*

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

Hip-Hop

*Matthew Lopez
Component—Fall*

An open-level course teaching and facilitating the practice of hip-hop/urban dance technique and performance, the class will examine the theory, technique, and vocabulary of hip-hop dance. The course will facilitate the student's development and ability to execute and perform hip-hop/urban dance steps.

Yoga

*Patti Bradshaw
Component—Year*

This yoga class is designed with the interests of dancers and theatre students in mind. Various categories of postures will be practiced, with attention to alignment, breath awareness, strength, and flexibility. The physical

practice includes seated and standing poses, twists, forward bends and backbends, traditional yogic breathing practices, and short meditations. Emphasis is placed on mindfulness and presence. This approach allows the student to gain tools for reducing stress and addressing unsupportive habits to carry into other aspects of their lives. Attention will be given to the chakra system as a means and metaphor for postural, movement, and character choices. The instructor has a background in dance and object theatre, in addition to various somatically-based practices that she draws upon for designing the classes to meet the individual needs of the class members. Virtual attendance is a requirement.

Tai Ji Quan and Qi Gong (Fundamentals)

*Sherry Zhang
Component—Fall*

Students will be introduced to the traditional Chinese practices of Tai Ji Quan and Qi Gong. These practices engage with slow, deliberate movements, focusing on the breath, meditative practice, and posture to restore and balance energy—called chi or Qi. The postures flow together, creating graceful dances of continuous motion. Sometimes referred to as one of the soft or internal martial arts, Tai Ji Quan and Qi Gong are foundational practices within a lifelong, holistic self-cultivation in traditional Chinese culture. This class is open to dance, theatre, and any other students who are curious and interested in discovering alternative approaches to body and movement practices.

Butoh Through LEIMAY Ludus

*Ximena Garnica
Component—Spring*

This course is an introduction to butoh through the lens of LEIMAY's Ludus practice, which is the embodied research being taught today by LEIMAY Artistic Director Ximena Garnica. Butoh is a Japanese performing-art form that was created by Tatsumi Hijikata in the 1950s and 1960s. The course will start with an introduction to Hijikata's butoh-fu, a choreographic method that physicalizes imagery through words. The course will then expand into LEIMAY's Ludus practice, using multiple physical explorations to embody imagery and enlarge states of consciousness, enabling multiple realms of perception while challenging eurocentric notions of body, space, and time. Each dancer's physical potential will be cultivated to develop a unique movement language that is rooted in butoh's ideas of transformation. Simultaneously, we will focus on the conditioning of a conductive body through the identification of the body's own weight in relation to gravity, along with the cultivation of internal rhythm and fluidity. Together, we will decentralize self-centered

approaches to movement and explore the possibilities of “being danced by” instead of “I dance,” “becoming space-body” rather than occupying space. We will challenge our body’s materiality and enliven our sensorium through listening to the rhythms and textures of the nonhuman. And we will use impossibility as a spark to enrich the ways in which we create and inhabit the world. This course is based on principles developed through nearly two decades of Ximena’s study of butoh. Historical and cultural context will be offered throughout the course. *This class is open to dance, theatre, and any other students who are curious and interested in discovering alternative approaches to body and movement practices.*

Improvisation in Dance as Real-Time Composition

John Jasperse

Component—Year

Whenever we make something, we are improvising—making it up as we go. But imagination and creativity isn’t random. It is true that artists of all disciplines have eureka moments and epiphanies, but those “aha” moments are born of practices that engage experimentation, strategies, observation, and decision-making—supported by states of concentration. Similarly, the notions of “perfect forms” and “free improvisation” are both theoretical impossibilities. Nothing is ever totally fixed nor is it totally open. No matter what creative endeavor in which we are engaged, we are always in the real world, in a space in between these two extremes. In this course, we will make dances in real time with varying degrees and types of determinacy. We’ll be guided by a wide variety of concerns and ways of focusing our choices but will be consistently aware that we are composing dance in real time. That will require honing our perceptual skills, as well as our skills of articulation and communication, with our collaborators. Throughout the year, we’ll develop our abilities both to build coherent structures that will guide our choice-making and to notice and make use of the serendipity that chance brings. This component is open to students with prior experience in improvisation and dance-making, as well as to those new to the form.

Movement Materials Lab

Jodi Melnick

Component—Fall

This course is a laboratory, focused on the creative potential of human movement. We will explore how work can come into being through the material itself, transformed through the phenomenon of dancing. While movements will be considered in terms of their compositional relationships to one another, the embodied experience of our dancing and its kinesthetic resonance

will be prioritized over cognitively defined, conceptual concerns. The course will respect the intelligence of intuition as we build aptitudes for play, manipulation, and expansion of movement palettes. A key focus throughout the course will be the honing of an artistic voice in the creation of resonant dancing.

Choreographic Lab

Johnnie Cruise Mercer

Component—Spring

This course is designed as an imaginative laboratory in choreographic practice. It is time and space for rigorous play, where we engage critically with our own respective creative processes. All class sessions are devoted to choreographic practice in a mentored laboratory setting. Students are charged with bringing in choreographic proposals or ideas on which to work with their peers during these sessions. Throughout the course, specific compositional and/or artistic concerns will be highlighted that will frame our investigations. Those concerns will be used to focus our critical analysis on an aspect of our choice rather than as a score that defines the choreographic proposal itself. Much of our work will focus on refining the process of choreographic practice in order to better understand how the processes with which we engage shapes what we make.

Guest Artist Lab

Component—Year

This course is an experimental laboratory that aims to expose students to a diverse set of current voices and approaches to contemporary dance making. Each guest artist will lead a module of three-to-seven class sessions. These mini-workshops will introduce students to that artist and his/her creative process. Guests will present emergent, as well as established, voices and a wide-range of approaches to contemporary artistic practice.

Live Time-Based Art

Beth Gill, John Jasperse, Dean Moss

Component—Year

In this class, graduates and upper-class undergraduates with a special interest and experience in the creation of time-based artworks that include live performance will design and direct individual projects. Students and faculty will meet weekly to view works-in-progress and discuss relevant artistic and practical problems, both in class on Tuesday evenings and in conferences taking place on Thursday afternoons. Attributes of the work across multiple disciplines of artistic endeavor will be discussed as integral and interdependent elements in the work. Participation in mentored, critical-response feedback sessions with your peers is a key aspect of the course. The engagement with the medium of time in live performance,

the constraints of presentation of the works both in works-in-progress and in a shared program of events, and the need to respect the classroom and presentation space of the dance studio will be the constraints imposed on the students' artistic proposals. Students working within any number of live performance traditions are as welcome in this course as those seeking to transgress orthodox conventions. While all of the works will engage in some way with embodied action, student proposals need not fall neatly into a traditional notion of what constitutes dance. The cultivation of open discourse across traditional disciplinary artistic boundaries, both in the process of developing the works and in the context of presentation to the public, is a central goal of the course. The faculty members leading this course have roots in dance practice but also have practiced expansive definitions of dance within their own creative work. This course will culminate in performances of the works toward the end of the semester in a shared program with all enrolled students and within the context of winter and spring time-based art events. Performances of the works will take place in the Bessie Schönberg Dance Theatre or elsewhere on campus in the case of site-specific work.

Performance Project

Beth Gill, Kyle Marshall

Component—Year

Performance Project is a component where a visiting artist or company is invited to create a work with students or to set an existing piece of choreography. The works are performed for the College community at the end of the semester. *Beth Gill will teach this course in the fall; Kyle Marshall in the spring.*

Music for Dancers: The Logic of Interaction

William Catanzaro

Component—Spring

This component will provide students with the opportunity to play a full array of percussion instruments from around the globe: African djembes, Brazilian zurdos, Argentinian bombo, Peruvian cajon and quijada, Indian tabla, traditional traps, and more. Students will also be able to program and execute electronic drums, such as the Wavedrum and Handsonic. The focus will be prevalent toward enhancing a dancer's full knowledge of music but will expand the vocabulary for choreographers, actors, and composers, as well. The purpose of the component is to grant students the tools needed to fully immerse themselves in the understanding of the relation of music, dance, and the performing arts. Students will expand their knowledge of terminology and execution and will be able to learn the basic rudiments of notation. We will analyze the interaction of music from both intellectual and cultural

points of view. We will learn how to scan musical scores with various degrees of complexity and explore the diverse rhythmic styles that have developed through time and through different geographical and social conditions. Classes will consist of group playing. All instruments will be provided and made available for practice.

Dance Teaching Methods

Jennifer Nugent

Component—Fall

Throughout the semester we will work collectively to prioritize questions and dialogue that support an understanding of what movement styles we are drawn to, how we create, interpret, and organize ideas in movement and how we might begin to share this information with each other. Students will develop a self practice and investigate the intersection between this personal movement study and teaching inquiries as a means to imagine and develop a class that is supportive to and inclusive of multiple movement levels and abilities. Working to describe the intangible and the experience of movement itself we will refine how we filter this inside the dance class and how it might be initiated or shared to enhance one's ability to access movement, increase awareness, understand rhythm, technical structures, perception, and humanity within the exchange of teaching.

Dancing in Progress: Perspectives on Teaching and Learning

Peggy Gould

Component—Spring

Students in this course will develop skills to bring their artistry into a teaching setting, combining practical and theoretical studies. We will work systematically and imaginatively to develop teaching practices in dance and movement forms that move us most deeply, addressing individual and collective concerns throughout the process. We will explore strategies for teaching a variety of techniques, from codified dance forms to generative forms, including improvisation and composition. Over the course of the semester, with all members of the class serving as both teachers and students, each participant will develop a cohesive plan for teaching in professional settings. Studio practices—including movement, observation, discussion, and class exercises—will support in-depth exploration of teaching and learning as intrinsically related aspects of education at its best. In addition to work in the studio, independent research will entail surveying literature in the field of dance education and training, as well as potential sources beyond the field, according to individual interests. Practical and theoretical research will form the basis of a final presentation (teaching one or more sections of the curricular plan) and a final written report with annotated bibliography,

summarizing and documenting the development process, as well as providing a basis for future promotional material.

Anatomy

Peggy Gould

Component—Year

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

Anatomy Research Seminar

Peggy Gould

Component—Year

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

Lighting in Life and Art

John Jasperse

Component—Year

Light is a form of electromagnetic radiation that allows us to see. Light's qualities and its interaction with space have profound effects on the affect of an experience. We all know that the feel of a midsummer afternoon is not the same as that of a cloudy, gray afternoon or a subway car or a sunset or a night with a full moon. What qualities of light generate these disparate feelings? The art and practice of crafting light is the subject of this component. We will examine the theoretical and practical aspects of light in multiple settings. This will begin with a practice of noticing what we might typically ignore. From there, we will approach learning how to craft the conditions of light primarily, though not exclusively, within a theatrical environment. Understanding the historical conventions of theatre—in particular, those of theatrical dance in the United States—will provide a point of departure to begin to think beyond those historical conventions. Emphasis will be on learning basic lighting skills, including those of stagecraft. Students will collaborate with, and create original lighting designs for, the Time-Based Art works when such needs are appropriate to the artistic proposal.

Graduate Seminar: Independent Research in Dance

Peggy Gould

Component—Year

This is a research tutorial course that provides an opportunity to explore foundational texts in dance and performance in the context of the Master of Fine Arts in Dance program. With our programmatic focus on performance and choreography, there are, nevertheless, important writings and discussions in our field that will be essential for students to engage as they prepare for careers in dance and performance. In concert with our reading and discussion, each student will undertake substantive independent research and writing. The emphasis is on developing a line or lines of inquiry, devising strategies with which to effectively and meaningfully follow learning pathways to produce well-crafted writing. This will entail identifying specific research topics, sources, and methods; engaging with those resources and practices; and reporting on the process in successive stages. Projects will evolve throughout the year, culminating in a final revision of writing and in-class presentation. Students will produce periodic reports and multiple drafts of writing during each semester and will serve as readers for colleagues, as well. *Qualified undergraduate students, including those who have completed courses in Dance History or First-Year Studies in Dance, may join this course with permission of the instructor.*

Dance Meeting

Component—Year

Dance Meeting convenes all undergraduate students enrolled in a five-credit Dance Third, a three-credit Dance Study, or a one-credit Dance Study, along with all MFA in Dance graduate students, in meetings that occur roughly once a month. 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 distinguished guests, SLC dance faculty, and alumnae; and casting sessions for departmental performances created by the Live Time-Based Art class. *This course will be taught by various dance faculty guests.*

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

Movement Observation I (p. 194), Susan Orkand *Dance/ Movement Therapy*
 Theatre and the City (p. 89), Joseph Lauinger *Literature*
 Conscience of the Nations: Classics of African Literature (p. 95), William Shullenberger *Literature*
 The Music of Russia (p. 107), Martin Goldray *Music*
 First-Year Studies: The Senses: Art and Science (p. 131), Elizabeth Johnston *Psychology*
 Art and Visual Perception (p. 133), Elizabeth Johnston *Psychology*
 The Sociology of Sports (p. 150), Shahnaz Rouse *Sociology*
 1,001 Drawings (p. 173), John O'Connor *Visual and Studio Arts*
 Site/Situation (p. 175), Gabriela Salazar *Visual and Studio Arts*
 Performance Art (p. 177), Clifford Owens *Visual and Studio Arts*
 Senior Interdisciplinary Studio (p. 178), John O'Connor, Riad Miah *Visual and Studio Arts*

DEVELOPMENT STUDIES

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

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

Ethnographic Research and Writing (p. 7), Robert R. Desjarlais *Anthropology*

Global Modernism, Internationalism, and the Cold War: 1930s, 1960s, 1990s (p. 14), Gemma Sharpe *Art History*
 Children, Families, and Identity (p. 192), Denisha Jones *Art of Teaching*
 Queer(ing) India: Literature, Film, and Law (p. 18), Shoumik Bhattacharya *Asian Studies*
 What is Money? Economic and Legal Perspectives (p. 39), Jamee Moudud *Economics*
 Political Economy of Global Climate Change (p. 40), An Li *Economics*
 Environmental and Ecological Economics: Theories and Policies (p. 40), An Li *Economics*
 Intermediate Microeconomics (p. 40), Jamee Moudud *Economics*
 Political Economy of Environmental Justice (p. 40), An Li *Economics*
 Food, Agriculture, Environment, and Development (p. 64), Joshua Muldavin *Geography*
 Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*
 The Rise of the New Right in the United States (p. 65), Joshua Muldavin *Geography*
 The Emergence of the Modern Middle East (p. 72), Matthew Ellis *History*
 Theories at Heart (p. 74), Antonia Carcelén-Estrada *History*
 Nationalism (p. 75), Matthew Ellis *History*
 Decolonization and the End of Empire (p. 78), Matthew Ellis *History*
 Queer(ing) India: Literature, Film, and Law (p. 93), Shoumik Bhattacharya *Literature*
 An Introduction to Statistical Methods and Analysis (p. 102), Daniel King *Mathematics*
 African States in the International System: Imperialism, Resistance, Development, Intervention (p. 125), Elke Zuern *Politics*
 International Perspectives on Psychology (p. 132), Christopher Hoffman *Psychology*
 Sleep Health and Well-Being (p. 133), Meghan Jablonski *Psychology*
 Doing Research With Young People (p. 138), Christopher Hoffman *Psychology*
 Risk, Resilience, and Opportunity in Child Development: A Systems Lens (p. 139), McKenna Parnes *Psychology*
 Edgy Memoirs (p. 187), Mary Morris *Writing*

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. Students analyze and evaluate multiple schools of thought as they relate to actual situations—exploring, from an economic perspective, topics such as

globalization, growth and social policy, inequality, capitalism, and the environment. Students who have focused on economics have gone on to become union organizers, join the Peace Corps, intern with United Nations agencies, enter law school, and enter graduate programs in public policy and international development.

First-Year Studies: Working USA: American Workers in the Globalized Political Economy

Kim Christensen

Open, FYS—Year / 10 credits / Remote

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 percent 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 those changes on 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 and periodic group presentations on the readings and a yearlong conference research project. During the fall semester, students will meet with the instructor weekly for individual conferences. In the spring, we will meet weekly or every other week, depending on the students' needs and the progress of their conference projects. Required texts will include: *Beaten Down, Worked Up: The Past, Present, and Future of American Labor* by Steven Greenhouse, *The Southern Key: Class, Race, and Radicalism in the 1930s and 1940s* by Michael Goldfield, *To the Promised Land: Martin Luther King and the Fight for Economic Justice* by Michael Honey, and *Making the Woman Worker: Precarious Labor and the Fight for Global Standards 1919-2019* by Eileen Boris.

Introduction to Economic Theory and Policy

Kim Christensen

Open, Lecture—Year / 10 credits / Remote

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, what we eat, and how we entertain ourselves. Economics is also crucially intertwined with the social and political issues that we care about, from global climate change to poverty and discrimination. We begin this course with a brief history of the US economy, including the economic impact of slavery, unpaid household labor, and immigration. We then introduce a variety of approaches to economic analysis, including neoclassical, Keynesian, behavioral, Marxian, and feminist. Finally, we'll apply those contrasting theoretical perspectives to current economic issues and controversies. Requirements include frequent, short, writing assignments and participation in both small-group work in class and group conferences.

What is Money? Economic and Legal Perspectives

Jamee Moudud

Open, Lecture—Fall / 5 credits

The study of law is integral to the study of political economy. This fundamental premise is the point of departure of this course. While their politics were radically different, the British political economist Jeremy Bentham and historian E. P. Thompson both emphasized the centrality of law in society. Bentham stated: "Property and law are born together and die together. Before laws were made, there was no property; take away laws, and property ceases" (Bentham 1840, p. 139. Cited from Singer 2015, p. 15). While, on the basis of his historical work, Thompson concluded: "For I found that law did not keep politely to a 'level' but was at every bloody level; it was imbricated within the mode of production and productive relations themselves (as property-rights, definitions of agrarian practice)..." (Thompson 1978, p. 96). Using the study of the subprime mortgage crisis of 2007/2008 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. The course will deal with banking, central banking, the nature of public debt, and international money. As a course in the subdisciplines of law and economics, this class will introduce students to mainstream and critical approaches to both law and economics in regard to money, finance, markets, and governance. It will be demonstrated throughout this course that core issues in law, such as those pertaining to property and contracts, are deeply embedded in all economic phenomena—including monetary ones.

Political Economy of Global Climate Change

An Li

Open, Large seminar—Fall | 5 credits

Climate change caused by greenhouse gas emissions will be the number-one global threat of the 21st century. Global warming has caused destructive effects on the environment and on human society and has pushed our planet past the boundary within which humanity can safely operate. Scientists estimated that we had, at most, one generation in which we could take actions to prevent us from going beyond the point of no return. In 2016, parties to the Paris Agreement committed to a target of keeping the increase in global average temperature to well below 2°C above pre-industrial levels; however, by far, almost no major industrialized or industrializing countries are doing enough to meet the target. Drawing on economics and interdisciplinary materials, this seminar will provide a political economy analysis of global climate change. Have economists been playing a constructive role in climate-change policies? Can we price carbon? How are interest groups in the society promoting and blocking climate actions? How should we reform global institutions to promote climate actions? Who benefits from global economic activities that cause global warming, and who bears the costs? Why is climate change also rooted in the global history of racial discrimination and gender discrimination? By the end of this seminar, you will be able to form a holistic understanding of global climate change, conduct political-economy research on climate change, and make policy proposals.

Environmental and Ecological Economics: Theories and Policies

An Li

Open, Seminar—Fall | 5 credits

Since the 19th century, generations of economists have analyzed the role of environment and natural resources in society and the economy. John Stuart Mill, a classical economist, argued: “Is there not the Earth itself, its forests and waters, and all other natural riches, above and below the surface? These are the inheritance of the human race, and there must be regulations for the common enjoyment of it....No function of government is less optional than the regulation of these things, or more completely involved in the idea of civilized society.” What property-right regimes are proper for solving the “problem of the social cost”? Is privatization the only solution, as the market fundamentalist economists have argued? Why do developing countries have higher pollution levels? Are pollution activities migrating to developing countries? In most places in the developed world, environmental quality has improved significantly in the past decades. How can we explain such progress? Should efficiency be the top

concern in protecting the environment? How can we incorporate equity and justice in environmental decision-making? What political-economy factors are determining environmental policies? What do we mean by “sustainability”? By the end of the seminar, you will be able to apply theories of environmental economics and ecological economics to real-world problems, conduct independent research in environmental and ecological economics, and form policy proposals.

Intermediate Microeconomics

Jamee Moudud

Intermediate, Seminar—Fall | 5 credits

What assumptions, methodologies, values, vision, and theoretical foundations do microeconomists incorporate and rely upon for analyzing economic behavior at the individual level? What insights, knowledge, inferences, and/or conclusions can be gleaned through examining characteristics of individual firms, agents, households, and markets in order to understand capitalist society? How do our theories of individual and business behavior inform our interpretation of distributional outcomes? Among other topics, this semester-long seminar in intermediate microeconomics will offer an inquiry into economic decision-making vis-à-vis: theories of demand and supply; the individual (agents); households; consumption (consumer choice); theories of production and costs; theories of the firm; theories of markets, market governance, and competition; prices and pricing theory; and business legal history. As a course that is designed for students interested in pursuing the study of economics at the graduate-school level, this course will provide a rigorous analysis of theory and policy in the neoclassical and political economy traditions. A central theoretical issue will be an engagement of the “governments versus markets” dichotomy, which is at the heart of neoclassical economics. This important theme will be addressed by investigating the rival treatments of institutions in neoclassical economics (new institutionalism) and the law and political economy tradition. Among other topics, we will analyze how these different approaches to institutions and the economy study cost-benefit analysis, Pareto optimality, business competition, and the Coase Theorem. Students should be prepared to deploy their high-school level math skills in dealing with certain topics.

Political Economy of Environmental Justice

An Li

Open, Seminar—Spring | 5 credits

We frequently observe that the burden of environmental harms and/or the benefit of environmental protection are unequally distributed in a society. Within a nation, the underrepresented households, such as minorities in the

United States, bear a disproportionate burden. Globally, under the neoliberal regime, trade and financial lateralization have made it easier to transfer highly polluting economic activities to the Third World. Moreover, the capitalist development in the Third World has increasingly deprived the rural communities and the urban poor of their environmental rights. This course examines ways in which environmental injustices may arise and affect different people with different power in different places. We will draw knowledge from multiple fields, such as economics, political science, sociology, environmental studies, geography, etc. We will examine the issue using multiple methodologies and assess different policy options.

Doing Economics: Learning Critical Social Issues From Data (An Integrated Learning Experience)

An Li

Open, Seminar—Spring / 5 credits

Data play a crucial role in today's society. Most importantly, data are used to guide the making of policies meant to address various social and political issues, such as climate change, inequality, international trade conflicts, environmental degradation, resource depletion, etc. On a macro level, data are used to guide investment decisions that have significant consequences for economic stability in the short run and people's economic welfare in the long run. In this course, we will use representative datasets to examine crucial social and political issues. The course will adopt an integrated learning approach. You will have the opportunity to engage with the materials through hands-on problem-solving and fact-finding exercises. Findings from these exercises will become the foundation of in-class discussions. You do not need any prior experience or skill in data analysis. Math requirement is on the level of basic algebra and graphing. The only requirement: Stay curious and be critical!

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

Children in Imperial Projects (p. 8), Mary A. Porter

Anthropology

Food, Agriculture, Environment, and Development (p. 64), Joshua Muldavin *Geography*

Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 65), Joshua Muldavin *Geography*

An Introduction to Statistical Methods and Analysis (p. 102), Daniel King *Mathematics*

Calculus I: The Study of Motion and Change (p. 102), Philip Ording, Erin Carmody *Mathematics*

Calculus II: Further Study of Motion and Change (p. 103), Erin Carmody *Mathematics*

Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 103), Daniel King *Mathematics*

Mathematics in Theory and Practice: Real Analysis and Topology (p. 103), Philip Ording *Mathematics*

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

International Politics and Ethnic Conflict (p. 126), Yekaterina Oziashvili *Politics*

First-Year Studies: Borders, Nations, and Mobilities: A Sociological Introduction (p. 148), Parthiban Muniandy *Sociology*

Theories of Agency and Action in Science Studies (p. 149), Adrianna Munson *Sociology*

Sociology of Global Inequalities (p. 149), Parthiban Muniandy *Sociology*

Both Public and Private: The Social Construction of Family Life (p. 149), Shahnaz Rouse *Sociology*

The Sociology of Sports (p. 150), Shahnaz Rouse *Sociology*

Measuring Difference: Constructing Race, Gender, and Ability (p. 150), Adrianna Munson *Sociology*

Writing Our Moment (p. 186), Marek Fuchs *Writing*

Ecopoetry (p. 189), Marie Howe *Writing*

ENVIRONMENTAL SCIENCE

Environmental science is the study of interactions between and among earth, ecological, infrastructure, and social systems. The study of environmental science allows us to understand the processes behind many of our most urgent societal challenges, including climate change, water resource management, biodiversity conservation, public health, and environmental justice. Environmental science also provides a unique lens through which we can study the dynamics of our planet—in settings as diverse as a serene tidal marsh, an Arctic glacier, a wastewater treatment plant, or a community garden.

Students at Sarah Lawrence College have the opportunity to take environmental-science courses that provide the deep understanding needed to overcome the socioenvironmental challenges of the coming decades. In combination with courses in biology, chemistry, and physics, students can build the foundation required to conduct their own environmental-science research. They can also gain fundamental technical skills—including experience with geographic information systems (GIS), numerical modeling, and data science—which can be applied across disciplines.

First-Year Studies: Climate Change

Bernice Rosenzweig

Open, FYS—Year / 10 credits

Climate change will be the defining issue of the coming decades. Climate change threatens the ecosystems and

infrastructure that human society relies upon and will impact most aspects of the global economy, policymaking, and day-to-day life. This FYS course will provide the basic foundation in earth system science needed to understand why the planet is warming, drawing on fundamental concepts of physics, chemistry, and biology. During the spring semester, we'll build upon this foundation to investigate the linkages between global climate, natural ecosystems, and human society. We will explore topics such as biodiversity, land use, adapting to climate-change impacts, and the energy-systems transition needed to prevent catastrophic global warming. This class will alternate biweekly individual conferences with biweekly small-group workshops on climate data analysis, technical writing, and communicating science.

Green Infrastructure

Bernice Rosenzweig

Intermediate, Seminar—Fall | 5 credits

Green infrastructure has the potential to transform our cities, replacing asphalt and concrete with soil, vegetation, and waterways. But while cities across the globe are now developing green infrastructure plans to protect water resources, enhance biodiversity, and adapt to the impacts of global climate change, there is an ongoing debate on what green infrastructure actually is. And there are still many remaining barriers to its broad implementation in our cities and suburbs. In this seminar, we will explore green infrastructure through the lens of ecosystem services—the regulating, provisioning, and cultural benefits that natural ecosystems provide for free to humans. Through quantitative case studies and field visits to green infrastructure projects in Yonkers and New York City, we will learn about a variety of different types of green infrastructure, including rain gardens, green roofs, detention basins, and constructed wetlands. We will also learn about the challenges associated with assessing the performance of green infrastructure and will critically evaluate existing green infrastructure plans and designs. *Prerequisite: at least one course in environmental science or biology.*

Geospatial Data

Bernice Rosenzweig

Open, Seminar—Spring | 5 credits

Geospatial data are information associated with locations on the surface of the Earth. This can include a variety of different types of data used in environmental science, such as sample collection locations at a field study site, the areal extent of a forest biome, or the output generated by global climate models. The analysis of geospatial data also allows social scientists to identify disparities in access to natural resources or exposure to pollutants and hazards and has been critical to the study of environmental justice. This course provides an

introduction to foundational concepts in geodesy, cartography, and geostatistics, along with practical experience in geospatial data analysis using open-source geographic information systems (GIS) software. Although we will focus primarily on environmental applications, the skills learned in this course can be utilized in many natural and social-science disciplines—and can also help you avoid getting lost!

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. 22),

Cecilia Phillips Toro *Biology*

Evolutionary Biology (p. 22), Michelle Hersh *Biology*

General Biology Series: Ecology (p. 23), Michelle Hersh

Biology

Animal Behavior (p. 23), Malcolm Rosenthal *Biology*

Animal Communication (p. 24), Malcolm Rosenthal *Biology*

Microbiology (p. 25), Michelle Hersh *Biology*

Plant Systematics and Evolution (p. 25), Kenneth G. Karol

Biology

General Chemistry I (p. 26), Colin Abernethy *Chemistry*

Nutrition (p. 26), Mali Yin *Chemistry*

Organic Chemistry I (p. 27), Mali Yin *Chemistry*

Organic Chemistry II (p. 27), Sean Boson *Chemistry*

Environmental and Ecological Economics: Theories and

Policies (p. 40), An Li *Economics*

Political Economy of Global Climate Change (p. 40), An Li

Economics

Political Economy of Environmental Justice (p. 40), An Li

Economics

The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts (p. 43), Charles Zerner *Environmental Studies*

Intermediate French III: Soil, Nature, and Culture in

Contemporary France (p. 62), Eric Leveau *French*

Food, Agriculture, Environment, and Development (p. 64),

Joshua Muldavin *Geography*

Introduction to Development Studies: The Political Ecology

of Development (p. 65), Joshua Muldavin *Geography*

Studies in Ecocriticism: The Idea of Nature in the Western

Tradition (p. 90), Eric Leveau *Literature*

An Introduction to Statistical Methods and

Analysis (p. 102), Daniel King *Mathematics*

Calculus I: The Study of Motion and Change (p. 102), Philip

Ording, Erin Carmody *Mathematics*

Calculus II: Further Study of Motion and Change (p. 103),

Erin Carmody *Mathematics*

Multivariable Mathematics: Linear Algebra, Vector

Calculus, and Differential Equations (p. 103), Daniel

King *Mathematics*

Theories of Agency and Action in Science Studies (p. 149),

Adrianna Munson *Sociology*

Both Public and Private: The Social Construction of Family Life (p. 149), Shahnaz Rouse *Sociology*
 The Sociology of Sports (p. 150), Shahnaz Rouse *Sociology*
 Ecopoetry (p. 189), Marie Howe *Writing*

ENVIRONMENTAL STUDIES

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

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

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

The Animal

Kate Zambreno

Open, Small Lecture—Year / 10 credits / Remote

This yearlong lecture series will be an ecological and historical meditation and interrogation on how we, as humans, have looked at the nonhuman—the animal—and,

as we wonder, how the animal has looked back at us. In the fall, we will engage with the site of the zoo historically, including the origins of the medieval Wunderkammer and its evolution into the zoological garden and natural history diorama, and into the contemporary zoo and online animal cam. We will consider these melancholy and ambivalent psychic spaces with complex and violent histories through narratives of captivity and freedom. In dialogue with John Berger's essay, "Why Look at Animals?"—as well as theories by Donna Haraway, Saidiya Hartman, Giorgio Agamben, Jacques Derrida, and others—we will ask: Why are zoos so sad? Also, when we are there, are the animals watching us in turn? When we are not there to visit them, do the animals actually miss us, as narratives during the pandemic have suggested? Besides readings from philosophy, political theory, affect theory, and cognitive studies, we will discuss literature that stems from the site of the zoo and enclosed space: poems, essays, stories, and novels by David Wojnarowicz, Lydia Davis, Rainer Maria Rilke, Thalia Field, Yoko Tawada, W. G. Sebald, Clarice Lispector, Judith Schalansky, Bhanu Kapi, and Helen Macdonald. We will also be thinking about films and photography that document looking at the animal by Chris Marker, Peter Hujar, Hiroshi Sugimoto, Masahisa Fukase, and others. In the spring, we will intensify our focus on literatures and consciousness of the animal, thinking through the animal as subject, friend, and parable. We will discuss the strangeness of children's books that are about teaching animals to children, counterpointed by our alienation and longing toward the animals' inner lives. We will engage with not only *Alice in Wonderland* but also Kanai Mieko's "Rabbits," Franz Kafka and BoJack Horseman, and the painter Paula Rego's fairytales that conjure up Disney. We will read the novels *Elizabeth Costello* by J. M. Coetzee, *The Friend* by Sigrid Nunez, and *Fever Dream* by Samanta Schweblin. The entire year will be a bestiary, populated with polar bears, buffalo, crows, panthers, cows, beluga whales, coyotes, cats, dogs, elephants, horses, parrots, rabbits, bees, and large monkeys. By class time each Thursday, students will submit weekly responses to the reading, as well as questions for the weekly one-hour discussion each Friday. The final each semester will be a 12- to 18-page essay.

The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts

Charles Zerner

Open, Seminar—Fall / 10 credits

"Climate change" covers a variety of hydrological, thermal, geological, and atmospheric crises that are intersecting and accelerating in scope and intensity. Inspired by Youth Poet Laureate Amanda Gorman (<https://www.youtube.com/watch?v=xw0vB8RLmo>)

performing her poem *Earthrise*, this course invites a conversation that draws together the social sciences, the humanities, and the arts: a journey through the global climate crisis on a variety of scales, in specific contexts, and through diverse media. Fiction and nonfiction writing, history, and film will be drawn upon to investigate understandings of an epoch controversially called “the Anthropocene.” What do these different perspectives, methods, and insights bring to our perceptions of specific environments? How do different rhetorical formations, imaginaries, narratives, and visual images inform cognitive and affective responses to the Anthropocene? What do they bring to our understanding of the global environmental emergency that is the signature of this moment in planetary history? How do interventions in the arts and humanities constitute acts of “world-making”—new ways of seeing, feeling, and imagining human ways of caring for this planet? In conjunction with the literatures of political ecology and cultural anthropology, we will read fiction by authors such as Amitav Ghosh and Stanislas Lem; nonfiction by Robert MacFarlane (*Underlands*), Ben Ehrenreich (*Desert Notebooks*), Joseph Masco (irradiated landscapes in the American West), Kate Brown (*Plutopia*), and Madeleine Watts (*The Inland Sea*). *This course is offered to students at an intermediate or advanced level. It is not open to students who have taken Environmental Humanities: An Introduction.*

Environmental Humanities: An Introduction

Charles Zerner

Intermediate, Seminar—Spring / 5 credits

The environmental humanities are an emerging assemblage of disciplinary perspectives that draw the humanities disciplines into conversation with the natural and social sciences. In this course, fiction and non-fiction writing, history, and film will be drawn on to investigate contemporary understandings of an epoch controversially called “the Anthropocene.” What do perspectives, methods, insights and values of the arts and humanities, as well as the natural sciences, bring to our perceptions of specific environments and the global environmental emergency that is the signature of this moment in planetary history? How do the environmental humanities and social sciences inform visions, affect, and social perceptions of environmental issues? How do interventions in the arts and humanities constitute acts of “world-making”: new ways of seeing, feeling, and imagining human and other-than-human ways of caring for this planet in this long moment of danger? We will read fiction and non-fiction as well as works by anthropologists, lichenologists, historians, literary scholars, science fiction and non-fiction writers, and explorers of seas, caves and mines.

Students must be sophomores or above and have taken at least one introductory course in the natural or social sciences or the humanities

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

Ethnographic Research and Writing (p. 7), Robert R.

Desjarlais *Anthropology*

Evolutionary Biology (p. 22), Michelle Hersh *Biology*

General Biology Series: Ecology (p. 23), Michelle Hersh *Biology*

Microbiology (p. 25), Michelle Hersh *Biology*

Plant Systematics and Evolution (p. 25), Kenneth G. Karol *Biology*

Environmental and Ecological Economics: Theories and Policies (p. 40), An Li *Economics*

Political Economy of Global Climate Change (p. 40), An Li *Economics*

Political Economy of Environmental Justice (p. 40), An Li *Economics*

First-Year Studies: Climate Change (p. 41), Bernice Rosenzweig *Environmental Science*

Green Infrastructure (p. 42), Bernice Rosenzweig *Environmental Science*

Geospatial Data (p. 42), Bernice Rosenzweig *Environmental Science*

First-Year Studies: Media Sketchbooks (p. 51), Robin Starbuck *Filmmaking and Moving Image Arts*

Intermediate French III: Soil, Nature, and Culture in Contemporary France (p. 62), Eric Leveau *French*

Food, Agriculture, Environment, and Development (p. 64), Joshua Muldavin *Geography*

Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 65), Joshua Muldavin *Geography*

Theories at Heart (p. 74), Antonia Carcelén-Estrada *History*

Environmental Politics, Informality, and Democracy in Brazilian History (p. 75), Jesse Horst *History*

First-Year Studies: Difficult Womxn of the Americas (p. 89), Heather Cleary *Literature*

Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 90), Eric Leveau *Literature*

Milton, Blake, and the Bible (p. 91), William Shullenberger *Literature*

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

An Introduction to Statistical Methods and Analysis (p. 102), Daniel King *Mathematics*

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 132), Gina Philogene *Psychology*

Art and Visual Perception (p. 133), Elizabeth Johnston *Psychology*

Urban Health (p. 136), Linwood J. Lewis *Psychology*
 Food Environments, Health, and Social Justice (p. 136),
 Magdalena Ornstein-Sloan *Psychology*
 Environmental Psychology: An Exploration of Space and
 Place (p. 139), Magdalena Ornstein-Sloan *Psychology*
 First-Year Studies: Borders, Nations, and Mobilities: A
 Sociological Introduction (p. 148), Parthiban
 Muniandy *Sociology*
 Theories of Agency and Action in Science Studies (p. 149),
 Adrianna Munson *Sociology*
 Bad Neighbors: Sociology of Difference, Diversity, and
 Cosmopolitanism in the City (p. 149), Parthiban
 Muniandy *Sociology*
 Lineages of Utopia (p. 150), Shahnaz Rouse *Sociology*
 Advanced Intermediate Spanish: Political
 Creativity (p. 152), Heather Cleary *Spanish*
 Architecture Design Studio: Heavy–Light (p. 174), Miku
 Dixit *Visual and Studio Arts*
 Site/Situation (p. 175), Gabriela Salazar *Visual and Studio*
Arts
 The Matter in Material (p. 175), Gabriela Salazar *Visual and*
Studio Arts
 Art and the Climate Crisis (p. 179), Gabriela Salazar *Visual*
and Studio Arts
 First-Year Studies: After Nature: On Writing the
 Environment (p. 181), Kate Zambreno *Writing*
 Ecopoetry (p. 189), Marie Howe *Writing*

ETHNIC AND DIASPORIC STUDIES

Ethnic and diasporic studies as an academic discipline lie at the intersection of several increasingly powerful developments in American thought and culture. First, interdisciplinary and comparative scholarship has become so prevalent as to represent a dominant intellectual norm. Second, the use of this new scholarly methodology to meet new academic needs and illuminate new subject matter has given rise to a plethora of discourses: women's studies; Native American studies; African American studies; gay, lesbian, and transgender studies; and global studies. Third, and perhaps most important, there has been a growing recognition, both inside and outside academia, that American reality is incorrigibly and irremediably plural and that responsible research and pedagogy must account for and accommodate this fact.

We define ethnic and diasporic studies (loosely) as the study of the dynamics of racial and ethnic groups (also loosely conceived) who have been denied, at one time or another, the full participation and the full benefits of citizenship in American society. We see these dynamics as fascinating in and among themselves but also feel that studying them illuminates the entire spectrum of humanistic inquiry and that a fruitful cross-fertilization

will obtain between ethnic and diasporic studies and the College's well-established curricula in the humanities, the arts, the sciences, and the social sciences.

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

Ethnographic Research and Writing (p. 7), Robert R. Desjarlais *Anthropology*
 Childhood Across Cultures (p. 7), Deanna Barenboim
Anthropology
 Telling Lives: Life History in Anthropology (p. 7), Mary A. Porter *Anthropology*
 Immigration and Identity (p. 7), Deanna Barenboim
Anthropology
 Children in Imperial Projects (p. 8), Mary A. Porter
Anthropology
 Media Lab: Youth Education and Community
 Engagement (p. 9), Yeong Ran Kim *Anthropology*
 Faking Families (p. 9), Mary A. Porter *Anthropology*
 Indigenous Mobilities (p. 9), Deanna Barenboim
Anthropology
 Global Modernism, Internationalism, and the Cold War:
 1930s, 1960s, 1990s (p. 14), Gemma Sharpe *Art*
History
 Home/Nation: 20th-Century Asian Art—via New
 York (p. 15), Gemma Sharpe *Art History*
 Non-Aligned Abstractions (p. 16), Gemma Sharpe *Art*
History
 Queer(ing) India: Literature, Film, and Law (p. 18), Shoumik
 Bhattacharya *Asian Studies*
 Global Queer Literature: Dystopias and Hope (p. 20),
 Shoumik Bhattacharya *Asian Studies*
Hard Times Require Furious Dancing: Movement as
Language in Performance, Politics, and Everyday
Life (p. 33), Peggy Gould *Dance*
 West African Dance (p. 34), Lacina Coulibaly *Dance*
 Hip-Hop (p. 34), Matthew Lopez *Dance*
 Tai Ji Quan and Qi Gong (Fundamentals) (p. 34), Sherry
 Zhang *Dance*
 Media Lab: Youth Education and Community
 Engagement (p. 55), Yeong Ran Kim *Filmmaking and*
Moving Image Arts
 Visions of Social Justice (p. 54), Damani Baker *Filmmaking*
and Moving Image Arts
 Food, Agriculture, Environment, and Development (p. 64),
 Joshua Muldavin *Geography*
 Introduction to Development Studies: The Political Ecology
 of Development (p. 65), Joshua Muldavin *Geography*
 The Rise of the New Right in the United States (p. 65),
 Joshua Muldavin *Geography*
 Beginning Greek (p. 68), Emily Anhalt *Greek (Ancient)*
 First-Year Studies: Literature, Culture, and Politics in US
 History (p. 70), Lyde Cullen Sizer *History*

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The Emergence of the Modern Middle East (p. 72),

Matthew Ellis *History*

Social Protest and Cultural Critique: A Cultural and Intellectual History of the United States (p. 73), Lyde Cullen Sizer *History*

Class, Race, Gender, Work: Readings in US Labor History (p. 73), Priscilla Murolo *History*

Theories at Heart (p. 74), Antonia Carcelén-Estrada *History*

Nationalism (p. 75), Matthew Ellis *History*

Reconstructing Womanhood I: Writers and Activists in the United States, 1830–1930 (p. 76), Lyde Cullen Sizer *History*

Gendered Histories of Sickness and Health in Africa (p. 77), Mary Dillard *History*

Gender, Education, and Opportunity in Africa (p. 78), Mary Dillard *History*

Decolonization and the End of Empire (p. 78), Matthew Ellis *History*

Reconstructing Womanhood II: Writers and Activists in the United States, 1930–1990 (p. 80), Lyde Cullen Sizer *History*

Intermediate Latin (p. 85), Emily Anhalt *Latin*

Milton, Blake, and the Bible (p. 91), William Shullenberger *Literature*

Can This Republic Be Saved? Cautionary Evidence From Ancient Rome (p. 92), Emily Anhalt *Literature*

Queer(ing) India: Literature, Film, and Law (p. 93), Shoumik Bhattacharya *Literature*

Crime, Punishment, and Freedom in African American Literature (p. 95), Elias Rodriques *Literature*

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

Cold War Black Feminism (p. 96), Elias Rodriques *Literature*

Global Queer Literature: Dystopias and Hope (p. 97), Shoumik Bhattacharya *Literature*

African American Poetry After Emancipation (p. 99), Elias Rodriques *Literature*

Ralph Ellison's *Invisible Man* in Context (p. 100), Elias Rodriques *Literature*

Global Circulations: Art and Pop Music of Asia (p. 107), Niko Higgins *Music*

Sounding Creativity: Musical Improvisation (p. 108), Niko Higgins *Music*

Critical Race Theory: Philosophical Perspectives (p. 118), Carmen De Schryver *Philosophy*

Decolonizing Philosophy (p. 120), Carmen De Schryver *Philosophy*

International Perspectives on Psychology (p. 132), Christopher Hoffman *Psychology*

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 132), Gina Philogene *Psychology*

Childhood Across Cultures (p. 134), Deanna Barenboim *Psychology*

Urban Health (p. 136), Linwood J. Lewis *Psychology*

Immigration and Identity (p. 137), Deanna Barenboim *Psychology*

Doing Research With Young People (p. 138), Christopher Hoffman *Psychology*

Emerging Adulthood (p. 139), Linwood J. Lewis *Psychology*

From Secure Communities to the DREAM Act: Critical Themes and Reflections in Immigration Policy, the Livelihoods of Migrants, and Societal

Inequality (p. 141), Luisa Laura Heredia *Public Policy*

Gold Hoops, Red Lipstick, and YHLQMDLG: The Cultural in Everyday Politics and The Political in Everyday

Culture (p. 141), Luisa Laura Heredia *Public Policy*

The Holocaust (p. 142), Glenn Dynner *Religion*

Jewish Life in Eastern Europe: A Diaspora Case Study (p. 143), Glenn Dynner *Religion*

Modern Jewish Literature (p. 144), Glenn Dynner *Religion*

Perspectives on 9/11: Religion, Politics, and Culture (p. 144), Kristin Zahra Sands *Religion*

Saints, Sinners, and Scoundrels: Jewish Autobiography (p. 145), Glenn Dynner *Religion*

First-Year Studies: Borders, Nations, and Mobilities: A Sociological Introduction (p. 148), Parthiban Muniandy *Sociology*

Sociology of Global Inequalities (p. 149), Parthiban Muniandy *Sociology*

Both Public and Private: The Social Construction of Family Life (p. 149), Shahnaz Rouse *Sociology*

Bad Neighbors: Sociology of Difference, Diversity, and Cosmopolitanism in the City (p. 149), Parthiban Muniandy *Sociology*

The Sociology of Sports (p. 150), Shahnaz Rouse *Sociology*

Advanced Beginning Spanish: Forms of Culture in the Information Age (p. 152), Eduardo Lago *Spanish*

Literatures From the Spanish-Speaking World: Poetry and the Short Story (p. 153), Eduardo Lago *Spanish*

Stories and... (p. 185), Myra Goldberg *Writing*

Edgy Memoirs (p. 187), Mary Morris *Writing*

Ecopoetry (p. 189), Marie Howe *Writing*

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

As a valuable part of a larger humanistic education in the arts, the study of film often includes the exploration of connections to the other arts, such as painting and literature. Close association with the filmmaking and visual arts departments enables students working in those areas to apply their knowledge of film to creative projects. And within the discipline, the study of film gives students

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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.

American Feminist Film History

Tanya Goldman

Open, Large Lecture—Fall | 5 credits

This course explores the history of American cinema by examining the contributions of female directors, producers, actresses, and behind-the-scenes workers from the silent era to the end of the 1990s. In surveying this history, the class will ask what it means to be a feminist filmmaker and woman worker, as well as a feminist-oriented media historian. This course will investigate a range of interrelated questions: What types of work have women performed within the film industry? In what ways have opportunities for women evolved over time? How have social, cultural, political, and industrial factors shaped opportunities available to women and the types of work that they create? How have women addressed racial, ethnic, gender, and sexual identities both on screen and in the workplace? Are there distinctive stylistic or narrative preoccupations that characterize films directed and produced by women? In what ways has “difference” affected opportunities available to diverse women and the stories that get to be told? What does it mean to practice “feminist” filmmaking, criticism, and history? And, finally, how might highlighting the experiences of women directors and other participants in the film world cause us to rewrite dominant film histories? To address these questions, we will study a diverse body of feature films, shorts, documentaries, and avant-garde films created by the labor of both the renowned and the unsung.

Body, Gesture, Cinema

Seth Watter

Open, Lecture—Fall | 5 credits | Remote

Almost all films contain persons, bodies; they have filled up the frame since the medium's inception. But the human figure on film is always a variable object of inquiry, changing in accord with its investigator's purpose. This course offers a survey of approaches to the conception, analysis, and measurement of the filmed human figure. The course consists of four units broken down by key concepts: natural history, picture composition, social institutions, and fictionality. In doing so, we will also view a diverse set of films: scientific research films, avant-garde films, ethnographic films, and mainstream feature films. By a combination of weekly reading, viewing, and

independent research, students will become attuned to new aspects of the human figure—to styles of performance, styles of making films, and the different ways of “reading” both. Previous familiarity with formal film analysis is useful but not required.

New Hollywood Cinema

Michael Cramer

Open, Lecture—Spring | 5 credits

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

The Action Genre

Tanya Goldman

Open, Lecture—Spring | 5 credits

Often derided as formulaic, politically conservative, overly macho, or just downright “dumb,” action films are often considered of low cultural value. But, increasingly, scholars have shown that action movies are a fruitful site for investigating the politics of race, gender, and sexuality. This course will begin by historicizing the roots of cinema as a spectacular form, briefly surveying early generic constructs such as chase films, female-driven silent serials, swashbuckling adventures, westerns, and sword-and-sandal epics. We will then turn our main focus to contemporary examples of action cinema from the 1980s to the present and consider the evolution of formal style and special effects, the popularity of global film franchises, stardom, and transcultural exchange. Through close readings of depictions of tropes such as the '80s “hard-bodied” action hero, strong female leads, superheroes, buddy cops, and villainous “others,” we will consider how the action genre defines and deconstructs notions of race, ethnicity, gender, sexuality, and the corporeal—and, in turn, how their representations reflect

historical, political, social, and cultural anxieties. In-class screenings will include recent action films, such as *Fate of the Furious*, *Mad Max: Fury Road*, and *Terminator: Dark Fate*, and works by directors such as Kathryn Bigelow, Michael Bay, and John Woo, among others.

“Really Existing Socialist Cinema”: Eastern Europe and Film, 1948–1989

Dominic Leppla

Open, Lecture—Spring | 5 credits

“What was socialism?” the anthropologist Katherine Verdery famously asked, seven years after the fall of the Berlin Wall. In our current time of renewed global interest in the topic, this course seeks a present-tense answer to the question by looking back to the fertile visual imagination of film artists from within the so-called Soviet Bloc. In Eastern Europe, socialism was both imposed upon citizens “from above” via Moscow and the state but also earnestly organized “from below” by postwar populations who sought a way forward after the failures of capitalist modernity and the inhuman depredations of World War II. This tension resulted in an extraordinary, diverse flowering of stylistics and storytelling, from the post-Stalin era of the Thaw to the edge of Gorbachev’s Glasnost, across an equally varied region of rich cultural traditions. In examining film movements and the work of directors within broader national, industrial, and “new wave” trends—from avant-garde Czechoslovak Army film to Poland’s autonomous film production units to the provocative role of the Black Wave in Tito’s politically independent Yugoslavia—we will complicate tired binaries (e.g., dissident cinema vs. art cinema) used to categorize Eastern European film and its political aesthetics. Further, what links existed between those “Second World” productions and anticolonial liberation movements in the socialist Global South? Looking at the work of visionaries such as Vera Chytilová, Krzysztof Kieslowski, Dušan Makavejev, and Bela Tarr, to name a few, we will gain a better understanding of the art of the possible, as seen under the “really existing socialism” of Eastern Europe.

Media Theory and Cultural Techniques

Seth Watter

Open, Small Lecture—Spring | 5 credits

“Media determine our situation,” Friedrich Kittler wrote in 1986. More than 35 years later, media theorists and historians continue to debate the significance of Kittler’s claim. What media are, how they influence our actions, how they interact with each other in shifting configurations...these are some of the questions that media theory considers. In this course, we will read some of the fundamental texts in media theory and criticism, a form of inquiry distinct from both film studies and

communication studies. While we will explore the histories of the classic “storage media”—writing, photography, the cinema, and sound recording—we will also expand our understanding of media to include things as diverse as courts, canoes, telescopes, even clouds. Special emphasis is put on the relatively recent concept of “cultural techniques,” a materialist approach to media that sees any medium as the result of interactions—between humans and things, humans and other humans, humans and the environment they shape and reshape—and, in so doing, reinvent their “humanity.” We will also explore the overlap of contemporary media theory with fields such as science and technology studies (STS), surveillance studies, and ecocriticism.

Experimental Documentary

Tanya Goldman

Open, Seminar—Fall | 5 credits

This seminar explores the intersection between documentary and experimental film. While these two practices may initially seem at odds, artists have long combined cinema’s ability to capture nonfiction footage with the capacity to retrain perception and present “reality” in visually and aurally inventive ways. In this course, “experimental documentary” suggests ways in which the documentary form has evolved over time and the different ways that we might reinterpret creative film traditions and movements through the lens of the “documentary impulse.” How does reading experimental films that make use of nonfictional footage cause us to rethink the experimental media and documentary genres and their histories? The course will explore this question by considering city symphonies, compilation films, educational films, essay films, nature films, and more. Screenings will include works by Santiago Alvarez, Stan Brakhage, Su Friedrich, Harvard Sensory Ethnography Lab, Jonas Mekas, and Dziga Vertov, as well as many contemporary artists working today.

Decolonizing Cinema: Insurgent Forms and Revolutionary Storytelling

Dominic Leppla

Open, Seminar—Fall | 5 credits

This seminar explores the notion of a decolonized cinema as it has emerged from anticolonial contexts, revolutionary nation-building, as well as the struggles of nations within nations. How has cinema wrestled with and deconstructed settler-colonial ideologies and tropes that both outwardly and internally oppress (previously) colonized peoples? We will look to the experience of late 1960s–early 1980s Third Cinema in Central and South America—both in revolutionary cinematic manifestos (Solanas and Gettinio; Julio García Espinosa, et al) and in remarkable bodies of work from Brazil, West Africa, the Indian Subcontinent,

and Palestine. Further, we will seek to link these approaches to what Barry Barclay has called Fourth Cinema, or politically engaged work produced by indigenous filmmakers. We will consider the benefits and pitfalls of making revolutionary cinema within a state-funded context; for example, the National Film Board of Canada (NFB) or Documentary Australia Foundation (DAF). Finally, we will examine the emerging links between such movements and radical Black and brown filmmaking today—from the inspirations of the “L.A. Rebellion,” made on Hollywood’s doorstep, to attempts at finding a wider audience for such filmmaking through what some might consider Faustian pacts with platforms like Netflix, to ultimately exploring the notion of a global cinema of resistance.

Cinema and Antifascist Aesthetics: From World War II to the Present

Dominic Leppa

Open, Seminar—Fall | 5 credits

How can film’s unique ability to picture history illuminate the fight against the resurgence of white supremacist ideals? This seminar approaches the idea of antifascist film aesthetics through an examination of filmmaking about fascism and World War II following the 75th anniversary of the war’s end. We will look at wartime propaganda docs and landmark features about anti/fascism from luminaries like Lang, Welles, Resnais, and Oshima, connecting these with the fight against white supremacy and colonialism explored by writers such as Aimé Césaire and filmmakers like Djibril Diop Mambéty. From the use of violent genre cinema in attempting to discuss fascist violence to the recent reemergence in Hollywood of the World War II film genre, we will examine how narrative decisions and questions of film form play an ongoing role in shaping global cultural memory of the most significant event of the 20th century—the struggle to defeat Hitler and fascism—and their implications for our current historical situation.

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

Michael Cramer, Kevin Landdeck

Open, Joint seminar—Spring | 5 credits

This seminar course will examine both the historical and cultural context of mainland Chinese cinema from 1949 to the present. The course will be focused on full-length feature films from the People’s Republic of China, providing an eclectic mix of movies covering socialist propaganda of the high Maoist period (1949–76), the critical stances of the “Fifth Generation” (of graduates from the Beijing Film Academy) in the 1980s and early 1990s, the more entertainment-focused films of post-

Deng (2000s) China, as well as contemporary art films that are largely seen outside of the commercial exhibition circuit. This wide variety of films will open up questions of cinematic representations of Chinese identity and culture in at least four major modes: socialist revolutionary (1949–76), critical reflections on China’s past and the revolution (1982–1989), what one might call neoliberal entertainment (1990–present), and the more underground art cinema that has emerged as mainstream Chinese cinema has become increasingly commercial. Along with the close analysis of films (their narrative structure, audiovisual language, relationship to other films from both China and beyond), the course will deal with Confucian legacies in Chinese society, communist revolutionary spasms and the censorship system, and the more open market and ideology of the post-Mao reform era. Assigned readings will be varied, as well. Several key movies will be paired with their textual antecedents (e.g., LU Xun’s *New Year’s Sacrifice* will be read alongside HU Sang’s by the same title, while LI Zhun’s *The Biography of LI Shuangshuang* will accompany the 1962 movie that followed). Appropriate readings will cover important historical background in some detail; for example, the Great Leap Forward (1959–62) and the Cultural Revolution (1966–76) are both crucial events for understanding the revolutionary experience, while the latter is particularly relevant for its impact on reform-era filmmakers. Other readings will focus specifically on cinema, ranging from broad historical overviews on the material/financial conditions of production, distribution, and exhibition; close analyses of individual films; the transition from socialist to postsocialist cinema and the construction of “Chineseness” as a object for the Western gaze to the avant-garde/independent responses to the current global/commercial Chinese cinema. This course is an open superseminar (capped at 30 students), meeting once a week for two and half hours in order to facilitate in-depth discussions of paired material; for example, two movies or a movie and significant historical texts (either primary or secondary). In addition to this weekly class time, there will be required screenings of film (one or two per week). *Students will be divided evenly between the two professors for conferences, using the regular model of biweekly meetings.*

Virtual Voyages: Travel Cinemas From Silent Film to Social Media

Tanya Goldman

Open, Seminar—Spring | 5 credits

This course surveys the history of cinema as a mode of travel from the 1890s to the present. The movie camera, by its very nature, is a device that represents time and space. The exploration of the world through images (and later sound) has always been one of cinema’s primary features. While genres of early cinema, such as

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travelogues and scenics, were eclipsed in popularity by narrative features by 1910, travel cinema lives on in documentaries, ethnographic films, home movies, wildlife television shows, IMAX productions, and, more recently, social media feeds. As COVID-19 abruptly restricted global travel, the lure of viewing distant places on a screen from one's home allows us to approach film anew as a surrogate for physical travel and the experiential economy. This course takes a broad view of travel film, studying both media texts and historical context. The course will examine an eclectic body of filmed content to analyze how filmmakers, companies, and other groups have used moving images to represent desirable destinations and impressions of spectacular and distant lands for artistic, commercial, and noncommercial purposes. We will also investigate the history of travel cinema by examining the colonial ideologies and other power relations embedded within a representational mode that reflects the worldview of those privileged enough to travel and record their experiences. All the while, we will also attend to the rise and evolution of travel films amidst historical developments in media technology, transportation, the tourism industry, leisure, and more. Screenings will span the classic and the contemporary, from documentaries *Grass* (1927) and *Baraka* (1992) to recent television shows *Planet Earth* and *Anthony Bourdain: Parts Unknown*, among many, many others.

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

Home/Nation: 20th-Century Asian Art—via New York (p. 15), Gemma Sharpe *Art History*

Non-Aligned Abstractions (p. 16), Gemma Sharpe *Art History*

Mainland Chinese Cinema, Culture, and Identity From 1949 to the Present (p. 20), Michael Cramer, Kevin Landdeck *Asian Studies*

Mainland Chinese Cinema, Culture, and Identity From 1949 to the Present (p. 49), Michael Cramer, Kevin Landdeck *Film History*

First-Year Studies: Media Sketchbooks (p. 51), Robin Starbuck *Filmmaking and Moving Image Arts*

Worldbuilding (p. 51), Peter Burr *Filmmaking and Moving Image Arts*

Advanced Collective in Animation or Experimental Media (p. 52), Scott Duce, Robin Starbuck *Filmmaking and Moving Image Arts*

Capturing Stories: Documentary Filmmaking With Smartphone Technologies (p. 56), Sandra Luckow *Filmmaking and Moving Image Arts*

Music and Sound for Film (p. 57), Giancarlo Vulcano *Filmmaking and Moving Image Arts*

Intermediate French I: France Through Film (p. 60), Liza Gabaston *French*

Theories at Heart (p. 74), Antonia Carcelén-Estrada *History*

Environmental Politics, Informality, and Democracy in

Brazilian History (p. 75), Jesse Horst *History*

Mainland Chinese Cinema, Culture, and Identity From 1949 to the Present (p. 77), Michael Cramer, Kevin Landdeck *History*

Nazis on Screen: The Third Reich in Film, From *The Great Dictator* to *Inglorious Basterds* (p. 79), Philipp Nielsen *History*

Beginning Italian: *Viaggio in Italia* (p. 83), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 84), Tristana Rorandelli *Italian*

Theatre and the City (p. 89), Joseph Lauinger *Literature*

The Forms and Logic of Comedy (p. 90), Fredric Smoler *Literature*

Toward a Theatre of Identity: Ibsen, Chekhov, and Wilson (p. 92), Joseph Lauinger *Literature*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 95), Tristana Rorandelli *Literature*

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

Hitchcock in 2022 Vision: The Long Shadow of Gothic Style (p. 98), James Horowitz *Literature*

The Music of Russia (p. 107), Martin Goldray *Music*

Art and Visual Perception (p. 133), Elizabeth Johnston *Psychology*

The Sociology of Sports (p. 150), Shahnaz Rouse *Sociology*

Beginning Spanish: A Glimpse Into the Hispanic World through its Language and Culture (p. 152), Ximena Venturini *Spanish*

Intermediate Spanish I: Latin American and Spanish Visual Culture (p. 152), Ximena Venturini *Spanish*

Advanced Intermediate Spanish: Political Creativity (p. 152), Heather Cleary *Spanish*

First-Year Studies: Two Lenses on Writing (p. 181), Myra Goldberg *Writing*

To Hold the Unsayable: A Poetry Workshop (p. 190), Marie Howe *Writing*

FILMMAKING AND MOVING IMAGE ARTS

Sarah Lawrence College's undergraduate filmmaking and moving image arts program (FMIA) offers a vibrant, dynamic, creative incubator to ignite the imagination of the next generation of media makers. The program seeks to help students navigate the intersection of art and technology, as they acquire the tools and skills of the discipline and develop their critical and creative voices.

Cognizant that not every student will graduate to be a writer, director, producer, or game developer, the program recognizes that—with the enduring power and influence of cinema, television, the web, and social media—students in all fields of study benefit from media literacy and theory and a deep understanding of the ways

and means of media development and production. The FMIA program explores a broad scope of media making, including narrative fiction, documentary/nonfiction, experimental film, animation, cinematography, storyboarding, and directing actors, as well as editing, producing, screenwriting, writing for television, writing and producing for the web, writing for games, and game development.

Interdisciplinary work across the liberal arts is encouraged, and both formal and informal collaboration among the music, dance, theatre, writing, visual arts, and other disciplines continues to emerge and flourish.

Our program offers an intensive “semester-away” program—Cinema Sarah Lawrence—where students work on the development and production of a feature film shot on location in Nantucket, Massachusetts. We also offer exchange programs in animation with CalArts and study abroad opportunities in film in Paris, in Cuba, and at the world-famous FAMU film school in Prague, among others.

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

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

First-Year Studies: Media Sketchbooks

Robin Starbuck

Open, FYS—Year | 10 credits

In this course, students will develop work that aims to challenge audience perceptions of traditional filmmaking while retaining “audience reading” of a film’s message, intention, and meaning. This is a production and research class, where the development of experimental fiction and nonfiction film is covered from the conception of an idea to the finished product. Students will have the opportunity to experiment with nonconventional techniques for image creation, either individually or in collaboration with their peers. We will explore technical, conceptual, and aesthetic approaches to constructing art films with directed shots, *cinéma vérité*, animation, performance art, and free-media montage. Emphasis will be placed on producing innovative and creative films in the experimental genre. This is a solid introductory course for students who are interested in film and want to get their “feet wet” in film during their first

year at the College. Students will participate in technical production modules and exercises in which an exploration of modes of experimental film and video will be covered. Focus will be on an exploration of structure and format, as well as film’s relationship to story, poetry, and experimental text. We will review the work of professional artists’ films and read theoretical texts as they apply to artist film production. The class will also function as an editing workshop with critique and feedback. Visiting experimental filmmaker labs will be an important part of this year’s class.

Worldbuilding

Peter Burr

Open, Large Lecture—Fall | 5 credits

A world is an artificial living thing, but a living thing nonetheless. —Ian Cheng (2018) The concept of “worldbuilding” has been around for hundreds of years in the development of science fiction and is often used to describe art direction for commercial video game and film studios. Recently, this term has begun to be used by individual artists to describe a method for developing personal work presented online, in cinemas, and as museum installations. In this class, we will look at the history of this concept as it pertains to narrative art. While the focus of the course is on noncommercial moving-image work, we will also explore the history of worldbuilding in philosophy (Martin Heidegger), literature (Octavia Butler), and comics (Möbius). Additionally, we will discuss the role of “internal coherence,” style, and narrative structure as they pertain to dozens of artworks, including work by Ian Cheng, Jacoby Satterwhite, Mati Diop, and Porpentine.

Animation

Fundamentals of 2D Character Animation

Scott Duce

Open, Seminar—Year | 10 credits

This course focuses on the fundamentals of animation through the development of 2D character design. The course will introduce students to traditional hand-drawn and digital techniques of frame-by-frame animation, where movement is created through successive, sequential character drawings. Students will learn the principles of animation through character design and visual development and will gain knowledge in drawing by engaging with formal spatial concepts in order to create fully realized characters, both visually and conceptually. Through the development of character boards, model sheets, beat boards, and character animation, students will draw and animate human, animal, mechanical, and hybrid figures. Students will learn about body mechanics

and motion flow in the development of animated characters through techniques that include walk cycles, rotating forms, transformations, holds, squash and stretch, weight, and resistance. Additional instruction will include techniques in pencil-test animation and lip syncing. Students will research characters in their visual, environmental, psychological, and social aspects to establish a full understanding of characterization. Examples of animations illustrating frame-by-frame character movement will be screened regularly. The course will conclude with a final project, for which students will develop, conceptualize, and produce a fully animated character study. Information and skills established in this class can be used to improve basic drawing and animation proficiency, to establish fundamentals for digital animation production, to create and enhance an animation portfolio, and to develop tangible skills for producing graphic novels or a character outline for an interactive media project. Software used in this course: Storyboard Pro, Harmony, Photoshop, Procreate, and Final Cut Pro X.

2D Animation: Environmental Stories

Robin Starbuck

Open, Seminar—Year | 10 credits

In this class, students develop animation and visual communication skills by focusing on the process of creating animated films based on visual explorations of environmental studies in the broadest sense. All of the production steps required to produce a short animated film are demonstrated and applied through technical animation exercises in the fall term, with instruction including: idea development, visualization, character development, continuity, timing, digital drawing, rotoscoping, and compositing. Spring semester will involve the production of a single, short animated film (1-2 minutes) by each student or team of students. Participants will develop and refine their personal style through exercises in animation production and assignments directed at translating ideas into moving images. Two-dimensional, digitally-drawn images (with the option to include live action and photographs) will be assembled in sync to sound. Compositing exercises cover a wide range of motion-graphic features, including: keyframing, timeline effects, 2D space, layering, and lighting. Films produced in the spring semester can approach environmental concerns from a number of directions: philosophical, poetic, scientific, political, or story form. The direction that each film will take depends upon the student's own interests, research, and information that they bring to this class. No prior drawing experience is necessary, but participants should enter this class with an interest in creating a film that engages issues in society and the natural world in some manner.

This course provides students with a working knowledge of the software Harmony by Toon Boon and AfterEffects by Adobe.

Advanced Collective in Animation or Experimental Media

Scott Duce, Robin Starbuck

Intermediate/Advanced, Small seminar—Fall | 5 credits

This collective for advanced animation and experimental media is for students seeking to work on independent-study projects or to acquire credit for fieldwork in those disciplines. The group will first meet weekly to establish guidelines and schedules for projects; then, the class will serve as a gathering place to report on project development and/or the progress of an internship. Weekly meetings provide a framework for research, development, and collaborative assistance toward an advanced project that may take the shape of a short film or professional experience in an internship. Led by a team of filmmaking and moving-image arts faculty, students will be interviewed during registration to evaluate their proposed projects or research. The week-to-week structure of the collective will be tailored to meet the needs of individual projects/groups as the semester progresses. The collective is open to experienced animation and experimental media students; both individuals and group projects are invited to apply to the class. Interested students should come to the interview prepared to present a project proposal or an internship already secured.

Preproduction

Storyboarding for Film and Animation

Scott Duce

Open, Seminar—Fall | 5 credits

This course focuses on the art of storyboard construction as the preproduction stage and previsualization for graphics, film/video, and animation. Students will be introduced to storyboard strategies, exploring visual concepts such as shot types, continuity, pacing, transitions, and sequencing into visual communication. Both classical and experimental techniques for creating storyboards will be covered. Emphasis will be placed on production of storyboard drawings, both by hand and digitally, to negotiate sequential image development and establish shot-by-shot progression, staging, frame composition, editing, and continuity in film and other media. Instruction will concentrate primarily on drawing from thumbnail sketches through final presentation storyboards and animatics. The final project for this class will be the production by each student of a full presentation storyboard and a low-res animatic in a combined visual, audio, and text presentation format.

Knowledge of storyboards and animatics from this class can be used for idea development and presentation of your project to collaborators, for pitching projects, for professional agencies, and, most importantly, for you, the maker. Software used in this course: Storyboard Pro and Final Cut Pro X.

Creative Producing: The Role of the Producer in Film and Television

Heather Winters

Open, Seminar—Fall | 5 credits | Hybrid Remote/In-Person

This course explores the role of the creative producer and the process of producing a feature or short film, documentary, television, animation, or digital project from development through distribution. Taught through the lens of what one producer (or a small army of producers) actually does, this course explores the role of the producer from the moment of creative inspiration through development, preproduction, production, postproduction, and project delivery—defining and demystifying what it means to “produce.” Working in small groups, students develop and pitch project ideas to the class and work in groups throughout the semester to prepare fully-developed project presentations. Students will gain experience in breaking down scripts; crafting shooting schedules and budgets; writing loglines, synopses, and treatments; casting breakdowns; and identifying each project’s audience and platform. Course work consists of verbal and written assignments, film screenings, weekly readings, and industry guest workshops. Participation in software labs is required. This course provides real-world producing guidance, offering filmmakers, screenwriters, and directors a window into the importance of, and mechanics pertaining to, the producing discipline, as well as a practical skill set for creating and seeking opportunities in the filmmaking, television, and digital content worlds.

Concept Art: Visual Development

Scott Duce

Open, Seminar—Spring | 5 credits

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 scene paintings, model sheets, and animatics, students will draw and conceptualize spaces, characters, and props that are visually harmonious and consistent in 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 during

the semester. Photoshop, Storyboard Pro, Procreate, and Final Cut Pro software will be utilized for character design, background paintings, and concept presentation animatics. The final project for this course will include a fully developed, multicharacter/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 in developing a cast of characters and environments for a graphic novel or an animated film. Software used throughout the course: Photoshop, Storyboard Pro, Harmony, Procreate, and Final Cut Pro X or Premier.

The Art and Craft of Pitching for Film and Television

Heather Winters

Open, Seminar—Spring | 5 credits | Hybrid Remote/In-Person

The first step to getting any project made is having the goods—a screenplay, an original TV pilot script, episodes of a digital series, a short film script, a documentary treatment or proposal—and then developing a rock-solid pitch. By asking important questions—What is your story? To what kind of viewer will it appeal? Is it practical? Has it been done before? What makes your project unique? Why am I the right person to tell this story?—this course introduces students to the fundamentals and practicalities of development and pitching. Through a collaborative workshop process and by using their existing scripts and projects, students will engage in table reads, script analysis, and verbal and written pitch exercises and spend the semester learning about and creating the elements that will make their particular projects and stories resonate and become marketable. Through this process, students will learn how to develop a project into a pitch package and how to pitch that project and engage with the gatekeepers of the myriad platforms where audiences seek stories on screen. Course work is designed to guide students in how to evaluate the strengths and weakness of their ideas, scripts, treatments, and projects and to explore what platform(s) will best suit their project and why. Guest workshops with industry professionals include writer pitches and understanding talent representation in the entertainment industry. The semester’s work culminates in a final pitch presentation—an essential skill for all writers, filmmakers, directors, and producers. Whether pitching a colleague to collaborate on your project or pitching a studio or network to finance your project, students will learn how to ensure that a script or project is ready to pitch, how to understand studio and network needs, how to establish industry contacts, how to be a skilled communicator, how to understand and grapple with changing audience tastes,

and, overall, how to sell an idea. Students must have a completed script or treatment for which they wish to develop a pitch.

Production

Virtual Cinema

Phillip Birch

Open, Seminar—Year / 10 credits

This course will focus on the development and deployment of adaptive cinema and live-rendered compositing in video production. The class will explore the production techniques in shows such as *Westworld* and *The Mandalorian*, as well as the burgeoning field of adaptive cinema used on online platforms such as Netflix and experimental film festivals. Topics covered in the course will be live-compositing computer graphics, user interface design, scene optimization, and multisequential narratives. The course will use Unreal Engine, an industry-standard software used on the above television shows. Utilizing these techniques, we will discuss different venues for deployment of this media, including virtual reality and online platforms.

Script to Screen

Rona Naomi Mark

Open, Seminar—Year / 10 credits

This class will introduce students to all aspects of filmmaking, from conceiving a script through exhibition of the final work. The first semester will focus on screenwriting, and students will write short scripts that they will then produce and direct in the second semester. Simultaneously, students will learn to use the school's filmmaking equipment and editing software and utilize those skills in a series of short, targeted video exercises. Those exercises will not only familiarize the students with the gear at their disposal but also will introduce the students to concepts of visual storytelling (e.g., where to put the camera to tell the story). The second semester will focus on preproduction and previsualization of the student's conference film. Students will learn how to craft shot lists, floor plans, look books, and other tools to help them organize their film shoots. Students will also practice directing actors and finding a method for effective communication with their cast. They will also learn some basic production management skills, such as breaking down scripts for production and scheduling. After shooting their conference films, students will workshop their rough cuts in the classroom and fine-tune their edits in preparation for the final class: the screening!

Working With Light and Shadow

Misael Sanchez

Open, Seminar—Fall and Spring / 5 credits

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 in 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. They 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 provide 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, and 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.

Visions of Social Justice

Damani Baker

Open, Seminar—Fall / 5 credits

In this documentary course, students will collaborate with local nonprofit organizations and/or individual activists to produce a three-to-five minute film. The projects are a combination of advertising, research, and social justice, providing valuable content for underresourced efforts while centering the powerful work of people challenging destructive paradigms. The class members will work in teams to produce their films and, ultimately, deliver material to their partner organizations to be used online and beyond. When appropriate, limited local travel will be involved, along with an opportunity to collaborate with organizers, activists, and community partners. Students will be encouraged to create social-engagement strategies in partnership with the organization or subjects that elevate their mission and work. Given these unprecedented times—as we are presented with new opportunities to shift our understanding of self, community, and the roles that we can play in pursuing a just future—this course is for those who are committed to using filmmaking as a tool for change. This semester-long

collaboration is equal parts media creation and an understanding of the power of artists in movements for justice.

The Director Prepares

Maggie Greenwald

Open, Seminar—Fall | 5 credits

This course concentrates on acquiring skills that the writer-director needs in order to prepare to actualize a short screenplay that the student will develop in the class. Screenplay development will be accompanied by filmed exercises that focus on the director's preparatory process along with developing an understanding of cinematic storytelling that includes the fundamentals of script, staging, camera, lenses, and editing.

Ghouls, Cyborgs, and Elves: Making the Genre Film

Rona Naomi Mark

Open, Seminar—Fall | 5 credits

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.

Cinematography: Color, Composition, and Style

Misael Sanchez

Open, Seminar—Fall | 5 credits

This course will explore the roles associated with film production, focusing on cinematography and lighting for the screen. In addition to covering camera operation and basic lighting techniques, students will explore composition, color palettes, and application of a visual style to enhance the story. The semester will revolve around weekly exercises, followed by creating and producing original work. 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, shoot, edit, and screen a final project by the end of the term. This is an intensive, hands-on workshop that immerses the student in all aspects of film production. By the end of the course, students should feel confident enough to approach a film production project with the experience to take on introductory and assistant positions with the potential for growth.

Media Lab: Youth Education and Community Engagement

Yeong Ran Kim

Open, Seminar—Spring | 5 credits

This course is designed for students with a strong interest in community work and digital-media production. We'll explore new forms of research-creation and pedagogical-performative modes of engagement by considering the role of digital media in making new connections, building friendships, and forging communities. We'll examine the relation of aesthetics to politics and explore the myriad ways in which theory and praxis can inform one another, with special attention to digital-media pedagogy. This course largely has three components: 1) a group creation of a multimedia performance piece; 2) designing an after-school program and running the program on Saturdays for community youth; and 3) curating an online exhibition on the College's website. In the first month of the semester, we'll create a multimedia performance piece, together as a class, based on ethnographic research in Yonkers, Mount Vernon, or Bronxville. In so doing, students will learn about surrounding communities and become equipped with the basic skills needed for digital-media production. Students will then have the opportunity to put these skills into practice as we design a new kind of after-school program and host a digital-media workshop for public-school students in Yonkers, Mount Vernon, and Bronxville. This course asks students to play the role of teaching artists, integrating their art form, perspectives, and skills into the community setting. Students will team up to teach and support youth participants in creating a multimedia performance piece, through which they show and tell stories about themselves and their communities. All workshops will take place on campus on Saturday afternoons from 1pm to 3pm. Scheduled workshop dates are February 26; March 5, 12, 26; and April 2, 9. In the final month of the class, we will design a website together in order to host an online exhibition based on the works that are produced in previous months, including students' works and the youth participants' works. This format will allow us to cultivate emerging moments of coming together that vitalize creative making, as well as to find innovative ways to share what was learned from community-engaged research, a teaching experience, and curatorial practice. *This interdisciplinary and practice-*

based course invites students from all disciplines. No prior experience in teaching and/or media production is required.

Capturing Stories: Documentary Filmmaking With Smartphone Technologies

Sandra Luckow

Open, Seminar—Spring | 5 credits

In this course, we will be using your smartphone and its advanced technologies to learn the basic fundamentals and techniques of motion-image capture with professional standards. In the same powerful way that 16mm film (which started as an amateur filmmaking option but became a professional standard after World War II) revolutionized documentary filmmaking, smartphones—with 4K resolutions, prime lenses, filters, stabilizers, and manual control applications—have democratized and diversified the documentary art. Smartphones provide an opportunity for the filmmaker to learn and experiment while developing aesthetic choices. Filmmakers have access to a greater breadth of subjects due to the smartphone camera's size, mobility, and access. Through a series of practical exercises and studying what others have done, we will learn how the functional choices of the camera—aspect ratio, resolution, frame rate, aperture, ISO, depth of field, focus, shutter speed, and color balance—impact the form and function of the students' visual language. This class is, first and foremost, an introduction to all of the steps involved in making a short (8-minute limit) documentary film from concept to collaboration to exhibition. By capturing "real" stories with all of their complexities, we establish a solid foundation for creating fictional narrative in the future. We will start with an editing exercise in Adobe Premiere in order to understand what elements are necessary to obtain during production. And, while we learn the mechanical functions of our tools, you will work with classmates to create nonfiction narratives. You will explore and practice the processes of research, planning, interviewing, writing, and gathering visual elements—both archival and captured—to tell a compelling story with integrity and responsibility toward the subject in one of four projects. The class emphasizes creative discipline, and considers ethical questions and the representation of time, space, and "the truth." Conferences will focus on your individual goals as a documentary storyteller and your role as a collaborative contributor.

Filmmaking: Visualizing and Creating Moving Images for the Screen

Misael Sanchez

Sophomore and Above, Seminar—Spring | 5 credits

This course will focus on the role of the cinematographer and the production process as it relates to lighting and developing a visual style of a film/video project, concluding with the production of a short film. The course will cover camera movement, composition, framing, and artistic lighting and will provide students with technical and aesthetic knowledge of lighting for the screen. Throughout the semester, we will work with production equipment and set up exercises geared toward achieving 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. Each student will work on creating a lighting plan for an original scene to be produced in class. Conference work will be the production of a short film project by the end of the semester.

Visions of Social Justice II

Damani Baker

Intermediate, Seminar—Spring | 5 credits

In this intermediate documentary course, students will collaborate with local nonprofit organizations and/or individual activists to produce a three-to-five minute film. The projects are a combination of advertising, research, and social justice, providing valuable content for underresourced efforts while centering on the powerful work of people challenging destructive paradigms. The class will work in teams to produce their films and, ultimately, deliver material to their partner organizations to be used online and beyond. When appropriate, there will be limited local travel and an opportunity to collaborate with organizers, activists, and community partners. Students will be encouraged to create social engagement strategies in partnership with the organization or subjects that elevate their mission and work. Given these unprecedented times—as we are presented with new opportunities to shift our understanding of self, community, and the roles that we can play in pursuing a just future—this course is for those who are committed to using filmmaking as a tool for change. This semester-long collaboration is equal parts media creation and understanding of the power of artists in movements for justice.

Advanced Collective for Filmmakers and Screenwriters

Damani Baker, Rona Naomi Mark, Misael Sanchez

Intermediate/Advanced, Seminar—Spring | 5 credits

This independent-study collective will provide a framework for advanced screenwriting and filmmaking

students to pursue material toward an advanced project that could take the shape of a short film and/or screenplay. Led by a team of filmmaking and moving-image arts faculty, students will be interviewed during registration to evaluate their proposed material and their role on the project. The week-to-week structure of the collective will be tailored to meet the needs of the individual projects/groups as the semester progresses. The collective will be open to screenwriting, documentary, and fiction filmmaking students. Both individual and group projects are invited to apply to the class. Interested students should come to the interview prepared to present a project proposal.

Postproduction

Editing for Film and TV

Brian Emery

Open, Seminar—Fall / 3 credits

In this seminar, we will examine the art and craft of motion-picture editing, from both an aesthetic and a practical viewpoint. We will explore how the combination and order of shots manages to convey both information and emotion and how the art of editing works to enhance the story. We will ask if a cut works and, if it does, why it works. Just as importantly, we will ask why a cut does not work. We will explore the tools of digital editing and how they can be used to achieve the filmmaker's desired artistic results. The primary work for this course will be weekly assignments that will range from editing a simple narrative scene with limited "coverage" to more complicated work editing scenes from feature films, television, and short films. Students will read books such as Walter Murch's *In the Blink of an Eye*, Bobbie O'Steen's *The Invisible Cut*, and Christopher Bowen's *Grammar of the Edit*. Technical instruction will focus on media management, import and organization, utilization of keywords and smart collections, basic editing, split editing, sound editing, color correction and color grading, export and delivery. The class will balance time between step-by-step technical demonstrations and discussion of postproduction topics and techniques, virtual screening, and critique of student work. This is not a "conference" course and has no conference work or individual conference meeting time outside of class. There will be opportunities for individual attention during some class sessions. The class will maintain an online Discord server. This course is open to students of all levels and requires no previous editing experience. All footage will be provided. If students are concurrently enrolled in another filmmaking production course, it may be possible—with permission of both instructors—for students to edit their student film instead of a stock film for the final assignment; but this is not a guarantee and must be approved in advance. The class will use Adobe Premiere. Adobe Creative Cloud

subscriptions will be provided to students, and the software will be available for use in the Ziskin Digital Media Lab. The software is cross-platform and available for both Mac and PC.

Music and Sound for Film

Giancarlo Vulcano

Open, Seminar—Spring / 3 credits

This class will explore how music and sound serve the dramatic intent of a film. As co-inhabitants of the aural spectrum, a film's score and sound design are increasingly called upon to interact and work together. Working in one of those areas usually implies a working understanding of the other. The class will cover: working with a director on spotting both music and sound, choosing musical themes that correspond to the dramatic needs of a film, using sound design to highlight environmental and psychological facets of the world and its characters, conceptualizing the sonic space of a film, and designing the music and sound so they occupy different frequency areas and remain distinct. The marriage of sound and music has deep roots in the history of cinema, and special attention will be paid to the masters of sound in film such as Walter Murch/ Francis Ford Coppola, Stanley Kubrick, Akira Kurosawa (note: list is subject to change). Technical topics to be covered: intro to ProTools and an overview of basic mixing, concepts in music editing, use of effects such as compression, eq, reverb and filters, file organization, and management and workflow. While this course will be a historical overview of important work and concepts, time will also be given to developing student work with the hope that students gain experience through collaboration—both during class and independently.

Screenwriting

Screenwriting: Tools of the Trade

K. Lorrel Manning

Open, Seminar—Year / 10 credits / Hybrid Remote/In-Person

The screenplay is the starting point for nearly every film, television show, or web series. The majority of our favorite films and television shows begin with a writer and an idea. Aimed at the beginning screenwriter, this course will focus on the fundamentals of visual storytelling—story, structure, style, character development, dialogue, outlining, and formatting. During the fall semester, weekly writing prompts will be given. Assignments will then be read and discussed in class, using a structured feedback paradigm. In addition, students will be given weekly viewing and reading assignments as a way to strengthen their script-analysis skills. During the spring semester, students will pitch, outline, and then write one or two original shorts or begin writing a feature-length

screenplay. Overall, the course is designed to help the beginning screenwriter build a screenwriter's toolkit, as well as to assist the writer in finding his/her/their own artistic voice.

Writing for Television: From Spec Script to Original TV Pilot

Marygrace O'Shea

Sophomore and Above, Seminar—Year | 10 credits

The fundamental skill of successful television writers is the ability to craft entertaining and compelling stories for characters, worlds, and situations that have been created by others. Though dozens of writers may work on a show over the course of its run, the “voice” of the show is unified and singular. The best way to learn to write for television—and a mandatory component of your portfolio for agents, managers, showrunners, and producers—is to draft a sample episode of a preexisting show, known as a “spec script.” Developing, pitching, writing, and rewriting stories hundreds of times, extremely quickly, in collaboration, and on tight deadlines is what TV writers on staff do every day, fitting each episode seamlessly into the series as a whole in tone, concept, and execution. This workshop will introduce students to those fundamental skills by taking them, step-by-step, through the writing of their own spec (sample) script for an ongoing dramatic television series. The fall classes will take students through the spec-script process—from premise lines, through the outline/beat sheet, to writing a complete draft of a full teleplay for a currently airing show. No original pilots will be pursued in the fall. In conference, students will work, in depth, through additional drafts of their script pages. In this class, there will be very heavy TV viewing in the first third of the semester, as students “learn” the shows that are spec-ed in this class. In the spring, the class builds on fundamentals learned in the fall, with the focus on creating an original TV pilot. Students will hone concepts, develop characters, and generate beat sheets and pages to create and write an original one-hour or half-hour show (no multicamera sitcoms). Focusing on engineering story machines, we power characters and situations with enough conflict to generate episodes over many years. In conference, students may wish to further deepen their concept and revise pages, craft another spec script, begin to develop characters and a series pitch deck for their original show, or work on previously developed material. Prospective students are expected to have an extensive working knowledge across many genres of TV shows that have aired domestically during the past several decades.

Writing the Short Screenplay

Maggie Greenwald

Open, Seminar—Fall | 5 credits

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

Research as Practice: Developing the Documentary

Jules Rosskam

Open, Seminar—Fall | 3 credits

In this course, students will learn about the preproduction process for documentary filmmaking through exercises in idea generation, research, proposal writing, fundraising, impact campaigns, team building, and distribution. The broader goal is to develop each student's unique voice while exploring issues of aesthetics, ethics and responsibility, experimentation, and the current sociocultural context of nonfiction film production. The majority of the semester will be spent on assignments to help each student conceptualize and develop a documentary idea. Over the past decade, documentary has experienced a creative explosion alongside an expansion of its potential for commercial success. Through readings, screenings, and class discussions, we will consider the limitless possibilities of nonfiction filmmaking in regard to style, structure, tone, and subject matter. In addition to in-class screenings and reading assignments, students will receive individual screening and reading lists tailored to their projects.

Writing Movies

Rona Naomi Mark

Open, Seminar—Spring | 5 credits

During the course of this seminar/workshop, students will learn how to write narrative screenplays with an eye toward completing a feature-length work. The course will

cover basics of format and style, and there will be weekly assignments aimed at developing students' screenwriting muscles. Students will "pitch" ideas, rigorously outline stories, and write and revise pages of their blueprint for a feature-length film. The class is designed to help the beginning screenwriter find his or her voice as a film artist, using the written language of visual storytelling.

Writing the Feature Screenplay

Maggie Greenwald

Intermediate/Advanced, Seminar—Spring | 5 credits

From pitching ideas, developing detailed outlines, and creating mood boards in order to develop cinematic storytelling skills, this course will take the student through the process of writing a feature-length screenplay. The screenplay may be based on an original idea or preexisting source, including historical incident, biography, true crime, etc. In an intimate workshop setting, the writing will be shared and critiqued in a safe and constructive atmosphere as students develop their craft. By the end of the semester, each student will have completed a first-draft feature screenplay. Participation is essential to the process, and attendance is mandatory. *Prerequisite: At least one year of college-level screenwriting*

Writing the Short Film Adaptation

K. Lorrel Manning

Intermediate/Advanced, Seminar—Spring | 5 credits

Adaptation skills are a major plus for any screenwriter. Some of the world's most popular films and television shows have been adapted from preexisting material. Novels, short stories, comics, plays, articles, bios, historical events, poems, and even paintings have been adapted for the screen. In this workshop/seminar, we will focus on screenplay adaptation for the short film. Students will learn how to break down a story/source material into its essential components for a compelling screenplay. We will read, view, and discuss various screenplays, shorts, features, and television series that are based on preexisting material. Students will learn an effective nuts-and-bolts process for screenplay adaptations. The first few weeks will be a review of basic screenwriting fundamentals (e.g., story structure, dialogue, character development, formatting), along with weekly writing exercises and viewing/reading assignments. Students will then find material to adapt. Students will pitch, outline, and write one short film adaptation (up to 15 pages) for class and one longer project (30 pages) for their conference project. Scripts will be read and discussed in class, using a structured feedback paradigm.

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 in Dance (p. 32), John Jasperse *Dance*
Yoga (p. 34), Patti Bradshaw *Dance*
Guest Artist Lab (p. 35) *Dance*
Live Time-Based Art (p. 35), Beth Gill, John Jasperse, Dean Moss *Dance*
Lighting in Life and Art (p. 37), John Jasperse *Dance*
"Really Existing Socialist Cinema": Eastern Europe and Film, 1948–1989 (p. 48), Dominic Leppla *Film History*
Media Theory and Cultural Techniques (p. 48), Seth Watter *Film History*
Experimental Documentary (p. 48), Tanya Goldman *Film History*
Virtual Voyages: Travel Cinemas From Silent Film to Social Media (p. 49), Tanya Goldman *Film History*
First-Year Studies: The Senses: Art and Science (p. 131), Elizabeth Johnston *Psychology*
Art and Visual Perception (p. 133), Elizabeth Johnston *Psychology*
1,001 Drawings (p. 173), John O'Connor *Visual and Studio Arts*
Digital Imaging Studio (p. 176), Shamus Clisset *Visual and Studio Arts*
3D Modeling (p. 176), Shamus Clisset *Visual and Studio Arts*
New Genres: Cultural HiJack (p. 176), Angela Ferraiolo *Visual and Studio Arts*
Performance Art (p. 177), Clifford Owens *Visual and Studio Arts*
Senior Interdisciplinary Studio (p. 178), John O'Connor, Riad Miah *Visual and Studio Arts*
Art and the Climate Crisis (p. 179), Gabriela Salazar *Visual and Studio Arts*
Photogrammetry (p. 179), Shamus Clisset *Visual and Studio Arts*
First-Year Studies: Two Lenses on Writing (p. 181), Myra Goldberg *Writing*
Writing Our Moment (p. 186), Marek Fuchs *Writing*

FRENCH

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

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

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

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

During their senior year, students may consider 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

Jason Earle

Open, Seminar—Year / 10 credits

This class is designed primarily for students who haven't had any exposure to French and will allow them to develop an active command of the fundamentals of spoken and written French over the course of the year. We will use grammar lessons in order to learn how to speak, read, and write in authentic French. In class, emphasis will be placed on activities relating to students' daily lives and to French and francophone culture. The course will rely heavily on the study of songs, cinema, newspaper articles, poems, and short stories from various French-speaking locations, including France, Senegal, Algeria, Quebec, and the Caribbean. During the spring semester, students will be able to conduct a small-scale project in French on a topic of their choice. There are no individual conference meetings for this level. The class meets three times a week, 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 are eligible to study in Paris with Sarah Lawrence College during their junior year.

Intermediate French I: France Through Film

Liza Gabaston

Intermediate, Seminar—Year / 10 credits

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 French history and culture while exploring current 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 first semester will be dedicated to a survey of French cinema, from the Lumière brothers through the Nouvelle Vague. The second semester will address the complexities of French identities through contemporary (post-World War II) movies. The Intermediate I and II French courses are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year. *Admission by placement test to be taken during interview week at the beginning of the fall semester or by completion of Beginning/Advanced Beginning French.*

Intermediate French I (Section I): Contemporary French and Francophone Culture

Eric Leveau

Open, Seminar—Fall / 5 credits

This course will offer a systematic review of the most fundamental aspects of French grammar. The emphasis of the class will be on developing oral proficiency by working on specific grammatical structures and conjugations, as well as idiomatic expressions. We will also work on writing skills through in-class short essays and exercises with the primary goal of strengthening students' grammatical agility. We will meet twice a week for two hours. We will use recent and contemporary French and francophone popular culture (songs, film, cartoons, fashion, etc.) as a gateway to explore underlying trends and tensions that have been at work in the francophone world since the 1960s. Some of the questions that we will discuss this semester include colonization and its aftermath in France and Belgium, as well as in several sub-Saharan African

countries; the complex issue of race and slavery as part of France's past in the Caribbean; the presence of Islam in France as a result of immigration from Algeria, Morocco, and Tunisia; the history of feminism and gender; and the question of ecology and climate change. Each week will be organized around a song, a film, and a text that echo each other around a common theme. We will memorize lyrics and write and act dialogues, as well as short essays. This course will be an excellent preparation for the spring 2022 Intermediate I course, which will focus on reading and writing more elaborate texts. In addition to conferences, a weekly conversation session with a French language assistant(e) is required. Attendance at the weekly French lunch table and French film screenings are both highly encouraged. The Intermediate French I and II courses are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year. *Admission by placement test (to be taken during interview week at the beginning of the fall semester), or completion of Beginning French.*

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

Ellen Di Giovanni

Open, Seminar—Spring / 5 credits

This semester-long course will continue a systematic review of French grammar designed to strengthen and deepen mastery of grammatical structures and vocabulary. Students will continue to use linguistic concepts as tools for developing their analytic writing. Writing and revising short-response papers will be a critical part of class work. Over the course of the semester, we will study a series of scenes from French and francophone literature from its origins to today. From the early 12th-century *lais* of Marie de France to contemporary works by Aminata Sow-Fall or Aimé Césaire, we will discuss what is specific to a scene in literature. What is it about literary scenes that differs from those created on a stage or in a photograph? And what happens when we encounter them as part of a class rather than on our own? We will look at contemporary stage work and digitized archives of photographs, as we develop points of comparison with other art forms. Readings will include works by Marie de Rabutin-Chantal (Madame de Sévigné), Jean de La Fontaine, Aloysius Bertrand, Gustave Flaubert, Annie Ernaux, and Fatou Diome. At regular intervals, we will look at today's press in France and discuss the way in which global issues are viewed through the particular lens of a daily publication out of Paris. This part of the course will afford us the opportunity to discuss climate change, food politics, "*laïcité*" In addition to conferences, a weekly conversation session with a French language assistant(e) is required. Attendance at the weekly French lunch table and French film screenings are both highly encouraged. The Intermediate I and II French courses are

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

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

Jason Earle

Intermediate, Seminar—Year / 10 credits

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

Intermediate French III: Soil, Nature, and Culture in Contemporary France

Eric Leveau

Open, Seminar—Fall | 5 credits

This course will explore the question of nature in France in the context of both climate change and the rich cultural and literary history of the country. Some of the themes that will allow us to better understand how the French relate to nature include the *forêt de Brocéliande* in medieval novels of the Arthurian stories cycle; discussions about the status of animals in 17th-century France; romantic depictions of nature in French novels, set both in France and America in the early 19th century; evocations of exotic islands, in contrast to Paris's industrial revolution, in Baudelaire's poetry; and Louis Ferdinand Céline's account of life in French Congo in the 1920s. In parallel to this literary exploration, we will study how France is reacting to the threat of climate change, from legendary vineyards that must face rising temperatures, to new legislation that stirs the country into new practices, and to the work of NGOs that work to protect habitats in various parts of France. We will look at a mix of theoretical works by Foucault, Deleuze, and Irigaray, among others, as well as focus concretely on specific regions, local associations, and farms that are inventing a green future. In addition to conferences, a weekly conversation session with a French language assistant(e) is required. Attendance at the weekly French lunch table and French film screenings are both highly encouraged.

Advanced Beginning French

Fredrik Roennbaeck

Open, Seminar—Fall | 5 credits | Remote

This course is designed for students who have studied some French in the past but wish to review the fundamentals of French language and grammar before venturing into the study of complex literary texts in French. The course has two objectives. First, students will pursue an intense, fast-paced, and thorough revision of the fundamentals of French grammar, composition, and conversation. Students will be encouraged to write multiple short essays and participate in oral class activities and will be exposed to various kinds of documents in French (songs, movies, paintings, etc.). Second, we will work on techniques of literary study and discussion in French. Our focus will be on short texts from the French and francophone worlds. We will read a selection of fables, tales, short stories, prose poems, journalistic essays, and one-act plays written in French. By the end of the course, students will be able to discuss these texts using basic tools and concepts in French. Conferences will be individual, allowing students to pursue their interests in any area of French and francophone literatures and cultures. In addition to conferences, a weekly conversation session with a French language

assistant(e) is required. Attendance at the weekly French lunch table and French film screenings are both highly encouraged. Students who successfully complete a beginning- and an intermediate-level French course are eligible to study in Paris with Sarah Lawrence College during their junior year. *Course conducted in French. Admission by placement test to be taken during interview week at the beginning of the fall semester.*

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

Sursum Corda: Art and Architecture from Michelangelo to the Dawn of the Enlightenment, 1550-1700 (p. 13), Joseph C. Forte *Art History*

Romanesque and Gothic Art: Castle and Cathedral at the Birth of Europe (p. 14), Jerrilynn Dodds *Art History*

Paris: A History Through Art, Architecture, and City Planning (p. 16), Jerrilynn Dodds *Art History*
Theatre and the City (p. 89), Joseph Lauinger *Literature*
Words and Music (p. 107), Carsten Schmidt *Music*
Existentialism (p. 118), Roy Ben-Shai *Philosophy*
Critical Race Theory: Philosophical Perspectives (p. 118), Carmen De Schryver *Philosophy*

Decolonizing Philosophy (p. 120), Carmen De Schryver *Philosophy*

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.

Ethnographic Research and Writing (p. 7), Robert R.

Desjarlais *Anthropology*

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

Porter *Anthropology*

Children in Imperial Projects (p. 8), Mary A. Porter

Anthropology

Media Lab: Youth Education and Community

Engagement (p. 9), Yeong Ran Kim *Anthropology*

Faking Families (p. 9), Mary A. Porter *Anthropology*

Black England: From Tudors to Two-Tone (p. 10), Mary A.

Porter *Anthropology*

Global Modernism, Internationalism, and the Cold War:

1930s, 1960s, 1990s (p. 14), Gemma Sharpe *Art*

History

Home/Nation: 20th-Century Asian Art—via New

York (p. 15), Gemma Sharpe *Art History*

Non-Aligned Abstractions (p. 16), Gemma Sharpe *Art*

History

Chinese Literature, Folktales, and Popular Culture (p. 18),

Ellen Neskar *Asian Studies*

Queer(ing) India: Literature, Film, and Law (p. 18), Shoumik

Bhattacharya *Asian Studies*

Global Queer Literature: Dystopias and Hope (p. 20),

Shoumik Bhattacharya *Asian Studies*

Hard Times Require Furious Dancing: Movement as

Language in Performance, Politics, and Everyday

Life (p. 33), Peggy Gould *Dance*

First-Year Studies: Working USA: American Workers in the

Globalized Political Economy (p. 39), Kim Christensen

Economics

The Action Genre (p. 47), Tanya Goldman *Film History*

Media Lab: Youth Education and Community

Engagement (p. 55), Yeong Ran Kim *Filmmaking and*

Moving Image Arts

Visions of Social Justice (p. 54), Damani Baker *Filmmaking*

and Moving Image Arts

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

History (p. 70), Lyde Cullen Sizer *History*

Social Protest and Cultural Critique: A Cultural and

Intellectual History of the United States (p. 73), Lyde

Cullen Sizer *History*

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

History (p. 73), Priscilla Murolo *History*

Theories at Heart (p. 74), Antonia Carcelén-Estrada *History*

Reconstructing Womanhood I: Writers and Activists in the

United States, 1830–1930 (p. 76), Lyde Cullen Sizer

History

Gendered Histories of Sickness and Health in Africa (p. 77),

Mary Dillard *History*

Gender, Education, and Opportunity in Africa (p. 78), Mary

Dillard *History*

Reconstructing Womanhood II: Writers and Activists in the
United States, 1930–1990 (p. 80), Lyde Cullen Sizer
History

Queer Americans: Henry James, Gertrude Stein, Willa
Cather, and James Baldwin (p. 86), Julie Abraham

Lesbian, Gay, Bisexual, and Transgender Studies

Perverts in Groups: Queer Social Lives (p. 87), Julie

Abraham *Lesbian, Gay, Bisexual, and Transgender*

Studies

Pretty, Witty, and Gay (p. 87), Julie Abraham *Lesbian, Gay,*

Bisexual, and Transgender Studies

First-Year Studies: Difficult Womxn of the

Americas (p. 89), Heather Cleary *Literature*

Milton, Blake, and the Bible (p. 91), William Shullenberger

Literature

Queer(ing) India: Literature, Film, and Law (p. 93),

Shoumik Bhattacharya *Literature*

Crime, Punishment, and Freedom in African American

Literature (p. 95), Elias Rodriques *Literature*

Literature in Translation: 20th-Century Italian Literature

and Culture (p. 95), Tristana Rorandelli *Literature*

Conscience of the Nations: Classics of African

Literature (p. 95), William Shullenberger *Literature*

Cold War Black Feminism (p. 96), Elias Rodriques

Literature

Global Queer Literature: Dystopias and Hope (p. 97),

Shoumik Bhattacharya *Literature*

African American Poetry After Emancipation (p. 99), Elias

Rodriques *Literature*

An Introduction to Statistical Methods and

Analysis (p. 102), Daniel King *Mathematics*

The Philosophy of Music (p. 106), Martin Goldray *Music*

The Music of Russia (p. 107), Martin Goldray *Music*

Existentialism (p. 118), Roy Ben-Shai *Philosophy*

Women Philosophers in the 20th and 21st

Centuries (p. 119), Roy Ben-Shai *Philosophy*

Decolonizing Philosophy (p. 120), Carmen De Schryver

Philosophy

International Perspectives on Psychology (p. 132),

Christopher Hoffman *Psychology*

Community Psychology (p. 132), Richard C. Clark

Psychology

Urban Health (p. 136), Linwood J. Lewis *Psychology*

Doing Research With Young People (p. 138), Christopher

Hoffman *Psychology*

Emerging Adulthood (p. 139), Linwood J. Lewis *Psychology*

Theories of Agency and Action in Science Studies (p. 149),

Adrianna Munson *Sociology*

Sociology of Global Inequalities (p. 149), Parthiban

Muniandy *Sociology*

Both Public and Private: The Social Construction of Family

Life (p. 149), Shahnaz Rouse *Sociology*

The Sociology of Sports (p. 150), Shahnaz Rouse *Sociology*

Measuring Difference: Constructing Race, Gender, and

Ability (p. 150), Adrianna Munson *Sociology*

Lineages of Utopia (p. 150), Shahnaz Rouse *Sociology*

Advanced Intermediate Spanish: Political Creativity (p. 152), Heather Cleary *Spanish*
 Performance Art (p. 177), Clifford Owens *Visual and Studio Arts*
 Black-and-White Darkroom: An Immersion (p. 178), Sophie Barbasch *Visual and Studio Arts*
 Diversity and Equity in Education: Issues of Gender, Race, and Class (p. 197), Nadeen M. Thomas *Women's History*
 Experiments With Truth: Nonfiction Writing From the Edges (p. 188), Vijay Seshadri *Writing*
 Edgy Memoirs (p. 187), Mary Morris *Writing*

GEOGRAPHY

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

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

Food, Agriculture, Environment, and Development

Joshua Muldavin

Open, Lecture—Year | 10 credits

Where does the food that we eat come from? Why do some people have enough food to eat and others do not? Are there too many people for the world to feed? Who controls the world's food? Will global food prices continue their recent rapid rise? And if so, what will be the consequences? What are the environmental impacts of our food production systems? How do answers to these

questions differ by place or by the person asking the question? How have the questions changed over time? This course will explore the following fundamental issue: the relationship between development and the environment, focusing in particular on agriculture and the production and consumption of food. The questions above often hinge on the contentious debate concerning population, natural resources, and the environment. Thus, we will begin by critically assessing the fundamental ideological positions and philosophical paradigms of "modernization," as well as the critical counterpoints that lie at the heart of this debate. Within this context of competing sets of philosophical assumptions concerning the population-resource debate, we will investigate the concept of "poverty" and the making of the "Third World"; access to food, hunger, grain production and food aid, agricultural productivity (the Green and Gene revolutions), biofuels, the role of transnational corporations (TNCs), the international division of labor, migration, globalization and global commodity chains, and the different strategies adopted by nation states to "develop" natural resources and agricultural production. Through a historical investigation of environmental change and the biogeography of plant domestication and dispersal, we will look at the creation of indigenous, subsistence, peasant, plantation, collective, and commercial forms of agriculture. We will analyze the physical environment and ecology that help shape, but rarely determine, the organization of resource use and agriculture. Rather, through the dialectical rise of various political-economic systems—such as feudalism, slavery, mercantilism, colonialism, capitalism, and socialism—we will study how humans have transformed the world's environments. We will follow with studies of specific issues: technological change in food production; commercialization and industrialization of agriculture and the decline of the family farm; food and public health, culture, and family; land grabbing and food security; the role of markets and transnational corporations in transforming the environment; and the global environmental changes stemming from modern agriculture, dams, deforestation, grassland destruction, desertification, biodiversity loss, and the interrelationship with climate change. Case studies of particular regions and issues will be drawn from Africa, Latin America, Asia, Europe, and the United States. The final part of the course examines the restructuring of the global economy and its relation to emergent international laws and institutions regulating trade, the environment, agriculture, resource extraction treaties, the changing role of the state, and competing conceptualizations of territoriality and control. We will end with discussions of emergent local, regional, and transnational coalitions for food self-reliance and food sovereignty, alternative and community supported agriculture, community-based resource management systems, sustainable development, and grassroots

movements for social and environmental justice. Films, multimedia materials, and distinguished guest lectures will be interspersed throughout the course. One farm/factory field trip is possible in each semester if funding permits. The lecture participants may also take a leading role in a campus-wide event on “food and hunger,” tentatively planned for the spring. Please mark your calendars when the dates are announced, as attendance for all of the above is required. Attendance and participation are also required at special guest lectures and film viewings in the Social Science Colloquium Series, which are held approximately once per month. The Web Board is an important part of the course. Regular postings of short essays will be made there, as well as followup commentaries with your colleagues. There will be in-class essays, a midterm quiz, and a final exam each semester. Group conferences will focus on in-depth analysis of certain course topics and will include debates and small-group discussions. You will prepare a poster project each semester on a topic of your choice that is related to the course and which will be presented at the end of each semester in group conference, as well as a potential public session.

Introduction to Development Studies: The Political Ecology of Development

Joshua Muldavin

Sophomore and Above, Seminar—Fall | 5 credits

In this seminar, we will begin by examining competing paradigms and approaches to understanding “development” and the “Third World.” We will set the stage by answering the question: What did the world look like 500 years ago? The purpose of this part of the course is to acquaint us with and to analyze the historical origins and evolution of a world political-economy of which the “Third World” is an intrinsic component. We will thus study the transition from feudalism to capitalism, the rise of merchant and finance capital, and the colonization of the world by European powers. We will analyze case studies of colonial “development” to understand the evolving meaning of this term. These case studies will help us assess the varied legacies of colonialism apparent in the emergence of new nations through the fitful and uneven process of decolonization that followed. The next part of the course will look at the United Nations and the role some of its associated institutions have played in the post-World War II global political-economy, one marked by persistent and intensifying socioeconomic inequalities, as well as frequent outbreaks of political violence across the globe. By examining the development institutions that have emerged and evolved since 1945, we will attempt to unravel the paradoxes of development in different eras. We will deconstruct the measures of development through a thematic exploration of population, resource use, poverty, access to food, the environment, agricultural

productivity, urbanization, industrialization, and different development strategies adopted by Third World nation-states. We will then examine globalization and its relation to emergent international institutions and their policies; for example, the IMF, World Bank, AIIB, and WTO. We will then turn to contemporary development debates and controversies that increasingly find space in the headlines: widespread land grabbing by sovereign wealth funds, China, and hedge funds; the “global food crisis”; and the perils of climate change, as well as the potential of “a new green deal.” Throughout the course, our investigations of international institutions, transnational corporations, the role of the state, and civil society will provide the backdrop for the final focus of the class: the emergence of regional coalitions for self-reliance, environmental and social justice, and sustainable development. Our analysis of development in practice will draw upon case studies from Africa, Asia, Latin America and the Caribbean, Europe, and North America. Conference work will be closely integrated with the themes of the course, with a two-stage, substantive research project. Project presentations will incorporate a range of formats, from traditional papers to multimedia visual productions. Where possible and feasible, you will be encouraged to do primary research over fall study days. Some experience in the social sciences is desired but not required.

The Rise of the New Right in the United States

Joshua Muldavin

Open, Seminar—Spring | 5 credits

Why this course and speaker series/community conversations now? The rise of the New Right is a critically important phenomenon of our time, shaping politics, policies, practices, and daily life for everyone. The insurrection at The Capitol on January 6, 2021, is only one egregious expression of long-term ideas and actions by a newly emboldened collective of right-wing ideologues. The violent challenges to the realities of a racially and ethnically diverse America is not a surprise. Nor is the normalization of White Power politics and ideas within mainstream politics and parties. The varied nature of the New Right’s participants—their ideologies, grievances, and goals—requires deep analysis of their historical roots, as well as their contemporary manifestations. The wide range of platforms and spaces for communicating hate, lies, and calls for violence against perceived enemies require their own responses, including the creation of platforms and spaces that offer analysis and alternatives. Seriously engaging the New Right, attempting to offer explanations for its rise, is key to challenging the authoritarian drift in our current political moment and its uncertain evolution and future. To do so requires our attention; it also requires a transdisciplinary approach, something inherent to our college and to geography as a discipline, be it political,

economic, cultural, social, urban, historical, or environmental geography. The goal of this new seminar, one that is accompanied by a facilitated speaker series and community conversations, is to build on work in geography and beyond and to engage a wide array of thinkers from diverse disciplines and backgrounds, institutions and organizations. In addition to teaching the course itself, my hope is that it can be a vehicle to engage our broader communities—at the College and in our region, as well as reaching out to our widely dispersed, multigenerational alumni. Pairing the course with a facilitated/moderated speaker series, livestreamed in collaboration with our Development and Alumni offices, offers the chance to bring these classroom conversations and contemporary and pressing course topics, grounded in diverse readings and student engagement, to a much wider audience and multiple communities. In this class, we will seek to understand the origins and rise of the New Right in the United States and elsewhere, as it has taken shape in the latter half of the 20th century to the present. We will seek to identify the origins of the New Right and what defines it, to explore the varied geographies of the movement and its numerous strands, and to identify the constituents of the contemporary right coalition. In addition, we will explore the actors and institutions that have played a role in the expansion of the New Right (e.g., courts, state and local governments, Tea Party, conservative think tanks, lawyers, media platforms, evangelical Christians, militias) and the issues that motivate the movement (e.g., anti-communism, immigration, environment, white supremacy/nationalism, voter suppression, neoliberal economic policies, anti-globalization, free speech). This is a reading-intensive, discussion-oriented large seminar in which we will survey a broad sweep of the recent literature on the New Right. While the class focuses most specifically on the US context, conference papers based on international/comparative case studies are welcome. Students will be required to attend all associated talk and film viewings, write weekly reading memos, engage colleagues in biweekly online essays and conversation, and write a brief final paper that links the themes of the class with their own interests, creative products, research agenda, and/or political engagement. Transdisciplinary collaborative activities across the College and community are encouraged. Film, performance, written commentary, workshops, and other forms of action can provide additional outlets for student engagement.

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

Ethnographic Research and Writing (p. 7), Robert R. Desjarlais *Anthropology*

Children in Imperial Projects (p. 8), Mary A. Porter

Anthropology

Faking Families (p. 9), Mary A. Porter *Anthropology*

Environmental and Ecological Economics: Theories and Policies (p. 40), An Li *Economics*

Political Economy of Global Climate Change (p. 40), An Li *Economics*

Political Economy of Environmental Justice (p. 40), An Li *Economics*

First-Year Studies: Climate Change (p. 41), Bernice Rosenzweig *Environmental Science*

Green Infrastructure (p. 42), Bernice Rosenzweig *Environmental Science*

Geospatial Data (p. 42), Bernice Rosenzweig *Environmental Science*

The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts (p. 43), Charles Zerner *Environmental Studies*

European Imperialism: Violence, Knowledge, and Migration Since the 19th century (p. 71), Philipp Nielsen *History*

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

Nationalism (p. 75), Matthew Ellis *History*

Decolonization and the End of Empire (p. 78), Matthew Ellis *History*

Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 90), Eric Leveau *Literature*

Urban Health (p. 136), Linwood J. Lewis *Psychology*

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

Environmental Psychology: An Exploration of Space and Place (p. 139), Magdalena Ornstein-Sloan *Psychology*

First-Year Studies: Borders, Nations, and Mobilities: A Sociological Introduction (p. 148), Parthiban Muniandy *Sociology*

Sociology of Global Inequalities (p. 149), Parthiban Muniandy *Sociology*

Both Public and Private: The Social Construction of Family Life (p. 149), Shahnaz Rouse *Sociology*

Architecture Design Studio: Heavy–Light (p. 174), Miku Dixit *Visual and Studio Arts*

Ecopoetry (p. 189), Marie Howe *Writing*

GERMAN

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

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

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

Beginning German

Roland Dollinger, Nike Mizelle

Open, Seminar—Year | 10 credits

This course concentrates on the study of grammar, vocabulary, and pronunciation in order to secure the basic tools of the German language. In addition to offering an introduction to German grammar and vocabulary, classroom activities and the production of short compositions promote oral and written communication. This class will meet three times (90 minutes each session) per week. Ms. Mizelle will also meet with students individually or in small groups for an extra conference. Course materials include the textbook, *Neue Horizonte*, along with a workbook and a graded German reader that will allow students to start reading in German after the first week. We will hopefully cover 12 chapters from the textbook—all of the basic grammar and vocabulary that students will need to know in order to advance to the next level. There will be short written tests at the end of each chapter. Students will also be introduced to contemporary German culture through authentic materials from newspapers, television, radio, or the Internet. *Nike Mizelle will teach this course in fall; Roland Dollinger, in spring.*

Intermediate German

Roland Dollinger

Intermediate, Seminar—Spring | 5 credits

This course places strong emphasis on expanding vocabulary and thoroughly reviewing grammar, as well as on developing oral and written expression. The aim of the course is to give students more fluency and to prepare them for a possible junior year in Germany. Readings will consist of short stories from several different 20th-century authors and of fairy tales by the Grimm brothers. All materials are linguistically accessible and promote an understanding of the culture's fundamental values and way of looking at the world. A solid grammar review, based on the book *German Grammar in Review*, will help students improve their speaking and writing skills during both semesters. Regular individual conferences with Ms. Mizelle will supplement class work, help improve fluency and pronunciation, and emphasize conversational conventions for expressing opinions and leading discussions. *Prerequisite: Beginning German at Sarah Lawrence College or another institution of higher learning or at least four semesters of German in high school.*

Advanced German: The Literature of Exile

Roland Dollinger

Advanced, Small Lecture—Spring | 5 credits

Human history has always been characterized by the forced or voluntary migration of individuals or groups of people. In this lecture, we will analyze the dialectical relationship between the concepts of "home" and "exile" in a series of works, ranging from the Bible and medieval poems to German literary texts of the 20th century, a century whose upheavals led to different waves of voluntary or forced migration. Essays by Edward Said will provide us with some critical vocabulary to speak and write about the interconnectedness of notions of home, flight, diaspora, migrants, and refugees, while the primary works will invite us to analyze these themes in various fictional and autobiographical forms. Our historical range will help us uncover the voices of those who were displaced from their communities but also the modes through which many authors transformed the punitive experience of exile into more empowering perspectives and positions of distance. We will begin with selected stories from the Old Testament (Pentateuch) and Old English exile poems, while later readings will include works by Ovid, Dante, Goethe, and Herman Hesse. We will conclude with Anna Segher's novel about the dilemma of refugees being stuck in Marseille in 1942 and a story of four emigrants by the preeminent writer Sebald. Students will attend weekly group conferences that will be conducted in German. We will review some essential German grammar and read shorter texts that also address

68 Greek (Ancient)

questions of home, exile, and emigration. *Students have the option of taking this course for three credits by taking this lecture in English).*

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

Being Totalitarian: Making Hitler's Germany, Mussolini's Italy, and Stalin's Soviet Union (p. 76), Philipp Nielsen *History*

Nazis on Screen: The Third Reich in Film, From *The Great Dictator* to *Inglorious Basterds* (p. 79), Philipp Nielsen *History*

Theatre and the City (p. 89), Joseph Lauinger *Literature*
The Literature of Exile (p. 91), Roland Dollinger, Gillian Adler *Literature*

Words and Music (p. 107), Carsten Schmidt *Music*
Being and Time (p. 120), Roy Ben-Shai *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's *Clouds*, Pindar's *Odes*, Plato's *Republic*, Cicero's *de Amicitia*, the poetry of Catullus, and Virgil's *Aeneid*, as well as studies of modern theories of myth, Nietzsche's *Birth of Tragedy* (in connection with the tragedies of Aeschylus, Sophocles and Euripides), the social implications of Roman domestic architecture, and a comparison of Euripides's *Hippolytus* with Racine's *Phèdre*.

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

Beginning Greek

Emily Anhalt

Open, Seminar—Year / 10 credits

This course provides an intensive introduction to Ancient Greek grammar, syntax, and vocabulary, with the aim of reading the language as soon as possible. By mid-semester in the fall, students will be reading authentic excerpts of Ancient Greek poetry and prose. Students will also read and discuss English translations of selected works of Plato, Aristophanes, Thucydides, and Ps.-Xenophon. During the spring semester, while continuing to refine their knowledge of Greek grammar and their reading skills, students will read extended selections of Plato's *Apology* in the original Greek.

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

Intermediate Latin (p. 85), Emily Anhalt *Latin*

Can This Republic Be Saved? Cautionary Evidence From Ancient Rome (p. 92), Emily Anhalt *Literature*

Ancient Philosophy (Plato) (p. 121), Michael Davis *Philosophy*

HEALTH, SCIENCE, AND SOCIETY

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

Over the past 25 years, as health and disease have been examined from social, economic, political, and historical perspectives, there has been an increased awareness of the ways in which definitions of disease are framed in relation to the values, social structures, and bases of knowledge of particular communities. Globalization has required us to understand health and

disease as crucial international issues, and environmental health is increasingly seen to be a matter of policy that has significantly differential effects on different populations. Public talks and events are regularly scheduled to bring together undergraduate and graduate faculty and students to consider these questions of health, medicine, and scientific knowledge from a broad variety of perspectives.

This focus of study may be of interest to students interested in the health professions, including pre-med, nursing, or allied professions such as physical therapy, allowing them to combine courses in the natural sciences with explorations of the social sciences, arts, and humanities. Similarly, students in the arts and humanities who are interested in health and illness may find that incorporating science and social science into their educational program enables them to achieve a greater depth of understanding and expression in their work.

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

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

Ethnographic Research and Writing (p. 7), Robert R. Desjarlais *Anthropology*

Medical Anthropology: Lived Experiences of Blood, Cells, and Synapses (p. 8), Jesse Bia *Anthropology*

General Biology Series: Genes, Cells, and Evolution (p. 22), Cecilia Phillips Toro *Biology*

Evolutionary Biology (p. 22), Michelle Hersh *Biology*

Drugs and the Brain (p. 23), Cecilia Phillips Toro *Biology*

Genetics (p. 23), Drew E. Cressman *Biology*

Neurological Disorders (p. 24), Cecilia Phillips Toro *Biology*

General Biology Series: Anatomy and Physiology (p. 24), Beth Ann Ditkoff *Biology*

Microbiology (p. 25), Michelle Hersh *Biology*

Nutrition (p. 26), Mali Yin *Chemistry*

Organic Chemistry I (p. 27), Mali Yin *Chemistry*

Organic Chemistry II (p. 27), Sean Boson *Chemistry*

Clinical Perspectives: Challenges to Child and Adolescent Development (p. 193), Deanna Barenboim *Child Development*

Artificial Intelligence and Society (p. 31), James Marshall *Computer Science*

Yoga (p. 34), Patti Bradshaw *Dance*

Anatomy (p. 37), Peggy Gould *Dance*

Anatomy Research Seminar (p. 37), Peggy Gould *Dance*

Psychopathology (p. 194), Alma Watkins *Dance/Movement Therapy*

Human Growth and Development (p. 194), Elise Risher *Dance/Movement Therapy*

Environmental and Ecological Economics: Theories and Policies (p. 40), An Li *Economics*

Political Economy of Global Climate Change (p. 40), An Li *Economics*

Political Economy of Environmental Justice (p. 40), An Li *Economics*

First-Year Studies: Climate Change (p. 41), Bernice Rosenzweig *Environmental Science*

Geospatial Data (p. 42), Bernice Rosenzweig *Environmental Science*

The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts (p. 43), Charles Zerner *Environmental Studies*

Visions of Social Justice (p. 54), Damani Baker *Filmmaking and Moving Image Arts*

Food, Agriculture, Environment, and Development (p. 64), Joshua Muldavin *Geography*

Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 65), Joshua Muldavin *Geography*

Gendered Histories of Sickness and Health in Africa (p. 77), Mary Dillard *History*

An Introduction to Statistical Methods and Analysis (p. 102), Daniel King *Mathematics*

Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 103), Daniel King *Mathematics*

It's About Time (p. 122), Merideth Frey *Physics*

Classical Mechanics (Calculus-Based General Physics) (p. 122), Merideth Frey *Physics*

Electromagnetism & Light (Calculus-Based General Physics) (p. 123), Merideth Frey *Physics*

20th-Century Physics (p. 123), Merideth Frey *Physics*

First-Year Studies: The Senses: Art and Science (p. 131), Elizabeth Johnston *Psychology*

First-Year Studies: Emotions and Decisions (p. 131), Maia Pujara *Psychology*

International Perspectives on Psychology (p. 132), Christopher Hoffman *Psychology*

Sleep Health and Well-Being (p. 133), Meghan Jablonski *Psychology*

The Psychology and Neuroscience of Addictions (p. 133), David Sivesind *Psychology*

Play and Imagination (p. 134), Anna Beresin *Psychology*

Virtually Yours: Relating and Reality in the Digital Age (p. 135), Meghan Jablonski *Psychology*

Urban Health (p. 136), Linwood J. Lewis *Psychology*

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

Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 136), Maia Pujara *Psychology*

Mental Health and the Global Pandemic (p. 137), David Sivesind *Psychology*

Doing Research With Young People (p. 138), Christopher Hoffman *Psychology*

Environmental Psychology: An Exploration of Space and Place (p. 139), Magdalena Ornstein-Sloan *Psychology*

Emerging Adulthood (p. 139), Linwood J. Lewis *Psychology*

Risk, Resilience, and Opportunity in Child Development: A Systems Lens (p. 139), McKenna Parnes *Psychology*

The Mind-Body Connection: Psychophysiology Research Seminar (p. 140), Maia Pujara *Psychology*

Theories of Agency and Action in Science Studies (p. 149), Adrianna Munson *Sociology*

The Sociology of Sports (p. 150), Shahnaz Rouse *Sociology*

Measuring Difference: Constructing Race, Gender, and Ability (p. 150), Adrianna Munson *Sociology*

Stories and... (p. 185), Myra Goldberg *Writing*

Ecopoetry (p. 189), Marie Howe *Writing*

HISTORY

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

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

Kevin Landdeck

Open, FYS—Year | 10 credits

In 1900, China was a faltering empire ruled by an autocratic, foreign, dynastic house and an entrenched bureaucracy of Confucian officials. Its sovereignty heavily battered and its territory compromised by foreign powers, China was commonly called “The Sick Man of Asia.” In 2000, China was a modern nation state ruled by an authoritarian party and an entrenched bureaucracy of technocrats and administrators. With a surging economy, swollen foreign reserves, dazzling modern cities, and a large and technologically advanced military, China is regularly predicted to be the next global superpower. Yet, the path between these two startlingly different points

was anything but smooth. China's 20th century was a tortuous one. Policymakers, elites, and the common people oscillated between the poles of reform and revolution—bouts of wild radicalism alternated with more sober policies—as they pursued changes that they hoped would bring a better society and polity. This class examines some of the major events and personalities of this arduous century and its momentous political, social, and cultural changes. We will learn and apply skills of historical analysis to primary documents (in translation), some fiction, and film. Along the way, we will encounter a rich cast of characters, including Sun Yatsen, China's “national father”; colorful warlords; corrupt bureaucrats; fervent intellectuals; protesting youths; heroic communist martyrs; the towering and enigmatic chairman Mao; long-suffering peasants; and fanatical Red Guards. These men and women made and remade modern China. This class is history and, thus, is not primarily concerned with contemporary China; but by the end of the year, students will be well-equipped with an understanding of China's recent past, knowledge that will help immeasurably in making sense of today's China as it becomes increasingly important in our globalized economy and society. In addition to regular seminar (discussion) sessions, this FYS includes an individual research (conference) project each semester; these will be guided through biweekly, research-specific, group meetings and individual conferences in the fall and biweekly one-on-one meetings in the spring.

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

Lyde Cullen Sizer

Open, FYS—Year | 10 credits

This is an interdisciplinary course in which we use literature and other cultural texts to illuminate a history of ideas, culture, 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; 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 the stories reflect the material world that they seek to change; novels, stories, memoirs, and critical essays all derive from a single vantage point and, 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. Conference projects in the fall will focus on history and literature to 1900; in the spring, on history and literature up to just yesterday. During the fall semester, students will meet with the instructor weekly for individual conferences. In the spring, we will meet weekly or every other week, depending on student needs and the progress of their conference projects.

Becoming Modern: Europe From 1760 to 1914

Philip Swoboda

Open, Lecture—Year / 10 credits

What are the distinctive features of our “modern” civilization? A partial list would include representative democracy, political parties, nationalism, religious pluralism and secularization, mass production, rapid technological change, consumerism, free markets, a global economy, and unceasing artistic experimentation. All of these characteristically modern things became established in the 19th century, and most of them were pioneered by Europeans. Yet, in Europe, with its ancient institutions and deeply-rooted traditions, this new form of civilization encountered greater resistance than it did in that other center of innovation, the United States. The resulting tensions between old and new in Europe set the stage for the devastating world wars and revolutions of the 20th century. In this course, we will examine various aspects of the epochal transformation in ways of making, thinking, and living that occurred in Europe during what historians sometimes call the “long 19th century”: the period extending from the French Revolution to the outbreak of World War I. We will also survey the political history of that era and consider how the development of modern civilization in Europe was shaped by the resistance it encountered from the defenders of older ways. The course readings will focus primarily on the most innovative regions of 19th-century Europe: Britain, France, Germany, and Italy; but we will also give some attention to the Habsburg Empire and Russia, which gave birth to some of the most influential ideas and artistic trends of the 20th century during the three decades that preceded World War I. Group conference readings will include novels, plays, political programs, philosophical and scientific writing, and studies of 19th-century art.

Rethinking Malcolm X, Black Panthers, and Young Lords: A Radical Historiography

Komozi Woodard

Open, Large Lecture—Year / 10 credits

This yearlong history lecture examines four dimensions of the 1960s Black Revolt: Malcolm X, the Black Panthers, the Young Lords, and the Black Arts Movement. The new scholarship on Malcolm X and Black Power re-examines important primary sources, including Malcolm X’s siblings. The trajectory of the Black Panther Party (BPP) has its roots in the Student Nonviolent Coordinating Committee (SNCC) in Lowndes County and Greene County, Alabama. In turn, Malcolm X, SNCC, and BPP leaders inspired the Puerto Rican Young Lords. Finally, the Black Arts Movement links those groups to the Black Cultural Revolution.

Politics and Culture of the Late American Empire, 1972–2016

Jim Cullen

Open, Small Lecture—Fall / 5 credits

This course will look at US society in the half-century since Watergate and the end of the Vietnam War into the 21st century. It will survey economic trends, political developments, and demographic changes—with particular attention to class, gender, race, region, and religion. Group conference discussions will focus on film, TV, and popular music of the period. Students will be asked to write a series of short essays and produce a longer group project. The larger goal of the class is to sharpen analytic skills and provide historical context that can inform broader student experience, academic and otherwise.

European Imperialism: Violence, Knowledge, and Migration Since the 19th century

Philipp Nielsen

Open, Lecture—Fall / 5 credits

The history of imperialism, like all history, was a history of power relations. Direct and indirect acts of violence sustained that power, but so did networks of knowledge and the voluntary and involuntary migration of peoples. The history of European expansion continues to shape the world we live in today, not only in the former colonies but also in the former metropolises. The structure of international relations and the presence of colonial objects in European museums attest to the legacy of domination. But dishes like Dabba gosht (a staple of Bohri cuisine but allegedly influenced by the shepherd’s pie of British colonial troops) and chicken tikka masala (invented in Britain by a Bangladeshi chef) are reminders and remainders of the hybridity that could emerge as a result

of imperial networks, as well. The course will begin with a brief introduction to early modern colonial empires but will then focus on the period of so-called High Imperialism from the second half of the 19th century and end with decolonization and a survey of some aspects of imperialism's legacy today. The course will introduce students to the ways in which trade networks enmeshed metropole and colonies; how people moved and were moved between them; how scientific knowledge was gained, produced, and used in the context of imperialism; and how it created, supported, but eventually also ended direct imperial rule. The lecture investigates the projection of power through formal and informal means, be it military control or urban planning, and looks at the way imperialism affected politics and society in the global north and global south. The course meets for one weekly lecture and a weekly group conference that will give us the chance to discuss the themes of the lecture in more detail. Postcolonial studies have decentered the history of European imperialism in productive ways and challenged the one-directional relationship from metropole to colony. This decentering will be reflected in the voices we will hear and read in our weekly group conferences, with scholarship and primary sources hailing from various directions and perspectives.

International Law

Mark R. Shulman

Open, Lecture—Fall | 5 credits | Hybrid Remote/In-Person

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

Human Rights

Mark R. Shulman

Open, Lecture—Spring | 5 credits | Hybrid Remote/In-Person

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

wrongs and the rights? Should the human story be left to so-called realists, who claim that power wins out over ideals every time? Or is there a logic of mutual respect that offers better solutions? This lecture examines the history of international human rights and focuses on the claims that individuals and groups make against states in which they live.

The Emergence of the Modern Middle East

Matthew Ellis

Open, Seminar—Year | 10 credits

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

Winds of Doctrine: Europe in the Age of the Reformation

Philip Swoboda

Open, Seminar—Year | 10 credits

In the 16th century, Europe entered upon a religious crisis that was to permanently alter the character of Western Christianity. Between 1520 and 1580, the religious unity of Catholic Christendom was destroyed, as believers throughout Central and Northern Europe severed their ties with the papacy to form new “Protestant” communities. But the impact of the religious crisis was by no means confined to the emergence of the churches of the Reformation. Luther's revolt against the Roman church ushered in an era of soaring religious creativity and savage religious conflict that lasted for nearly two centuries and

revolutionized thought, art, music—and politics. The modern state is ultimately a product of the Reformation crisis, as is the system of international law that still governs the relations among sovereign states. Students in this course will examine multiple aspects of the religious, intellectual, and political history of Europe during the 16th and 17th centuries. The readings will focus attention on the diversity of religious thinking and religious experience in this era. Besides tracing the rise of the Lutheran, Calvinist, and Anglican churches and the complex history of the “radical Reformation,” we will consider forms of belief independent of any church and new varieties of skepticism and doubt. We also will devote considerable attention to the reform movements that transformed Roman Catholicism during those two centuries and the upsurge of missionary energy and mystical spirituality that accompanied them. We will investigate the effects of the Reformation crisis on politics and the state and on the social order that Europe inherited from the Middle Ages. As part of this investigation, we will examine the most important political struggles waged in the name of religion between 1524 and 1689: the Peasants’ Revolt and Thirty Years’ War in Germany, the Dutch revolt against Spain, the French Wars of Religion, and the English Revolution. Texts we will read include works by Luther, Calvin, Ignatius of Loyola, Teresa of Ávila, Queen Marguerite of Navarre, Rabelais, Montaigne, and Pascal.

Social Protest and Cultural Critique: A Cultural and Intellectual History of the United States

Lyde Cullen Sizer

Sophomore and Above, Small seminar—Year | 10 credits
 “I pray you, then,” W. E. B. Du Bois wrote in his 1903 *The Souls of Black Folk*, “receive my little book in all charity, studying my words with me, forgiving mistake and foible for the sake of the faith and passion that is in me, and seeking the grain of truth hidden there.” In this yearlong course, we will study the words of American activists, who used story, memoir, and cultural criticism to create social change. From Thomas Paine’s brash *Common Sense* and a (seemingly) conservative seduction novel intended to protect young women, Susanna Rowson’s *Charlotte Temple*, in the late 18th century, through narratives of enslavement meant to awaken somnolent Americans to the moral tragedy in their midst, to critiques of the ills of capitalism in the 19th century, to revealing the profound injustices meted on immigrants, as well as migrants, in the early 20th century, to James Baldwin and other critics of racial prejudice in the 1960s, to the feminists of the Women’s Liberation Movement, we will analyze the “faith” and seek the “grain of truth” in these passionate cries for social justice.

The Strange Career of the Jim Crow North: African American Urban History Since the Atlantic Slave Trade

Komozi Woodard

Sophomore and Above, Seminar—Year | 10 credits

For decades, students sought the origins of Jim Crow in the South; however, Jim Crow was born in New York City. Thus, recent history has focused serious attention on the rise of the Jim Crow North, beginning with northern slavery and the Atlantic Slave Trade in important port cities such as Boston, Philadelphia, and New York. Some historians think that those northern roots amount to a serious gap in the knowledge of how racial oppression took shape in American democracy.

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

Priscilla Murolo

Intermediate/Advanced, Seminar—Year | 10 credits |

Remote

This course explores American labor systems and labor struggles from the colonial era to the present. Core topics include slavery and peonage, as well as wage work; the enduring legacy of settler-colonial regimes; and intersections of class, racial, and gender hierarchies. Along the way, we will focus especially on the complex relationship between mechanisms of oppression and collective forms of resistance: from slave rebellions to insurgent political parties, from bread-and-butter unionism to revolutionary workers’ movements, from community-based organizing to prison uprisings, and from fights against gendered violence to campaigns for sexual freedom. Readings include fiction, journalism, historical documents, and scholarship that invite us to reimagine both the past and possibilities for the future. Class discussion of research methods, analytic paradigms, and conference projects figures prominently in the syllabus. *A seminar for juniors, seniors, and graduate students; sophomores with permission.*

Revolutions in Cuba: Local Origins, Global Fault Lines

Jesse Horst

Open, Seminar—Fall and Spring | 5 credits

Beginning in 1959, rebels in Cuba toppled a dictatorship, defied the United States, and shocked the world. Six decades later, the Cuban Revolution’s contested legacy is enough to tilt the balance in US presidential elections—a symbol of tyranny for some and of hope for others. This course looks beyond simplistic narratives of a singular “Cuban Revolution.” Rather, it considers longstanding tensions between radicalism and conservatism in Cuban

history, tracing their interplay with global movements such as antislavery, decolonization, and Marxism. Beginning with the antislavery movement in the broader Caribbean, course topics will include the contours of US imperialism, the rise of mambo and the Mafia, the politics of Cuban/West African religious practice, the limits of guerrilla warfare, radical economic reforms in practice, postrevolutionary contradictions in gender equality, LGBTQ rights and prostitution reform, and Cuba's military role in Africa. We will conclude with the recent rise of Cuban hip hop as a new social movement. Throughout the course, we will assess when the Cuban Revolution began—and did it ever end? Did revolutionary leaders empower movements for gender, racial, and labor rights—or limit them? Did they conform to international currents of totalitarian rule—or foster new forms of democratic solidarity within the so-called “Third World”? Analyzing scholarship, testimonials, music, artistic movements, poetry, novels, and film, we will use the tools of history to construct competing narratives of revolution in Cuba and trace fault lines and possibilities of Global South solidarity.

Theories at Heart

Antonia Carcelén-Estrada

Open, Seminar—Fall | 5 credits

This course takes political aesthetics, from the Zapatistas to Amazonian autonomy projects, as a point of departure to ground historical understandings of interculturality from an indigenous perspective. The course seeks to develop students' critical skills as they acquire tools to talk about transcontinental political aesthetics. While engaging this aesthetics of resistance, students will be exposed to a series of critical theories that convey the depths of cultural memory—which is necessarily tied to a local indigenous history remembered in the community by heart. Students will read historical and literary texts from the 16th century onward, as well as secondary readings from recognized scholars interested in indigenous historiography. Thus, students can compare various indigenous perspectives—from the Amazon to the Andes and Chiapas and the people of Turtle Island—contextualized in each nation's colonial long-durée.

Gaming the Past: Democracy and Dissent in the United States

Eileen Ka-May Cheng

Open, Large seminar—Fall | 5 credits

It is 1637, and a woman's life is in your hands. Do you vote to condemn Anne Hutchinson to exile and likely death simply for expressing her own religious beliefs and challenging the Puritan church? Or do you allow her to stay in Massachusetts, risking the destruction of the fragile

young colony and the failure of its mission to be a “city on a hill” to the rest of the world? It is a century and half later, and you are now a delegate to the Constitutional Convention. Will the proposed Constitution save the new nation from falling into anarchy, or is it an instrument of tyranny that threatens to destroy the freedoms the revolutionaries fought so hard to defend? These are some of the dilemmas that the course will ask you to face as you engage in role-play simulations of events such as the controversy over the religious dissenter Anne Hutchinson and the writing of the Constitution, based on the Reacting to the Past pedagogy developed by Mark Carnes at Barnard College. Students will be assigned roles representing the different contestants in these conflicts and asked to reenact the debates over them. To prepare for their roles, students will read relevant primary and secondary sources and write position papers expressing their character's views. Students should be aware that the process of playing these historical roles and immersing themselves in an earlier time can be emotionally intense and even uncomfortable. To enter the world of the 17th and 18th centuries—one where people of European descent considered themselves more civilized than others, where women were viewed as subordinate to men, and where aristocrats saw themselves as superior to ordinary people—students should be prepared to engage in and express views that are alien and at times, indeed, aversive to them. Thus, the course aims to show how much “the past is a foreign country,” as the writer L. P. Hartley once put it, and to cultivate a sense of historical empathy by trying to understand that foreignness on its own terms. *This large seminar capped at 25 students, with group conferences.*

The American Revolution

Eileen Ka-May Cheng

Open, Seminar—Fall | 5 credits

It may be comforting to know that historians agree that an American Revolution did, indeed, occur. Less comforting but more intriguing may be the realization that historians do not agree on when it commenced and when it ended, much less on the full meaning of what exactly took place beyond the mere facts of the Revolution. Certainly, the question was profound enough to move John Adams to ask, “What do we mean by the Revolution?” This course will look at the many different answers that revolutionary Americans gave to Adams's question by examining the political, intellectual, social, and cultural dimensions of the event. Was the Revolution simply a struggle for political independence, or was it also a social conflict over who would “rule at home”? Was the American Revolution a transformation in the “hearts and minds” of the people, as Adams believed, or was the War for Independence integral to the meaning and character of the Revolution? Did the Revolution end with the close of the war, or was the

war—to use Benjamin Rush's words—“but the first act of the great drama”? What was the relationship between the Constitution and the Revolution? Was the Constitution a conservative reaction against the radicalism of the Revolution, or did the Constitution extend and solidify what the Revolution had achieved? While the emphasis of the course will be on what the Revolution meant for those who participated in it, we also look more broadly at the long-term legacy and memory of the Revolution. Through this examination, the course ultimately seeks to address the question: What was the basis for and nature of American national identity?

Nationalism

Matthew Ellis

Open, Large seminar—Fall | 5 credits

This course provides a broad historical and theoretical inquiry into the phenomenon of nationalism—one of the most enduring ideological constructs of modern society. Indeed, the organization of the globe into a world of bordered territorial nation states—each encapsulating a unique social identity—is such a taken-for-granted feature of contemporary geopolitics that it is easy to forget that nations did not exist for most of human history and that nationalism dates back only to around the 1700s. And yet, despite many predictions of its imminent demise at different moments in history—Albert Einstein quipped famously that nationalism was an “infantile disease” that humanity would eventually outgrow—nationalism remains perhaps as powerful an ideological force as ever in the United States, as elsewhere. This course will examine a range of foundational questions about the emergence of nations and nationalism in world history: What is a nation, and how has national identity been cultivated, defined, and debated in different contexts? Why did nationalism emerge when it did? Who does nationalism benefit, and how do different social groups compete for control over national identity and ideology? How and why did nationalism become such a vital feature of anticolonial political movements beginning in the late-19th century? Is nationalism fundamentally a negative force—violent and exclusionary—or is it necessary for forging cohesive social bonds among diverse and far-flung populations? The course will begin with the emergence of nations and nationalism in Western Europe but will then move on to explore its evolution and ensuing spread to all parts of the globe, exploring a number of case studies along the way. The course will conclude with a brief survey of the state of nationalist politics today, with a particular emphasis on Brexit and white nationalism in the United States.

Environmental Politics, Informality, and Democracy in Brazilian History

Jesse Horst

Open, Seminar—Fall | 5 credits

When wildfires spread across the Brazilian Amazon in the summer of 2019, international concern spread rapidly. Containing more than one-third of the world's primary rain forest, Brazil has featured prominently in hopes for a carbon-neutral future. Yet, Brazil is also home to a complicated past. Since the colonial era, inequality and authoritarianism have competed with democratic reforms and populist social movements. From the occupation of urban favelas by poor families to the development practices of wealthy corporations, legal reforms have often given way to the politics of informality—gray areas beyond the law. How have these politics enabled democracy, and how have they subverted it? And what have they meant for environmental conservation efforts? This course seeks to peel back the layers of informal politics in Brazilian history, with specific attention to the intersection of informal practices, democracy, and environmental politics in the present. We will begin by examining indigenous environmental practices before 1492 and continue with the Iberian glorifications of the walled city as a site of order and the social implications of sugar production and slave society. We will continue by examining the rise of populism in the 1930s; slum clearance in the 1940s and '50s; contemporary indigenous social movements; and the explosion of drug traffic, gentrification, and deforestation in a neoliberal age. Along the way, we will trace the destruction of Brazil's once vast Atlantic Forest near Rio de Janeiro, the rise of the Green Party in Brazilian politics, and future prospects for the Amazon. The course makes use of a variety of sources, including scholarship, films, and novels, with a critical analysis of urban popular music..

Asian Imperialisms, 1600–1953

Kevin Landdeck

Open, Seminar—Fall | 5 credits

East Asia, like much of the globe, has been powerfully shaped by the arrival and presence of imperialist power in the region. In fact, in both China and Japan, nationalism is founded on resistance to the encroachments of Western imperialism. Both nations cast themselves as victims to the rapacious West. And yet, often unnoticed by patriots and pundits, both China and Japan are deeply indebted to their own domestic imperialisms, albeit in very different ways. Relying on a wide range of course materials (historical scholarship, paintings, lithographs, photographs, literature, and relevant primary sources), this course is an intensive investigation of the contours of Asian imperialism, covering the colonialism of the Qing Dynasty (1644-1911), the aggressive Western expansion in the 19th century, and the Japanese Empire (1895-1945). We will ask: What features (if any) did these very different

empires share, 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 that 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 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, to see how those narratives (and their blind spots) continue to frame and support policies and attitudes today.

Being Totalitarian: Making Hitler's Germany, Mussolini's Italy, and Stalin's Soviet Union

Philipp Nielsen

Open, Seminar—Fall | 5 credits

The Italian dictator Benito Mussolini, in power from 1922 until 1945, famously declared that he wanted to create “the fascist man.” Adolf Hitler in Germany and Josef Stalin in the Soviet Union had similar aspirations to reshape not only the political structure of their states but also to alter the very being of their citizens. In different ways and to different degrees, class, age, race, and gender—Mussolini did not accidentally speak of the “fascist man”—were crucial to this new kind of being. In this course, we will look into the ideologies and practices that formed the basis of “being totalitarian,” as well as the resistance to them. Bigger and smaller acts of resistance to those regimes' claims on their citizens meant that their totalitarian aspirations were never quite achieved. In light of the increased frequency with which the terms “fascist” and

“totalitarian” are being used in today's political debates, the course—in its comparative approach and focus on the construction and practice of totalitarianism—will offer students tools to approach these terms in all of their complexity. The course will provide new perspectives on both the past and the present. Together, we will read political programs and speeches, diaries, letters, and memoirs. We will look at school books and propaganda posters and watch movies. We will also engage with the long historiography on these three regimes. Scholarly debates on the nature of fascism and totalitarianism have their own history and politics, which have shaped our use of the two terms as much as the history of the three states themselves. Being Totalitarian will thus be a simultaneous study of both history and historiography.

Reconstructing Womanhood I: Writers and Activists in the United States, 1830–1930

Lyde Cullen Sizer

Open, Seminar—Fall | 3 credits

“But if you ask me what offices they may fill, I reply—any. I do not care what case you put; let them be sea-captains, if you will,” Margaret Fuller wrote in *Woman in the 19th Century* in 1845. Not 10 years later, Fanny Fern's autobiographical protagonist tells her daughter, when asked if she would write books when a woman, “God forbid,” because “no happy woman ever writes.” In this small seminar, we will discuss what US women writers imagined they could be and why they wrote (happy or not). We will read both major and forgotten works of literary activism from women writers of the 19th and early 20th centuries, focusing on issues of gender and gender convention; race, racial prejudice, and enslavement; immigration, migration, and national identity; class and elitism; and sex and sexuality.

Liberations: Contemporary Latin America

Margarita Fajardo

Sophomore and Above, Seminar—Fall | 5 credits | Hybrid Remote/In-Person

After the military regimes that swept Latin America came to an end in the last quarter of the 20th century, a new era of liberation emerged. The transition to democracy and the broad-based coalitions then formed renewed the hopes and expectations of justice, equality, and freedom that had been shattered by torture, censorship, and state power. But the era that emerged from those transitions—and which is coming to an end—is full of contradictions. Alongside the liberation of prisoners and the press and the return to party politics came the demise of social revolution and the retreat of the left. Alongside the liberalization of markets and the so-called neoliberal

reforms came innovative social policies and a multiplicity of social movements, the most salient of which were led by indigenous groups and peasant-based organizations. Similarly, the ascendancy and hegemony of liberal ideas and policies gave rise to a new left, which brought the world's attention back to Latin America with its combination of growth and equality. This course will examine the dynamics of revolution and counterrevolution in which contemporary Latin America emerged; study the origins of neoliberalism in Latin America and its economic and political repercussion; delve in the contradictions of the democratic transitions and its legacies; and explore the new rural, labor, feminist, and indigenous movements that challenged both neoliberalism and democracy.

Gendered Histories of Sickness and Health in Africa

Mary Dillard

Intermediate, Seminar—Fall | 5 credits

How does an individual's gender expression determine how s/he or they receive health care in Africa? In what ways does gender influence who provides health care, the kind of care that they offer, or the social determinants of peoples' health? In the 19th, 20th and early 21st centuries, African citizens, refugees, and internally displaced persons have had to cope with a range of health care challenges. These include: high levels of disability as a result of car accidents and work-related injuries; disruptions to health care services and food provision stemming from war or political unrest; lack of supplies and access to quality care resulting from neoliberal economic policies; and, most recently, the challenges of food insecurity due to seasonal locust infestations. These concerns paint a bleak picture of the status of health and health care provision in Africa. Epidemics like ebola and cholera complicate conditions for people seeking to improve the quality of their health. In addition, pandemics like HIV/AIDS and now COVID-19 have transformed demographics and gender relations in both predictable and unexpected ways. Despite these challenges, millions of African men, women, and children find ways to survive and respond creatively in order to address their needs for health and wellbeing. This class is organized around the understanding that the idea of "good health" is a useful critical lens through which to analyze gender-related questions. How do women, men, and LGBTQ+ individuals organize, navigate, and seek care in order to attain good health? What historical, political, and economic factors influence the provision of quality health care? How have African citizens, governments, faith communities, activists, and indigenous healers responded to the challenges associated with disease and the goal of maintaining good health? Because the African continent is massive and every country is complex and diverse, this class will use case studies from countries like Rwanda,

South Africa, Nigeria, Tunisia, Ethiopia, and Kenya to answer these questions. In addition, students will be able to choose other African countries to study in depth in order to gain as broad a picture as possible of this complex and important topic. While we will primarily focus our inquiries by using historical works, we will actively monitor innovations in African countries resulting from the COVID-19 pandemic with the goal of developing a deeper understanding of what it takes to maintain a sense of "good health" in Africa.

'The Founders' in Film and Fiction

Eileen Ka-May Cheng

Open, Seminar—Spring | 5 credits

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? This course will explore these questions by looking at the different ways in which "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 those fictional portrayals reflect 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 those 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?

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

Michael Cramer, Kevin Landdeck

Open, Joint seminar—Spring | 5 credits

This seminar course will examine both the historical and cultural context of mainland Chinese cinema from 1949 to the present. The course will be focused on full-length feature films from the People's Republic of China, providing an eclectic mix of movies covering socialist propaganda of the high Maoist period (1949-76), the

critical stances of the “Fifth Generation” (of graduates from the Beijing Film Academy) in the 1980s and early 1990s, the more entertainment-focused films of post-Deng (2000s) China, as well as contemporary art films that are largely seen outside of the commercial exhibition circuit. This wide variety of films will open up questions of cinematic representations of Chinese identity and culture in at least four major modes: socialist revolutionary (1949-76), critical reflections on China’s past and the revolution (1982-1989), what one might call neoliberal entertainment (1990-present), and the more underground art cinema that has emerged as mainstream Chinese cinema has become increasingly commercial. Along with the close analysis of films (their narrative structure, audiovisual language, relationship to other films from both China and beyond), the course will deal with Confucian legacies in Chinese society, communist revolutionary spasms and the censorship system, and the more open market and ideology of the post-Mao reform era. Assigned readings will be varied, as well. Several key movies will be paired with their textual antecedents (e.g., LU Xun’s *New Year’s Sacrifice* will be read alongside HU Sang’s by the same title, while LI Zhun’s *The Biography of LI Shuangshuang* will accompany the 1962 movie that followed). Appropriate readings will cover important historical background in some detail; for example, the Great Leap Forward (1959-62) and the Cultural Revolution (1966-76) are both crucial events for understanding the revolutionary experience, while the latter is particularly relevant for its impact on reform-era filmmakers. Other readings will focus specifically on cinema, ranging from broad historical overviews on the material/financial conditions of production, distribution, and exhibition; close analyses of individual films; the transition from socialist to postsocialist cinema and the construction of “Chineseness” as a subject for the Western gaze to the avant-garde/independent responses to the current global/commercial Chinese cinema. This course is an open superseminar (capped at 30 students), meeting once a week for two and half hours in order to facilitate in-depth discussions of paired material; for example, two movies or a movie and significant historical texts (either primary or secondary). In addition to this weekly class time, there will be required screenings of film (one or two per week). *Students will be divided evenly between the two professors for conferences, using the regular model of biweekly meetings.*

Gender, Education, and Opportunity in Africa

Mary Dillard

Open, Seminar—Spring | 5 credits

In modern Africa, equity in education—whether in relation to gender, ethnicity, race, class, or religion—remains an important arena of debate. As formal colonial rule ended

on the continent and more African nations gained independence, education became synonymous with modernity and a leading indicator of a country’s progress toward development. Gender and class biases played (and continue to play) a powerful role in determining who received access to formal education. Even though traditional education was believed to be “accessible to all,” the demands of traditional education were often arduous, painful, and in direct conflict with Western schooling. While African governments and multilateral organizations like the United Nations and UNICEF emphasize the importance of more children attending school, disruptions as a result of political conflict, civil war, or infectious disease (including tuberculosis, HIV/AIDS, and now COVID-19) undermine families’ abilities to keep children in school. This class studies the history of education in Africa, focusing on a wide variety of training, classroom experiences, and socialization practices. In particular, we will investigate the influence of gender in defining access to educational opportunity. An awareness of the significance of both formal and nonformal education has been reflected within the realms of African politics, popular culture, literature, and film. Because of this, we will use a range of sources to investigate how gender influences access to educational opportunity. We will begin by questioning prevailing constructs of gender and determine how relevant Western gender categories have historically been for African societies. By focusing our readings on countries as diverse as Nigeria, Tanzania, Ethiopia, Senegal, and South Africa, students will develop a broad overview of educational policy changes and practices across the continent and leave the class better able to analyze debates about education in Africa.

Decolonization and the End of Empire

Matthew Ellis

Open, Large seminar—Spring | 5 credits

Among the most salient features of the new international order that was ushered in by the end of World War II and the creation of the United Nations in 1945 was the emergence of an unprecedented global wave of decolonization that would last for roughly three decades. As many leaders of the international community consigned the “age of empire” to the dustbin of history, the world witnessed, in rapid succession, the dissolution of European overseas imperial configurations and the consequent formation of myriad new nation states across Asia, Africa, the Middle East, and the Caribbean. This seminar provides an in-depth historical inquiry into the global phenomenon of decolonization in the post-World War II era. The course will adopt a comparative and transnational lens, exploring—through a wide range of both secondary and primary sources—the complex historical processes that attended decolonization in the British, French, Italian, Dutch, and Portuguese imperial

domains. Particular attention will be paid to the following questions: Why did European imperialism end when it did, and how did the politics of anti-colonial nationalism vary across the different empires? How did nationalist movements and local elites negotiate the end of imperial rule, and what challenges did they face in their attempts to build postcolonial societies? What role did international organizations such as the United Nations play in constructing the new decolonized world order? How did the Cold War impact decolonization? How did decolonization work within nascent frameworks in post-World War II international law, particularly concerning the legal status of postcolonial national citizens as well as migrants? And finally, to what extent has decolonization led to a truly “decolonized” world order? Or, to what extent have older imperial discourses, ideologies, and cultural prejudices persisted into the era of postcolonial independence and self-determination? Conference work for this seminar will take the form of small-group work: Each group will undertake research relating to the experience of decolonization in a different European imperial context (British, French, Italian, Dutch, or Portuguese).

Neoliberalism

Margarita Fajardo

Open, Seminar—Spring | 5 credits | Hybrid Remote/In-Person

Neoliberalism is a widely used, abused, and controversial term that is often used to identify a historical era that, paradoxically, is also described as the “end of history.” Sometimes, the term is used synonymously with globalization, a process that nonetheless has been deepening for hundreds of years. Other times, neoliberalism is equated with capitalism despite the term’s socialist origins. Although neoliberalism as a set of ideas, policies, and practices spread ubiquitously across the globe, it had many different local origins and effects. This course will explore the history of neoliberalism in its political, intellectual, social, economic, and cultural dimensions, as well as in the different manifestations around the world. We will address the role of international institutions, right- and left-wing politics, economists, experts, and technocrats in bringing about “neoliberal” projects—as well as the impact of the set of neoliberal ideas and practices on states and markets, politics and citizenship, environment and environmentalism, race and ethnicity, and welfare policies and social justice, among others—in Latin America and other parts of the world. This course will have both in-person and online components to be discussed with the group and will have a collaborative, web-based, research- and writing-heavy conference project. The course is open level, but students with experience in other social-science courses are especially encouraged to enroll.

The Cold War in Latin America

Jesse Horst

Open, Seminar—Spring | 5 credits

The aftermath of World War II ushered in an unprecedented period of democracy across Latin America. Entrenched patterns of concentrated landholdings, unequal trade relationships, and deficient rights for workers all came into question. Yet, even as new reforms took shape, times were changing. By the 1950s, US officials pushed back against progressive governance and warned of a dangerous road to communism. The Cuban Revolution of 1959 seemed to confirm their worst fears, even as others saw their wildest dreams made real. Conservative governments heightened repression, as left-wing protest movements radicalized. This course interrogates the aftermath of these events and their consequences for protest, politics, and culture in Latin America up to the present. The Cold War is generally studied as a series of charged encounters between the so called “great powers” and their proxies. This course seeks to critically analyze the impact of outside forces on Latin American societies, highlighting the many ways that local actors diverged from global patterns. The course pays special attention to poor communities, indigenous and women’s movements, and other groups whose politics did not fit neatly into the growing divide. The course moves from the 1954 coup in Guatemala to the growing nonaligned movement in the 1960s, socialism in 1970s Chile, dirty wars across South America, the Nicaraguan Revolution of 1979, the politics of Iran-Contra, civil war in Central America in the 1980s, and the US military’s shift towards the drug war in the 1990s. The course accompanies, but does not repeat, content covered in the Cuban Revolutions course.

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

Philipp Nielsen

Open, Seminar—Spring | 5 credits

Movies shape the way we see the world. They also shape the way we think about history. *Holocaust*, the miniseries of 1978, did more to sensitize the American public, as well as the German public, toward the mass murder of European Jews—and also popularized the term—than most books written about The Holocaust until then. Fifteen years later, *Schindler’s List* once more confronted audiences with the very personal histories of Jewish victims during The Holocaust while, at the same time, introducing the figure of the “good German.” While films about the Third Reich and The Holocaust continue to be reliable box-office hits, both as blockbusters and as art-house movies (*Alone in Berlin*, *Operation Valkyrie*, *The Fall*, and *Inglorious Basterds* are just a few examples from the

2000s), attempts to visualize the Third Reich from outside began during its existence. This course seeks to investigate the changing representations of the Third Reich. The films literally put changing views about its history on the screen and shaped the public's idea about the Third Reich. Over the course of the semester, we will analyze the range of genres and approaches to the topic in their historical and national context. Most of the movies will be from the United States and Germany, with forays into Eastern European and Israeli representations of the Third Reich. This is not a film-studies course but, rather, one that explores the legacy and memory of the Third Reich through film. The movie screenings will be accompanied by weekly readings. By the end of the semester, students will have familiarized themselves with the different and historically contingent ways in which the Third Reich was and is viewed. Students will be introduced to the use of films as historical sources, the influence of movies on public history, as well as the legacy of the Third Reich in postwar politics. *Having completed Being Totalitarian, the fall 2021 seminar, is helpful but not mandatory.*

At Home in Another Country: Afropean Communities in the 20th Century–21st Century

Kishauna Soljour

Open, Seminar—Spring / 5 credits

This course examines the intertwined developments of 20th- and 21st-century globalization and transnational immigration from Africa to Europe. We'll begin with an introduction to the major themes and theories underpinning "African" and "European" histories to unpack the creation of an Afropean identity and community. While many historians interested in "modern European immigration" focus on the last 15 years as the starting point for mass migration to Europe, we will go further back in time and focus on a critical catalyst as a result of World War II. Throughout the course of the semester, we will use four nation-state case studies—Britain, France, Germany, and Italy—to isolate particular moments of Afropean agency, as well as the relationship of race and class, gender, sexuality, and nationalism. In order to do that, we will focus on conceptions of citizenship and how Afropeans were able to politicize their identity to vie for inclusion within various societies. Delving into sports, activism, music, literary works, and film, we will examine the impact of African migrants in contemporary Europe. By exploring transformations in Africa, the Atlantic world, and Europe, students will consider new ways of conceptualizing cultural and sociopolitical change in our current society.

Reconstructing Womanhood II: Writers and Activists in the United States, 1930–1990

Lyde Cullen Sizer

Sophomore and Above, Seminar—Spring / 3 credits

"You must not tell anyone," my mother said, "what I am about to tell you," begins Maxine Hong Kingston's 1976 memoir of a girlhood among ghosts. This course will be a continuation of the work of the fall, as well as a stand-alone seminar. In this semester, we will explore the stories that women writers have not always told—focusing, in particular, on women writers from outside the mainstream of the time, women who chronicled and critiqued an American world that sought to silence them in some way. As in the fall, we will focus around issues of gender and gender convention; race, racial prejudice, and the legacy of enslavement; immigration, migration, and national identity; class and elitism; and sex and sexuality.

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

Ethnographic Research and Writing (p. 7), Robert R.

Desjarlais *Anthropology*

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

Porter *Anthropology*

Children in Imperial Projects (p. 8), Mary A. Porter

Anthropology

Medical Anthropology: Lived Experiences of Blood, Cells, and Synapses (p. 8), Jesse Bia *Anthropology*

Faking Families (p. 9), Mary A. Porter *Anthropology*

Black England: From Tudors to Two-Tone (p. 10), Mary A.

Porter *Anthropology*

First-Year Studies: Masterworks of Art and Architecture of the Western Tradition (p. 12), Jerrilynn Dodds *Art History*

East vs. West: Europe, the Mediterranean, and Western Asia From Antiquity to the Modern Age (p. 13), David Castriota *Art History*

Sursum Corda: Art and Architecture from Michelangelo to the Dawn of the Enlightenment, 1550–1700 (p. 13), Joseph C. Forte *Art History*

Global Modernism, Internationalism, and the Cold War: 1930s, 1960s, 1990s (p. 14), Gemma Sharpe *Art History*

Greeks, Romans, and Barbarians (p. 15), David Castriota *Art History*

Home/Nation: 20th-Century Asian Art—via New York (p. 15), Gemma Sharpe *Art History*

Paris: A History Through Art, Architecture, and City Planning (p. 16), Jerrilynn Dodds *Art History*

First-Year Studies: Reform and Revolution: China's 20th Century (p. 17), Kevin Landdeck *Asian Studies*

Chinese Literature, Folktales, and Popular Culture (p. 18), Ellen Neskar *Asian Studies*

Japan's Heisei Era (1989–2019): Culture, Society, and Experiences (p. 19), Jesse Bia *Asian Studies*

Asian Imperialisms, 1600–1953 (p. 19), Kevin Landdeck *Asian Studies*

What is Money? Economic and Legal Perspectives (p. 39), Jamee Moudud *Economics*

Intermediate Microeconomics (p. 40), Jamee Moudud *Economics*

The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts (p. 43), Charles Zerner *Environmental Studies*

Intermediate French I (Section I): Contemporary French and Francophone Culture (p. 60), Eric Leveau *French*

Food, Agriculture, Environment, and Development (p. 64), Joshua Muldavin *Geography*

Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*

Beginning Greek (p. 68), Emily Anhalt *Greek (Ancient)*

Beginning Italian: *Viaggio in Italia* (p. 83), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 84), Tristana Rorandelli *Italian*

Intermediate Latin (p. 85), Emily Anhalt *Latin*

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

First-Year Studies: Romanticism to Modernism in English-Language Poetry (p. 88), Neil Ardit *Literature*

Theatre and the City (p. 89), Joseph Lauinger *Literature*

The Forms and Logic of Comedy (p. 90), Fredric Smoler *Literature*

Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 90), Eric Leveau *Literature*

Milton, Blake, and the Bible (p. 91), William Shullenberger *Literature*

Indigenous Literature and Translation (p. 91), Antonia Carcelén-Estrada *Literature*

Toward a Theatre of Identity: Ibsen, Chekhov, and Wilson (p. 92), Joseph Lauinger *Literature*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 95), Tristana Rorandelli *Literature*

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

History Plays (p. 96), Fredric Smoler *Literature*

The Music of What Happens: Alternate Histories and Counterfactuals (p. 100), Fredric Smoler *Literature*

The Music of Russia (p. 107), Martin Goldray *Music*

Existentialism (p. 118), Roy Ben-Shai *Philosophy*

Critical Race Theory: Philosophical Perspectives (p. 118), Carmen De Schryver *Philosophy*

Women Philosophers in the 20th and 21st Centuries (p. 119), Roy Ben-Shai *Philosophy*

Decolonizing Philosophy (p. 120), Carmen De Schryver *Philosophy*

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

International Politics and Ethnic Conflict (p. 126), Yekaterina Oziashvili *Politics*

Racism and the Media in America (p. 126), Andrew Rosenthal *Politics*

International Perspectives on Psychology (p. 132), Christopher Hoffman *Psychology*

Doing Research With Young People (p. 138), Christopher Hoffman *Psychology*

Readings in Christian Mysticism: Late Antiquity (p. 143), Ron Afzal *Religion*

The Emergence of Christianity (p. 143), Ron Afzal *Religion*

Jewish Life in Eastern Europe: A Diaspora Case Study (p. 143), Glenn Dynner *Religion*

Modern Jewish Literature (p. 144), Glenn Dynner *Religion*

Saints, Sinners, and Scoundrels: Jewish Autobiography (p. 145), Glenn Dynner *Religion*

Beginning Russian (p. 146), Melissa Frazier *Russian*

Intermediate Russian (p. 147), Natalia Dizenko *Russian*

Sociology of Global Inequalities (p. 149), Parthiban Muniandy *Sociology*

Both Public and Private: The Social Construction of Family Life (p. 149), Shahnaz Rouse *Sociology*

Bad Neighbors: Sociology of Difference, Diversity, and Cosmopolitanism in the City (p. 149), Parthiban Muniandy *Sociology*

The Sociology of Sports (p. 150), Shahnaz Rouse *Sociology*

Lineages of Utopia (p. 150), Shahnaz Rouse *Sociology*

First-Year Studies: History and Historiatics: A Survey of Western Drama (p. 155), Stuart Spencer *Theatre*

Diversity and Equity in Education: Issues of Gender, Race, and Class (p. 197), Nadeen M. Thomas *Women's History*

Stories and... (p. 185), Myra Goldberg *Writing*

Writing Our Moment (p. 186), Marek Fuchs *Writing*

Ecopoetry (p. 189), Marie Howe *Writing*

INTERNATIONAL STUDIES

What kind of global society will evolve in the 21st century? Linked by worldwide organizations and communications, yet divided by histories and ethnic identities, people everywhere are involved in the process of reevaluation and self-definition. To help students better understand the complex forces that will determine the shape of the 21st century, Sarah Lawrence College offers an interdisciplinary approach to international studies. Broadly defined, international studies include the dynamics of interstate relations; the interplay of cultural, ideological, economic, and religious factors; and the multifaceted structures of Asian, African, Latin American, Middle Eastern, and European societies.

A variety of programs abroad further extends students' curricular options in international studies. The experience of overseas learning, valuable in itself, also encourages more vivid cultural insight and integration of different scholarly perspectives. The courses offered in international studies are listed throughout the catalogue in disciplines as diverse as anthropology, art history, Asian studies, economics, environmental science, geography, history, literature, politics, and religion.

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

Ethnographic Research and Writing (p. 7), Robert R. Desjarlais *Anthropology*
 Childhood Across Cultures (p. 7), Deanna Barenboim *Anthropology*
 Telling Lives: Life History in Anthropology (p. 7), Mary A. Porter *Anthropology*
 Immigration and Identity (p. 7), Deanna Barenboim *Anthropology*
 Children in Imperial Projects (p. 8), Mary A. Porter *Anthropology*
 Indigenous Mobilities (p. 9), Deanna Barenboim *Anthropology*
 First-Year Studies: Masterworks of Art and Architecture of the Western Tradition (p. 12), Jerrilynn Dodds *Art History*
 Global Modernism, Internationalism, and the Cold War: 1930s, 1960s, 1990s (p. 14), Gemma Sharpe *Art History*
 Home/Nation: 20th-Century Asian Art—via New York (p. 15), Gemma Sharpe *Art History*
 Non-Aligned Abstractions (p. 16), Gemma Sharpe *Art History*
 Chinese Literature, Folktales, and Popular Culture (p. 18), Ellen Neskari *Asian Studies*
 Japan's Heisei Era (1989–2019): Culture, Society, and Experiences (p. 19), Jesse Bia *Asian Studies*
 Intermediate Chinese (p. 28), Fang-yi Chao *Chinese*
 What is Money? Economic and Legal Perspectives (p. 39), Jamee Moudud *Economics*
 Political Economy of Global Climate Change (p. 40), An Li *Economics*
 Environmental and Ecological Economics: Theories and Policies (p. 40), An Li *Economics*
 Intermediate Microeconomics (p. 40), Jamee Moudud *Economics*
 Political Economy of Environmental Justice (p. 40), An Li *Economics*
 “Really Existing Socialist Cinema”: Eastern Europe and Film, 1948–1989 (p. 48), Dominic Leppla *Film History*
 Beginning French (p. 60), Jason Earle *French*
 Intermediate French I (Section I): Contemporary French and Francophone Culture (p. 60), Eric Leveau *French*

Intermediate French II: The Writing of Everyday Life in 20th-Century French Literature (p. 61), Jason Earle *French*
 Food, Agriculture, Environment, and Development (p. 64), Joshua Muldavin *Geography*
 Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*
 The Rise of the New Right in the United States (p. 65), Joshua Muldavin *Geography*
 Beginning Greek (p. 68), Emily Anhalt *Greek (Ancient)*
 Becoming Modern: Europe From 1760 to 1914 (p. 71), Philip Swoboda *History*
 International Law (p. 72), Mark R. Shulman *History*
 Human Rights (p. 72), Mark R. Shulman *History*
 The Emergence of the Modern Middle East (p. 72), Matthew Ellis *History*
 Winds of Doctrine: Europe in the Age of the Reformation (p. 72), Philip Swoboda *History*
 Revolutions in Cuba: Local Origins, Global Fault Lines (p. 73), Jesse Horst *History*
 Theories at Heart (p. 74), Antonia Carcelén-Estrada *History*
 Nationalism (p. 75), Matthew Ellis *History*
 Liberations: Contemporary Latin America (p. 76), Margarita Fajardo *History*
 Decolonization and the End of Empire (p. 78), Matthew Ellis *History*
 At Home in Another Country: Afropean Communities in the 20th Century–21st Century (p. 80), Kishauna Soljour *History*
 Beginning Italian: *Viaggio in Italia* (p. 83), Tristana Rorandelli *Italian*
 Intermediate Italian: Modern Italian Culture and Literature (p. 84), Tristana Rorandelli *Italian*
 Beginning Japanese (p. 84), Sayuri I. Oyama, Yoshimi Arai *Japanese*
 Advanced Beginning Japanese (p. 84), Izumi Funayama *Japanese*
 Intermediate Latin (p. 85), Emily Anhalt *Latin*
 First-Year Studies: Difficult Womxn of the Americas (p. 89), Heather Cleary *Literature*
 Can This Republic Be Saved? Cautionary Evidence From Ancient Rome (p. 92), Emily Anhalt *Literature*
 Literature in Translation: 20th-Century Italian Literature and Culture (p. 95), Tristana Rorandelli *Literature*
 Conscience of the Nations: Classics of African Literature (p. 95), William Shullenberger *Literature*
 Global Circulations: Art and Pop Music of Asia (p. 107), Niko Higgins *Music*
 Sounding Creativity: Musical Improvisation (p. 108), Niko Higgins *Music*
 African States in the International System: Imperialism, Resistance, Development, Intervention (p. 125), Elke Zuern *Politics*
 State Terror and Terrorism: The Radicalization of Contention (p. 125), Elke Zuern *Politics*

International Politics and Ethnic Conflict (p. 126), Yekaterina Oziashvili *Politics*

The Politics of Addressing the Past: Apology, Repatriation, Reparation, Remembrance (p. 127), Elke Zuern *Politics*

International Perspectives on Psychology (p. 132), Christopher Hoffman *Psychology*

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 132), Gina Philogene *Psychology*

Childhood Across Cultures (p. 134), Deanna Barenboim *Psychology*

Immigration and Identity (p. 137), Deanna Barenboim *Psychology*

Doing Research With Young People (p. 138), Christopher Hoffman *Psychology*

Perspectives on 9/11: Religion, Politics, and Culture (p. 144), Kristin Zahra Sands *Religion*

Intermediate Russian (p. 147), Natalia Dizenko *Russian*

First-Year Studies: Borders, Nations, and Mobilities: A Sociological Introduction (p. 148), Parthiban Muniandy *Sociology*

Sociology of Global Inequalities (p. 149), Parthiban Muniandy *Sociology*

Both Public and Private: The Social Construction of Family Life (p. 149), Shahnaz Rouse *Sociology*

Bad Neighbors: Sociology of Difference, Diversity, and Cosmopolitanism in the City (p. 149), Parthiban Muniandy *Sociology*

The Sociology of Sports (p. 150), Shahnaz Rouse *Sociology*

Lineages of Utopia (p. 150), Shahnaz Rouse *Sociology*

Literatures From the Spanish-Speaking World: The Novella (p. 153), Eduardo Lago *Spanish*

ITALIAN

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

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

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

Beginning Italian: *Viaggio in Italia*

Tristana Rorandelli

Open, Seminar—Year | 10 credits

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 oral and written communication 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 material covering basic Italian grammar, students will be exposed to fiction, poetry, songs, articles, recipe books, and films. Group conferences (held once a week) aim at enriching the students' knowledge of Italian culture and developing their ability to communicate. This will be achieved by readings that deal with current events and topics relative to today's Italian culture. Activities in pairs or groups, along with short written assignments, will be part of the group conference. In addition to class and group conference, the course has a conversation component in regular workshops with the language assistant. Conversation classes are held twice a week (in small groups) and will center on the concept of *viaggio in Italia*: a journey through the regions of Italy through cuisine, cinema, art, opera, and dialects. The Italian program organizes trips to the Metropolitan Opera and relevant exhibits in New York City, as well as offering the possibility of experiencing Italian cuisine first-hand as a group. The course is for a full year, by the end of which students will attain a basic competence in all aspects of the language.

Intermediate Italian: Modern Italian Culture and Literature

Tristana Rorandelli

Intermediate, Seminar—Year | 10 credits

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, a review of all grammar will be carried out throughout the year. As an introduction to modern Italian culture and literature, students will be introduced to a selection of short stories, poems, and passages from novels, as well as specific newspaper articles, music, and films in the original language. Some of the literary works will include selections from Umberto Eco, Italo Calvino, Natalia Ginzburg, Gianni Rodari, Marcello D'Orta, Clara Sereni, Dino Buzzati, Stefano Benni, Antonio Tabucchi, Alberto Moravia, Achille Campanile, and Elena Ferrante. In order to address the students' writing skills, written compositions will be required as an integral part of the course. All material is accessible on myslc. Conferences are held on a biweekly basis; topics might include the study of a particular author, literary text, film, or any other aspect of Italian society and culture that might be of interest to the student. Conversation classes (in small groups) will be held twice a week with the language assistant, during which students will have the opportunity to reinforce what they have learned in class and hone their ability to communicate in Italian. When appropriate, students will be directed to specific internship opportunities in the New York City area, centered on Italian language and culture. *Prerequisite: Beginning Italian or the equivalent*

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

Sursum Corda: Art and Architecture from Michelangelo to the Dawn of the Enlightenment, 1550-1700 (p. 13), Joseph C. Forte *Art History*

Being Totalitarian: Making Hitler's Germany, Mussolini's Italy, and Stalin's Soviet Union (p. 76), Philipp Nielsen *History*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 95), Tristana Rorandelli *Literature*

JAPANESE

The Japanese program offers courses in the Japanese language and Japanese literature (in English translation). In Japanese language courses, students build communicative skills in listening comprehension, speaking, reading, and writing. Students also meet weekly, one-on-one, with a language assistant who supports each

step in developing Japanese language proficiency. In Japanese literature courses, students explore the richness and diversity of Japanese literature from its earliest written records to contemporary fiction.

Sarah Lawrence College offers two official options to study in Japan: Tsuda (Women's) University in Tokyo and Kansai Gaidai University in Osaka. Sarah Lawrence College students also have the opportunity to spend a year or semester in Japan on other programs offered by other approved colleges and universities. For more information: <http://www.sarahlawrence.edu/japan>.

Beginning Japanese

Sayuri I. Oyama, Yoshimi Arai

Open, Seminar—Year | 10 credits

Beginning Japanese is an introduction to Japanese language and culture, designed for students who have had little to no experience learning Japanese. The goal of the course is to develop four basic skills: listening comprehension, speaking, reading, and writing (*hiragana*, *katakana*, and some basic *kanji*) in modern Japanese, with an emphasis on grammatical accuracy and socially appropriate language use. In addition to classes with the faculty instructor, there are weekly, one-on-one tutorials with one of the Japanese language assistants. *Sayuri Oyama will teach this course in the fall semester; Yoshimi Arai in the spring semester.*

Advanced Beginning Japanese

Izumi Funayama

Intermediate, Seminar—Year | 10 credits

This course is for students who have completed Beginning Japanese or its equivalent. Students will continue to develop basic skills in listening comprehension, speaking, 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. In addition to classes with the faculty instructors, there are weekly, one-on-one tutorials with one of the Japanese language assistants. *Prerequisite: Prior Japanese language before taking this course (i.e., Beginning Japanese or the equivalent). Permission of the instructor required.*

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

Japan's Heisei Era (1989–2019): Culture, Society, and Experiences (p. 19), Jesse Bia *Asian Studies*

Butoh Through LEIMAY Ludus (p. 34), Ximena Garnica
Dance
 Japanese Religion and Culture (p. 144), Griffith Foulk
Religion

LATIN

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

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

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

Intermediate Latin

Emily Anhalt

Intermediate, Seminar—Year | 10 credits

See the full description under Literature: Can This Republic Be Saved? Cautionary Evidence From Ancient Rome. Intermediate Latin students will complete the reading assignments for the literature course and attend

all literature seminar meetings. In place of an independent conference project, Intermediate Latin students will read selected works in Latin and attend twice-weekly Latin group conferences.

Readings in Intermediate Latin

Emily Anhalt

Intermediate, Seminar—Year | 6 credits

See the full description under Literature: Can This Republic Be Saved? Cautionary Evidence From Ancient Rome. Students will be exempt from the literature seminars and some reading and writing assignments but must attend the twice-weekly Latin group conferences.

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. 68), Emily Anhalt *Greek (Ancient)*
 Can This Republic Be Saved? Cautionary Evidence From
 Ancient Rome (p. 92), Emily Anhalt *Literature*

LATIN AMERICAN AND LATINX STUDIES

The Latin American and Latinx studies (LALS) program is devoted to the interdisciplinary investigation of Latin American, Caribbean, and Latinx 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 Latinx communities in the United States.

Course offerings will include language, literature, dance, film, music, art, and other cultural expressions as a way to familiarize 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 Latinx communities in New York City and Westchester County.

86 Lesbian, Gay, Bisexual, and Transgender Studies

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

Ethnographic Research and Writing (p. 7), Robert R. Desjarlais *Anthropology*

Childhood Across Cultures (p. 7), Deanna Barenboim *Anthropology*

Immigration and Identity (p. 7), Deanna Barenboim *Anthropology*

Indigenous Mobilities (p. 9), Deanna Barenboim *Anthropology*

Global Modernism, Internationalism, and the Cold War: 1930s, 1960s, 1990s (p. 14), Gemma Sharpe *Art History*

Non-Aligned Abstractions (p. 16), Gemma Sharpe *Art History*

Food, Agriculture, Environment, and Development (p. 64), Joshua Muldavin *Geography*

Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 65), Joshua Muldavin *Geography*

First-Year Studies: Literature, Culture, and Politics in US History (p. 70), Lyde Cullen Sizer *History*

Rethinking Malcolm X, Black Panthers, and Young Lords: A Radical Historiography (p. 71), Komozi Woodard *History*

Social Protest and Cultural Critique: A Cultural and Intellectual History of the United States (p. 73), Lyde Cullen Sizer *History*

Class, Race, Gender, Work: Readings in US Labor History (p. 73), Priscilla Murolo *History*

Revolutions in Cuba: Local Origins, Global Fault Lines (p. 73), Jesse Horst *History*

Theories at Heart (p. 74), Antonia Carcelén-Estrada *History*

Nationalism (p. 75), Matthew Ellis *History*

Environmental Politics, Informality, and Democracy in Brazilian History (p. 75), Jesse Horst *History*

Reconstructing Womanhood I: Writers and Activists in the United States, 1830–1930 (p. 76), Lyde Cullen Sizer *History*

Liberations: Contemporary Latin America (p. 76), Margarita Fajardo *History*

Reconstructing Womanhood II: Writers and Activists in the United States, 1930–1990 (p. 80), Lyde Cullen Sizer *History*

First-Year Studies: Difficult Womxn of the Americas (p. 89), Heather Cleary *Literature*

Critical Race Theory: Philosophical Perspectives (p. 118), Carmen De Schryver *Philosophy*

Decolonizing Philosophy (p. 120), Carmen De Schryver *Philosophy*

International Perspectives on Psychology (p. 132), Christopher Hoffman *Psychology*

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 132), Gina Philogene *Psychology*

Childhood Across Cultures (p. 134), Deanna Barenboim *Psychology*

Immigration and Identity (p. 137), Deanna Barenboim *Psychology*

From Secure Communities to the DREAM Act: Critical Themes and Reflections in Immigration Policy, the Livelihoods of Migrants, and Societal Inequality (p. 141), Luisa Laura Heredia *Public Policy*

Gold Hoops, Red Lipstick, and YHLQMDLG: The Cultural in Everyday Politics and The Political in Everyday Culture (p. 141), Luisa Laura Heredia *Public Policy*

Both Public and Private: The Social Construction of Family Life (p. 149), Shahnaz Rouse *Sociology*

The Sociology of Sports (p. 150), Shahnaz Rouse *Sociology*

Measuring Difference: Constructing Race, Gender, and Ability (p. 150), Adrianna Munson *Sociology*

Lineages of Utopia (p. 150), Shahnaz Rouse *Sociology*

Beginning Spanish: A Glimpse Into the Hispanic World through its Language and Culture (p. 152), Ximena Venturini *Spanish*

Advanced Beginning Spanish: Forms of Culture in the Information Age (p. 152), Eduardo Lago *Spanish*

Intermediate Spanish I: Latin American and Spanish Visual Culture (p. 152), Ximena Venturini *Spanish*

Advanced Intermediate Spanish: Political Creativity (p. 152), Heather Cleary *Spanish*

Literatures From the Spanish-Speaking World: Poetry and the Short Story (p. 153), Eduardo Lago *Spanish*

Literatures From the Spanish-Speaking World: The Novella (p. 153), Eduardo Lago *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.

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

Julie Abraham

Sophomore and Above, Seminar—Year | 10 credits

Queer Americans certainly, James, Stein, Cather, and Baldwin each fled “America.” James (1843-1916) and Stein (1874-1946) spent their adult lives in Europe. Cather (1873-1947) left Nebraska for Greenwich Village after a decade in Pittsburgh, with a judge’s daughter along the

way. Baldwin (1924-1987) left Harlem for Greenwich Village, then the Village for Paris. As sexual subjects and as writers, these four could hardly appear more different; yet, Stein described James as “the first person in literature to find the way to the literary methods of the 20th century,” Cather rewrote James to develop her own subjects and methods, and Baldwin found in James’s writings frameworks for his own. In the second half of the 19th century and the first half of the 20th, James, Stein, and Cather witnessed the emergence of modern understandings of homosexuality and made modern literature, each pushing boundaries, always in subtle or dramatic ways. (Stein, for example, managed to parlay the story of her Paris life with Alice B. Toklas into an American bestseller in 1933.) In the second half of the 20th century, Baldwin began to dismantle modern understandings of sexuality and of literature. Examining the development of their works side by side will allow us to push the boundaries of lesbian/gay/queer cultural analyses by pursuing different meanings of “queer” and “American” through an extraordinary range of subjects and forms. Beginning with James on gender, vulnerability, and ruthlessness, this course will range from Cather’s pioneers and plantations to Stein on art and atom bombs and Baldwin on sex and civil rights. We will read novels, novellas, stories, essays, and memoirs by James, Cather, and Baldwin, plus Stein’s portraits, geographical histories, lectures, plays, operas, and autobiographies. Literary and social forms were both inextricable and inseparable from the gender and cross-gender affiliations and the class, race, and ethnic differences that were all urgent matters for these four. James’s, Stein’s, Cather’s, and Baldwin’s lives and works challenge most conventional assumptions about what it meant—and what it might mean—to be a queer American. Conference projects may include historical and political, as well as literary, studies, focusing on any period from the mid-19th century to the present.

Perverts in Groups: Queer Social Lives

Julie Abraham

Open, Seminar—Fall / 5 credits

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

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

Pretty, Witty, and Gay

Julie Abraham

Sophomore and Above, Seminar—Spring / 5 credits

Are you ready to review your cultural map? As Gertrude Stein once said, “Literature—creative literature—unconnected with sex is inconceivable. But not literary sex, because sex is a part of something of which the other parts are not sex at all.” More recently, Fran Leibowitz observed, “If you removed all of the homosexuals and homosexual influence from what is generally regarded as American culture, you would be pretty much left with *Let’s Make a Deal*.” We do not have to limit ourselves to America, however. The only question is, where to begin: in the pantheon, in prison, or “in the family”; in London, Paris, Berlin, or New York; with the “friends of Dorothy” or “the twilight women.” There are novels, plays, poems, essays, films, and critics to be read and read about, listened to or watched. There are dark hints, delicate suggestions, “positive images,” “negative images,” and sympathy-grabbing melodramas to be reviewed. There are high culture and high camp, tragedies and comedies, the good, the bad, and the awful to be enjoyed and assessed. How has modern culture thought about sexuality and art, love and literature? How might we think again? Conference work may be focused on a particular artist, set of texts, or genre or some aspect of the historical background of the materials that we will be considering.

88 Literature

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

Ethnographic Research and Writing (p. 7), Robert R. Desjarlais *Anthropology*

Faking Families (p. 9), Mary A. Porter *Anthropology*

Home/Nation: 20th-Century Asian Art—via New York (p. 15), Gemma Sharpe *Art History*

Non-Aligned Abstractions (p. 16), Gemma Sharpe *Art History*

Chinese Literature, Folktales, and Popular Culture (p. 18), Ellen Neskar *Asian Studies*

Queer(ing) India: Literature, Film, and Law (p. 18), Shoumik Bhattacharya *Asian Studies*

Global Queer Literature: Dystopias and Hope (p. 20), Shoumik Bhattacharya *Asian Studies*

Visions of Social Justice (p. 54), Damani Baker *Filmmaking and Moving Image Arts*

First-Year Studies: Literature, Culture, and Politics in US History (p. 70), Lyde Cullen Sizer *History*

Social Protest and Cultural Critique: A Cultural and Intellectual History of the United States (p. 73), Lyde Cullen Sizer *History*

Reconstructing Womanhood I: Writers and Activists in the United States, 1830–1930 (p. 76), Lyde Cullen Sizer *History*

Reconstructing Womanhood II: Writers and Activists in the United States, 1930–1990 (p. 80), Lyde Cullen Sizer *History*

Queer(ing) India: Literature, Film, and Law (p. 93), Shoumik Bhattacharya *Literature*

Cold War Black Feminism (p. 96), Elias Rodrigues *Literature*

Global Queer Literature: Dystopias and Hope (p. 97), Shoumik Bhattacharya *Literature*

Women Philosophers in the 20th and 21st Centuries (p. 119), Roy Ben-Shai *Philosophy*

Community Psychology (p. 132), Richard C. Clark *Psychology*

Urban Health (p. 136), Linwood J. Lewis *Psychology*

Doing Research With Young People (p. 138), Christopher Hoffman *Psychology*

Emerging Adulthood (p. 139), Linwood J. Lewis *Psychology*

Both Public and Private: The Social Construction of Family Life (p. 149), Shahnaz Rouse *Sociology*

Measuring Difference: Constructing Race, Gender, and Ability (p. 150), Adrianna Munson *Sociology*

Lineages of Utopia (p. 150), Shahnaz Rouse *Sociology*

Beginning Spanish: A Glimpse Into the Hispanic World through its Language and Culture (p. 152), Ximena Venturini *Spanish*

Intermediate Spanish I: Latin American and Spanish Visual Culture (p. 152), Ximena Venturini *Spanish*

Performance Art (p. 177), Clifford Owens *Visual and Studio Arts*

Edgy Memoirs (p. 187), Mary Morris *Writing*

LITERATURE

The literature discipline introduces students to the history of written culture from antiquity to the present day, as well as to methods of research and textual analysis. Course offerings cover major works in English and other languages in addition to literary criticism and theory. Some courses focus on individual authors (Virgil, Shakespeare, Woolf, Murakami); others, on literary genres (comedy, epic), periods (medieval, postmodern), and regional traditions (African American, Iberian). Students are encouraged to employ interdisciplinary approaches in their research and to divide their time between past and present, as well as among poetry, prose, drama, and theoretical texts.

First-Year Studies: Romanticism to Modernism in English-Language Poetry

Neil Arditi

Open, FYS—Year | 10 credits

In the first semester of this course, we will explore the work of major poets writing in English between the French Revolution and the American Civil War. One of the goals of the course is to demonstrate the ways in which modern poetry originated in this period. In the wake of the French Revolution, Blake, Wordsworth and Coleridge invented a new kind of poem that largely internalized the myths they had inherited from literary and religious traditions. To put it another way, the inner life of the poet became the inescapable subject of their poetry. In the second semester, we will trace the impact of their work on subsequent generations of poets writing in English. Our preeminent goal will be to appreciate each poet's—indeed, each poem's—unique contribution to the language. Our understanding of literary and historical trends will emerge from the close, imaginative reading of texts. Authors will include: Blake, Wordsworth, Coleridge, Shelley, Keats, Whitman, Dickinson, Tennyson, Robert Browning, Christina Rossetti, Hardy, Frost, Yeats, and T. S. Eliot. During the fall semester, students will meet with the instructor weekly for individual conferences. In the spring, we will meet every other week.

First-Year Studies: “Travel is the Traveler”: Documentation and Transformation in Modern and Contemporary Travel Literature

Una Chung

Open, FYS—Year / 10 credits

Fernando Pessoa wrote, “Life is what we make of it. Travel is the traveler. What we see isn’t what we see but what we are.” This intriguing insight into the nature of travel offers the starting point for an exploration of a diverse selection of literature from the late 19th to 21st centuries. We will also make our own forays into travel writing with a series of experiments, or exercises, in writing about place, movement, journey. As a part of conference work, students will work in small groups on collective projects. The course has been organized into the following sections: (1) Ethnography and Travel; (2) Documenting Society in Crisis; (3) Race, Postcolonialism, and Queer Affiliations; (4) Exile and Memory; (5) Shifting Borders; (6) Peripheries. Authors may include: Mary Kingsley, Fyodor Dostoevsky, Fernando Pessoa, Franz Kafka, Antal Szerb, Richard Wright, James Baldwin, Sidiya Hartman, Henri Michaux, Helene Cixous, Christa Wolf, Bruce Chatwin, Jamaica Kincaid, Americo Paredes, Jhumpa Lahiri, Michael Ondaatje, W.G. Sebald, Jose Saramago, Orhan Pamuk, Pankaj Mishra, Dai Sijie, Ocean Vuong, Cristina Rivera Garza, Yoko Tawaka, Chimamanda Ngozi Adichie, and Robert Macfarlane. This course will have biweekly conferences, with additional group conference meetings on most alternate weeks.

First-Year Studies: Difficult Womxn of the Americas

Heather Cleary

Open, FYS—Year / 10 credits

Difficult womxn go against the grain: They make noise. They make trouble. They challenge categories, preconceptions, and assigned roles and shine light where some would rather not look. Through novels, films, and essays by thinkers and artists like Sor Juana Inés de la Cruz, Octavia Butler, Cristina Rivera Garza, Judith Butler, Lucrecia Martel, Frida Kahlo, Sara Gómez, Margaret Atwood, and Lia García La Sirena, this course will explore questions of gender, labor rights, race, borders, bodies, and environmental issues, among others. Students will learn how to analyze cultural objects and theory, to build arguments around plot elements or imagery, and to ground their analysis effectively in social and cultural contexts. The course will combine one-on-one conference work with group activities and exercises designed to introduce students to the resources available to them at the College, take advantage of New York City’s cultural offerings, and improve their writing skills through workshops.

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

James Horowitz

Open, FYS—Year / 10 credits

This section of FYS traces the representation of erotic, romantic, and conjugal relations on the page and stage from 1590 to 1820, a crucial period in the consolidation of modern assumptions about gender, sexuality, and marriage in the West. The emphasis will be on drama and prose fiction; but we will also sample a range of other expressive forms, including lyric and narrative poetry, visual satire, and life-writing. Along the way, students will be introduced to some of the most compelling figures in European literature—all of whom share an interest in the conventions of courtship and the performance of gender: John Milton, the foremost epic poet in the language (we will read *Paradise Lost* in its entirety); Aphra Behn, England’s first professional female author; bawdy comic playwrights like George Etherege and William Wycherley; the innovative early novelists Eliza Haywood and Samuel Richardson; the masterful verse satirist Alexander Pope; the pioneering periodical writers Joseph Addison and Richard Steele; the cross-dressing memoirist Charlotte Charke; and Mary Wollstonecraft, one of the founders of modern feminism. Bracketing the yearlong course will be extended coverage of the two most influential authors of courtship narratives in English: William Shakespeare and Jane Austen. Additional attention will be paid to earlier writers on sex and marriage, such as Ovid and St. Paul, as well as to contemporary work in queer theory and gender studies. We will also consider select films that reflect the legacy of early modern courtship narratives by directors such as Frank Capra and Hal Ashby. *This course will necessarily include candid discussions of sensitive subject matter, including sexual violence.*

Theatre and the City

Joseph Lauinger

Open, Large Lecture—Year / 10 credits / Remote

Athens, London, Paris, Berlin, New York...the history of Western theatre has always been associated with cities, their politics, their customs, their geography, their audiences. This course will track the story of theatre as it originates in the Athens of the fifth-century BCE and evolves into its different expressions and practices in cities of later periods, all of them seen as “capitals” of civilization. Does theatre civilize, or is it merely a reflection of any given civilization whose cultural assumptions inform its values and shape its styles? Given that ancient Greek democracy gave birth to tragedy and comedy in civic praise of the god Dionysos—from a special coupling of the worldly and the sacred—what happens when these genres

recrudesce in the unsavory precincts of Elizabethan London, the polished court of Louis XIV, the beer halls of Weimar Berlin, and the neon “palaces” of Broadway? Sometimes the genres themselves are challenged by experiments in new forms or by performances deliberately situated in unaccustomed places. By tinkering with what audiences have come to expect or where they have come to assemble, do playwrights like Euripides, Brecht, and Sarah Kane destabilize civilized norms? Grounding our work in Greek theatre, we will address such questions in a series of chronological investigations of the theatre produced in each city: Athens and London in the first semester; Paris, Berlin, and New York in the second.

The Forms and Logic of Comedy

Fredric Smoler

Open, Small Lecture—Year / 10 credits / Remote

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'll 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*) and moves on to Aristophanes' Old Comedy (*The Clouds*), Plautus' *New Comedy*, Roman satire, Shakespeare's *A Midsummer Night's Dream*, *As You Like It*, and *Twelfth Night*, Molière, some Restoration and later stage comedy, and Fielding. In the second semester, we will read Byron, Stendhal, Dickens, Wilde, P. G. Wodehouse, Kingsley Amis, Joseph Heller, Philip Roth, and Tom Stoppard and also look at some cartoons and some film comedy. Both semesters' reading lists are subject to revision.

The Animal

Kate Zambreno

Open, Small Lecture—Year / 10 credits / Remote

This yearlong lecture series will be an ecological and historical meditation and interrogation on how we, as humans, have looked at the nonhuman—the animal—and, as we wonder, how the animal has looked back at us. In the fall, we will engage with the site of the zoo historically, including the origins of the medieval Wunderkammer and its evolution into the zoological garden and natural history diorama, and into the contemporary zoo and online animal cam. We will consider these melancholy and ambivalent psychic spaces with complex and violent histories through narratives of captivity and freedom. In dialogue with John Berger's essay, “Why Look at Animals?”—as well as theories by Donna Haraway, Saidiya Hartman, Giorgio Agamben, Jacques Derrida, and others—we will ask: Why are zoos so sad? Also, when we are there, are the animals watching us in turn? When we are not there to visit them, do the animals actually miss us, as narratives during the pandemic have suggested? Besides readings from

philosophy, political theory, affect theory, and cognitive studies, we will discuss literature that stems from the site of the zoo and enclosed space: poems, essays, stories, and novels by David Wojnarowicz, Lydia Davis, Rainer Maria Rilke, Thalia Field, Yoko Tawada, W. G. Sebald, Clarice Lispector, Judith Schalansky, Bhanu Kapil, and Helen Macdonald. We will also be thinking about films and photography that document looking at the animal by Chris Marker, Peter Hujar, Hiroshi Sugimoto, Masahisa Fukase, and others. In the spring, we will intensify our focus on literatures and consciousness of the animal, thinking through the animal as subject, friend, and parable. We will discuss the strangeness of children's books that are about teaching animals to children, counterpointed by our alienation and longing toward the animals' inner lives. We will engage with not only *Alice in Wonderland* but also Kanai Mieko's “Rabbits,” Franz Kafka and BoJack Horseman, and the painter Paula Rego's fairytales that conjure up Disney. We will read the novels *Elizabeth Costello* by J. M. Coetzee, *The Friend* by Sigrid Nunez, and *Fever Dream* by Samanta Schweblin. The entire year will be a bestiary, populated with polar bears, buffalo, crows, panthers, cows, beluga whales, coyotes, cats, dogs, elephants, horses, parrots, rabbits, bees, and large monkeys. By class time each Thursday, students will submit weekly responses to the reading, as well as questions for the weekly one-hour discussion each Friday. The final each semester will be a 12- to 18-page essay.

Studies in Ecocriticism: The Idea of Nature in the Western Tradition

Eric Leveau

Open, Small Lecture—Fall / 3 credits

As the capitalist and predatory model aggressively promoted by the United States continues to reveal itself as a major threat to biodiversity and the environment in general, it is vital to understand the cultural and literary history of the concept of “nature” that is at the core of the Western and Judeo-Christian tradition while also putting that concept in the context of gender, race, and ethnicity in America today. For example, comparing stories of world creation from indigenous nations, with narratives taken from the Bible and from Greek and Roman classical texts, will allow us to better grasp how language in the European tradition functions as a deep divider between humans and other living creatures. We will also follow the development of the genre of the pastoral as an idealized construction of nature that deeply influenced Europe from third-century BC to 19th-century English and American Romanticism. We will try to better understand how the conception of wilderness in America is in close relation to the presence of enslaved black bodies on its land. Going in a different direction, we will analyze how contemporary feminism and gender studies provide crucially important models to invent new ways for the West to relate to nature. Animals

will also be a focus of our discussions, from classical representations of animals as machines to the use of models like the burrow or territoriality imported from the animal realm by Deleuze and Guattari, to the possibility of shifting from a humanist understanding of nature inherited from European Renaissance, to new forms of ecocentric expression. These are some of the themes that we will cover in this lecture, with the goal of reading texts of the past in order to better understand the complexities of today's discussions and debates about how to invent new forms of relating to the living environment around us.

Milton, Blake, and the Bible

William Shullenberger

Open, Small Lecture—Fall | 5 credits

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

Indigenous Literature and Translation

Antonia Carcelén-Estrada

Open, Lecture—Spring | 5 credits

This course will revisit indigenous literature written both in English and in translation from various nations. Students will explore multiple languages through literature and expand their knowledge of indigenous epistemic and aesthetic traditions in this hemisphere and in the transpacific corridor. Students will be exposed to several literary genres, including short stories, testimonies, drama, comedy, graphic novels, and oral literature. No previous knowledge of indigenous literatures or language is required; students will learn the historical context of texts in order to better understand the implications of each aesthetic intervention.

The Literature of Exile

Roland Dollinger, Gillian Adler

Open, Small Lecture—Spring | 3 credits

Human history has always been characterized by the forced or voluntary migration of individuals or groups of

people. In this lecture, we will analyze the dialectical relationship between the concepts of “home” and “exile” in a series of works ranging from the Bible and medieval poems to German literary texts of the 20th century, a century whose upheavals led to different waves of voluntary or forced migration. Essays by Edward Said will provide us with some critical vocabulary to speak and write about the interconnectedness of notions of home, flight, diaspora, migrants, and refugees, while the primary works will invite us to analyze these themes in various fictional and autobiographical forms. Our historical range will help us uncover the voices of those who were displaced from their communities but also the modes through which many authors transformed the punitive experience of exile into more empowering perspectives and positions of distance. We will begin with selected stories from the Old Testament (Pentateuch) and Old English exile poems, while later readings will include works by Ovid, Dante, Goethe, and Herman Hesse. We will conclude with Anna Segher's novel about the dilemma of refugees being stuck in Marseille in 1942 and a story of four emigrants by the preeminent writer Sebald. *Students will earn three credits by taking this lecture, though German language students have the option of taking this course for five credits, in which case they will also attend weekly group conferences.*

Allegory in the Middle Ages and the Early Renaissance

Gillian Adler

Open, Seminar—Year | 10 credits

Allegory was integral to the composition and interpretation of stories in the Middle Ages and the early Renaissance. As a narrative form, allegory implied the original sense of allegoresis, “speaking otherwise,” and engaged readers with the literal and symbolic senses of a story. This course will examine a range of allegorical works from the sixth century to the 16th century, including poetic and prose narratives by William Langland, Boethius, Guillaume de Lorris, Christine de Pizan, Dante, Petrarch, Mary Wroth, and Edmund Spenser. By examining the specific category of personification allegory in which characters interact with personified concepts—such as philosophy, love, time, truth, and reason—we will see how this literary technique helped authors unveil, as well as complicate, the moral, political, romantic, social, and spiritual questions of their time. While some of the assigned works are available in translation, students are expected to read Middle English texts in the original language.

Can This Republic Be Saved? Cautionary Evidence From Ancient Rome

Emily Anhalt

Open, Seminar—Year / 10 credits

The democratic republic in the United States was modeled on the Roman Republic, for good and ill, and has lasted just 234 years. Our democratic republic is now under siege, both figuratively and literally, by forces threatening to replace it with a dictatorship or some form of authoritarian populism. The ancient Roman Republic lasted 450 years before imploding into a military dictatorship. The Roman experience shows that the introduction or reintroduction of violence into the political process—even if the aim is social justice—absolutely precludes any possibility of equity or justice. Since the collapse of the Roman Republic, history has shown repeatedly that political violence, if condoned and unchecked, inevitably produces not social justice but the atrocities and devastations of fascism or totalitarianism. This course will examine this and other lessons from ancient Roman literature and history that are vital for us today if we hope to survive and thrive as individuals, as members of various communities, and as a species. We will read (in English translation) and discuss selected works by Catullus, Cicero, Sallust, Appian, Plutarch, Horace, Livy, Ovid, and Cassius Dio.

The Art of Indetermination: Eastern Praxis in Dialogue With Feminist and Postcolonial Thought

Una Chung

Open, Large seminar—Year / 10 credits | Hybrid Remote/In-Person

This cultural-studies course offers the opportunity to study the nature of aesthetic experience within an Eastern philosophical framework. In particular, feminist, queer, and postcolonial thinkers offer prescient points of cultural translation for Taoist and Buddhist practices in the contemporary context, which this course posits is a world shaped by globalization, social movements, visual culture, and digital media. We will read paired samplings of texts in contemporary critical theory and Eastern philosophy/spirituality while assembling our own archive of sound, image, and text to explore in writing and conversation. Students are invited to inhabit the figure of the cultural critic in experimental ways by engaging diverse modes of Eastern and Western praxes. The format of this course balances short lectures, seminar-style discussions, small-group projects, and individual portfolios of writing and/or multisensorial media production.

Elective Affinities in Contemporary Poetry

Neil Arditi

Sophomore and Above, Seminar—Year / 10 credits

The canonical status of contemporary literature is always up for grabs. In this seminar, we will spend roughly two-thirds of the academic year reading a sequence of the instructor's favorite poets and those whose lives have overlapped with his own: Elizabeth Bishop, May Swenson, James Merrill, A. R. Ammons, John Ashbery, Jay Wright, Mark Strand, and Anne Carson, among them. The coincidences of another reader's taste and judgment might generate a very different list of contemporaries; and this, too, will be our subject. In conference, each student will be asked to focus on a contemporary poet, or sequence of poets, not included in the syllabus. From the work of these poets, an ad hoc syllabus will be culled for the final sequence of class readings. As always, our preeminent goal will be to appreciate each poet's—indeed, each poem's—unique contribution to the language through close, imaginative readings of texts. *Previous experience with poetry is required.*

Toward a Theatre of Identity: Ibsen, Chekhov, and Wilson

Joseph Lauinger

Sophomore and Above, Seminar—Year / 10 credits |

Remote

Theatre emerges from social rituals; and as a communal exercise, theatre requires people to work together toward a common purpose in shared and demarcated physical space. Yet, the very notion of “character,” first expressed in the indelibly defining mask of the ancient Greek protagonist, points paradoxically toward the spirit, attraction, and trial of individuation. And so we have been given Medea, Hamlet, and Tartuffe, among the many dramatic characters whose unique faces we recognize and who speak to us not only of their own conflicts but also of something universal and timeless. In the 19th century, however, the Industrial Revolution, aggressive capitalism, imperialism, Darwinism, socialist revolution, feminism, the new science of psychology, and the decline of religious clarity about the nature of the human soul—all of these, among other social factors—force the question as to whether individual identity has point or meaning, even existence. Henrik Ibsen, a fiercely “objective” Norwegian self-exile, and Anton Chekhov, an agnostic Russian doctor, used theatre—that most social of arts—to challenge their time, examining assumptions about identity, its troubling reliance on social construction, and the mysteries of self-consciousness that elude resolution. The test will be to see how what we learn from them equips us—or fails to do so—in a study of August Wilson, an African-American

autodidact of the 20th century, whose plays represent the impact, both outrageous and insidious, of American racism on “characters” denied identity by definition.

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

Nicolaus Mills

Sophomore and Above, Seminar—Year | 10 credits | Remote

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

Reading Chaucer: *Troilus and Criseyde* and *The Canterbury Tales*

Gillian Adler

Open, Seminar—Fall | 5 credits

Chaucer’s *Troilus and Criseyde* and *The Canterbury Tales* were two of the defining literary works of late medieval England. In this course, we will read these works (in Middle English) closely, exploring Chaucer’s complex interlacing of medieval genres, forms, and traditions. Studying *Troilus and Criseyde* and *The Canterbury Tales* will reveal the diverse preoccupations of medieval literary culture: dreams and the imagination, sexuality and antifeminism, religious morality and clerical corruption, and the transcendent possibilities of love. Our examination of some contemporary writings will help us consider how the historical developments of 14th-century London, such as the changing class structure, influenced the social, economic, and political dimensions of Chaucer’s works.

Queer(ing) India: Literature, Film, and Law

Shoumik Bhattacharya

Open, Seminar—Fall | 5 credits

What is a queer perspective on culture and society? This course aims to provide an introductory survey to queer narratives and cultural production from India and the Indian diaspora as a way to think through this question. Texts will cover a large swath of time, from the early 20th century to the present, and will range across genres such as speculative feminist fiction, political and cultural manifestos, postcolonial novels, and contemporary films. In 2018, the Supreme Court of India finally struck down Section 377, a colonial-era law used to criminalize homosexuality and other “unnatural” sex acts, from the Indian Penal Code after more than a decade of legal battles. The fight for legal rights was accompanied by growing queer representation in popular culture and literature. The supposed “coming out” of queerness into Indian social and cultural life in the last 10 years, the demand to be seen and heard, has been critiqued by some as a by-product of “Westernization” or the influence of “foreign-returned” elites inspired by the Euro-American LGBTQ movement. This has brought with it the need to understand the diversity of queer India, as well as the diaspora. In the case of the diaspora, we will work to de-center the Euro-American diaspora, paying attention to long histories of migration to the African continent and indentured labor in the Caribbean and the Pacific as sites for possible South-South solidarities. Taking seriously questions of race, caste, class, nationality, and gender, we will consider what a queer orientation to these hegemonic structures might be and what it might reveal. Thinking through the ways in which experiences of gender and sexuality were iterated and experienced across times and spaces will help us think through the specifics of each text (and its contexts) while also following threads and connections beyond. By considering these questions, this course hopes to think through the contradictory realities of a moment in India during which major Bollywood studios are producing gay dramas and even rom-coms, while questions of sexuality, gender, class, caste, and religious identity are being violently weaponized by mobs with seeming impunity granted by a Hindu-nationalist state. Students will engage with a diverse set of cultural, political, and legal artifacts, such as the writings of “founding fathers” like Gandhi and BR Ambedkar—as well as legal briefs opposing the punitive Transgender Persons (Protection of Rights) Act, 2019, which further stigmatizes non-normative gender identities by requiring transgender people to register with the government. We will read fiction, old and new, such as *Untouchable* (1935), *The God of Small Things* (1997), and *A Life Apart* (2016),

as well as watch movies ranging from indie films like *Chitrangada* (2012) to Bollywood rom-coms like *Shubh Mangal Zyada Savdhan* (2020).

Objects and Memory

Emily C. Bloom

Open, Small seminar—Fall | 3 credits

Why do we hold on to certain things and not others? Why do some objects have the power to evoke personal memories, while others leave us cold? Roland Barthes described certain objects as having “punctum,” and Marie Kondo tells us that a select few “spark joy.” In this course, we will learn firsthand about the relationship between objects and memory from residents and staff at the Wartburg Nursing Home by developing a multimedia project called “A History of Wartburg in 100 Objects.” Students will work to pilot this project, partnering with Wartburg to discover how objects can help unlock memories. Working together, students in this course will create a bibliography of relevant texts on the topic of objects and memory, produce an oral history of an object with a partner at Wartburg, and contribute to the infrastructure of the larger project. While developing the project, we will read a selection of literary and theoretical works by Roland Barthes, Alice Walker, Virginia Woolf, and others in order to understand the role of objects in preserving, accessing, and sharing memories. We will meet once a week to discuss course readings, connect with seniors and staff, and develop the multimedia project. The location of our meetings will alternate between our classroom on campus and meetings at Wartburg in Mount Vernon. This class will include a community-based component working with an adult care community at Wartburg. *This is a three credit, non-conference seminar class.*

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

James Horowitz

Open, Seminar—Fall | 5 credits

Before the 18th century was dubbed the Enlightenment, it was widely known as the Age of Criticism—a term that captures the growing cultural influence, most conspicuously in the anglophone world, of secular commentary on society, politics, morality, and the arts. Suddenly everyone was a critic, eager to express their opinions in one of the many sites for conversation and debate that were blossoming across Britain and its colonies. Those sites included institutions with brick-and-mortar locations—coffeehouses, taverns, and private clubs—but also the virtual forums created by the increasingly inescapable medium of print. (Parallels to our own social media-crazed era are easy to draw.) With the

Age of Criticism came a new kind of celebrity: the public intellectual. No man of letters was more renowned for his powers of criticism, conversation, and what he called “clubbability” than Samuel Johnson (1709-84), the gravitational center of our course. In addition to compiling the first English dictionary of note, Johnson was a gifted and hugely influential literary theorist, poet, political commentator, biographer, and satirist, as well as a legendarily pithy maker of small talk and a master of the English sentence. His overbearing but strangely lovable personality was preserved for posterity by his friend and disciple, James Boswell, who in 1791 published the greatest and most entertaining of all literary biographies, *The Life of Johnson*, which records, among much else, Johnson’s near-blindness, probable Tourette’s Syndrome, and selfless love of cats. Now, after the tercentenary of his birth, this seminar will reappraise Johnson’s legacy within a broad cultural survey of the British Enlightenment. Along with Johnson, Boswell, and other titans of 18th-century prose—such as Edward Gibbon, David Hume, and Adam Smith—we will consider international writing on race and slavery (Olaudah Equiano, Ottobah Cugoana, the abolitionist poets), the French and American revolutions (Edmund Burke), and women’s rights (the bluestocking circle, Mary Wollstonecraft). We will also sample the period’s fiction (Horace Walpole’s lurid Gothic novel, *The Castle of Otranto*, and Frances Burney’s coming-of-age saga, *Evelina*), comic drama (Oliver Goldsmith’s uproarious *She Stoops to Conquer*), and personal writing (Burney’s diary, Boswell’s shockingly candid *London Journal*), as well as Celtic literature (James Macpherson), visual art (Joshua Reynolds), and the poetic innovations that laid the groundwork for Romanticism (Thomas Gray). We may also glance at Johnson’s reception and influence over the centuries; for instance in the work of Virginia Woolf.

Classic American Literature: The 19th Century and Its Rebels

Nicolaus Mills

Open, Seminar—Fall | 5 credits | Remote

Nineteenth-century American literature is made up of a small number of iconic prose texts. The ones most often put in this category are Nathaniel Hawthorne’s *The Scarlet Letter*, Herman Melville’s *Moby Dick*, Frederick Douglass’s *Narrative of the Life of Frederick Douglass*, Mark Twain’s *Huckleberry Finn*, and Henry James’s *The Portrait of a Lady*. This course will focus on these five books and then conclude with a glimpse into two 20th-century novels, Edith Wharton’s *The House of Mirth* and F. Scott Fitzgerald’s *The Great Gatsby*. What links these texts is the rebellion of their central figures. In *The Scarlet Letter*, Hester Prynne defies the sexual and theological mores of the Puritans. In *Moby Dick*, Ahab challenges the notion of a moral universe. In the narrative of his life, Frederick

Douglass challenges the slave system. In *Huckleberry Finn*, Huck defies the racism he was raised to believe in. In *The Portrait of a Lady*, Isabel Archer ignores the assumption that she must marry well to be a success. In *The House of Mirth*, Lily Bart refuses to marry at all. In *The Great Gatsby*, Gatsby challenges the prerogatives of old money and power. The questions we will wrestle with over the course of the term is: What are we to make of the antagonism that mainstream, 19th-century American literature exhibits toward social and political convention? And does the antagonism speak to our better angels?

Crime, Punishment, and Freedom in African American Literature

Elias Rodriques

Open, Seminar—Fall | 5 credits

African American literature has been intertwined with crime and punishment since at least the 17th century. One of the earliest textual sources about American slavery, the John Punch case, is a tribunal transcript detailing the crime of a Black man and his punishment of slavery. In the following 200 years, the slave narrative as a genre came to cohere around the climactic crime of stealing the property that is one's self. After emancipation, African American writers decried public portrayals of Black people as criminal in prison literature, lynching narratives, and more. What, exactly, is the relationship between African American literature and crime? To answer this question, we will read African American literature chronologically, written by authors like Frederick Douglass, Ida B. Wells, Langston Hughes, Richard Wright, Angela Davis, and Toni Morrison. In so doing, we aim to better understand both crime's role in constituting African American literature and African American literature's portrait of crime. Short assignments throughout the class (including critical and creative responses and short, close readings) aim to help us better understand the texts in the moments in which they were produced and to develop the skills necessary to approach these texts critically.

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

Tristana Rorandelli

Open, Seminar—Fall | 5 credits

The course will explore 20th-century Italian literature, focusing on important intellectuals, works, and movements that helped shape it and their connection with the arts, cinema, and society at large. Italy had become a unified nation by 1860, and its literature addressed issues such as (national and personal) identity, tradition, innovation and modernity, the role of literature and of the writer, and the changing role of women in Italian society. We will explore the interrelation between Italian literature

and crucial historical events—such as the Great War, the rise and fall of fascism, World War II, the Resistance, the birth of the Republic, the postwar economic boom, the students' and women's movements of the 1960s and '70s, the terrorism of the "Anni di Piombo"—until the recent contribution of migration literature to the Italian literary canon. Among the authors and intellectuals, we will explore Sibilla Aleramo for her literary treatment of 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; Italo Calvino's, Beppe Fenoglio's, and Elio Vittorini's literature of the Resistance; Primo Levi's depiction of The Holocaust; and women writers such as Anna Banti, Natalia Ginzburg, Elsa Morante, and Dacia Maraini. 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 a relevant critical framework 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 opt 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.

Conscience of the Nations: Classics of African Literature

William Shullenberger

Open, Seminar—Fall | 5 credits

One way to think of literature is as the conscience of a people, reflecting on their origins, their values, their losses, and their possibilities. This course will study major representative texts in which sub-Saharan African writers have taken up the challenge of cultural formation and criticism. Part of what gives the best writing of modern Africa its aesthetic power is the political urgency of its task: The past still bears on the present, the future is yet to be written, and what writers have to say matters enough for their work to be considered dangerous. Political issues and aesthetic issues are, thus, inseparable in their work. Creative tensions in the writing between indigenous languages and European languages, between traditional forms of orature and storytelling and self-consciously "literary" forms, register all of the pressures and conflicts of late colonial and postcolonial history. To discern the

traditionalist sources of modern African writing, we will first read examples from epic, folk tale, and other forms of orature. Major fiction will be selected from the work of Tutuola, Achebe, Beti, Sembene, Ba, Head, Ngugi, La Guma, Dangarembga, and Sarowiwa; drama from the work of Soyinka and Aidoo; poetry from the work of Senghor, Rabearivelo, Okigbo, Okot p'Bitek, Brutus, Mapanje, and others. Conference work may include further, deeper work on the writings, writers, and genres that we study together in class; aspects of literary theory, particularly aspects of postcolonial and womanist theory relevant to readings of African literature; or readings of more recent writers out of Africa whose work draws on and develops the “classical” works that will be the foundation of our work together.

History Plays

Fredric Smoler

Open, Seminar—Fall | 5 credits | Remote

Some of the greatest dramatic literature is set in an era preceding its composition. This is always true of a form of dramatic literature that we usually call by a different name (Plato's dialogues). It is also true of some of the most celebrated drama, plays that we identify with the core of the Western theatrical tradition; for example, much of Greek tragedy. And it is very famously true of some of the greatest work by Shakespeare, Schiller, and Corneille. Some of the best contemporary playwrights also set some of their work in the past: Tom Stoppard's *Travesties*, *Arcadia*, *The Invention of Love*, and *The Coast of Utopia* are all, in one or another sense, history plays. Setting a play in the past can create and exploit dramatic irony—the audience knows the history to come, the protagonists usually cannot—but there is no single reason for setting a play in the past. For some playwrights, history provided the grandest kind of spectacle, a site of splendid and terrible (hence, dramatic) events. Their treatment of the past may not depict it as radically discontinuous with the present or necessarily different in kind. Other playwrights may make the past setting little more than an allegory of the present; Shaw's *Caesar and Cleopatra* (1898) seems to be a celebration of Victorian liberal imperialism. The playwright may set work in the past as part of an urgent analysis of the origins of his own situation; Michael Frayn's fascinating play, *Benefactors*, was written in 1984 but set in the late 1960s and attempted to locate the causes of the then-recent collapse of political liberalism, seeking in history an answer that could be found only there. But another of Frayn's plays with a historical setting, *Copenhagen*, does not necessarily focus on something irretrievably past; its interests may rather be concentrated on a living problem of undiminished urgency. Peter Weiss's *Marat/Sade*, arguably the most successful work of 1960s political theatre, was a history play focused on what then seemed the explicit and unbreakable link between late 18th-century politics and the politics of the present. A play

by Alan Bennett, *The History Boys*, sought to illuminate something about the political present by examining a changing fashion in the teaching of history. In this course, we will read a number of works of dramatic literature—all of them, in one sense or another, history plays written for various purposes and of generally very high quality. We may or may not discover anything common to all history plays, but we will read some good books.

Reality, Representation, and Everyday Life

Sonia Werner

Open, Seminar—Fall | 5 credits

At a moment when popular culture is obsessed with reality television and new technology generates “real-time” access to current events, this course examines the concept of reality in literature, philosophy, and film. What is the relationship between language and reality? How do different literary genres and media represent the world around us? How do textual and visual representations mediate our understanding of the “true” and the “real?” We will begin the course by examining key philosophical works by Plato, G. H. Hegel, and Karl Marx. We will consider the emergence of realism in the 19th century and assess how writers like Nikolai Gogol, Herman Melville, and Charles Baudelaire engaged questions related to industrialization and the experience of urban life. We will then bring these works into conversation with more contemporary literary works associated with disparate aesthetic movements—such as surrealism, modernism, and magical realism—by authors like Aimé Césaire, André Breton, Virginia Woolf, Alejo Carpentier, and Teju Cole. We will probe deeply into the category of the “everyday” to explore questions relating to race, gender, and sexuality. Lastly, we will consider the force of the photographic image and assess its relationship to evidence and truth in the context of the 19th century, as well as in our own contemporary moment. Other authors include, but are not limited to, Roman Jakobson, Georg Lukács, Henri Lefebvre, Frantz Fanon, bell hooks, Susan Sontag, Roland Barthes, Sara Ahmad, and Claudia Rankine.

Cold War Black Feminism

Elias Rodriques

Sophomore and Above, Seminar—Fall | 5 credits

When Black feminist writing boomed in the 1970s, the United States was squarely in the middle of the Cold War. Accordingly, Audre Lorde decried the United States invasion of Grenada, June Jordan railed against the Vietnam War, and Assata Shakur penned her autobiography in asylum in Cuba. Yet, Black feminism has primarily been considered a domestic affair. How might we better understand Black feminist literature by reading it in the context of the Cold War? This course aims to answer

this question first by reading proto-Black-feminist authors writing in the early Cold War and then returning to the famous authors of Black feminism to consider their portrait of international affairs. Authors may include Ann Petry, Gwendolyn Brooks, Lorraine Hansberry, Pat Parker, Audre Lorde, Toni Morrison, Angela Davis, and others. Along the way, we will read recent scholarship to understand the historical context in which those texts were written. In so doing, we aim to better understand the Cold War's effect on Black feminism and what those canonical texts of Black feminism can tell us about American foreign policy. Short assignments may include brief historical essays, short close readings, and response papers.

Middle English

Gillian Adler

Open, Seminar—Spring | 2 credits

This course will introduce students to Middle English (c. 1100–c. 1500) and to various Middle English literary works. We will study the vocabulary, grammar, pronunciation, and dialectal variations of the language. To understand the rise of vernacularity in England, we will also consider linguistic change against the backdrop of social, political, cultural, and intellectual events—from the Norman Conquest to the arrival of the printing press. Readings will include popular and courtly romances, the saints' lives that sometimes circulated alongside such romances in manuscripts, and Middle English translations of the Bible. This seminar will not include conferences.

Global Queer Literature: Dystopias and Hope

Shoumik Bhattacharya

Open, Seminar—Spring | 5 credits

In this seminar, we will study queer texts and films, considering their particular articulations of queer life and its possibilities. Texts will cover a large swath of time, from the early 20th century until the present, and will range across genres such as speculative feminist fiction, first nations narratives, postcolonial novels, and contemporary Bollywood films. We will end the course by looking at science fiction that explores life in spaces that some consider dystopian futures but are already becoming the present for many. As this arc indicates, an underlying theme of the course will be the maintaining of the creativity and vitality of everyday life while drowning in literal and discursive trash. Across the globe, queer lives have already been lived in materially and discursively toxic contexts. Engaging with text and films produced across the world—set in places such as South Africa, India, Argentina, and even galaxies yet undiscovered—we will think through the lessons that the creation of a queer life illuminate for us. Queer life within the context of this

seminar refers to the multifarious ways in which marginalized and non-normative bodies and peoples create social and political lives. Carefully considering the contexts and possibilities that the characters encounter, we will explore how queer is a term that translates and mutates in interesting ways across time and place. In paying attention to the specificities of the texts, queer itself is thus a term that we will reckon with. Taking seriously questions of race, class, nationality, and gender, we will consider what a queer orientation to those hegemonic structures produces or reveals, not only in past literary texts but also as a way of imagining a hopeful future. As we encounter air and water that is more polluted, toxic even, than at any time in which homo sapiens have walked the Earth, the only response may seem to be pessimism. Rejecting pessimism, we will ask what queer futures and hope we can imagine at a moment of planetary crisis. Potential texts: *Sultana's Dream*, Rokeya Sakhawat Hussain (1905); *Lihaaf*, Ismat Chughtai (1942); *The House of Hunger*, Dambudzo Marechera (1978); *The Buddha of Suburbia*, Hanif Kureishi (1990); *Disgrace*, J. M. Coetzee (1999); *Bloodchild*, Octavia Butler (1994); *Animal's People*, Indra Sinha (2007); *Moxyland*, Lauren Beukes (2008); *The Ministry of Utmost Happiness*, Arundhati Roy (2017); *Happy Together* (film, 1997); *Margarita With a Straw* (film, 2014); and *Pumzi* (film, 2009).

Care Work

Emily C. Bloom

Open, Seminar—Spring | 5 credits

What kind of work is care work? Is it a form of labor? Of love? Is caretaking a social or individual responsibility? And who pays for it? This course questions the role of caretaking in modern societies through a range of literary and sociological texts. We begin with the premise that caretaking is both fundamental to a functioning society and also grossly devalued. This devaluation is marked by the poor pay associated with caretaking professions, as well as the gendering and racializing of caretaking responsibilities. This course will draw on recent writing in disability studies, gender studies, political theory, and ethnic studies, as well as literary works such as Kazuo Ishiguro's *Never Let Me Go* and Marilynne Robinson's *Housekeeping*, to consider the experience of both the individuals performing care work and those who require their care. We will discuss terms like self-care and prenatal care that have become commonplace but that we often encounter as marketing concepts that have been stripped of their origins. This course aims to situate the concept of caring into historical, political, and aesthetic contexts. Reading work by Audre Lorde, Leah Lakshmi Piepzna-Samarasinha, Silvia Federici, and others, students are encouraged to imagine the future of care work in a changing society. As part of this course, you will

partner with a senior at Wartburg to complete an oral history, podcast, and catalogue entry for a digital exhibition. This is a five-credit seminar that includes a community-based component working with an adult care community at Wartburg.

Science Fiction and the Victorian Novel

Emily Foster

Open, Seminar—Spring / 5 credits

We tend to assume that science fiction is a fairly new phenomenon—that the spaceships and sandworms of our favorite, fantastical brand of genre fiction could only be inspired by our most recent technological advances. In this class, we'll explore the prehistory of science fiction by examining Victorian texts and 21st-century science fiction texts side-by-side. We'll investigate science fiction's origins in 19th-century experimental realism and study the ways in which the speculative fiction of the early 21st century stems from the fictions of the Victorian period. This class will be structured by theme; and within each theme, we'll read a pair of novels: one Victorian, and one contemporary science fiction. We'll begin with Sheridan Le Fanu's *Carmilla* (a female precursor to *Dracula*) alongside China Miéville's *Embassytown* in order to explore themes of racism and xenophobia. We'll compare the terror caused by Le Fanu's vampires to the uncanniness of Miéville's aliens, who hear with their wings and speak through two mouths. The course will go on to explore the study of the Victorian Gothic in Charlotte Brontë's *Jane Eyre* and the 21st-century Gothic in Pulitzer Prize winner Kazuo Ishiguro's *Never Let Me Go*. We'll then read Gaskell's *North and South* to examine the Industrial Revolution of the 1800s in juxtaposition with our own Technological Revolution: a revolution-gone-haywire, as depicted in Margaret Atwood's *Oryx and Crake*. Last, we'll study alternate history narratives: Before Philip K. Dick asked—"What would have happened if Germany and Japan won the Second World War?"—19th-century authors like Edmund Lawrence and Joseph Méry asked similar questions about the outcome of the Napoleonic Wars. We'll be reading excerpts from Dick's *The Man in the High Castle*, as well as the graphic novel *Watchmen*, to compare these more modern forms of speculative fiction with 19th-century "what if" narratives. We'll also be reminded that science fiction is a 19th-century invention by discussing the science-fiction milestones—such as Mary Shelley's *Frankenstein* and H.G. Wells's *The Island of Dr. Moreau*—that continue today to exert their cultural and literary influence.

Hitchcock in 2022 Vision: The Long Shadow of Gothic Style

James Horowitz

Open, Large seminar—Spring / 5 credits

Our present decade, with its global ambience of claustrophobia and dread, is on its way to becoming the most Hitchcockian on record. More than 40 years after his death, prolific British and American filmmaker Alfred Hitchcock (1899-1980) remains one of the world's most recognizable, most imitated, most studied, most parodied, and most divisive entertainers in the history of media. Known during his heyday in Hollywood as the "master of suspense," Hitchcock developed a distinctive visual and narrative style that became synonymous with a set of unnerving affects and experiences (paranoia, guilt, abject terror, mistaken identity, transgressive desire, watching, and being watched), as well as with the director's own personality—made famous through his iconic cameos on film and television, where he appeared as a droll and dapper provocateur. At the same time as Hitchcock became a shaping influence on several generations of filmmakers, including several who repudiated that influence, and the basis for scores of biopics and spinoffs (*Bates Motel* is one recent example), he has attracted intense interest from a diverse range of scholars—including historians of popular culture and specialists in queer theory, gender studies, narratology, and psychoanalysis—in some cases through work that has defined its disciplinary field and introduced analytic concepts, such as the "male gaze," into the mainstream. Now, even as well-substantiated accusations of sexual misconduct against Hitchcock by the actor Tippi Hedren have encouraged debates over his legacy, the fascination he exerts over his worldwide audience has seemingly only deepened. Neither a celebration nor an exposé, this large seminar turns a critical eye toward several of Hitchcock's major works from both his British and American periods, including landmark achievements such as *Blackmail*, *Rope*, *Rear Window*, and *The Birds*. We will approach these films both as singular cultural artifacts and as parts of the long and still robust tradition of uncanny storytelling that we call Gothic, which we will trace from its origins in the British Enlightenment to its later incarnations on both sides of the Atlantic in the work of authors such as Edgar Allan Poe (a favorite of Hitchcock's), Henry James, Daphne Du Maurier, and Shirley Jackson and through its elucidation by theorists from Freud to Toni Morrison. We will end by considering a few key figures in contemporary cinema—such as Jordan Peele, Pedro Almodóvar, and Bong-Joon Ho—who have engaged in complex dialogue with Hitchcock's films and have helped to guarantee, for better or worse, that his stylistic fingerprints will remain evident across the culture of the coming century.

First-Person America: Classic American Literature of the 20th Century

Nicolaus Mills

Open, Seminar—Spring | 5 credits

In 20th-century American literature, first-person writing is central to a series of classic texts—from F. Scott Fitzgerald's *The Great Gatsby* to James Baldwin's *Notes of a Native Son*. The result is a body of literature at once both personal and far-reaching. This course will explore how first-person writing, with its emphasis on supplying an "I" for an eye, helped increase the diversity of the 20th-century authors that Americans read and even influenced the form of books not written in the first person. We will pay particular attention to how first-person writing was conducive to the rise of narrators who, in the past, might have been dismissed as either unreliable or ignored as outsiders. The reading for this course will include novels, memoirs, and journalism and move chronologically through the 20th century. In addition to the work of Fitzgerald and Baldwin, the books that we study will include Willa Cather's *My Antonia*, Ernest Hemingway's *A Farewell to Arms*, Ralph Ellison's *Invisible Man*, J. D. Salinger's *The Catcher in the Rye*, Sylvia Plath's *The Bell Jar*, and Joan Didion's *Slouching Towards Bethlehem*. In conference, students will have a chance to combine close analysis with their own first-person approach to a subject or an author.

African American Poetry After Emancipation

Elias Rodrigues

Open, Seminar—Spring | 5 credits

The sharp rise in African American literacy during Reconstruction gave rise to an increase in African American textual production and, especially, poetry. How did African American poetry respond to the conditions of emancipation and seek to exceed those conditions? This course aims to answer this question by taking the long view of African American poetry, beginning with Reconstruction and Nadir-era poets like Paul Laurence Dunbar and Charlotte Grimké. We will then follow their influence upon Harlem Renaissance poets like Langston Hughes and Jessie Redmon Fauset, Black arts and Black feminist poets like Gwendolyn Brooks and Amiri Baraka, and 21st-century poets like Terrance Hayes, Danez Smith, and Eve Ewing. This course aims to introduce students to the broad array of postemancipation poetry, so we will read across a variety of poetic forms in historical context. In so doing, we aim to better understand African American poetry, its relationship to history, and the ways in which poetry aims to describe Blackness as exceeding the

juridical category of emancipation. Short assignments will include poetry recitation, pastiche, close readings, descriptions of form, and more.

19th- and 20th-Century Italian Women Writers: Voices of Resistance, Innovation, and Subversion

Tristana Rorandelli

Open, Seminar—Spring | 5 credits

This course will examine literature written by late 19th- and 20th-century Italian women writers. In the newly unified Italy, middle-class women began in great numbers to access and contribute to literature as both readers and writers. The increasing presence of women writers caused great upheaval, as the male literary establishment viewed the potential for a disruption to the canon. The anxiety caused by the women's presence is visible in the manner in which they were dismissed as imitating male literary models, accused of excessive sentimentality and self-disclosure, or dubbed by critics *il pericolo roseo* (the "pink danger," L. Zuccoli, *Corriere della sera*, March 24, 1911). Yet, many of these women writers reveal sophistication in their ability to experiment with genres and styles and to engage with some of Italy's literary movements (e.g., Verismo, futurism, neorealism) and intellectuals. The women show an awareness of the social roles and expectations demanded of them and often interrogate such roles and some of the tropes present in the works of the time (e.g., the *femme fatale*, the self-sacrificing wife and mother). While at times some of these writers end up reinforcing the very roles and limits that they seek to question, many subvert them—asserting their own defiant voice and their own perspective as women writers. In this course, we will explore how these women's works address social issues related to family, marriage, and women's changing roles, as well as the place of women's writing in the Italian literary canon. Our readings will include works by Marchesa Colombi (M. A. Torriani), Grazia Deledda, Ada Negri, Rosa Rosà, Paola Masino, Renata Viganò, Anna Banti, Anna Maria Ortese, Alba de Céspedes, Elsa Morante, Natalia Ginzburg, and Dacia Maraini. Primary sources will range from fiction (novels, short stories, and fictional diaries) to autobiographical texts, poems, and plays—supplemented with secondary readings on women's literature and history. Conference topics may include the study of a particular author, literary text, or topic relevant to the course and of interest to the student. *No previous knowledge of Italian is required. Students proficient in Italian may opt to read sources in the original and write papers in Italian. As a FYS hybrid course, this seminar is to be taken in conjunction with the fall 2021 seminar course, Literature in Translation: 20th-Century Italian Literature and Culture.*

The Music of What Happens: Alternate Histories and Counterfactuals

Fredric Smoler

Open, Seminar—Spring | 5 credits | Remote

The alternate history—which imagines a different present or future originating in a point of divergence from our actual history, a branching point in the past—is both an increasingly popular form of genre fiction and a decreasingly disreputable form of analysis in history and the social sciences. While fictions of alternate history were, until very recently, only a subgenre of science fiction, celebrated “literary” novelists (among others, Philip Roth, Michael Chabon, and Colson Whithead) have written within the last decade and a half well-regarded novels of alternate history (*The Plot Against America*, *The Yiddish Policeman’s Union*, and *The Underground Railroad*). Similarly, while counterfactual historical speculation is at least as old as Livy, academic historians have until recently scorned the practice as a vulgar parlor game; but this is beginning to change. In the early 1990s, Cambridge University Press and Princeton both published intellectually rigorous books on alternate history and counterfactual analysis in the social sciences; more recently, Cambridge published a volume analyzing alternate histories of the World War II; and, in 2006, the University of Michigan Press published an interesting collection of counterfactual analyses titled, *Unmaking the West*. This course will examine a number of fictions of alternate history, some reputable and some less reputable, and may also look at some of the academic work noted above. We shall attempt to understand what it might mean to think seriously about counterfactuals; about why fictions of, and academic works on, alternate history have become significantly more widespread; and about what makes an alternate history aesthetically satisfying and intellectually suggestive rather than ham-fisted, flat, and profoundly unpersuasive.

Ralph Ellison’s *Invisible Man* in Context

Elias Rodrigues

Sophomore and Above, Seminar—Spring | 5 credits

Since the publication of Ralph Ellison’s *Invisible Man* in 1951, scholars and artists have asked the book to speak to each moment in American history. Even today, the novel resonates with our most salient political problems: police violence, cross-racial activism, and so on. Yet, from its portrait of the Communist Party to its depiction of the 1943 Harlem Riot, Ellison’s novel told a historically specific tale. How and why has this novel transcended time and space? To answer this question, this class will first read Ellison’s sources: Fyodor Dostoevsky, Richard Wright, W. E. B. Du Bois, and others. Then we will study Ellison’s early

work and that of his contemporaries, such as novelist Ann Petry, musician Louis Armstrong, and the painter Romare Bearden. Then we will read *Invisible Man* slowly, carefully, and closely. From there, we will read academic works and artistic responses by scholars like Fred Moten and poets like Terrance Hayes. In so doing, we aim to better understand the changing meanings of Ellison’s novel, its importance to American history, and the evolution of Africana studies as a discipline. Along the way, our creative and critical assignments will better acquaint us with the various research methods and writing styles of literary criticism.

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

Sursum Corda: Art and Architecture from Michelangelo to the Dawn of the Enlightenment, 1550-1700 (p. 13), Joseph C. Forte *Art History*
 Non-Aligned Abstractions (p. 16), Gemma Sharpe *Art History*
 Chinese Literature, Folktales, and Popular Culture (p. 18), Ellen Neskar *Asian Studies*
 Queer(ing) India: Literature, Film, and Law (p. 18), Shoumik Bhattacharya *Asian Studies*
 Japan’s Heisei Era (1989–2019): Culture, Society, and Experiences (p. 19), Jesse Bia *Asian Studies*
 Global Queer Literature: Dystopias and Hope (p. 20), Shoumik Bhattacharya *Asian Studies*
 The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts (p. 43), Charles Zerner *Environmental Studies*
 Media Theory and Cultural Techniques (p. 48), Seth Watter *Film History*
 Worldbuilding (p. 51), Peter Burr *Filmmaking and Moving Image Arts*
 Intermediate French I (Section II): Scène(s) de littérature (p. 61), Ellen Di Giovanni *French*
 Intermediate French II: The Writing of Everyday Life in 20th-Century French Literature (p. 61), Jason Earle *French*
 Intermediate French III: Soil, Nature, and Culture in Contemporary France (p. 62), Eric Leveau *French*
 Advanced German: The Literature of Exile (p. 67), Roland Dollinger *German*
 Beginning Greek (p. 68), Emily Anhalt *Greek (Ancient)*
 First-Year Studies: Literature, Culture, and Politics in US History (p. 70), Lyde Cullen Sizer *History*
 Becoming Modern: Europe From 1760 to 1914 (p. 71), Philip Swoboda *History*
 Winds of Doctrine: Europe in the Age of the Reformation (p. 72), Philip Swoboda *History*
 Social Protest and Cultural Critique: A Cultural and Intellectual History of the United States (p. 73), Lyde Cullen Sizer *History*

Theories at Heart (p. 74), Antonia Carcelén-Estrada *History*
 Reconstructing Womanhood I: Writers and Activists in the
 United States, 1830–1930 (p. 76), Lyde Cullen Sizer
History
 Reconstructing Womanhood II: Writers and Activists in the
 United States, 1930–1990 (p. 80), Lyde Cullen Sizer
History
 Beginning Italian: *Viaggio in Italia* (p. 83), Tristana
 Rorandelli *Italian*
 Intermediate Italian: Modern Italian Culture and
 Literature (p. 84), Tristana Rorandelli *Italian*
 Intermediate Latin (p. 85), Emily Anhalt *Latin*
 Queer Americans: Henry James, Gertrude Stein, Willa
 Cather, and James Baldwin (p. 86), Julie Abraham
Lesbian, Gay, Bisexual, and Transgender Studies
 Pretty, Witty, and Gay (p. 87), Julie Abraham *Lesbian, Gay,
 Bisexual, and Transgender Studies*
 Mathematics and Jorge Luis Borges (p. 102), Daniel King
Mathematics
 The Philosophy of Music (p. 106), Martin Goldray *Music*
 The Music of Russia (p. 107), Martin Goldray *Music*
 Words and Music (p. 107), Carsten Schmidt *Music*
 Existentialism (p. 118), Roy Ben-Shai *Philosophy*
 Women Philosophers in the 20th and 21st
 Centuries (p. 119), Roy Ben-Shai *Philosophy*
Being and Time (p. 120), Roy Ben-Shai *Philosophy*
 First-Year Studies: The Senses: Art and Science (p. 131),
 Elizabeth Johnston *Psychology*
 Theories of the Creative Process (p. 137), Charlotte L. Doyle
Psychology
 Storytelling and Spirituality in Classical Islam (p. 144),
 Kristin Zahra Sands *Religion*
 Beginning Russian (p. 146), Melissa Frazier *Russian*
 Intermediate Russian (p. 147), Natalia Dizenko *Russian*
 Lineages of Utopia (p. 150), Shahnaz Rouse *Sociology*
 Beginning Spanish: A Glimpse Into the Hispanic World
 through its Language and Culture (p. 152), Ximena
 Venturini *Spanish*
 Advanced Beginning Spanish: Forms of Culture in the
 Information Age (p. 152), Eduardo Lago *Spanish*
 Intermediate Spanish I: Latin American and Spanish Visual
 Culture (p. 152), Ximena Venturini *Spanish*
 Advanced Intermediate Spanish: Political
 Creativity (p. 152), Heather Cleary *Spanish*
 Literatures From the Spanish-Speaking World: Poetry and
 the Short Story (p. 153), Eduardo Lago *Spanish*
 Literatures From the Spanish-Speaking World: The
 Novella (p. 153), Eduardo Lago *Spanish*
 First-Year Studies: History and Histrionics: A Survey of
 Western Drama (p. 155), Stuart Spencer *Theatre*
 Black-and-White Darkroom: An Immersion (p. 178), Sophie
 Barbasch *Visual and Studio Arts*
 Senior Interdisciplinary Studio (p. 178), John O'Connor,
 Riad Miah *Visual and Studio Arts*
 First-Year Studies: Two Lenses on Writing (p. 181), Myra
 Goldberg *Writing*

First-Year Studies: Fiction: A User's Guide (p. 181), David
 Hollander *Writing*
 First-Year Studies: Poetic Form/Forming Poetry (p. 182),
 Matthea Harvey *Writing*
 Near to Life: The Art of the Short Story (p. 182), Brian
 Morton *Writing*
 Writing Colloquium (p. 182) *Writing*
 Speculative Fiction Writing Workshop (p. 185), Chandler
 Klang Smith *Writing*
 Writing and Reading Fiction (p. 183), Brian Morton *Writing*
 The Rules—and How to Break them: A Prose Process
 Class (p. 185), Nelly Reifler *Writing*
 The Unconscious, the Absurd, the Sublime, and the
 Impossibly Probable (p. 185), Mary LaChapelle
Writing
 The Basics, Not Excluding the Virtuoso (p. 183), Mary
 LaChapelle *Writing*
 Fiction Writing Workshop (p. 182), Mary LaChapelle
Writing
 Fiction Workshop: The Short Story (p. 183), Rattawut
 Lapcharoensap *Writing*
 Fiction Workshop: Portraiture (p. 184), Rattawut
 Lapcharoensap *Writing*
 Nonfiction Workshop: Writing the Essay of Opinion (p. 187),
 Brian Morton *Writing*
 Nonfiction Workshop: Cultural Criticism (p. 186), Cynthia
 Cruz *Writing*
 Experiments With Truth: Nonfiction Writing From the
 Edges (p. 188), Vijay Seshadri *Writing*
 Nonfiction Laboratory (p. 188), Stephen O'Connor *Writing*
 A Question of Character: The Art of the Profile (p. 188),
 Alice Truax *Writing*
 Writing Our Moment (p. 186), Marek Fuchs *Writing*
 Poetry: On and Off the Page (p. 190), Jeffrey McDaniel
Writing
 Hybrids of Poetry and Prose: A Multigenre Creative Writing
 Workshop (p. 189), Jeffrey McDaniel *Writing*
 Reading and Writing Poetry: A Workshop (p. 189), Jeffrey
 McDaniel *Writing*
 Explorations in the Poetic Voice (p. 190), Dennis Nurkse
Writing
 Ecopoetry (p. 189), Marie Howe *Writing*
 To Hold the Unsayable: A Poetry Workshop (p. 190), Marie
 Howe *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—Spring | 5 credits | Hybrid Remote/In-Person

Variance, correlation coefficient, regression analysis, statistical significance, and margin of error...you've heard these terms and other statistical phrases bantered about before, and you've seen them interspersed in news reports and research articles. But what do they mean? And why are they so important? Serving as an introduction to the concepts, techniques, and reasoning central to the understanding of data, this lecture course focuses on the fundamental methods of statistical analysis used to gain insight into diverse areas of human interest. The use, misuse, and abuse of statistics will be the central focus of the course; and specific topics of exploration will be drawn from experimental design theory, sampling theory, data analysis, and statistical inference. Applications will be considered in current events, business, psychology, politics, medicine, and other areas of the natural and social sciences. Statistical (spreadsheet) software will be introduced and used extensively in this course, but no prior experience with the technology is assumed. Group conferences, conducted in workshop mode, will serve to reinforce student understanding of the course material. This lecture is recommended for anybody wishing to be a better-informed consumer of data and strongly recommended for those planning to pursue advanced undergraduate or graduate research in the natural sciences or social sciences. *Mathematical prerequisite: basic high school algebra and plane coordinate geometry*

Mathematics and Jorge Luis Borges

Daniel King

Open, Seminar—Fall | 5 credits

The works of Jorge Luis Borges, the highly influential 20th-century Argentine writer, feature imaginatively intelligent and deeply provocative use of mathematical ideas and imagery. Borges's writings—primarily short stories, essays, and poetry—describe fictitious worlds that warp standard notions of time, space, and existence and reveal the unavoidable friction between competing notions at the heart of modern mathematics: the infinite versus the finite versus the infinitesimal (set theory); the discrete

versus the continuous (calculus); the reasonable versus the paradoxical (logic); the Euclidean versus the otherworldly (geometry); the symmetric versus the distorted (fractals, chaos); the convergent versus the divergent (limits, series); the improbable versus the impossible (combinatorics, probability). In short, this seminar will explore various fundamental and foundational topics in mathematics from a Borgesian perspective. Student conference projects for this seminar may focus upon the mathematical themes in the works of other writers or explore any mathematically-themed subject. *This course is intended for students who have not completed any college-level mathematical study to date.*

Pattern

Philip Ording

Open, Seminar—Fall | 5 credits

This seminar will study patterns in nature and design from the mathematical point of view. Examples will be primarily visual, including beadwork, braids, tilings, trees, waves, and crystals, among others. The workshop format of the class will give students the opportunity to discover, collaboratively, the structures that govern patterns. Students can expect to use both visual and logical reasoning to answer open-ended problems that involve hands-on experimentation and creative problem-solving. By the end of the semester, students will know how to reproduce a given pattern in one, two, or three dimensions; how to identify its symmetries; and how to compare it to related structures. For conference, there is a possibility of service-learning placements in community-based organizations, depending on availability. No particular math background is required. This course is recommended for any students interested in mathematics as the science of patterns and strongly recommended for those studying education.

Calculus I: The Study of Motion and Change

Philip Ording, Erin Carmody

Open, Seminar—Fall and Spring | 5 credits

Our existence lies in a perpetual state of change. An apple falls from a tree; clouds move across expansive farmland, blocking out the sun for days; meanwhile, satellites zip around the Earth, transmitting and receiving signals to our cell phones. The calculus was invented to develop a language to accurately describe and study the change that we see. The ancient Greeks began a detailed study of change but were scared to wrestle with the infinite; so it was not until the 17th century that Isaac Newton and Gottfried Leibniz, among others, tamed the infinite and gave birth to this extremely successful branch of mathematics. Though just a few hundred years old, the calculus has become an indispensable research tool in

both the natural and social sciences. Our study begins with the central concept of the limit and proceeds to explore the dual topics of differentiation and integration. Numerous applications of the theory will be examined. For conference work, students may choose to undertake a deeper investigation of a single topic or application of the calculus or conduct a study in some other branch of mathematics. This seminar is intended for students interested in advanced study in mathematics or science, students preparing for careers in the health sciences or engineering, and any student wishing to broaden and enrich the life of the mind. *Prerequisites: Successful completion of study in trigonometry and pre-calculus topics. Students concerned about meeting the course prerequisites are encouraged to contact the instructor as soon as possible. Fall instructor, Erin Carmody; Philip Ording in the spring.*

Calculus II: Further Study of Motion and Change

Erin Carmody

Open, Seminar—Spring / 5 credits

This course continues the thread of mathematical inquiry, following an initial study of the dual topics of differentiation and integration (see Calculus I course description). Topics to be explored in this course include the calculus of exponential and logarithmic functions, applications of integration theory to geometry, alternative coordinate systems, infinite series, and power series representations of functions. For conference work, students may choose to undertake a deeper investigation of a single topic or application of the calculus or conduct a study of some other mathematically-related topic. This seminar is intended for students interested in advanced study in mathematics or science, for those preparing for careers in the health sciences or engineering, or for any simply wishing to broaden and enrich the life of the mind. *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.*

Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations

Daniel King

Intermediate, Seminar—Year / 10 credits

Rarely is a quantity of interest—tomorrow's temperature, unemployment rates across Europe, the cost of a spring-break flight to Fort Lauderdale—a simple function of just one primary variable. Reality, for better or worse, is mathematically multivariable. This course introduces an array of topics and tools used in the mathematical analysis of multivariable functions. The intertwined theories of

vectors, matrices, and differential equations and their applications will be the central themes of exploration in this yearlong course. Specific topics to be covered include the algebra and geometry of vectors in two, three, and higher dimensions; dot and cross products and their applications; equations of lines and planes in higher dimensions; solutions to systems of linear equations, using Gaussian elimination, theory and applications of determinants, inverses and eigenvectors, volumes of three-dimensional solids via integration, spherical and cylindrical coordinate systems, and methods of visualizing and constructing solutions to differential equations of various types. Conference work will involve an investigation of some mathematically-themed subject of the student's choosing. *Prerequisites: Successful completion of Calculus II or its equivalent; a score of 4 or 5 on the Calculus BC Advanced Placement Exam*

Mathematics in Theory and Practice: Real Analysis and Topology

Philip Ording

Intermediate, Seminar—Year / 10 credits

The calculus of Newton and Leibniz was so successful that science forgave the logical shortcomings of its "fluxions" and "evanescent quantities." In the 19th century, however, calculus evolved into the study of functions of a real variable—real analysis—which is a model of the foundational rigor that has come to define mathematics as a discipline. In the 20th century, the search for axioms of the real numbers uncovered subtle assumptions about spatial properties of the real line. These properties—such as continuity, separability, and dimension—do not depend on magnitude but on more general notions of position. The geometry of position, or topology as it is called today, is the study of exactly such properties. This yearlong seminar will begin with preliminaries of discrete mathematics, including symbolic logic, proof technique, and set theory. We will study these topics in the context of networks and surfaces, which are some of the most intuitive topological objects. This will be followed by an in-depth study of the real numbers, sequences and series, limits, continuity, the derivative, and the integral. To motivate our revision of these familiar calculus terms, the seminar will read and discuss important counterexamples, such as nowhere-differentiable continuous functions, rearrangements of infinite series, and the Cantor set. At the end of the year, we will return to topology. This will give us the opportunity to see how many of the geometric properties of curves, surfaces, and maps between them find a unified expression in terms of relations among point sets. Conference work will clarify seminar ideas and possibly their application to mathematical models in the natural sciences, computer science, or economics. *Prerequisite: successful completion of two semesters of college-level calculus (or its equivalent).*

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

Introduction to Computer Science: The Way of the Program (p. 30), James Marshall *Computer Science*
 Programming the Web: An Introduction (p. 30), Michael Siff *Computer Science*
 Principles of Programming Languages (p. 31), James Marshall *Computer Science*
 It's About Time (p. 122), Merideth Frey *Physics*
 Classical Mechanics (Calculus-Based General Physics) (p. 122), Merideth Frey *Physics*
 Introduction to Mechanics (General Physics Without Calculus) (p. 122), Melvin Irizarry-Gelpi *Physics*
 Classical and Quantum Waves (p. 123), Melvin Irizarry-Gelpi *Physics*
 Electromagnetism & Light (Calculus-Based General Physics) (p. 123), Merideth Frey *Physics*
 20th-Century Physics (p. 123), Merideth Frey *Physics*
 Theories of History and Action in Science Studies (p. 149), Adrianna Munson *Sociology*
 Measuring Difference: Constructing Race, Gender, and Ability (p. 150), Adrianna Munson *Sociology*

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.

Ethnographic Research and Writing (p. 7), Robert R. Desjarlais *Anthropology*
 East vs. West: Europe, the Mediterranean, and Western Asia From Antiquity to the Modern Age (p. 13), David Castriota *Art History*
 Global Modernism, Internationalism, and the Cold War: 1930s, 1960s, 1990s (p. 14), Gemma Sharpe *Art History*
 Non-Aligned Abstractions (p. 16), Gemma Sharpe *Art History*
 Intermediate French I (Section I): Contemporary French and Francophone Culture (p. 60), Eric Leveau *French*
 Food, Agriculture, Environment, and Development (p. 64), Joshua Muldavin *Geography*
 Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*
 The Rise of the New Right in the United States (p. 65), Joshua Muldavin *Geography*
 Beginning Greek (p. 68), Emily Anhalt *Greek (Ancient)*

The Emergence of the Modern Middle East (p. 72), Matthew Ellis *History*
 Nationalism (p. 75), Matthew Ellis *History*
 Decolonization and the End of Empire (p. 78), Matthew Ellis *History*
 Can This Republic Be Saved? Cautionary Evidence From Ancient Rome (p. 92), Emily Anhalt *Literature*
 International Perspectives on Psychology (p. 132), Christopher Hoffman *Psychology*
 Storytelling and Spirituality in Classical Islam (p. 144), Kristin Zahra Sands *Religion*
 Perspectives on 9/11: Religion, Politics, and Culture (p. 144), Kristin Zahra Sands *Religion*
 The Qur'an and Its Interpretation (p. 145), Kristin Zahra Sands *Religion*
 Sufi Sciences of the Soul (p. 145), Kristin Zahra Sands *Religion*
 Bad Neighbors: Sociology of Difference, Diversity, and Cosmopolitanism in the City (p. 149), Parthiban Muniandy *Sociology*
 The Sociology of Sports (p. 150), Shahnaz Rouse *Sociology*
 Lineages of Utopia (p. 150), Shahnaz Rouse *Sociology*

MODERN AND CLASSICAL LANGUAGES AND LITERATURES

At Sarah Lawrence College, we recognize that, fundamentally, languages are 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 those 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. Students have unparalleled opportunities to engage with the language in and out of class—including individual and group conferences, weekly meetings with language assistants in small groups, language clubs, and language lunch tables. Our proximity to New York City offers terrific opportunities to encounter the cultures and languages that we teach—through lectures, exhibits, plays, films, opera, and many other cultural events that are readily available. Conference work in a language class provides an opportunity for students to pursue their own particular interest in the language. Student conference projects are exceptionally diverse, ranging from reading or translation, internships, or work on scholarly or creative writing to listening to music, watching films, or the extended study of grammar. In Greek (Ancient) and Latin courses, beginning students acquire in one year a solid foundation in grammar, syntax, and vocabulary. Equivalent to three courses at other colleges and universities, one year of Greek (Ancient) or Latin at Sarah Lawrence College empowers students to read ancient texts with precision and increasing facility. At the intermediate and advanced levels, students refine their linguistic abilities while analyzing specific ancient authors, genres, or periods—often in comparison to later artists, writers, theorists, or critics.

The interdisciplinary approach across the curriculum at Sarah Lawrence College also means that students can take their study of language to conference work for another class; for example, reading primary texts in the original Spanish for a class on Borges and math, studying Russian montage or 20th-century Japanese cinema for a class on film history, or performing German *lieder* or Italian opera in voice class or Molière in a theatre class. The language faculty also offers literature courses in translation, so that students may 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, and 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 requirement (see below).

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

The Music Program also offers lectures, seminars, and individual components as stand-alone credits. **Students may elect to take a lecture or seminar as part of their overall Music Third (as a component) but do not have to be part of a Music Third to take any of these courses** (see descriptions, below).

An FYS in Music will also be offered for 2022/2023 (see description, below).

Components as Part of a Music Third

The following components are offered as part of a full Music Third:

Individual Instruction

A limited number of lessons are available for one credit to intermediate or advanced students who do not wish to take a full Music Third.

Individual instruction is arranged by audition with the following members of the music faculty and affiliate artists:

Composition—Patrick Muchmore, John Yannelli
Guitar (acoustic), Banjo, and Mandolin—William Anderson
Guitar (jazz/blues)—Glenn Alexander
Bass (jazz/blues)—Bill Moring
Harpichord and Fortepiano—Carsten Schmidt

Piano—Martin Goldray, Paul Kerekes, Bari Mort, Carsten Schmidt
Piano (jazz)—Billy Lester
Organ—Martin Goldray
Voice—Mary Phillips, Molly Quinn, Thomas Young, TBA
Flute—Roberta Michel
Oboe—Stuart Brezinski
Clarinet—Benjamin Fingland
Saxophone—John Isley
Bassoon—James Jeter
Trumpet—Christopher Anderson
Trombone—Jen Baker
Tuba—Andrew Bove
Percussion (drum set)—Matt Wilson
Percussion (mallet)—Ian Antonio
Harp—Mia Theodoratus
Violin—Ragga Petursdottir, Richard Rood
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 instruments and voice, which are held at the beginning of the first week of classes, are all 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 or her current level of vocal production. Students will be placed in either an individual voice lesson (two half-hour lessons per week) or in Studio Class (there are four different studio classes, as well as the seminar Self Discovery Through Singing). Voice juries at the end of the year evaluate each student's progress.

Piano Auditions and Placement

The piano faculty encourages students to prepare two contrasting works that demonstrate the student's musical background and keyboard technique. Piano auditions enable the faculty to place the student with the appropriate teacher in either an individual piano lesson or in the Keyboard Lab, given his or her current level of preparation.

Acoustic and Jazz Guitar Auditions and Placement

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

Composition Lessons

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

Lectures and Seminars

Lectures and seminars are offered to the College community. Note: The three-credit seminars do not have conferences; they may be taken as a component in one of the performing arts Third programs (Music, Dance, or Theatre). See components listings for specific requirements for students taking Advanced Theory.

The Philosophy of Music

Martin Goldray

Open, Large Lecture—Fall / 5 credits

Music is central to most of our lives. How can we understand the experience of music? What does music express? If it expresses emotions, how do those emotions relate to the emotions that we experience in everyday life? Can music without words express emotions with as much clarity as music with words? As a background to these questions, we will look at issues concerning the nature and experience of art in general. We will examine the views of writers such as Plato, Kant, Schopenhauer, Dewey, and Adorno and compare how they understand the role of art in society, as well as our own experiences. The musical repertory will include medieval and Renaissance music, music by Bach, songs by Schubert, and examples from the symphonic repertory by composers such as Haydn, Mozart, Beethoven, Schubert, Tchaikovsky, and Stravinsky. We will study those works using the techniques of formal analysis that are generally used in music-history classes but also attempt to draw out the many contextual threads: How are they embedded in a culture, and how do they

reflect the temperament and orientation of the composers? While most of our musical examples will be from the classical repertory, other styles will occasionally be relevant. The goals of the class are to understand how musical and philosophical thought can illuminate each other and to deepen our awareness of the range and power of music. No prior knowledge of music theory or history is required; we will introduce and define the terms we need as the class proceeds. *This course is a large lecture and may enroll up to 55 students. This course may also be taken as a semester-long component or a one-credit, stand-alone course.*

Cross-Cultural Listening

Niko Higgins

Open, Lecture—Fall | 5 credits

This course will explore the relationship of listening, music, and sound across different cultural and historical contexts. Recent scholarship on listening and sound has revealed how listening plays a crucial role in the formulation of theories about music, and we will study how various ideas about listening inform contemporary understandings of music and sound. Drawing from research from the field of sound studies, cultural theory, and ethnographic case studies from ethnomusicology and anthropology, we will understand key concepts of listening with specific musical and sonic examples. Course units may include technologies of listening, listening as an impetus for empathy and to stimulate political action, strategies for listening to cultural and musical difference, and music and sound as tools for torture and healing. Individual class sessions may include sound technologies such as the phonograph and the MP3; soundscapes; music therapy; and the listening contexts of individual genres such as South African pop, Buddhist chant, Arabic maqamat, muzak, and EDM. Participation in the one of the world music ensembles is strongly encouraged. *This course may be counted for either humanities or social science distribution credit; it may also be taken as a semester-long component. No prior experience in music is necessary.*

Words and Music

Carsten Schmidt

Open, Small Lecture—Fall | 3 credits | Remote

In this course, we will examine and try to understand the magic that happens when words and music combine in song. Song will be defined broadly. Most of our repertoire will be drawn from Western music history, and the range of compositions will be extraordinary: from the chants of Hildegard von Bingen to the often esoteric and intricate motets of the Ars Nova, from the late Renaissance madrigals to early and romantic opera, and from the art songs of Schubert and Debussy to experimental contemporary works. There may also be some in-class

performances. Participants will be responsible for regular listening and reading assignments, listening exams, and group presentations. There will be no conferences, but we will have regular individual and group consultations to help prepare presentations and papers. *This class may be taken as a three-credit course, as a one-credit, stand-alone course, or as a music program component. For students taking the course for three credits, there will be a number of short paper assignments.*

The Music of Russia

Martin Goldray

Open, Large Lecture—Spring | 5 credits

In this course, we will listen to and study Russian music from the first half of the 19th century to the present in the context of the important historical events and intellectual movements that galvanized Russian artists: the desire to find the appropriate expression of Russian identity, the ambivalence toward the achievements of Western Europe, the ideals of civic responsibility, the aestheticism of the later 19th century, the repressions of Soviet society, and the various expressions of opposition to that society. The first unit of the class will cover music in Tsarist Russia, with composers such as Glinka, Tchaikovsky, Musorgsky, Rimsky-Korsakov, and Scriabin; the second unit will cover the composers of the Soviet era, principally Shostakovich and Prokofiev but also composers who left Russia and whose careers were largely in the West, such as Rachmaninoff and Stravinsky; the third unit will look at the rock, punk, and post-punk cultures that arose in the 1970s. No prior music courses or knowledge of music theory is required. *This course is a large lecture and may enroll up to 55 students. This course may also be taken as a semester-long component or a one-credit, stand-alone course.*

Global Circulations: Art and Pop Music of Asia

Niko Higgins

Open, Lecture—Spring | 5 credits

This course examines how music and its global circulation make the relationships between people audible. In the social contexts of listening and musical performance—and in musical sound itself—we will understand how music and its movement across community-based, regional, and national boundaries shape people's lives. As recordings, musicians, and ideas about music move, we will learn how they sound interpersonal relationships by using selected ethnographic examples of art and popular music from across Asia and the Middle East. Class topics will include South Indian classical music, taiko, Southeast Asian heavy metal, Iranian pop, Japanese hip hop, Bollywood, world jazz, noise, K-pop, world music 2.0, and others. Course themes related to the circulation of music will include the ideology of tradition, cultural imperialism, sound

technologies, and the more recent proliferation of cultural nationalisms that seek to impede circulation. By encountering musical diversity through listening and reading materials, students will develop the critical thinking skills to make connections between sonic and textual resources and to better understand the many ways that music and sound are meaningful around the world. Participation in *Faso Foli*, our African percussion ensemble, is strongly encouraged. *This lecture course may be counted as either humanities or social science credit. This course may also be taken as a semester-long component. No prior musical experience is necessary.*

The Art of Interpretation

Martin Goldray

Open, Seminar—Fall | 3 credits

Interpretation is a central activity in human experience. It's how we make sense of things from works of art to peoples' actions, but much of the time we're unaware of how we go about making our interpretations. In the classical music world, interpretation is central and usually carefully considered. Every moment of a classical music performance is mediated through the performer's interpretation. Much of what we do as performers goes far beyond the instructions on the page. Are there rules or constraints on this process? What criteria can we use to evaluate performances? How have performance styles changed, and how can we relate those changes to our contemporary tastes? In this class, we will look at scores and listen to performances from the entire history of Western music and reflect on the many interpretive decisions made by singers, instrumentalists, and conductors. We will study historical sources and write critical appraisals of performances. Readings will range from historical writers such as Leopold Mozart, C. P. E. Bach, Tosi, Muffat, North, Frescobaldi, and Quantz to contemporary writers such as Taruskin, Harnoncourt, and Haynes. There are no conferences. *This course may be counted as either humanities or creative arts credit. This course may also be taken as a semester-long component or a one-credit, stand-alone course.*

Sounding Creativity: Musical Improvisation

Niko Higgins

Open, Seminar—Fall | 5 credits

This seminar will focus on the widely practiced creative process of musical improvisation. Using video footage of live performances, reading and listening assignments, and class discussions, we will learn to hear and understand an array of specific improvisational choices as musicians from different backgrounds progress through their performances. We will question how personal expression and cultural context shape creativity, which will reveal

improvisation as an intrinsic form of adaptation that is essential to artistic expression, communication, and survival. Using a cross-cultural perspective, we will examine the similarities and differences of musical improvisation around the world, exploring themes such as freedom, community, free will, determinism, social justice, ethnicity, race, nationalism, class, gender, and sexuality. 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 topics may include music in Turkey, Egypt, West Africa, India, Cantonese Opera, 20th-century experimental art music, improvised singing games in Nepal, free improvisation, international and American jazz, and turn tabling and DJing. This course will be taught in-person or, if necessary, online. Participation in Balinese Gamelan is strongly encouraged. *This course may be counted as either humanities or social science credit. This course may also be taken as a semester-long component or a one-credit, stand-alone course. No prior experience in music is necessary.*

Iraqi Maqam Ensemble

Hamid Al-Saadi

Open, Seminar—Spring | 2 credits

Inscribed by UNESCO on the Representative List of the Intangible Cultural Heritage of Humanity, the *maqam* is the classical vocal tradition of Iraq and one of the most refined of the many *maqam* traditions found throughout the Arab and Muslim world. In Iraq, the term *maqam* refers to highly structured, semi-improvised compositions that take years of disciplined study under a master to learn fully. Often rhythmically free and meditative, they are sung to classical Arabic and colloquial Iraqi poetry and are followed by lighthearted, rhythmic songs known as *pestaat*. In this course, students will learn to sing and play melodic phrases of the Iraqi *maqam*. The class serves as an introduction to the *maqam* system, vocabulary, and intonation for students wishing to familiarize themselves with Arab and Middle Eastern music. The class will be taught by vocalist Hamid Al-Saadi, currently the world's foremost practitioner of the *maqam* and the only living master who knows the entire tradition. Al-Saadi will be assisted in each class by an Arab instrumentalist and, in each session, he will teach singers and instrumentalists to sing/play melodies of the Iraqi *maqam*. Vocal students will learn to sing the lyrics, which are drawn from the vast body of Arabic poetry—although knowledge of the Arabic language is not required. Each session ends with the students learning a *peste*, or lighthearted rhythmic piece, during which students will learn to sing and tap the rhythms. At the end of the semester, there will be a performance. No previous experience in Arabic music or

language is required for this class. *This course may be counted as a creative arts for two credits. This course may also be taken as a semester component.*

The Beatles

Martin Goldray

Open, Large seminar—Spring | 3 credits

The impact of The Beatles has been immeasurable. In their seven years as a recording band, they explored and enlarged every aspect of songwriting technique, producing one musical milestone after the next. This class will trace the development of The Beatles chronologically through their 12 original English albums and the singles that were released alongside them. We will focus on the ways in which The Beatles used harmony, phrase structure, rhythm, structural ambiguity, and sonority in continuously innovative ways. We will also look at some of the of musical styles and cultural phenomena that The Beatles assimilated and transformed—from early rock & roll, Motown, and The Goon Show to 1960s counterculture—and explore how The Beatles, in turn, influenced music and culture in the 1960s. There will also be guest-led discussions by other members of the music faculty on the following topics: The Beatles and the evolution of studio recording; the use of electronic music techniques (Yannelli); *Norwegian Wood* and the great sitar explosion (Higgins); electric guitar techniques (Alexander); and acoustic guitar techniques (Anderson). There are no conferences. *This course may also be taken as a semester-long component or a one-credit, stand-alone course.*

Music and Sound for Film

Giancarlo Vulcano

Open, Seminar—Spring | 3 credits

This class will explore how music and sound serve the dramatic intent of a film. As co-inhabitants of the aural spectrum, a film's score and sound design are increasingly called upon to interact and work together. Working in one of those areas usually implies a working understanding of the other. The class will cover working with a director on spotting both music and sound, choosing musical themes that correspond to the dramatic needs of a film, using sound design to highlight environmental and psychological facets of the world and its characters, conceptualizing the sonic space of a film, and designing the music and sound so they occupy different frequency areas and remain distinct. The marriage of sound and music has deep roots in the history of cinema, and special attention will be paid to the masters of sound in film such as Walter Murch/ Francis Ford Coppola, Stanley Kubrick, Akira Kurosawa (note: list is subject to change). Technical topics to be covered: intro to ProTools and an overview of basic mixing; concepts in music editing; use of effects such as compression, eq, reverb and filters; file organization; and

management and workflow. While this course will be a historical overview of important work and concepts, time will also be given to developing student work with the hope that students gain experience through collaboration—both during class and independently. *Music Third students may elect to take this as a component.*

Classes for Beginning Students

Guitar Class

Glenn Alexander, William Anderson

Component

This course is for beginning acoustic or electric guitar students. *Faculty recommendation required.*

Keyboard Lab

Bari Mort

Component

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

Studio Class

Thomas Young, Mary Phillips, Molly Quinn

Component

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

Theory and Composition Program

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

Theory I: Materials of Music

Paul Kerekes, Bari Mort

Component | Hybrid Remote/In-Person

In this introductory course, we will study elements of music such as pitch, rhythm, intensity, and timbre. We will see how they combine in various musical structures and how those structures communicate. Studies will include notation and ear training, as well as theoretical exercises, rudimentary analyses, and the study of repertoire from

various eras of Western music. *This course is a prerequisite to the Theory II: Basic Tonal Theory and Composition and Advanced Theory sequence. This course will meet twice each week (two 90-minute sessions). Bari Mort will teach this in-person part of this course.*

Theory II: Basic Tonal Theory and Composition

Paul Kerekes, Patrick Muchmore

Component | Hybrid Remote/In-Person

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. Bari Mort will teach this course in person.*

Advanced Theory

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

With Advanced Theory it is required to take either a yearlong seminar or two semester-long seminars in music history, which include Jazz History; Cross Cultural Listening (*fall*); The Modern String Quartet: Evolutions and Styles (*fall*); Ecomusicology: Music, Activism and Climate Change (*spring*); The Philosophy of Music (*spring*); The Modern Concerto: Evolutions and Styles (*spring*).

Advanced Theory: Jazz Theory and Harmony

Glenn Alexander

Component

This course will study the building blocks and concepts of jazz theory, harmony, and rhythm, including the study of the standard modes and scales, as well as the use of melodic and harmonic minor scales and their respective modal systems. The course will also include the study and application of diminished and augmented scales and their role in harmonic progression, particularly the diminished chord as a parental structure. 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. And we will use composition as a way to absorb and truly understand the concepts discussed. *Prerequisite: Theory II: Basic Tonal Theory and Composition.*

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

Patrick Muchmore

Component

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

Compositional Tools and Techniques

Patrick Muchmore

Component

This course will be an introduction to a wide array of compositional languages, primarily within a notated context. We will talk about a wide variety of harmonic palettes, including some examples of microtonality à la Ben Johnston and Alois Hába. We will explore various serial procedures, such as the “classical” serialism of Schoenberg and Webern, and the rotational ideas of Ruth Crawford Seeger and Stravinsky. We'll discuss various methods for guiding improvisation, including the “diamond clef” compositions of Anthony Braxton. Rhythmic and metric ideas will be introduced, including asymmetric time signatures, metric modulation as pioneered by Elliott Carter, and rhythmic serialism as in the work of Milton Babbitt and Olivier Messiaen. We'll talk about the potential uses of rhythmic and harmonic symmetry—as, for example, in the chord progressions of John Coltrane's *Giant Steps*. You will learn about these both through score study and through your own small compositional projects. As we jump from topic to topic, I will also have you practice increasingly complex notational mini-projects and will introduce you to the rudiments of orchestration for keyboards, strings, woodwinds, brass, and percussion. At the end of the year, you will have a broad range of musical languages with which to express your own personal voice; and you will have had

considerable practice in communicating those ideas effectively. *Prerequisite: Theory I or equivalent performance on the diagnostic exam.*

Music Technology Courses: Studio for Electronic Music and Experimental Sound

EMS I: Introduction to Electronic Music and Music Technology

John Yannelli
Component

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

EMS II: Recording, Mixing and Mastering Electronic Music

John Yannelli
Component

This course will focus on creating electronic music, primarily using software-based digital audio workstations. Materials covered will include MIDI, ProTools, Digital Performer, Logic, Reason, Ableton Live, MaxMsp, 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 other areas. Projects will be presented in class for discussion and critique. *Permission of the instructor is required.*

EMS III: Studio Composition and Music Technology

John Yannelli
Component

Students work on individual projects involving aspects of music technology, including but not limited to works for electro-acoustic instruments (live and/or prerecorded), works involving interactive performance media, laptop ensembles, Disklavier, and improvised or through-composed works. Projects will be presented in class for discussion and critique. *This component is open to advanced students who have successfully completed EMS I and EMS II or equivalent and are at or beyond the Advanced Theory level. Class size is limited. Permission of the instructor is required.*

Music History

The Blues and Beyond

Glenn Alexander
Component—Year

Out of one of the worst atrocities of humanity, we were gifted with the extraordinary music that would become known as the blues. In this class, we will explore and analyze the origins of the blues, the uniqueness of this great American art form, and how the blues are related to jazz but take a completely different path—ultimately leading us to rock 'n' roll and all forms of popular music. We will dissect the unique components of the blues, which defied conventional music theory as we knew it, made it different from any music that came before it, and out of which rock 'n' roll was born. Through listening to and analyzing those early developments, from African drumming pieces to field hollers, work songs, spirituals, early country blues, Delta blues, urban blues and Chicago electric blues, we will discover the African culture and musical concepts that survived and how they are the foundation of every part of popular music, be it jazz, Afro-Cuban, Caribbean, country, rock 'n' roll, soul, gospel, funk, rhythm and blues, hip hop, rap, Brazilian, and on and on. We will study the unique African contributions of music in form, rhythm, melody, tone, and timbre that has now permeated all styles of music. Without this incredible, invaluable, unique contribution, our music today would be very different; and there would have been no Louis Armstrong, Miles Davis, Elvis Presley, Buddy Holly, Chuck Berry, Ray Charles, Bob Dylan, James Brown, The Beatles, Led Zeppelin, Rolling Stones, Jimmy Hendrix, Eric Clapton, Dusty Springfield, Aretha Franklin, Diana Ross & The Supremes, Otis Redding, Sam Cooke, Elvis Costello, Stevie Wonder, Prince, Kendrick Lamar, Beyonce, and on and on and on—right up to every new artist today. *First-year students who take this component as their FYS will be enrolled in a full Music Third and have weekly conferences*

in the fall and biweekly conferences in the spring. This course is also available as a two-credit, stand-alone, yearlong class.

Four Masterpieces of Baroque Music

Carsten Schmidt

Component—Spring / Remote

This course will present an in-depth study of four exceptional and important musical works of the Baroque era: Monteverdi's *1610 Vespers*, Lully's *Armide*, Bach's *St. Matthew Passion*, and Handel's *Hercules*. We will examine these works in the context of the biography of the composers, the history of their genres, and performance practices. Much of our time will be spent with score analysis. The course will meet on Zoom, and the meeting time will be determined after students have registered. We will find a time that works for all. *This course may be taken as a component or as a free-standing, one-credit course. A theory background commensurate with successful completion of at least the first semester of Theory 2 and permission of instructor are required.*

Survey of Western Music

Carsten Schmidt

Component / Remote

This course is a chronological survey of Western music from the Middle Ages to the present. We will explore the cyclical nature of music that mirrors philosophical and theoretical ideas established in Ancient Greece and how that cycle most notably reappears every 300 years: the *Ars nova* of the 14th century, *Le nuove musiche* of the 17th century, and the New Music of the 20th century and beyond. The course involves reading, listening, and class discussions that focus on significant compositions of the Western musical tradition, the evolution of form, questions of aesthetics, and historical perspective. There will be occasional quizzes during the fall term; short written summary papers or class presentations are required in the spring. *This course is also available as a two-credit, stand-alone, yearlong class. This component is required for all students taking Theory II: Basic Tonal Theory and Composition and is also open to students who have completed the theory sequence.*

The Modern String Quartet: Evolutions and Styles

Patrick Muchmore

Component—Fall

This course will begin with the origins of the symphonic form in the Classical and Romantic eras and will then explore the many “-isms” of the 20th and 21st centuries, as they manifested themselves in that format. The course will function as both a history course, introducing the biographies of many composers and the evolution of the

most important stylistic trends of the modern and contemporary eras, and as a music literature course, acquainting the student with seminal symphonies and unsung classics of the genre. In addition to the usual common-practice suspects, students will be introduced to the lives and works of Igor Stravinsky, Dmitri Shostakovich, Gloria Coates, Anton Webern, Galina Ustvolskaya, Amy Beach, Per Nørgård, Wolfgang Rihm, Ellen Taaffe Zwilich, John Adams, and others. The evolution of many styles will be explored, including spectralism, serialism, microtonalism, eclecticism, minimalism, and brutalism. *This course is also available as a one-credit, stand-alone course.*

The Modern Piano Sonata: Evolutions and Styles

Patrick Muchmore

Component—Spring

This course will begin with the origins of the piano sonata in the Baroque, Classical, and Romantic eras and will then explore the many “-isms” of the 20th and 21st centuries, as they manifested themselves in that format. The course will function as both a history course, introducing the biographies of many composers and the evolution of the most important stylistic trends of the modern and contemporary eras, and as a music literature course to acquaint the student with seminal piano sonatas and unsung classics of the genre. In addition to the usual common-practice suspects, students will be introduced to the lives and works of Clara Schumann, Ben Johnston, Galina Ustvolskaya, John Cage, Alexander Scriabin, Florence Price, Charles Ives, Elliott Carter, Aaron Copland, George Walker, and others. The evolution of many styles will be explored, including spectralism, serialism, microtonalism, eclecticism, minimalism, and brutalism. *This course is also available as a one-credit, stand-alone course.*

Jazz History

Glenn Alexander

Component

Jazz music of all styles and periods will be listened to, analyzed, and discussed. Emphasis will be placed on instrumental styles and performance techniques that have evolved in the performance of jazz. Skills in listening to and enjoying some of the finer points of the music will be enhanced by the study of elements such as form, phrasing, instrumentation, instrumental technique, and style. Special emphasis will be placed on the development of modern jazz and its relationship to older styles. Some topics: Jelly Roll Morton, King Oliver, Louis Armstrong, roots and development of the Big Band sound, Fletcher Henderson, Count Basie, Duke Ellington, lineage of pianists, horn players, evolution of the rhythm section, Art

Tatum, Bud Powell, Bill Evans, Thelonius Monk, Miles Davis, John Coltrane, Charlie Parker, be-bop, cool jazz, jazz of the '60s and '70s, fusion and jazz rock, jazz of the '80s, and modern trends. The crossover of jazz into other styles of modern music, such as rock and R&B, will be discussed, as will the influence that modern concert music and world music has had on jazz styles. This is a two-semester class; however, it will be possible to enter in the second semester. *This course is also available as a two-credit, stand-alone, yearlong class. This is one of the music history component courses required for all Advanced Theory students.*

The Beatles

Martin Goldray

Component—Fall

See course description under Lectures and Seminars.

The Music of Russia

Martin Goldray

Component—Spring

See course description under Lectures and Seminars.

The Art of Interpretation

Martin Goldray

Component—Fall

See course description under Lectures and Seminars.

The Philosophy of Music

Martin Goldray

Component—Spring

See course description under Lectures and Seminars.

Words and Music

Carsten Schmidt

Component—Fall | Remote

See course description under Lectures and Seminars.

Global Circulations: Art and Pop Music of Asia

Niko Higgins

Component—Spring

See course description under Lectures and Seminars.

Sounding Creativity: Musical Improvisation

Niko Higgins

Component—Fall

See course description under Lectures and Seminars.

Music and Sound for Film

Giancarlo Vulcano

Component—Spring

See course description under Lectures and Seminars.

Performance Ensembles and Classes

All performance courses listed below are open to all members of the Sarah Lawrence community with permission of the instructor. Those who desire may receive 1-credit for participation in an ensemble and may be eligible for a lesson for an additional 1-credit.

Ensemble Auditions

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

Jazz Studies include the following ensembles:

Awareness Through Movement for Performing Artists

Carsten Schmidt

Open, Component—Spring | Remote

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. The movements allow students to better sense and feel themselves and thereby develop new and improved organizational patterns. The gentle movements are done in comfortable positions (lying, sitting, and standing); many performing artists have found the movements 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 performing and the creative process. The course will meet on Zoom, and the meeting time will be determined after students have registered. We will find a time that works for all. *This course may be taken as a component or as a free-standing, one-credit course*

The Blues Ensemble

Glenn Alexander

Component

This performance ensemble is geared toward learning and performing various traditional, as well as hybrid, styles of blues music. The blues, like jazz, is a purely American art form. Students will learn and investigate Delta Blues—performing songs by Robert Johnson, Charlie Patton, Skip James, and others—as well as Texas Country Blues, by originators such as Blind Lemon Jefferson, and Chicago Blues, beginning with Big Bill Broonzy and moving up through Howlin' Wolf and Buddy Guy. Students will also

learn songs and stylings by Muddy Waters, Albert King, and B. B. King and learn how they influenced modern blues, men such as Johnny Winter and Stevie Ray Vaughn, and pioneer rockers, such as Jeff Beck, Eric Clapton, Jimmy Page, and Jimi Hendrix. *Audition required.*

Jazz Colloquium

Glenn Alexander

Component

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

Jazz Performance and Improvisation Workshop

Glenn Alexander

Component

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

Jazz Vocal Ensemble

Glenn Alexander, Bill Moring

Component

No longer do vocalists need to share valuable time with those wanting to focus primarily on instrumental jazz and vice versa. This ensemble will be dedicated to providing a performance-oriented environment for the aspiring jazz vocalist. We will mostly concentrate on picking material from the standard jazz repertoire. Vocalists will get an opportunity to work on arrangements, interpretation, delivery, phrasing, and intonation in a realistic situation with a live rhythm section and soloists. Vocalists will learn how to work with, give direction to, and get what they need from the rhythm section. It will provide an environment for vocalists to learn to hear forms and changes and also work on vocal improvisation if they so choose. This will not only

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

Vocal Studies

Solo and Ensemble Singing

Mary Phillips

Component—Spring

This class will be an exploration of small-group choral pieces with featured solo parts mixed in. These choral pieces will focus on contemporary works by composers Eric Whitacre, James Eakin, and Gwyneth Walker, among others, and (depending on time allowances) also include musical masterpieces by Johann Sebastian Bach, George Frideric Handel, John Rutter, and Benjamin Britten. We will vocalize, divide into four part sections (S, A, T, B), work on each part separately, then come together to make music. The ability to read music is a plus but not necessary.

Jazz Vocal Seminar

Thomas Young

Component—Fall

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

Seminar in Vocal Performance: Self-Discovery Through Preparation and Performance

Molly Quinn

Component—Fall

In this semester, singers will explore methods for musical preparation and performance. The radical transition from practice room to live performance or audition is a critical leap that all performers must take. As singers, this transition is particularly critical because our bodies are our instruments. Performance anxiety or stage fright is a multiheaded beast that we need to address. This class will focus on unlocking preparatory and performance techniques that include journaling, score preparation, memorization work, mindfulness, and the foundations of vocal health. Students interested in taking this course should be prepared to sing in class for others, prepare music excerpts specifically to this course, and be willing to listen openheartedly and discerningly to their fellow students. *During the course of their studies and with*

permission of their instructor, all Music Thirds in voice are required to take Seminar in Vocal Performance for two semesters.

Seminar in Vocal Performance: Vocal Repertoire, Developing Collaborative Skills for Rehearsal and Performance

Molly Quinn

Component—Spring

In this semester, students will learn about vocal repertoire for solo voice, duets, and small groups from a wide range of styles and time periods. Vocal music is inherently collaborative, but how do singers learn to advocate for themselves or speak coherently about their musical choices in a rehearsal setting—or perhaps lead a rehearsal, if asked to do so? This class will not only provide an engaging view of vocal music from the High Middle Ages to the 21st century but will also prepare students to communicate their expressive and musical ideas within the rehearsal setting. Students interested in taking this course should be prepared to sing in class for others, prepare solo and small ensemble excerpts with fellow class members, and be willing to listen openheartedly and discerningly to their fellow students. *During the course of their studies, and with permission of their instructor, all Music Thirds in voice are required to take Seminar in Vocal Performance for two semesters. Students who have not completed the first semester of Seminar in Vocal Performance should reach out directly to the professor before registering.*

Acting and Movement for Singers

Mary Phillips

Component—Fall

Singers are faced with specific challenges when working on and performing in a musical piece. We have the notes, rhythm, intonation, diction, acting, and physicality to coordinate into one cohesive expression. In this acting and movement for the singer seminar, we will focus on each of these elements separately in order for you to find a way to make the song a truthful and natural extension of yourself. The seminar will provide a practical approach for the singing actor by using the lyrics as a monologue before bringing them to the music. We will explore where those words lead us in the space, and we will incorporate simple acting and movement exercises to get to the core truth of the piece—what it means to you. Some of the work will be based on the teachings of Sanford Meisner (Neighborhood Playhouse, American Musical Theatre Academy), who said: “All my exercises were designed to strengthen the guiding principle that *art expresses human experience*.”

World Music Ensembles and Courses

Gamelan Angklung Chandra Buana

Niko Higgins, Nyoman Saptanyana

Component—Fall

A *gamelan angklung* is a bronze orchestra that includes four-toned metallophones, gongs, drums, and flutes. Rhythmic patterns played upon the instruments interlock and combine to form large structures of great complexity and beauty. The *gamelan angklung* that we will play was specially handcrafted in Bali for the College and was named Chandra Buana, or “Moon Earth,” at its dedication on April 16, 2000, in Reisinger Concert Hall. Any interested student may join; no previous experience with music is necessary.

West African Percussion Ensemble Faso Foli

Andrew Algire, Niko Higgins

Component—Spring

Faso Foli is the name of our West African performance ensemble. *Faso foli* is a Malinke phrase that translates loosely as “playing to my father’s home.” In this class, we will develop the ability to play expressive melodies and intricate polyrhythms in a group context, as we recreate the celebrated musical legacy of the West African Mande Empire. These traditions have been kept alive and vital through creative interpretation and innovation in Africa, the United States, and other parts of the world. Correspondingly, our repertoire will reflect a wide range of expressive practices, both ancient in origin and dynamic in contemporary performance. The instruments we play—balafons, 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

Acoustic Beatles

William Anderson

Component—Fall

For singers and/or guitarists, this ensemble will take on any Beatles songs that work with acoustic guitar. Singers and guitarists at any level are welcome, as are singers who play some guitar and guitarists who sing.

Folk and Folk Rock

William Anderson

Component—Spring

This ensemble will cover the US folk-rock music movement from Guthrie through the hippies, including union songs and protest songs. Singers and guitarists at any level are welcome, as are singers who play some guitar and guitarists who sing.

Chamber Music

Bari Mort

Component

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

Experimental Music Improvisation

John Yannelli

Component

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

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. *Approval by the instructor is required.*

Senior Recital

Component—Spring

This component offers students the opportunity to share the results of their sustained work in performance study

with the larger College community. During the semester of their recital, students will receive additional coaching by their principal teachers. *Audition required.*

Master Classes and Workshops

Master Class

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. The classes are open to the College community. *Taught by music faculty and guest artists*

Music Workshops and Open Concerts

Bari Mort

Component

Music workshops present an opportunity for students to perform the music that they have been studying in an informal, supportive environment. In this class, participants will present a prepared piece and receive constructive feedback from the instructor and other students. Along with the specifics of each performance, class discussion may include general performance issues, such as dealing with anxiety, stage presence, and other related topics. Each term will consist of three workshops, culminating at the end of each semester in an Open Concert that is a more formal recital. The entire College community is welcome and encouraged to participate.

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

Sursum Corda: Art and Architecture from Michelangelo to the Dawn of the Enlightenment, 1550-1700 (p. 13), Joseph C. Forte *Art History*

First-Year Studies in Dance (p. 32), John Jasperse *Dance*
Hard Times Require Furious Dancing: Movement as Language in Performance, Politics, and Everyday Life (p. 33), Peggy Gould *Dance*

Movement Studio Practice (p. 33), Peggy Gould, Jodi Melnick, Lacina Coulibaly, Jennifer Nugent, Janet Charleston, Jordan Demetrius Lloyd *Dance*

Dance Movement Fundamentals (p. 33), Peggy Gould, Lacina Coulibaly, Jennifer Nugent *Dance*

Ballet (p. 34), Megan Williams, Sharon Milanese *Dance*
West African Dance (p. 34), Lacina Coulibaly *Dance*

Hip-Hop (p. 34), Matthew Lopez *Dance*

Yoga (p. 34), Patti Bradshaw *Dance*

Tai Ji Quan and Qi Gong (Fundamentals) (p. 34), Sherry Zhang *Dance*

Butoh Through LEIMAY Ludus (p. 34), Ximena Garnica *Dance*

Improvisation in Dance as Real-Time Composition (p. 35), John Jasperse *Dance*

Live Time-Based Art (p. 35), Beth Gill, John Jasperse, Dean Moss *Dance*

Performance Project (p. 36), Beth Gill, Kyle Marshall *Dance*

Music for Dancers: The Logic of Interaction (p. 36), William Catanzaro *Dance*

Anatomy (p. 37), Peggy Gould *Dance*

Anatomy Research Seminar (p. 37), Peggy Gould *Dance*

Music and Sound for Film (p. 57), Giancarlo Vulcano *Filmmaking and Moving Image Arts*

Beginning Italian: *Viaggio in Italia* (p. 83), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 84), Tristana Rorandelli *Italian*

Theatre and the City (p. 89), Joseph Lauinger *Literature*

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

Advanced Intermediate Spanish: Political Creativity (p. 152), Heather Cleary *Spanish*

Performance Art (p. 177), Clifford Owens *Visual and Studio Arts*

First-Year Studies: Two Lenses on Writing (p. 181), Myra Goldberg *Writing*

NEW GENRES AND INTERACTIVE ART

New genres and interactive art 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.

Introduction to Computer Science: The Way of the Program (p. 30), James Marshall *Computer Science*

Lighting in Life and Art (p. 37), John Jasperse *Dance*

Digital Imaging Studio (p. 176), Shamus Clisset *Visual and Studio Arts*

3D Modeling (p. 176), Shamus Clisset *Visual and Studio Arts*

Performance Art (p. 177), Clifford Owens *Visual and Studio Arts*

Photogrammetry (p. 179), Shamus Clisset *Visual and Studio Arts*

PHILOSOPHY

At Sarah Lawrence College, the study of philosophy retains a centrality that helps 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 thoughts 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.

Philosophy with/for Children

Keren Sadan

Open, Small Lecture—Fall | 5 credits | Remote

Philosophy with/for Children is a movement that was started by Matthew Lipman in the early 1970s in the United States. Today, it is an established pedagogy that is practiced across dozens of countries and about which there is a rich and evolving body of research, writing, and discussion. What makes the idea of philosophy with children so interesting is, first of all, the children: listening to children, to their thoughts, ideas, and questions. But no less importantly, the it forces us to rekindle the foundational questions of philosophy: What is philosophy? What makes a thought, idea, or a question philosophical?

When and how does philosophical thinking begin? And who is the subject of philosophy? Who does philosophy, and how is it “done”? In this course, we will read and watch children’s philosophical dialogues and become familiarized with theoretical texts about children’s philosophical thinking. We will be constantly shifting from theoretical to practical aspects of Philosophy for Children. During group conference, we will experience the pedagogical methods of Philosophy for Children hands-on, including games, discussion sessions, and the ways children generate philosophical questions. Our focus will be on children from the ages of five to 11. Among our readings will be texts by philosophers Matthew Lipman, Catherine McCall, Jana Mohr Lone, Gilles Deleuze, Luce Irigaray Jacques Ranaci re, and Friedrich Nietzsche.

Philosophy Through Film

Scott Shushan

Open, Lecture—Fall / 5 credits

You care about movies (I presume). Why do you care about movies? Because they entertain you? Because they are beautiful? Because they are informative? Because they make you feel things? The guiding thought of this class is that we care about movies because they participate in the practice of philosophy (or at least they have that potential). Of course, this also presumes that we care about philosophy (a claim that will take some time to defend). To test that hypothesis—that films have the potential to participate in the practice of philosophy—we first need to consider what the practice of philosophy is; then we will need to say something about what film is; and then we can examine whether film can do philosophy. In the first part of the course, we will analyze the medium of film in order to clarify the characteristics of it that would allow it to be philosophical. In the second part of the class, we will explore how those characteristics of film contribute to how we think philosophically about our lives. In particular, we will explore problems pertaining to subjectivity (What it is to be a human being?) and to ethics (How do I know the right thing to do?). Each week we will watch a film (including *Jeanne Dielman*, *Psycho*, *2001: A Space Odyssey*, *Get Out*, and *Spring Breakers*) and read a philosophical text (including Aristotle, Cavell, Merleau-Ponty, Parfit, and Adorno), with the aim of placing the two in conversation.

Existentialism

Roy Ben-Shai

Open, Lecture—Spring / 5 credits

Does life have a purpose, a meaning? What does it mean “to be”? What does it mean to be human? What does it mean to be a woman (or to be a man)? What does it mean to be black (or to be white)? What makes us into who we are? What distinguishes each of us? And what, if anything, is in common to all of us? These and other questions are

raised by existentialist philosophy and literature, mostly through interrogation of real-life experiences, situations, and “fundamental emotions” such as anxiety, boredom, loneliness, and shame. In the first half of this class, we will get acquainted with the core tenets of existentialist thought by reading two of its most influential figures: Jean-Paul Sartre (France, 1905-1980) and Martin Heidegger (Germany, 1889-1976). In the second half, we will analyze texts by authors who set out to expand or challenge these core tenets on the grounds of their experiences of oppression. These authors are Simone de Beauvoir, Frantz Fanon, and Jean Am ry. Group conference will meet weekly and play a central role in this course. In it, we will mostly read literary texts or watch films that are relevant to the work of the above-listed authors. Conference material will include stories by Franz Kafka, Albert Camus, and Ralph Ellison and films like *The Battle of Algiers* (1967) and *Monsieur Klein* (1977).

Critical Race Theory: Philosophical Perspectives

Carmen De Schryver

Open, Lecture—Spring / 5 credits

What is race? In what ways have prominent political movements—such as liberalism, Marxism, and feminism—failed to fully address the significance of racism? How should the relationship between racial and gender identity be conceptualized? How do processes of racialization differ across the globe? Is the assertion of racial identity in conflict with universal humanism—or are these, in fact, necessarily connected? In this course, we will look at some of the major themes, debates, and questions within critical race theory from a historical and global perspective. In the first half of the course, we will engage with thinkers from the African continent and the Caribbean who centered issues of Black consciousness and decolonial, antiracist solidarity. We then look at some of the major historical forerunners of critical race theory within the United States before turning to contemporary debates. Some of the figures that we will be reading include Paulette Nardal, L opold Senghor, Frantz Fanon, Martin Luther King Jr., Malcolm X, Angela Davis, and Kimberl  Crenshaw. By foregrounding the plurality of critical-race theoretical traditions, this course provides students with the theoretical tools to critically engage problems central to current political realities and discourse. Group conferences will meet every week, and discussion will be a central part of the course.

Philosophy as Experience

Keren Sadan

Open, Small Lecture—Spring / 5 credits | Remote

What does it mean to have “an experience”? When we return from a music festival, for instance, and say, “That

was an amazing experience,” or when we say of a certain course that we had in college, “That was a life-changing experience,” what do we mean by it? What makes such experiences different than, say, going to the grocery store or having a family dinner (though, some family dinners we might define as an experience after all...)? In this course, we will explore these questions philosophically, reading authors for whom philosophy and experience are intertwined. Our course will be divided according to different varieties of experience: the experience of art and education (Dewey), the experience of solitude (Descartes), the experience of nature (Thoreau), the experience of walking (Rousseau), the experience of breathing (Irigaray), the experience of play (Gadamer), and the experience of love (Plato). Our ultimate objective in these inquiries is to ask about the connection between philosophy and life itself, considering whether and how lived experience might enrich philosophy and how philosophy might enrich our lives, in turn.

Women Philosophers in the 20th and 21st Centuries

Roy Ben-Shai

Open, Seminar—Year | 10 credits

Western philosophy originated in Ancient Greece more than 2,000 years ago, addressing fundamental questions about being and time, about the human condition, about ethics and politics, about science and religion. Despite the fundamental and universal nature of these questions, philosophy was practiced (at least publicly) mostly by men for the majority of those 2,000 years. It was not until the 20th century that this convention began to be significantly challenged, both practically (by the fact that more and more women entered the forefront of philosophical discussion) and theoretically (by questioning the validity and scope of this male-dominant tradition). This yearlong course is a survey of 20th-century continental philosophy that, countering the aforementioned tradition, focuses exclusively on the work of women in philosophy. Among the authors we may read are Sarah Ahmed, Hannah Arendt, Simone de Beauvoir, Talia Bettcher, Judith Butler, bell hooks, Luce Irigaray, Melany Klein, Julia Kristeva, Audre Lorde, Maria Lugones, Simone Weil, Sylvia Winter, and Virginia Woolf. Some of these philosophers are feminists or consider the issue of sexual difference as central to their work or to philosophy in general; some are not. More importantly for our purposes, surveying their thought will be our means of acquiring a comprehensive view of the key developments in continental philosophy of the 20th and 21st centuries and the relations between them, including phenomenology, existentialism, psychoanalysis, critical theory, structuralism and poststructuralism, feminism, black feminism, and trans-feminism, decolonial and queer theories. During the fall semester, in addition to biweekly

individual conferences, first-year students will have a biweekly group conference, in which we will discuss the nature of academic work in general and practice research, reading, writing, and editing skills. *This course is open to first-year students as a First-Year Studies course, as well as to sophomores, juniors, and seniors.*

Big, Deep, and New: Recent Works in Moral and Political Philosophy

David Peritz

Advanced, Seminar—Year | 10 credits

While important trends in contemporary culture and politics seem to promise not only “the death of philosophy” but also the arrival of a “post-truth epoch,” the oldest discipline itself seems not to have gotten the memo. Instead, the last 50 years witnessed a blossoming of original, important, exciting, and genuinely new work in systematic philosophy. Spanning different traditions (analytic and continental) and locations (Anglo-American, German, French, Italian, postcolonial, etc.), the reemergence of systematic philosophy revisits many of the most important questions that occupied the grand tradition for much of the last 2,500 years. What matters in life? What do we owe to each other? What do we mean by the truth? In what does human agency consist? Does human morality stem primarily from reason or emotion or their combined operation? What is the nature of justice? Is it always wrong to lie? Can all aspects of human experience be accounted for in terms of biological processes, or do some escape reductive scientific explanation? At the same time, new issues of race, gender, identity, and, ultimately, the claim to universal knowledge and authority made on behalf of philosophy itself have been added to the range of traditional issues addressed by contemporary philosophers. This course is for anyone interested in coming up to speed with important developments in recent philosophy and will focus on the big ideas from some of the most important recent thinkers. In it, we will not only survey some of the most important and challenging works in contemporary philosophy but also put these thinkers in dialogue with each other, testing the insights that they generate and also the blind spots that they produce by comparing them with one another. The first half of this yearlong course considers several of the most important critical philosophers of the last third of the 20th century, while the second half concentrates on thinkers whose works and ideas gained prominence primarily in the first decades of 21st-century philosophy. *This is an advanced and demanding course. Prior experience in philosophy or a kindred discipline is required.*

Decolonizing Philosophy

Carmen De Schryver

Open, Seminar—Fall | 5 credits

In this course, we will think about the various strategies for reforming the philosophical “canon” with decolonial aims in view. Some of the questions that will guide our discussions throughout the semester are: How does academic decolonization differ from political decolonization? What are the connections between philosophy as an academic discipline and the historical reality of colonialism? Does decolonial theory require a break with the Western tradition of thought? And, if not, what are the advantages and disadvantages of remaining in dialogue with the Western “canon”? What are the various decolonizing strategies, and what goals do they enact? In the first half of the course, we will read a variety of key texts within decolonial theory that propose very different answers to these questions. Some of the thinkers we will look at include Walter Dignolo, Marisa Belausteguigoitia, Audre Lorde, Kwasi Wiredu, Lewis Gordon, and Nadia Yala Kisukidi. The second half of the course then moves on to put into practice one strategy for decolonizing philosophy in order to allow us to engage these questions more concretely. This strategy involves reading “canonical” texts of European phenomenology—including texts by Edmund Husserl and Martin Heidegger—through the lens provided by decolonial thinkers such as Paulin Hountondji, Frantz Fanon, and Mariana Ortega. Beyond equipping students with the tools to think critically about canon formation and the meaning of academic decolonization, this course will familiarize students with seminal texts in Latinx and Africana traditions of decolonial theory, as well as with critical and decolonial phenomenology.

Human Nature, Second Nature, and Our Way of Life

Scott Shushan

Open, Seminar—Fall | 5 credits

This class is an exploration of our human way of being. As Aristotle theorized, our nature is distinctive in being incomplete—only finding its completion in the social world. Taking Aristotle’s thought as a guiding principle, we will investigate not only our innate nature but also our second nature. This second nature includes the customs, habits, and practices that we inhabit as we mature and through which we see, think, and interact with the world. As such, second nature accounts for everything from walking upright to our ethical and political commitments. The paradox of second nature is that while it shades the entirety of our experience, we are largely unaware of its operation. While we might know what we are thinking about, we rarely know how we are thinking or what guides us to certain conclusions. Accordingly, the topics of second nature will touch upon philosophical problems

such as the establishment of criteria for knowledge, judging the rightness or wrongness of our action, as well as the role of art in both facilitating and resisting second nature. Lastly, if we are guided in our thoughts and actions by a second nature whose effect is mostly opaque to us, then we must also address the apparent challenge to our freedom; that is, the degree to which our thoughts and actions are up to us. Readings for this course will include Aristotle, G. W. F. Hegel, Felix Ravaisson, Sigmund Freud, William James, John Dewey, Maurice Merleau-Ponty, Simone de Beauvoir, Ludwig Wittgenstein, Sally Haslanger, and Charles Mills.

Being and Time

Roy Ben-Shai

Sophomore and Above, Seminar—Fall | 5 credits

In this seminar, we will study closely one of the most influential books of 20th-century philosophy: *Being and Time*, by German philosopher Martin Heidegger (1889–1976). Among the founding texts of existentialism and phenomenology, *Being and Time* (1927) offers an existential analysis of the human condition, including what it means to be in the world, to be with others, and to be toward death, as well as the difference between authentic and inauthentic modes of being. This work revolutionized some of the most deep-seated assumptions in philosophy, psychology, and science, inspiring new movements in psychoanalysis, feminism, linguistics, political theory, literary theory, and other fields.

Theories of Knowledge

Scott Shushan

Open, Seminar—Spring | 5 credits

What does it mean to know something? Every day, we presume to know things: We presume to know that the Earth circles around the Sun, that human beings are born with unalienable rights, that you are upset with me for answering honestly about whether I like your new shirt, that I am currently reading a course description for a philosophy class, that Radiohead is my favorite band, or that this is my right hand. Beyond specific claims, when we act we rely on knowledge about the world; for instance, when we sit in a chair, we demonstrate knowledge that a chair is a thing to be sat upon. This class investigates what these varied instances of knowledge share in common, how knowledge should be defined, and what capacities qualify us as knowers. We will begin by reading the first historical queries into how we arrive at knowledge (Plato and Aristotle), then jump to consider modern attempts to secure foundations for knowledge (René Descartes), and then turn to investigate the asymmetry between knowledge of our own minds and knowledge of others’ minds (Gilbert Ryle and Stanley Cavell). Finally, reading critical race theory (W. E. B. Du Bois and Charles Mills) and feminist philosophy (Sally Haslanger and Lorraine Code),

we will consider how our identities and relative privileges or underprivileges influence what we are capable of knowing. This will give us the opportunity to reflect on the vital relationship between knowledge and justice.

Ancient Philosophy (Plato)

Michael Davis

Intermediate, Seminar—Spring / 5 credits / Remote

This course will be devoted to a careful reading of one text. The goal of the course is twofold. First, it is designed to acquaint students in more than a superficial way with, perhaps, the seminal figure in the philosophical tradition. (The 20th-century philosopher, Alfred North Whitehead, once remarked that the “safest general characterization of the European philosophical tradition is that it consists of a series of footnotes to Plato.”) This will force us to slow our usual pace of reading, to read almost painfully carefully, with a view to understanding Plato as he wrote and as he understood himself and not as a stage in a historical development. The second part of the goal of the course is to introduce and encourage this kind of careful reading. The text for Spring 2022 will be Plato’s *Phaedo*.

Life and Beauty—Kant’s Critique of Judgment

Scott Shushan

Intermediate, Seminar—Spring / 5 credits

Immanuel Kant revolutionized philosophy with his Copernican turn, which limits our knowledge of the world to our subjective experience of it. Kant elaborated this thought in the three volumes of philosophy that comprise his critical system. After investigating questions pertaining to knowledge in the First Critique and problems of validating moral judgment in the Second Critique, Kant shifts in the Third Critique (our object of study) to elaborate the forms of judgment that we employ in making sense of beauty in nature, works of art, and the meaning or purpose of life. The first part of the book focuses on aesthetic judgments; in it, Kant asks, What do we mean when we call something—for instance, a sunset or even painting of a sunset—beautiful? The second part of the book investigates teleological judgments; in it, Kant asks, How do we judge something to be alive? Not only does this book establish many of the central questions of modern aesthetics—such as, How can aesthetic judgments be objective?—but it also addresses the antagonism between freedom and nature, the experience of the sublime, the emergence of artistic genius, the postulation of a *sensus communis* (common sense), and the relation between beauty and morality. Over the course of the semester, we will observe the vast influence of the *Critique of Judgment* on both art and the philosophy of art. We will complement our reading of Kant’s text by considering such modern thinkers as Theodore Adorno, Hannah Arendt, Jean-

Francois Lyotard, Achille Mbembe, and Hannah Ginsborg. As well, we will appraise Kant’s ideas in consideration of the works of Beethoven, Barnett Newman, Jackson Pollock, Jo Baer, Marcel Duchamp, James Turrell, among many others.

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

Medical Anthropology: Lived Experiences of Blood, Cells, and Synapses (p. 8), Jesse Bia *Anthropology*
 Sursum Corda: Art and Architecture from Michelangelo to the Dawn of the Enlightenment, 1550-1700 (p. 13), Joseph C. Forte *Art History*
 Non-Aligned Abstractions (p. 16), Gemma Sharpe *Art History*
 Virtue and the Good Life: Ethics in Classical Chinese Philosophy (p. 20), Ellen Neskar *Asian Studies*
 Artificial Intelligence and Society (p. 31), James Marshall *Computer Science*
 Yoga (p. 34), Patti Bradshaw *Dance*
 “Really Existing Socialist Cinema”: Eastern Europe and Film, 1948–1989 (p. 48), Dominic Leppla *Film History*
 Media Theory and Cultural Techniques (p. 48), Seth Watter *Film History*
 Worldbuilding (p. 51), Peter Burr *Filmmaking and Moving Image Arts*
 Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*
 Beginning Greek (p. 68), Emily Anhalt *Greek (Ancient)*
 Winds of Doctrine: Europe in the Age of the Reformation (p. 72), Philip Swoboda *History*
 Intermediate Latin (p. 85), Emily Anhalt *Latin*
 First-Year Studies: Romanticism to Modernism in English-Language Poetry (p. 88), Neil Arditi *Literature*
 Theatre and the City (p. 89), Joseph Lauinger *Literature*
 Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 90), Eric Leveau *Literature*
 Milton, Blake, and the Bible (p. 91), William Shullenberger *Literature*
 Indigenous Literature and Translation (p. 91), Antonia Carcelén-Estrada *Literature*
 Can This Republic Be Saved? Cautionary Evidence From Ancient Rome (p. 92), Emily Anhalt *Literature*
 Toward a Theatre of Identity: Ibsen, Chekhov, and Wilson (p. 92), Joseph Lauinger *Literature*
 Conscience of the Nations: Classics of African Literature (p. 95), William Shullenberger *Literature*
 Mathematics and Jorge Luis Borges (p. 102), Daniel King *Mathematics*
 The Philosophy of Music (p. 106), Martin Goldray *Music*
 The Music of Russia (p. 107), Martin Goldray *Music*
 The Art of Interpretation (p. 108), Martin Goldray *Music*
 It’s About Time (p. 122), Merideth Frey *Physics*
 20th-Century Physics (p. 123), Merideth Frey *Physics*

Big, Deep, and New: Recent Works in Moral and Political Philosophy (p. 125), David Peritz *Politics*
 First-Year Studies: The Senses: Art and Science (p. 131), Elizabeth Johnston *Psychology*
 Community Psychology (p. 132), Richard C. Clark *Psychology*
 Art and Visual Perception (p. 133), Elizabeth Johnston *Psychology*
 Readings in Christian Mysticism: Late Antiquity (p. 143), Ron Afzal *Religion*
 Theories of Agency and Action in Science Studies (p. 149), Adrianna Munson *Sociology*
 Measuring Difference: Constructing Race, Gender, and Ability (p. 150), Adrianna Munson *Sociology*
 Lineages of Utopia (p. 150), Shahnaz Rouse *Sociology*
 First-Year Studies: Two Lenses on Writing (p. 181), Myra Goldberg *Writing*
 Nonfiction Workshop: Cultural Criticism (p. 186), Cynthia Cruz *Writing*
 Experiments With Truth: Nonfiction Writing From the Edges (p. 188), Vijay Seshadri *Writing*

PHYSICS

Physics—the study of matter and energy, time and space, and their interactions and interconnections—is often regarded as the most fundamental of the natural sciences. An understanding of physics is essential for an understanding of many aspects of chemistry, which in turn provides a foundation for understanding a variety of biological processes. Physics also plays an important role in most branches of engineering; and the field of astronomy, essentially, is physics applied on the largest of scales.

As science has progressed over the last century or so, the boundaries between the different scientific disciplines have become blurred, and new interdisciplinary fields—such as chemical physics, biophysics, and engineering physics—have arisen. For these reasons, and because of the excellent training in critical thinking and problem-solving provided by the study of physics, this subject represents an indispensable gateway to the other natural sciences and a valuable component of a liberal-arts education.

It's About Time

Merideth Frey

Open, Small Lecture—Fall | 5 credits

This seminar will explore the topic of time from a wide variety of viewpoints—from the physical to the metaphysical to the practical. We will seek the answers to questions such as: What is time? How do we perceive time? Why does time appear to flow only in one direction? Is time travel possible? How is time relative? We will explore the perception of time across cultures and eras,

construct an appreciation of the arrow of time by designing and building a Rube Goldberg machine, and discuss scientific articles and science-inspired works of fiction to make sense of this fascinating topic. Time stops for no one, but let's take some time to appreciate its uniqueness.

Classical Mechanics (Calculus-Based General Physics)

Merideth Frey

Open, Seminar—Fall | 5 credits

Calculus-based general physics is a standard course at most institutions; as such, this course will prepare you for more advanced work in the physical science, engineering, or health fields. This course will cover introductory classical mechanics, including kinematics, dynamics, momentum, energy, and gravity. Emphasis will be placed on scientific skills, including: problem-solving, development of physical intuition, scientific communication, use of technology, and development and execution of experiments. The best way to develop scientific skills is to practice the scientific process. We will focus on learning physics through discovering, testing, analyzing, and applying fundamental physics concepts in an interactive classroom, as well as in weekly laboratory meetings. *Students are encouraged to have completed one semester of calculus as a prerequisite. It is strongly recommended that students who have not completed the second semester of calculus enroll in Calculus II, as well. Calculus II, or equivalent, is highly recommended in order to take Electromagnetism and Light (Calculus-Based General Physics) in the spring.*

Introduction to Mechanics (General Physics Without Calculus)

Melvin Irizarry-Gelpi

Open, Seminar—Fall | 5 credits

This course covers introductory classical mechanics, including dynamics, kinematics, momentum, energy, and gravity. Students considering careers in architecture or the health sciences, as well as those interested in physics for physics' sake, should take either this course or Classical Mechanics. Emphasis will be placed on scientific skills, including problem-solving, development of physical intuition, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory activities, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. A background in calculus is not required. *This course, or equivalent, is required to take Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus) in the spring.*

Classical and Quantum Waves

Melvin Irizarry-Gelpi

Intermediate, Seminar—Fall | 5 credits

This course, which will provide an introduction to both classical and quantum waves, is a required prerequisite course for those interested in pursuing the Columbia Combined Plan program in applied mathematics, applied physics, biomedical engineering, electrical engineering, and materials science and engineering. Topics will include: classical waves and the wave equation, oscillations and normal modes, Fourier series and Fourier transforms; quantum waves and the Schrödinger equation; topics from quantum physics, including quantization of energy levels and reflection and transmission off barriers; and various applications of waves corresponding to student interests. *Prerequisite: Students should have at least two semesters of calculus and either have completed or plan to enroll in Multivariable Calculus.*

Electromagnetism & Light (Calculus-Based General Physics)

Merideth Frey

Open, Seminar—Spring | 5 credits

Calculus-based general physics is a standard course at most institutions; as such, this course will prepare you for more advanced work in the physical science, engineering, or health fields. This course will cover waves, geometric and wave optics, electrostatics, magnetostatics, and electrodynamics. We will use the exploration of the particle and wave properties of light to bookend our discussions and ultimately finish our exploration of classical physics with the hints of its incompleteness. Emphasis will be placed on scientific skills, including: problem-solving, development of physical intuition, scientific communication, use of technology, and development and execution of experiments. The best way to develop scientific skills is to practice the scientific process. We will focus on learning physics through discovering, testing, analyzing, and applying fundamental physics concepts in an interactive classroom, as well as in weekly laboratory meetings. *Permission of the instructor is required. Students are encouraged to have completed Calculus II, or equivalent, as a prerequisite. Students are NOT required to have taken Classical Mechanics before taking this course.*

20th-Century Physics

Merideth Frey

Open, Seminar—Spring | 5 credits

This course will provide an overview of the pivotal developments in 20th-century physics that dramatically overturned the centuries-old scientific understanding of the fundamental laws of our universe. In this seminar-style class, we will discuss readings, walk through thought

experiments, and unravel paradoxes to understand the concepts behind Einstein's theories of special and general relativity, debate various interpretations of quantum mechanics, and explore the open questions that are motivating theoretical physics research in the 21st century.

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

Melvin Irizarry-Gelpi

Intermediate, Seminar—Spring | 5 credits

This course covers electromagnetism and optics. Emphasis will be placed on scientific skills, including problem-solving, development of physical intuition, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. *Calculus is not a requirement for this course. Students should have had at least one semester of physics (mechanics).*

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: Chemistry for Contrarians: A

Nontraditional Science Course for Liberal Arts

Students (p. 26), Colin Abernethy *Chemistry*

General Chemistry I (p. 26), Colin Abernethy *Chemistry*

General Chemistry II (p. 27), Colin Abernethy *Chemistry*

Green Infrastructure (p. 42), Bernice Rosenzweig

Environmental Science

An Introduction to Statistical Methods and

Analysis (p. 102), Daniel King *Mathematics*

Calculus I: The Study of Motion and Change (p. 102), Philip

Ording, Erin Carmody *Mathematics*

Calculus II: Further Study of Motion and Change (p. 103),

Erin Carmody *Mathematics*

Multivariable Mathematics: Linear Algebra, Vector

Calculus, and Differential Equations (p. 103), Daniel

King *Mathematics*

Mathematics in Theory and Practice: Real Analysis and

Topology (p. 103), Philip Ording *Mathematics*

First-Year Studies: The Senses: Art and Science (p. 131),

Elizabeth Johnston *Psychology*

Theories of Agency and Action in Science Studies (p. 149),

Adrianna Munson *Sociology*

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.

Ethnographic Research and Writing (p. 7), Robert R. Desjarlais *Anthropology*

Global Modernism, Internationalism, and the Cold War: 1930s, 1960s, 1990s (p. 14), Gemma Sharpe *Art History*

Non-Aligned Abstractions (p. 16), Gemma Sharpe *Art History*

First-Year Studies: Working USA: American Workers in the Globalized Political Economy (p. 39), Kim Christensen *Economics*

Introduction to Economic Theory and Policy (p. 39), Kim Christensen *Economics*

What is Money? Economic and Legal Perspectives (p. 39), Jamee Moudud *Economics*

Political Economy of Global Climate Change (p. 40), An Li *Economics*

Environmental and Ecological Economics: Theories and Policies (p. 40), An Li *Economics*

Intermediate Microeconomics (p. 40), Jamee Moudud *Economics*

Political Economy of Environmental Justice (p. 40), An Li *Economics*

The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts (p. 43), Charles Zerner *Environmental Studies*

Food, Agriculture, Environment, and Development (p. 64), Joshua Muldavin *Geography*

Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 65), Joshua Muldavin *Geography*

Beginning Greek (p. 68), Emily Anhalt *Greek (Ancient)*

The Strange Career of the Jim Crow North: African American Urban History Since the Atlantic Slave Trade (p. 73), Komozi Woodard *History*

Class, Race, Gender, Work: Readings in US Labor History (p. 73), Priscilla Murolo *History*

Nationalism (p. 75), Matthew Ellis *History*

Liberations: Contemporary Latin America (p. 76), Margarita Fajardo *History*

Intermediate Latin (p. 85), Emily Anhalt *Latin*

Can This Republic Be Saved? Cautionary Evidence From Ancient Rome (p. 92), Emily Anhalt *Literature*

An Introduction to Statistical Methods and Analysis (p. 102), Daniel King *Mathematics*

The Music of Russia (p. 107), Martin Goldray *Music*

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

International Politics and Ethnic Conflict (p. 126), Yekaterina Oziashvili *Politics*

Polarization (p. 127), Samuel Abrams *Politics*

First-Year Studies: Borders, Nations, and Mobilities: A Sociological Introduction (p. 148), Parthiban Muniandy *Sociology*

Theories of Agency and Action in Science Studies (p. 149), Adrianna Munson *Sociology*

Both Public and Private: The Social Construction of Family Life (p. 149), Shahnaz Rouse *Sociology*

Bad Neighbors: Sociology of Difference, Diversity, and Cosmopolitanism in the City (p. 149), Parthiban Muniandy *Sociology*

The Sociology of Sports (p. 150), Shahnaz Rouse *Sociology*

Measuring Difference: Constructing Race, Gender, and Ability (p. 150), Adrianna Munson *Sociology*

Lineages of Utopia (p. 150), Shahnaz Rouse *Sociology*

Ecopoetry (p. 189), Marie Howe *Writing*

POLITICS

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

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

Introduction to International Relations

Yekaterina Oziashvili

Open, Lecture—Fall | 5 credits

War made the state, and the state made war. —Charles Tilly This course will take a critical approach to the study of international relations. First, we will study the main

theories (e.g., realism, liberalism, constructivism, and Marxism); concepts (e.g., the state, anarchy, sovereignty, balance of power, dependency, hegemony, and world order); and levels of analysis (systemic, state, organizational, and individual) in the field. Then, we will apply those various theoretical approaches and levels of analysis to current international conflicts and crises in order to better understand the many ongoing debates about war and peace, humanitarian interventions, international institutions, and the international political economy. Some of the questions that we will explore include: Why do states go to war? Why do some humanitarian interventions succeed while others fail or simply never materialize? Why are some regions and states rich while others are poor, and how do those inequalities shape international relations? How do international organizations help to reinforce or moderate existing interstate political and economic inequalities?

Big, Deep, and New: Recent Works in Moral and Political Philosophy

David Peritz

Advanced, Seminar—Year / 10 credits

While important trends in contemporary culture and politics seem to promise not only “the death of philosophy” but also the arrival of a “post-truth epoch,” the oldest discipline itself seems not to have gotten the memo. Instead, the last 50 years witnessed a blossoming of original, important, exciting, and genuinely new work in systematic philosophy. Spanning different traditions (analytic and continental) and locations (Anglo-American, German, French, Italian, postcolonial, etc.), the reemergence of systematic philosophy revisits many of the most important questions that occupied the grand tradition for much of the last 2,500 years. What matters in life? What do we owe to each other? What do we mean by the truth? In what does human agency consist? Does human morality stem primarily from reason or emotion—or their combined operation? What is the nature of justice? Is it always wrong to lie? Can all aspects of human experience be accounted for in terms of biological processes, or do some escape reductive scientific explanation? At the same time, new issues of race, gender, identity, and, ultimately, the claim to universal knowledge and authority made on behalf of philosophy itself have been added to the range of traditional issues addressed by contemporary philosophers. This course is for anyone interested in coming up to speed with important developments in recent philosophy and will focus on the big ideas from some of the most important recent thinkers. In it, we will not only survey some of the most important and challenging works in contemporary philosophy but also put these thinkers in dialogue with each other, testing the insights that they generate and also the blind spots that they produce by comparing them with

one another. The first half of this yearlong course considers several of the most important critical philosophers of the last third of the 20th century, while the second half concentrates on thinkers whose works and ideas gained prominence primarily in the first decades of 21st-century philosophy. *This is an advanced and demanding course. Prior experience in philosophy or a kindred discipline is required.*

African States in the International System: Imperialism, Resistance, Development, Intervention

Elke Zuern

Open, Seminar—Fall / 5 credits

This course will engage key questions in international relations, development studies, and politics from the perspectives and experiences of African states and societies. We will begin with the African continent’s introduction to international politics and economics through trade in goods and slaves to imperialism and colonialism. We ask not just what Europeans wanted but also how Africans responded and resisted. We will also investigate present-day campaigns to address colonial-era human-rights violations. With the end of colonial rule, independent African states became full, but subordinate, members of the international system. As the Cold War reached new heights, states were pressed to choose between capitalism and communism, to ally with the West or the Soviet Union. We will explore the forms of economic and political development that states and social actors pursued. What sorts of aid did they receive? What conditions were attached to that aid? What room was there for democracy? What role did institutions like the World Bank play in aggravating or alleviating conditions of poverty? We will bring our discussion of international aid and development up to the present by discussing China’s dramatically expanded role on the continent, providing loans, building infrastructure, and engaging in trade. We will conclude the fall semester by considering the extent to which China presents a different model of development and international politics or just an updated version of earlier models.

State Terror and Terrorism: The Radicalization of Contention

Elke Zuern

Intermediate/Advanced, Seminar—Fall / 5 credits

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 those difficult issues, the United States announced its response: The Global War on Terrorism. Two decades later, we are no

closer to consensus concerning those politically and emotionally charged debates. This course will investigate the use of violence by both 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 the present. We will explore acts of state terror and their consequences and consider the use of the term "terrorism" in the popular press, in political rhetoric, and in policy-making by states and international organizations. We will investigate a number of nonstate actors that have employed violence—including South Africa's ANC, Sri Lanka's LTTE, ISIS, and white nationalists in the United States, among others—and consider the impact that violence had both for their popular support and for local and transnational communities. As part of our discussion of US foreign policy, the class will conduct one Model Diplomacy simulation in which students will assume the roles of the various members of the US National Security Council.

International Politics and Ethnic Conflict

Yekaterina Oziashvili

Open, Seminar—Spring / 5 credits

Writing about the democratic transitions and ethnic conflicts that followed the breakup of the Soviet Union in 1991, Holocaust survivor and writer Elie Wiesel pessimistically declared in his 2002 novel, *The Judges*, that "the malevolent ghosts of hatred are resurgent with a fury and a boldness that are as astounding as they are nauseating: ethnic conflicts, religious riots, anti-Semitic incidents here, there, and everywhere. What is wrong with these morally degenerate people that they abuse their freedom, so recently won?" Although written from a perspective of moral outrage, one would be hard-pressed to find a quote that more accurately illuminates both the sense of severity associated with ethnic conflict, broadly defined, and the absolute lack of understanding of its causes. Indeed, the end of the Cold War was seen by many conservative and liberal thinkers as "the end of history" and the beginning of a steady march toward global political stability and peace. Yet, despite an explosion in the number of electoral democracies, the frequency and intensity of bloody and brutal scenes of ethnic violence

seemed to belie all expectations. The proliferation of such violence over the last 30 years has thus caused many scholars and policymakers to more critically examine their assumptions about the sources and potential solutions to the problem of ethnic conflict as an international problem. Despite significant evidence to the contrary, commentators like Wiesel and even many politicians still frequently attribute the sources of such strife to the existence of "morally degenerate people," ethnic diversity, or the history of animosity between various ethnic communities. Looking at the problem from a more holistic perspective—which engages with the economic, cultural, and political motivations underlying ethnic conflict—this course will challenge those commonly held assumptions about the cause of ethnic violence and explore some possible solutions for preventing further conflicts or resolving existing ones. Some of the questions that this course will address include: What are the main sources behind political conflicts deemed "ethnic"? How and for what purposes are race and ethnicity constructed? What is the role of the international community in managing ethnic conflicts? What is the effect of democratization on territorial integrity and political conflict between ethnically divided communities? What constitutional designs, state structures, and electoral systems are most compatible with ethnically divided societies?

Racism and the Media in America

Andrew Rosenthal

Open, Seminar—Spring / 5 credits

There was a reason why Edmund Burke famously called the press "the Fourth Estate" of government during a debate in Parliament in 1787 and why it remains true. For all of its self-proclaimed and often real independence, the press is as much a part of the power systems that run society, politics, and the economy as the executive, the legislature, and the judiciary; political and social organizations; churches and corporations. With that in mind, this course will examine the role of the press (now newspapers, radio, TV, and an endless array of digital outlets) in the creation and perpetuation of anti-Black racism in the United States. Even with the most well-meaning attempts to stay above the fray, the media is not merely a passive pipeline for events and data. It constructs the news and, in doing so, is as much a part of the institutions of racism as any other group with power and privilege in a racist society. We look at the flow of American history and its constant current of anti-Black racism, from the pre-Civil War to the present day, through the prism of the nation's evolving news media. How does the media reflect the social, economic, and political currents of the day? And how, in turn, does the media influence them? This is not a practicum class in journalism; but we will ask questions about journalistic practices, institutions, and language structure to see how

the language and agenda of racism were reflected in journalism. Did journalists, in turn, perpetuate that language and, in fact, foster it, whether wittingly or passively? Did the media help sustain overt and systemic racism, even as many covered—with obvious approval—things like the civil rights movement of the 1960s and the Black Lives Matter movement of today? Most American news organizations have stopped using the overt language of racism, although new descriptions are just as bad in some cases. But beyond that, is there an inherent racism of language? Has modern English, for our purposes as used in the media, been another lever of systemic racism? How do news reporters navigate the current world of propaganda and disinformation in which truth is said to have no value? Readings for this class will primarily be original news and opinion content from the late 19th century until today. We will analyze the structure and nature of media coverage using specific events: the racist massacre in Tulsa; lynching and Jim Crow; the police-instigated violence in Watts in the 1960s, 1970s, and 1990s; the FBI's Cointelpro attack on the Black Panther Party; Black Lives Matter protests; the war in Vietnam; football players and other athletes demonstrating for equal rights; and others. The seminar will conclude with each student teaching his/her research project to the class, using the framework of our work together during the semester.

The Politics of Addressing the Past: Apology, Repatriation, Reparation, Remembrance

Elke Zuern

Open, Seminar—Spring / 5 credits

This course will investigate how states and societies address the past from official forgetting to remembrance, apology, repatriation, and reparation. What is the best course of action in the aftermath of gross violations of human rights? Which responses are feasible in a particular context, and how might this shift over time? What impact might apologies have? Why have reparations been won in some cases but not others? Our discussions will consider the needs of victims, as well as the interests of states and the possible contradictions between the two. We will focus on the role of power in the international system and international law, as well as the ways in which seemingly less powerful groups have engaged and challenged prominent international actors. Case studies will include, but are not limited to, Native American demands for the repatriation of remains, Jewish struggles for restitution in the aftermath of The Holocaust, Japanese-American demands for redress, postcolonial demands for reparations from former colonizing states, and Black reparations in the United States. We will also consider the role of narratives and memorials in expanding

the discussion concerning reparations for slavery and the ways in which demands for justice gain traction among the general public.

Polarization

Samuel Abrams

Advanced, Seminar—Spring / 5 credits / Remote

Despite frequent pleas from President Biden for national social and political unity and the rise of groups like Bridge USA and No Labels, the seemingly never-ending sociopolitical polarization appears to be the new norm in American political life—which reached a violence peak in January 2021. To many politicians, pundits, and people alike, the social and political scene in the United States in the 21st century appears to be one of turmoil, disagreement, division, and instability. We regularly hear about a polarized and deadlocked political class; we read about increasing class and religious differences—from the alleged divides between Wall Street and Main Street to those who are secular and those who are religious; and we often see disturbing, dangerous, and violent images and actions from various politically-oriented groups. This seminar will explore the puzzle of how to move on from this divided state. While the course will briefly examine the veracity of these recent impressions of the American sociopolitical scene, we will center our course on the question: Is policymaking forever deadlocked, or can real political progress be made? Moreover, what are the social and policy implications of polarization? How does President Biden govern in this Trumpian political epoch, and are the political parties representing the will of the people? What about the 2022 elections? What are we to make of the frequent calls for change and for healing America's divisions? This seminar seeks to examine these questions and deeper aspects of American political culture today. After reviewing some basics of the political economy, we will study American political cultures from a variety of vantage points—and a number of different stories will emerge. We will cover a lot of ground—from America's founding to today. We will look at numerous aspects of American social and political life—from examining the masses, political elites, Congress, and policy-making communities to social movements, the media, and America's position in a global community—all with a focus on policy and moving the country forward. This course will be driven by data, not dogma. We will use modern political economy approaches based in logic and evidence to find answers to contemporary public policy problems and questions of polarization. We will treat this material as social scientists—not as ideologues.

Prerequisite: Prior course work in American history 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.

Faking Families (p. 9), Mary A. Porter *Anthropology*
 Global Modernism, Internationalism, and the Cold War: 1930s, 1960s, 1990s (p. 14), Gemma Sharpe *Art History*
 Non-Aligned Abstractions (p. 16), Gemma Sharpe *Art History*
 First-Year Studies: Working USA: American Workers in the Globalized Political Economy (p. 39), Kim Christensen *Economics*
 Introduction to Economic Theory and Policy (p. 39), Kim Christensen *Economics*
 What is Money? Economic and Legal Perspectives (p. 39), Jamee Moudud *Economics*
 Political Economy of Global Climate Change (p. 40), An Li *Economics*
 Environmental and Ecological Economics: Theories and Policies (p. 40), An Li *Economics*
 Intermediate Microeconomics (p. 40), Jamee Moudud *Economics*
 Political Economy of Environmental Justice (p. 40), An Li *Economics*
 The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts (p. 43), Charles Zerner *Environmental Studies*
 "Really Existing Socialist Cinema": Eastern Europe and Film, 1948–1989 (p. 48), Dominic Leppla *Film History*
 Intermediate French I (Section I): Contemporary French and Francophone Culture (p. 60), Eric Leveau *French*
 Food, Agriculture, Environment, and Development (p. 64), Joshua Muldavin *Geography*
 Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*
 The Rise of the New Right in the United States (p. 65), Joshua Muldavin *Geography*
 Beginning Greek (p. 68), Emily Anhalt *Greek (Ancient)*
 Becoming Modern: Europe From 1760 to 1914 (p. 71), Philip Swoboda *History*
 European Imperialism: Violence, Knowledge, and Migration Since the 19th century (p. 71), Philipp Nielsen *History*
 International Law (p. 72), Mark R. Shulman *History*
 Human Rights (p. 72), Mark R. Shulman *History*
 The Emergence of the Modern Middle East (p. 72), Matthew Ellis *History*
 Nationalism (p. 75), Matthew Ellis *History*
 Being Totalitarian: Making Hitler's Germany, Mussolini's Italy, and Stalin's Soviet Union (p. 76), Philipp Nielsen *History*
 Liberations: Contemporary Latin America (p. 76), Margarita Fajardo *History*
 Decolonization and the End of Empire (p. 78), Matthew Ellis *History*

Nazis on Screen: The Third Reich in Film, From *The Great Dictator* to *Inglorious Basterds* (p. 79), Philipp Nielsen *History*
 Beginning Italian: *Viaggio in Italia* (p. 83), Tristana Rorandelli *Italian*
 Intermediate Italian: Modern Italian Culture and Literature (p. 84), Tristana Rorandelli *Italian*
 Intermediate Latin (p. 85), Emily Anhalt *Latin*
 Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 90), Eric Leveau *Literature*
 Milton, Blake, and the Bible (p. 91), William Shullenberger *Literature*
 Indigenous Literature and Translation (p. 91), Antonia Carcelén-Estrada *Literature*
 Can This Republic Be Saved? Cautionary Evidence From Ancient Rome (p. 92), Emily Anhalt *Literature*
 Literature in Translation: 20th-Century Italian Literature and Culture (p. 95), Tristana Rorandelli *Literature*
 Conscience of the Nations: Classics of African Literature (p. 95), William Shullenberger *Literature*
 An Introduction to Statistical Methods and Analysis (p. 102), Daniel King *Mathematics*
 The Music of Russia (p. 107), Martin Goldray *Music*
 Existentialism (p. 118), Roy Ben-Shai *Philosophy*
 Critical Race Theory: Philosophical Perspectives (p. 118), Carmen De Schryver *Philosophy*
 Women Philosophers in the 20th and 21st Centuries (p. 119), Roy Ben-Shai *Philosophy*
 Big, Deep, and New: Recent Works in Moral and Political Philosophy (p. 119), David Peritz *Philosophy*
 Decolonizing Philosophy (p. 120), Carmen De Schryver *Philosophy*
Being and Time (p. 120), Roy Ben-Shai *Philosophy*
 From Secure Communities to the DREAM Act: Critical Themes and Reflections in Immigration Policy, the Livelihoods of Migrants, and Societal Inequality (p. 141), Luisa Laura Heredia *Public Policy*
 Beginning Russian (p. 146), Melissa Frazier *Russian*
 Intermediate Russian (p. 147), Natalia Dizenko *Russian*
 First-Year Studies: Borders, Nations, and Mobilities: A Sociological Introduction (p. 148), Parthiban Muniandy *Sociology*
 Theories of Agency and Action in Science Studies (p. 149), Adrianna Munson *Sociology*
 Sociology of Global Inequalities (p. 149), Parthiban Muniandy *Sociology*
 Both Public and Private: The Social Construction of Family Life (p. 149), Shahnaz Rouse *Sociology*
 Bad Neighbors: Sociology of Difference, Diversity, and Cosmopolitanism in the City (p. 149), Parthiban Muniandy *Sociology*
 The Sociology of Sports (p. 150), Shahnaz Rouse *Sociology*
 Measuring Difference: Constructing Race, Gender, and Ability (p. 150), Adrianna Munson *Sociology*

Lineages of Utopia (p. 150), Shahnaz Rouse *Sociology*
Nonfiction Workshop: Cultural Criticism (p. 186), Cynthia
Cruz *Writing*

PRACTICUM

A practicum is an opportunity for students to integrate on-site work with class time for interdisciplinary connections and reflection. A practicum includes placement at an outside organization, along with an academic component that involves regular meetings with faculty members and staff members, and culminates in a final reflective paper and presentation and, in some situations, participation in the College poster session.

Foundations in Workplace Culture and Well-Being

Meghan Jablonski

Sophomore and Above, Practicum—Fall | 5 credits | Hybrid Remote/In-Person

Second-, third-, and fourth-year students who will be completing an internship placement in fall 2021 are eligible to take this practicum-based course, offered in collaboration with SLC Career Services. The aim of the course is to help support students in making the transition from college life to work experience in their chosen field—bridging the space between academic learning and engagement in a work setting. Over the semester, students will develop an academic understanding of relevant concepts based in industrial-organizational and positive psychology. Students will be invited to integrate their internship experiences through class discussion, experiential activities, collaborative group work, and observation journals. The goal is for students to gain an academic and experiential understanding of key concepts, which students may apply to help promote a successful work-life balance this semester and beyond. Topics that are generally applicable to workplace culture and work-life balance will be addressed. Class reading assignments will include academic literature in industrial-organizational psychology, positive psychology, and related fields, as well as relevant popular media. Topics will include workplace communication, diversity and inclusion, professional networking, job crafting, stress management, work-life balance, and ways of supporting well-being. Classes will include discussions based on assigned reading and internship observations, experiential activities related to class topics (e.g., communication, networking, meditation), Career Service workshops, and a recent alumni panel. Students who have already completed Foundations in Workplace Culture and Well-being (for 3 or 5 credits) and are completing a new internship may enroll in this course for a second time (for 3 or 5 credits), with an emphasis on further developing leadership and mentorship skills. Returning students will attend the same

class meetings as first time students; however, reading and class assignments will focus on early career supervision, mentorship, and leadership roles. An offer letter for your placement must be secured and submitted to Career Services prior to registering for this course; your placement should begin no later than the end of the add/drop period. Internships may be in any field and must be approved by SLC Career Services prior to registering for this course. This class meets once weekly in the evening and may include periodic conference meetings and/or Career Service consultations. Students are expected to attend weekly class meetings in addition to regularly attending their internship placements. *This course may be taken for three or five credits, which must be selected during registration; any credit changes must be made prior to the end of the add/drop period.*

Building a Professional Identity

Meghan Jablonski

Sophomore and Above, Practicum—Spring | 5 credits | Hybrid Remote/In-Person

Second-, third-, and fourth-year students who will be completing an internship placement during the spring 2022 semester are eligible to take this practicum-based course, offered in collaboration with SLC Career Services. The aim of this course is to help support students in making the transition from college life to work experience in their chosen field following the COVID-19 pandemic. The course will include mid-semester workshops on communication and networking, plus an end-of-semester alumni panel based on students' interests. Over the semester, students will explore the process of building a professional identity during a time of remote work and uncertainty. Weekly reading will include topics in psychology and related fields. Topics will include building a professional identity, early supervisory skills, diversity equity and inclusion, workplace communication, imposter syndrome, professional networking, stress management, work-life balance, and ways of supporting well-being. Classes will include discussions based on assigned reading and internship observations and experiential activities related to class topics (e.g., communication, networking, meditation). Students will be invited to integrate their internship experiences through class discussion, experiential activities, collaborative group work, and observation journals. The goal is for students to gain an academic and experiential understanding of key concepts, which students may apply this semester and beyond. Students who have already completed Building a Professional Identity (for three or five credits) and are completing a new internship may enroll in this course for a second time (for three or five credits), with an emphasis on further developing leadership and mentorship skills. Returning students will attend the same class meetings as first-time students; however, reading and class

assignments will focus on early career supervision, mentorship, and leadership roles. Internships may be in any field and must be approved by SLC Career Services prior to registering for this course. An offer letter for your placement must be secured prior to registering for this course; your placement should begin no later than the end of the add/drop period. This class meets once weekly in the evening and may include periodic conference meetings and/or Career Service consultations. Students are expected to attend weekly class meetings in addition to regularly attending their internship placements. *This course may be taken for three or five credits, which must be selected during registration; any credit changes must be made prior to the end of the add/drop period.*

SLCeeds: Idea Launch

Roger Osorio

Open, Practicum—Spring | 5 credits | Hybrid Remote/In-Person

This course experience teaches students the process for taking any idea from concept to creation and the strategies for executing that work effectively and efficiently. All students will engage in the process within the context of ideas developed by the students. By combining theory with practice, students will have the opportunity to experience a full process cycle so that they can begin the journey to mastering these skills. Assignments will track the various steps of the process, culminating in a final paper and presentation to a panel of alumni judges.

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

Advanced Collective in Animation or Experimental Media (p. 52), Scott Duce, Robin Starbuck
Filmmaking and Moving Image Arts
 Concept Art: Visual Development (p. 53), Scott Duce
Filmmaking and Moving Image Arts
 An Introduction to Statistical Methods and Analysis (p. 102), Daniel King *Mathematics*
 Urban Health (p. 136), Linwood J. Lewis *Psychology*

PSYCHOLOGY

How do infants navigate their world? How do factors as diverse as genetics, socioeconomic status, social networks, mindfulness practices, and access to open spaces contribute to how people cope with the problems of living? How do technology, architecture, language, and cultural practices affect how we think? What accounts for the global epidemic of mental health issues? What has psychology contributed to understanding genocide and torture? In what ways can psychologists illuminate the

mystery of the creative process in science and art? How does morality develop? What factors determine our political, economic, and moral decisions? What happens in mind and body as we experience emotions? These reflect just a few of the questions discussed in our psychology courses, a sampling of the broad range covered in the psychology curriculum.

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

Some conference projects consist of reviewing and analyzing the primary research literature on a topic of interest. Others make experiential learning central to the independent work. **We will offer these as they become available over the course of the 2021-2022 academic year.** Opportunities open to students include: assisting at our Early Childhood Center, in local schools, or at clinics; planning and carrying out original research in one of three psychology lab spaces on campus (the Child Study Lab, the Cognition and Emotion Lab, and the Adult Experimental Psychology Lab); working with community organizations in Yonkers, New York; and participating in environmental education at our Center for the Urban River at Beczak (CURB). Psychology is also a core component of two focused, semester-long, community-based academic programs: the Intensive Semester in Yonkers and Sarah Lawrence College's Study Abroad Program in Sub-Saharan Africa.

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

The college has two psychology-related graduate programs: Art of Teaching and Child Development. These offer the possibility for our undergraduate students to pursue both their bachelor's and master's degrees in five years of study. The college also offers a dual-degree program with the New York University Silver School of

Social Work, allowing Sarah Lawrence undergraduates to obtain a BA, a Master of Social Work, and an MA in Child Development in six years.

First-Year Studies: The Senses: Art and Science

Elizabeth Johnston

Open, FYS—Year | 10 credits

The perceiving mind is an incarnated mind. —Maurice Merleau-Ponty, 1964 Sensory perception is a vital component of the creation and experience of artistic works of all types. Investigation of sensory systems has been foundational for psychologists and neuroscientists developing understanding of brains, minds, and bodies. Recent work in brain science has moved us beyond the Aristotelian notion of five discrete senses to a view of the senses as more various and interconnected—with each other and with the fundamental psychological categories of perception, attention, emotion, memory, imagination, and judgment. What we call “taste” is a multisensory construction of “flavor” that relies heavily on smell, vision, and touch (mouth feel); “vision” refers to a set of semi-independent streams that specialize in the processing of color, object identity, or spatial layout and movement; “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 are not covered by the standard five: for example, the senses of balance, of body position (proprioception) and ownership, feelings of pain arising from within the body, and feelings of heat or cold. 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 emotion, memory, and imagination. 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 (and have the effects of COVID-19 changed our views of its importance)? 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? What is the role of body perception in mindfulness meditation? This is a good course for artists who like to think about science and for scientists with a feeling for art. This is a collaborative course, with small-group meetings held weekly in addition to the individual conference meetings held every other week. The main small-group, collaborative activity is a sensory lab where students will have the opportunity to explore their own sensory

perceptions in a systematic way, investigating how they relate to language, memory, and emotion. Other group activities include mindful movement and other meditation practices for stress relief and emotional regulation, as well as occasional museum visits if these can be done safely.

First-Year Studies: The Realities of Groups

Gina Philogene

Open, FYS—Year | 10 credits

One of the most important aspects of our lives is the web of group affiliations in which we engage. Groups are an inescapable aspect of our existence. From the very beginning of one’s life, the idea of group pervades most dimensions of our existence—from family structures to nation states. Groups orient, guide, and shape individual perceptions, interpretations, and actions in the social world. Several classic studies in social psychology have demonstrated that an individual is essentially, if not entirely, a product of the various groups to which he or she belongs. This first-year seminar explores the defining characteristics of groups and the extent to which we are indeed shaped by our groups. We will focus, in particular, on three questions: How and why do individuals come to form specific groups? What are the dynamics operating within the group, transforming it into a cohesive unit that is more than the sum of its parts? Which processes rule the interactions between groups; in particular, the “us” vs. “them” dimension? The first two questions will be the objects of discussion during the first semester. In the course of the second semester, we shall address the third question while also highlighting how the realities of groups get transformed in the emerging cultural context of the internet and social media.

First-Year Studies: Emotions and Decisions

Maia Pujara

Open, FYS—Year | 10 credits

So many of our decisions, big or small, are influenced by our emotions—at times without our explicit knowledge or conscious awareness of their influence. Becoming aware of our emotions and improving the quality of our emotions (by increasing our overall well-being) may ultimately lead to an improvement in the types of choices that we make on a daily basis. In this FYS, we will explore the relationship between emotions and decisions. During the fall semester, we will read works in popular media, English literature, psychology, and behavioral economics to explore how emotions influence decisions in a variety of contexts, including personal, social/sexual, forensic, financial, and political realms. In the spring, we will approach the relationship between emotions and decisions by looking at the brain areas involved in generating, expressing, and

regulating emotions and making decisions, along with the overlap of the brain's involvement in those processes. Throughout the year, students will meet in biweekly conferences with the instructor and weekly small-group “collaboratives” with their peers that will include creative group activities, writing workshops, book/journal clubs, screenings, guest lectures, and hands-on labs.

Developmental, Cognitive, Neuroscience: Varying Perspectives on the Mind

Katie Bainbridge

Open, Lecture—Fall | 5 credits

This course will serve as a broad introduction to the topics of cognitive science, cognitive development, and cognitive neuroscience. Through the lenses of these three disciplines, we will look at the same question: How do humans think? By the end of the course, you should have an appreciation for how these three approaches differ in methods, outlook, and conclusions about the nature of the human mind.

International Perspectives on Psychology

Christopher Hoffman

Open, Lecture—Fall | 5 credits

What does psychology look like outside of the United States? How does psychology operate across multiple cultures? In this course, we will attempt to answer these questions as we explore multiple international perspectives of psychology. First, we will begin with an examination of the history of psychology as a field. Next, we will grapple with arguments for and against international psychology. Our course will explore the development of psychology in multiple parts of the world. Our readings will focus on tracing the roots of specific schools of psychology, such as liberation psychology and South African psychology, and examining case studies in India, Aotearoa/New Zealand, the former Soviet Union, and El Salvador. Readings may include perspectives from theorists such as Martin-Baro (liberation psychology), Sunil Bhatia (decolonizing psychology), Frantz Fanon (postcolonial theory and psychology), and Lev Vygotsky (cultural-historical psychology). Lastly, we will explore the role of international organizations and mental health, such as the WHO and the UN. In conference work, students will be encouraged to explore international perspectives of psychology beyond the examples discussed in class. This course is open to students interested in psychology, mental health, international relations, politics, regional studies, and anthropology.

Crossing Borders and Boundaries: The Social Psychology of Immigration

Gina Philogene

Open, Small Lecture—Fall | 5 credits

Immigration is a worldwide phenomenon, whereby people move into another nation with the intention of making a better life for themselves and/or residing there temporarily or permanently. While anchored in a multidisciplinary perspective, this seminar explores the crucial role of psychology in understanding the processes associated with our conceptualizations of immigrants and immigration. The course begins with some theoretical perspectives on immigration, as well as a brief historical overview of sociological and social psychological research on immigrants. We then examine the identity of the immigrant, stressing the profound distinctions between forced and voluntary immigrants. We will analyze the processes through which “illegality” is constructed by reflecting on the lives of undocumented immigrants. We will look at how the intersections of race, class, gender, sexuality, and culture shape the psychological experience of immigrants. Seeking to extend our analysis to immigration's impact on the host population, we conclude the course by discussing several social psychological issues, such as intergroup relations, discrimination, and modes of adaptation.

Community Psychology

Richard C. Clark

Open, Small Lecture—Spring | 5 credits

This is an Open Educational Resources (OER)-based, zero-cost course designed to introduce students to the field of community psychology. Community psychology is primarily concerned with individuals in their social context; it seeks to support and understand communities and conduct research that helps those communities thrive. Sometimes, community psychology engages more broadly by doing work focused on the large connected and diverse communities, such as the Black community. Sometimes, community psychology is more focused, such as on a community of students at a single university. As a critical community psychologist myself, my focus has always been on social justice, change, and activism. As such, this course will engage with critical theories, concepts, and methods within the field of community psychology. In doing so, it is my hope that students will gain a deeper understanding of community psychology. The course will move away from and challenge the traditional community deficit models and, instead, emphasize community psychology that focuses on community issues, engagement, empowerment, activism, and work.

Sleep Health and Well-Being

Meghan Jablonski

Open, Small Lecture—Spring | 5 credits

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

Though it is often marginalized in parts of contemporary culture, sleep makes much of waking life possible. While we might think of sleep as “down time,” our sleeping mind is hard at work—consolidating new memories, processing emotions, making creative connections, and even preparing for the future. Our physical body is restored, and our immune system is strengthened. Sleep deprivation and disordered sleep can have a catastrophic impact on health and well-being. Supporting sleep health can have profound impact on productivity, cognitive functioning, mood, and creative process. This mini-lecture will provide a basic overview of current sleep science, including: the two-process model of sleep-wake regulation; functions of the sleep phase; developmental sleep patterns; dreams and dreaming (including lucid dreaming); primary sleep disorders (such as sleep apnea and narcolepsy); and the impact of anxiety, depression, and substance use (including caffeine and alcohol) on sleep. We will further explore topics such as sleep routine; sleep environment; racial, socioeconomic, and gender inequities in sleep access; sleep in the digital age (such as the impact of blue-light on circadian rhythms and the influence of video games on dreaming); and the impact of the COVID-19 pandemic on sleep. Historical, developmental, neuropsychological, physiological, and cross-cultural perspectives on sleep and well-being will be considered. This class will meet for one lecture section and one smaller seminar/conference section per week. Conference work will be group-based and will include the opportunity to develop sleep strategies based on your group’s literature review and observations of your own sleep patterns.

Art and Visual Perception

Elizabeth Johnston

Open, Lecture—Spring | 5 credits

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

Psychologists and neuroscientists have long been interested in measuring and explaining the phenomena of visual perception. In this course, we will study how the visual brain encodes basic aspects of perception—such as color, form, depth, motion, shape, and space—and how they are organized into coherent percepts or gestalts. Our main goal will be to explore how the study of visual neuroscience and art can

inform each other. One of our guides in these explorations will be the groundbreaking gestalt psychologist Rudolf Arnheim, who was a pioneer in the psychology of art. The more recent and equally innovative text by the neuroscientist Eric Kandel, *Reductionism in Art and Brain Science*, will provide our entry into the subject of neuroaesthetics. Throughout our visual journey, we will seek connections between perceptual phenomena and what is known about brain processing of visual information. This is a course for people who enjoy reflecting on why we see things as we do. It should hold particular interest for students of the visual arts who are curious about scientific explanations of the phenomena that they explore in their art, as well as students of the brain who want to study an application of visual neuroscience. In this large seminar, you will meet weekly in small groups (five-to-seven students) to design a collaborative conference work that curates an in-depth perceptual museum tour. Individual conference meetings will be held only twice over the course of the semester.

The Psychology and Neuroscience of Addictions

David Sivesind

Open, Lecture—Spring | 5 credits

This course is a multidisciplinary overview of addiction. Although the primary focus of the course is substance-related addictions and use, the emerging literature regarding nonsubstance addictive behaviors (food, gambling, internet, gaming) will also be discussed. Explanations for addiction—spiritual, emotional, biological—have spanned the ages and remain controversial today. This course will explore the study of addiction from its historical roots to contemporary theory. Competing theories of substance abuse/addiction will be examined, with a focus on the individual with regard to cultural and societal concerns. This course presents a framework for understanding models of substance use and addiction, including neuropsychological advances, with a critical review of the evidence and controversies regarding each. Students will be asked to think critically and constructively about the topic, eschewing dogma of any one approach to the treatment and understanding of substance abuse. Readings will include literature from psychology and medicine to the arts, ethics, and the press. Adequate time will be spent introducing basic social and brain science as it pertains to later, more advanced examinations of exciting neurological research.

Educational Psychology: What We Know About Learning, How We Know It, and What That Means for Teaching

Katie Bainbridge

Open, Seminar—Fall | 5 credits

This one-semester course will focus on what psychology can tell us about how we learn and, in turn, what those findings tell us about how to teach. The first half of the course will cover research from a learner's perspective; the second half of the course will cover research from a teacher's perspective. Over the course of the class, you will learn how to read primary-source research papers and will exercise that knowledge on seminal research spanning the history of educational psychology from 1901 to today. By the end of the course, you will be proficient in many theories of learning and instruction, including cognitive load theory, multimedia learning theory, and theories of motivation in learning. Other discussion topics will include (but are not limited to): How do children of all ages learn reading, writing, mathematics, and science? How does learning differ by age and by topic? Are learners passive vessels or active constructors of knowledge? What teaching methods do we know to be effective? Is there consensus among researchers about what is and is not effective? How do we know a student has learned, and how do we measure "learning"? What are the barriers to incorporating evidence-based best practices into real classrooms? While the readings each week will be seminal papers in the field, I invite discussions to be critical of these sources, to evaluate how generalizable or actionable the findings are, to compare how research recommendations differ from your own experience in your K-12 education, and to question whether the research methods used capture the complexity of the experience of learning. By the end of the course, you should have a greater appreciation for the Sarah Lawrence system of learning and instruction from a pedagogical point of view. This is an open-level course and should be equally interesting whether this is your first psychology class or whether you plan to pursue graduate school in this field.

Social Development

Carl Barenboim

Open, Seminar—Fall | 5 credits | Remote

Some of the most interesting and most 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 upon three main areas: parent-child relations, gender-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 upon themselves and each other. Within moral development, we will study the growth of moral emotions such as empathy, shame, and guilt, along with 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.

Childhood Across Cultures

Deanna Barenboim

Open, Seminar—Fall | 5 credits

In this seminar, we will explore child and adolescent development through a cross-cultural lens. Focusing on case studies from diverse communities around the world, we will look at the influence of cultural processes on how children learn, play, and grow. Our core readings will analyze psychological processes related to attachment and parenting, cognition and perception, social and emotional development, language acquisition, and moral development. We will ask questions like the following: Why are children in Sri Lanka fed by hand by their mothers until middle childhood, and how does that shape their relations to others through the life course? How does an Inuit toddler come to learn moral lessons through scripted play with adults, and how does such learning prepare them to navigate a challenging social and geographic environment? Is it true that Maya children don't do pretend play at all? How does parental discipline shape the expression of emotion for children in Morocco? How does a unique family role influence the formation of identity for Latinx youth in the United States? Adopting an interdisciplinary approach, our course material will draw from developmental psychology, human development, cultural psychology, and psychological anthropology and will include peer-reviewed journal articles, books, and films that address core issues in a range of geographic and sociocultural contexts. Students will conduct conference projects related to the central topics of our course and may opt to do fieldwork at the Early Childhood Center.

Play and Imagination

Anna Beresin

Open, Seminar—Fall | 5 credits | Remote

Children's play is considered the primary mode of communication for all children. This course examines children's embodied storytelling, imaginative drawings, toys, and free play, as children themselves rarely separate play from the arts. A sophisticated set of processes often

trivialized, psychologist Brian Sutton-Smith states, “The flexibility of the imagination, of play, and of the playful is the ultimate guarantor of our survival” (1997). Topics to be addressed include: play in the time of COVID, play aggression and trauma, and access to play as a social-justice issue. The course may involve observational fieldwork and online toy study, as we examine children’s opportunities for play, learning, and development. Students will read critical works in the psychology of play and recent cutting-edge, interdisciplinary research. There will be discussions, documentaries, and class presentations. Conference projects may relate to a literature review about a topic of interest, an original study, and/or a creative piece reflecting course insights and imaginings.

Objects and Memory

Emily C. Bloom

Open, Small seminar—Fall | 3 credits

Why do we hold on to certain things and not others? Why do some objects have the power to evoke personal memories, while others leave us cold? Roland Barthes described certain objects as having “punctum,” and Marie Kondo tells us that a select few “spark joy.” In this course, we will learn firsthand about the relationship between objects and memory from residents and staff at the Wartburg Nursing Home by developing a multimedia project called “A History of Wartburg in 100 Objects.” Students will work to pilot this project, partnering with Wartburg to discover how objects can help unlock memories. Working together, students in this course will create a bibliography of relevant texts on the topic of objects and memory, produce an oral history of an object with a partner at Wartburg, and contribute to the infrastructure of the larger project. While developing the project, we will read a selection of literary and theoretical works by Roland Barthes, Alice Walker, Virginia Woolf, and others to understand the role of objects in preserving, accessing, and sharing memories. We will meet once a week to discuss course readings, connect with seniors and staff, and develop the multimedia project. The location of our meetings will alternate between our classroom on campus and meetings at Wartburg in Mount Vernon. This class will include a community-based component working with an adult care community at Wartburg. *This is a three credit, non-conference seminar class.*

Virtually Yours: Relating and Reality in the Digital Age

Meghan Jablonski

Open, Seminar—Fall | 5 credits

Over the past several years, digital spaces—such as social media, messaging apps, dating apps, and online communities—have transformed the ways in which we

experience ourselves and each other. As the COVID-19 pandemic sent much of daily life online, this process was accelerated and amplified—providing the benefits of connection for some, challenges for others, and highlighting disparities in access for many. This semester, we will discuss this impact and process the path forward through emerging research and relevant observations. This seminar will consider how various digital platforms (e.g., social media, gaming communities, dating apps, messaging and video chats, virtual reality) impact the ways in which people navigate identity, build and maintain important relationships, form communities, and create a shared reality. Classes will be both discussion-based and experiential, with opportunities for observation and in-class activities related to weekly topics. Class reading will include psychological perspectives on social media and video games; gender, sexuality, and race in the digital age; developmental, neuropsychological, and clinical psychology and related fields. Reading assignments will include both academic literature and relevant popular media. Supplemental material will include films, TedTalks, and podcasts. Conference projects may include a range of topics and may be completed in the form of an extended, APA-style literature review or as an APA-style literature review along with a related podcast, fieldwork observations, and/or another original creative piece. Students who are interested in completing a semester-long, weekly fieldwork placement in the SLC Early Childhood Center (ECC) as part of their conference work (e.g. observing children in a screen-free environment over time) may have the opportunity to do so. NOTE: ECC fieldwork positions are limited due to COVID-19 precautions. If you are interested in a potential ECC placement, you will need to contact the ECC Director, Lorayne Carbon, as soon as you are registered for this class and prior to classes beginning. If you are able to secure an ECC fieldwork placement, please note that this will be a semester-long commitment. You will be expected to attend your scheduled ECC placement for four hours each week, work closely with your classroom teacher, and actively engage in your role as a classroom assistant.

Psychocinematics: Film, Psychology, and Neuroscience

Elizabeth Johnston

Open, Small seminar—Fall | 5 credits

Why are movies so compelling to us? When you think about it, it is odd to spend so much time sitting still in a chair, in the dark, staring at a flat screen and watching flickering light, without the possibility of interacting with the depicted characters or affecting their actions in any way. Philosophers posit that movies tap into our dream mechanisms. Psychologist Ed Tan calls films “emotion machines.” Neuroscientist Jeffrey Zacks claims that movies hijack evolutionary mechanisms of mind that

evolved for other purposes. In this perceptual psychology course, our focus will be on how study of fundamental faculties of mind and body—perception, attention, emotion, and memory—can inform our experience of viewing and, perhaps, making movies. Switching point of view, we will also investigate how study of film can advance our understanding of the workings of perception, attention, emotion, and memory. We will watch some films together and discuss examples from many others that you select and present to the seminar group. This is a good course for people who are interested in interdisciplinary work that integrates artistic and scientific approaches to the material at hand.

Urban Health

Linwood J. Lewis

Open, Seminar—Fall | 5 credits

This community partnership course will focus on the health of humans living within physical, social, and psychological urban spaces. We will use a constructivist, multidisciplinary, multilevel lens to examine the interrelationship between humans and the natural and built environment, to explore the impact of social group (ethnic, racial, sexuality/gender) membership on person/environment interactions, and to explore an overview of theoretical and research issues in the psychological study of health and illness across the lifespan. We will examine theoretical perspectives in the psychology of health, health cognition, illness prevention, stress, and coping with illness; and we will highlight research, methods, and applied issues. This class is appropriate for those interested in a variety of health careers or anyone interested in city life. The community-partnership/service-learning component is an important part of this class. We will work with local agencies to promote health-adaptive, person-environment interactions within our community. *A background or interest in social sciences or health professions is recommended.*

Food Environments, Health, and Social Justice

Magdalena Ornstein-Sloan

Open, Seminar—Fall | 5 credits

With a growing awareness of health disparities and inequity in food access, researchers and policymakers are rethinking the role of the environment in shaping our diets and health. This course takes a collaborative approach to investigating some of the key issues guiding this area of research and action. Students will critically review literature on food environments, food access, and health inequities and explore how modes of food production and distribution shape patterns of food availability and consumption in cities. Students will use photography and video to examine foods available in the neighborhoods

where they live, review news articles and media related to the course themes, and reflect on the ways that their own eating habits are influenced by the social and material settings of their day-to-day lives. The course concludes with students writing letters to the editor/op-eds to a news outlet of their choice, with suggestions about how to move forward with action to improve food access, public health, and social justice in the places where they live.

Finding Happiness and Keeping It: Insights From Psychology and Neuroscience

Maia Pujara

Open, Large seminar—Fall | 5 credits

Happiness is more than a feeling; rather, it is a state of well-being that should ideally last a lifetime. We all want happy lives filled with meaning and satisfaction. Yet, for many of us, happiness can be hard to obtain with regularity or to sustain over a long period of time. Why is that? We can look to years of evidence from the fields of psychology and neuroscience, which tell us that, on average, we are mentally unprepared to: (1) predict what will make us happy, and (2) engage in behaviors that are known to make us happier. Like exercising to improve physical health, it takes sustained cognitive effort to overcome those tendencies in order to improve our mental health. This course will cover the psychological and brain-based factors for why happiness feels so fleeting and what we can do to build better and more productive habits that have been shown to lead to longer-term maintenance of a positive mood and well-being. Students will read foundational work in the field of positive psychology by Martin Seligman, Sonja Lyubomirsky, Edward Diener, Daniel Kahneman, and others. We will also discuss studies in neuroscience that show how behavioral interventions like those and others work by altering the brain's structure and function (just like building stronger muscles after exercising). Through weekly, small-group conferences, students will apply evidence-based practices, such as bringing order and organization to their daily lives, expressing gratitude, and building social bonds (i.e., “cross training” for the mind) in activities called “Re-wirements.” For the final project, called “Unlearning Yourself,” students will learn to undo or replace a negative habit (e.g., overspending, social-media use, poor sleep hygiene, complaining, procrastinating) by establishing a plan to introduce evidence-based practices for sustained well-being in their daily lives. By the end of this course, students will have gained the ability to sift through the ever-booming literature on positive psychology and neuroscience to identify the practices that work best for them, as well as an appreciation for the notion that deriving and sustaining happiness and well-being requires intentional practice and maintenance.

Mental Health and the Global Pandemic

David Sivesind

Open, Seminar—Fall | 5 credits

The COVID-19 pandemic and the related impact has greatly affected many people's mental health. The pandemic has widened already existing disparities in access to therapeutic services and supports. Therapy, schools, and work largely went virtual (yet, unequally). Systematic oppression was on full display, with an outpouring of public action and unrest. The death toll mounted and, with it, many were personally affected by the grief that ensued. Many of us have been glued to our screens as much of this tragedy has unfolded, with journalists, bloggers, and therapists writing poignantly about this last year of challenge, loss, and grief. This course will explore the research in psychology regarding the above issues and questions. As 2021 advances to 2022, academics and clinicians alike are starting to investigate and publish regarding these concerns, with the tools of research beyond individual observation. Students in this course will undertake an in-depth exploration of this research as it is unfolding.

Immigration and Identity

Deanna Barenboim

Sophomore and Above, Seminar—Fall | 5 credits

This course asks how contemporary immigration shapes individual and collective identity across the life course. Adopting an interdisciplinary approach that bridges cross-cultural psychology, human development, and psychological anthropology, we will ask how people's movement across borders and boundaries transforms their senses of self, as well as their interpersonal relations and connections to community. We will analyze how the experience of immigration is affected by the particular intersections of racial, ethnic, class, gender, generational, and other boundaries that immigrants cross. For example, how do 1.5-generation undocumented youth navigate the constraints imposed by "illegalized" identities, and how do they come to construct new self-perceptions? How might immigrants acculturate or adapt to new environments, and how does the process of moving from home or living "in between" two or more places impact mental health? Through our close readings and seminar discussions on this topic, we seek to understand how different forms of power—implemented across realms, including state-sponsored surveillance and immigration enforcement, language and educational policy, health and social services—shape and constrain immigrants' understanding of their place in the world and their experience of exclusion and belonging. In our exploration of identity, we will attend to the ways in which immigrants are left out of national narratives, as well as the ways in which people who move across borders draw on cultural resources to

create spaces and practices of connection, protection, and continuity despite the disruptive effects of immigration. In tandem with our readings, we will welcome scholar/activist guest speakers, who will present their current work in the field.

Theories of the Creative Process

Charlotte L. Doyle

Intermediate, Seminar—Fall | 5 credits

The creative process is paradoxical. It involves freedom and spontaneity yet requires expertise and hard work. The creative process is self-expressive yet tends to unfold most easily when the creator forgets about self. The creative process brings joy yet is fraught with fear, frustration, and even terror. The creative process is its own reward yet depends on social support and encouragement. In this class, we look at how various thinkers conceptualize the creative process—chiefly in the arts but in other domains, as well. We see how various psychological theorists describe the process, its source, its motivation, its roots in a particular domain or skill, its cultural context, and its developmental history in the life of the individual. Among the thinkers that we will consider are Freud, Jung, Arnheim, Franklin, and Gardner. Different theorists emphasize different aspects of the process. In particular, we see how some thinkers emphasize persistent work and expert knowledge as essential features while others emphasize the need for the psychic freedom to "let it happen" and speculate on what emerges when the creative person "lets go." Still others identify cultural context or biological factors as critical. To concretize theoretical approaches, we look at how various ideas can contribute to understanding specific creative people and their work. In particular, we will consider works written by or about Picasso, Woolf, Welty, Darwin, and some contemporary artists and writers. Though creativity is most frequently explored in individuals, we also consider group improvisation in music and theatre. Some past conference projects have involved interviewing people engaged in creative work. Others consisted of library studies centering on the life and work of a particular creative person. Some students chose to do fieldwork at the Early Childhood Center and focus on an aspect of creative activity in young children. *A background in college-level psychology, social science, or philosophy is required.*

Speaking the Unspeakable: Trauma, Emotion, Cognition, and Language

Emma Forrester

Intermediate, Seminar—Fall | 5 credits

Psychological trauma has been described as unspeakable—so cognitively disorganizing and intense that it is difficult to put the experience and the emotions it

evokes into words. Yet, the language that survivors use to describe their traumas provides insight into the impact of trauma and the process of recovery. This course will begin with an overview of theories of trauma, resilience, and post-traumatic growth, as well as an introduction to the study of trauma narratives and how language reflects emotional and cognitive functioning. We will then explore the cognitive, emotional, and biological impact of undergoing a trauma and how those changes are reflected in the language that trauma survivors use as they speak and write about their experiences. We will consider works by experts on trauma and language, including Judith Herman, Bessel van der Kolk, and James Pennebaker, as well as current research in the field of trauma and trauma narratives. Through these readings, we will address topics such as what makes an experience traumatic, how representations of trauma in popular culture color our perceptions of trauma and recovery, the role of resilience and growth following a trauma, and what we can learn from attending to the content and structure of language. This course will be of interest to students who are curious about how the words that we use reflect our cognitive and emotional functioning—and especially for students interested in pursuing topics such as these at an advanced or graduate level.

Care Work

Emily C. Bloom

Open, Seminar—Spring | 5 credits

What kind of work is care work? Is it a form of labor? Of love? Is caretaking a social or individual responsibility? And who pays for it? This course questions the role of caretaking in modern societies through a range of literary and sociological texts. We begin with the premise that caretaking is both fundamental to a functioning society and also grossly devalued. This devaluation is marked by the poor pay associated with caretaking professions, as well as the gendering and racializing of caretaking responsibilities. This course will draw on recent writing in disability studies, gender studies, political theory, and ethnic studies, as well as literary works such as Kazuo Ishiguro's *Never Let Me Go* and Marilynne Robinson's *Housekeeping*, to consider the experience of both the individuals performing care work and those who require their care. We will discuss terms, like self-care and prenatal care, that have become commonplace but that we often encounter as marketing concepts that have been stripped of their origins. This course aims to situate the concept of caring into historical, political, and aesthetic contexts. Reading work by Audre Lorde, Leah Lakshmi Piepzna-Samarasinha, Silvia Federici, and others, students are encouraged to imagine the future of care work in a changing society. This is a five-credit seminar that includes a community-based component working with an adult care community at Wartburg Nursing Home

in Mount Vernon. As part of the course, you will partner with a senior at Wartburg to complete an oral history, podcast, and catalogue entry for a digital exhibition.

Perspectives on Child Development

Charlotte L. Doyle

Open, Seminar—Spring | 5 credits

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

Doing Research With Young People

Christopher Hoffman

Open, Seminar—Spring | 5 credits

How is research conducted with young people? What are the ethical dilemmas when working with children, adolescents, and young adults? Instead of focusing on traditional research methods *on* subjects, this course will explore the possibilities of conducting research *with*, or alongside, young people. This is an interdisciplinary course, and our readings will be pulled from a variety of disciplines, including psychology, sociology, history, anthropology, education, criminal justice, and critical childhood studies. First, we will examine the

sociohistorical context of children, adolescents, and youth. Next, we will investigate the rights of young people and the policies that designate them as protected populations. This course will survey a number of different research methods with youth participants, including but not limited to interviews, mapping, narrative analysis, youth participatory action research, and visual and performative research. We will apply a critical eye to a number of case studies of young people dismantling systemic oppression and working toward racial, immigration, and environmental justice. Students will develop their own conference project, focusing on how to conduct research with young people. Fieldwork in partnership with the Early Childhood Center or Community Partnerships is also possible.

Environmental Psychology: An Exploration of Space and Place

Magdalena Ornstein-Sloan

Open, Seminar—Spring | 5 credits

This course explores human-environment interactions and the relationships between and among natural, social, and built environments in shaping us as individuals. We will critically explore human interactions from the body, the home, and the local to the globalized world, with a return to the individual experience of our physical and social environments. As a survey course, we will cover myriad topics, which may include informal family caregiving, urban/rural/suburban relationships, gentrification, urban planning, environmental sustainability, globalization, and social justice, as well as varying conceptualizations and experiences of “home,” based on gender, race, class, and age and for people with disabilities. In light of the COVID-19 pandemic, we will give special consideration to public space and home environments. As a discussion-based seminar, topics will ultimately be driven by student interest. Several films will be incorporated into class.

Emerging Adulthood

Linwood J. Lewis

Sophomore and Above, Seminar—Spring | 5 credits

We have time, energy, questions, and few responsibilities. We want to push the envelope, resist compromise, lead revolutions, and turn the world upside down. Because we do not yet know quite how to be, we have not settled and will not let the dust settle around us. —Karlin & Borofsky, 2003 Many traditional psychological theories of development posit a brief transition from adolescence to adulthood; however, many people moving into their 20s experience anything but a brief transition to “feeling like an adult,” pondering questions such as: How many SLC alums can live in a Brooklyn subplot? What will I do when I finish the Peace Corps next year? In this course, we will explore the psychological literature concerning emerging

adulthood, the period from the late teens through the 20s. We will examine this period of life from a unified biopsychosocial and intersectional perspective.

Risk, Resilience, and Opportunity in Child Development: A Systems Lens

McKenna Parnes

Intermediate, Seminar—Spring | 5 credits | Remote

What are the factors that impact how children and youth respond to environmental stressors? Uri Bronfenbrenner’s ecological systems model offers a framework for understanding how the social environment influences development. Bronfenbrenner proposed five systems; namely, the individual, the institutions that children and youth interact with directly such as family and school, settings that indirectly impact young people, broader cultural values, and changes that occur over time. We will look at the dynamic interactions among these factors in promoting resilience and access to opportunities. We will pay particular attention to how exposure to adverse childhood experiences may differentially impact youth, depending on certain risk or protective factors. We will also explore how additional sources of stress may emerge from oppressive social contexts, such as socioeconomic inequalities or individual and structural racism, which may account for adversity exposure in historically excluded populations and give rise to continuity of exposure to stressful events throughout the lifespan. *A prior college-level course in psychology or a related discipline or permission of instructor is required.*

The Social Representations of Immigration in the United States

Gina Philogene

Intermediate, Seminar—Spring | 5 credits

This seminar focuses on the different social representations of immigration in the United States. In analyzing the collective elaboration of such a central social object, one at the heart of America’s self-definition, we will try to understand how immigration has evolved as a concept that is incessantly redefined, recurrently debated, and continuously evaluated as positive or detrimental for the nation. There is, after all, a long-standing tension between the strongly held belief that “we are a nation of immigrants” and anti-immigrant sentiments. We will try to capture this ambiguity by exploring the formation and maintenance of attitudes and opinions to examine how these complex common grounds get objectified and crystallized into clear stereotypical images. Furthermore, we will look at the undocumented immigrants, through their own personal narratives, to see how their reality also structures the social representations of immigration. This discussion will help us focus on the notion of “dehumanization” as a central concept shaping the

interaction between the undocumented communities and the rest of the population. Keywords: anchoring process, dehumanization, immigration, objectification, social representations. *A previous college-level course in psychology or social sciences is required.*

The Mind-Body Connection: Psychophysiology Research Seminar

Maia Pujara

Intermediate, Seminar—Spring / 5 credits

Your heart beats faster, your palms sweat, and your pupils dilate—all at once. Is this because you are exercising? Or did someone you really like just enter the room? Psychophysiology is the experimental study of these bodily, or peripheral, signals, which are theorized to be important “read-outs” of a person’s emotional state (e.g., fear, happiness, anger). In this course, students will gain a foundational understanding of the biological processes that give rise to peripheral autonomic arousal (e.g., heart rate, respiration, electrodermal activity to measure sweating, pupillary responses, brain activity) and how those responses are naturally regulated by the brain and body in a process called homeostasis. We will also survey the brain areas that may be responsible for “catching,” or incorporating, signals from the periphery and ascribing meaning to those signals, which can often happen much later than the time of the event that provoked those bodily responses. We will focus on studies of individuals with brain damage, specifically in brain areas such as the ventromedial prefrontal cortex (from work by Antonio Damasio and others) and the insula (from work by Sahib Khalsa and others). In so doing, we will discuss major theories of emotion and the mind-body connection, including the James-Lange Theory, the Somatic Marker Hypothesis (Damasio), and the Neurovisceral Integration Model (Thayer & Lane), among others. Through in-class labs and conference work, students will learn how to measure the peripheral markers of arousal and relate those signals to emotionally provocative events and brain activity. Toward the latter third of the class, students will be in charge of leading discussions around applications of psychophysiology in social interactions, sleep and dreaming, decision-making and consumerism, psychopathology (mental health), and social justice. *Previous course work in biology and psychology is required, and a previous course in statistics is recommended but not required.*

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

Ethnographic Research and Writing (p. 7), Robert R. Desjarlais *Anthropology*

Childhood Across Cultures (p. 7), Deanna Barenboim *Anthropology*

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

Immigration and Identity (p. 7), Deanna Barenboim *Anthropology*

Medical Anthropology: Lived Experiences of Blood, Cells, and Synapses (p. 8), Jesse Bia *Anthropology*

Media Lab: Youth Education and Community Engagement (p. 9), Yeong Ran Kim *Anthropology*

Faking Families (p. 9), Mary A. Porter *Anthropology*
Children, Families, and Identity (p. 192), Denisha Jones *Art of Teaching*

Foundations of Education (p. 192), Denisha Jones *Art of Teaching*

Genetics (p. 23), Drew E. Cressman *Biology*

Neurological Disorders (p. 24), Cecilia Phillips Toro *Biology*
Clinical Perspectives: Challenges to Child and Adolescent Development (p. 193), Deanna Barenboim *Child Development*

Early Intervention Approaches for Young Children and Their Families (p. 194), Cindy Puccio *Child Development*

Artificial Intelligence and Society (p. 31), James Marshall *Computer Science*

Psychopathology (p. 194), Alma Watkins *Dance/Movement Therapy*

Human Growth and Development (p. 194), Elise Risher *Dance/Movement Therapy*

The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts (p. 43), Charles Zerner *Environmental Studies*

Media Lab: Youth Education and Community Engagement (p. 55), Yeong Ran Kim *Filmmaking and Moving Image Arts*

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

An Introduction to Statistical Methods and Analysis (p. 102), Daniel King *Mathematics*

The Philosophy of Music (p. 106), Martin Goldray *Music*
Buddhist Meditation (p. 145), Griffith Foulk *Religion*

Theories of Agency and Action in Science Studies (p. 149), Adrianna Munson *Sociology*

Site/Situation (p. 175), Gabriela Salazar *Visual and Studio Arts*

First-Year Studies: Two Lenses on Writing (p. 181), Myra Goldberg *Writing*

PUBLIC POLICY

Sarah Lawrence College’s public-policy program addresses the most pressing public-policy issues of our time, including promoting peace, protecting the environment, providing education and health services, and safeguarding human and workers’ rights. Supported by the College’s Office of Community Partnerships, students partner with unions, community organizations, and legal

groups in the New York City area as a required element of their course work, gaining direct experience that they can relate to theoretical issues.

Students also participate in international fieldwork, including at a labor research exchange in Cuba, a health care worker conference in the Dominican Republic, a community-organizing project to help establish a medical clinic for residents of the impoverished community of Lebrón in the Dominican Republic, and a study trip to the United States/Mexico border area of El Paso/Juarez. This combination of study and direct experience exposes students to various approaches to problems and builds an enduring commitment to activism in many forms.

From Secure Communities to the DREAM Act: Critical Themes and Reflections in Immigration Policy, the Livelihoods of Migrants, and Societal Inequality

Luisa Laura Heredia

Open, Seminar—Spring | 5 credits

Immigration has been a recurring and polarizing political issue in the United States and globally. During the Trump administration, we witnessed sweeping changes to our immigration and enforcement systems. While some of those changes were sharp disjunctures from the previous Obama administration, others have roots and continuities with earlier administrations. Now, again, immigration is set to be a central part of public debate and policymaking. And yet, despite immigration having been a central part of public debate in contemporary politics, it is still debated as if it were ahistorical and decontextualized. In this semester-long course, students will explore critical themes in the study of immigration and policy. We will answer questions such as: How do federal, state, and local immigration policies and their linkages impact the livelihood of migrants, and what does that mean for the shaping of societal inequality? Where is the most effective location at which to effect policy change, why, and how? More specifically, this course will trace critical moments of immigration policymaking at multiple scales and in multiple arenas. We will also center the contemporary moment by exploring the policies of the Biden/Harris administration and situating these within broader trajectories of policymaking. Finally, 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.

Gold Hoops, Red Lipstick, and YHLQMDLG: The Cultural in Everyday Politics and The Political in Everyday Culture

Luisa Laura Heredia

Sophomore and Above, Seminar—Spring | 5 credits

While ideas of politics and policy change can focus on electoral and sometimes contentious politics, the role of culture is important in (re)shaping ideas and discourses on particular issues and as political acts in and of themselves. For example, the visual imagery, musical soundtracks, theatre productions of migrant justice, Black Lives Matter, climate justice, and many other social movements have aided in providing and disseminating counternarratives and political claims that disrupt everyday institutional politics. In doing so, these cultural productions can help to build movements and provide power to those on the outside seeking change. Everyday culture, however, can also be political. Alexandria Ocasio-Cortez and Sonia Sotomayor have raised the significance of gold hoops and red lipstick as fashion choices rooted in Latinx communities but also as symbols of disruption, as they are Latinx women traversing hegemonic political spaces. Trap artist Bad Bunny debuted his studio album, YHLQMDLG, during a mobile concert in New York that started in the Bronx, traveled through Washington Heights, and ended in Harlem. According to anthropologist Yarimar Bonilla, while on its face the concert was expressly apolitical, the route it traversed, the date it was planned, and the songs themselves posed a political critique of a history of governmental neglect; it marked the eve of the devastation of Hurricane Maria and traversed historically Latino communities that have been most devastated by the current pandemic. At the same time, the mobile concert provided Latino communities a respite, a moment of collective joy and celebration that was also a response and production of this time of social distancing and the end of large gatherings. Popular culture in the form of beauty, fashion, music, and other productions and practices is shaped by, and responds to, cultural, political, and historical forces in ways that can sustain or reject dominant hegemonic constructions. This course, then, aims to provide an understanding of how the political marshals culture, of how everyday practices of looking and consuming are mediated through fields of power, and of how these practices can become the locus of world-building for different marginalized communities. In centering culture in this course, race, immigration, and gender/sexuality become important axes of analysis, as they have been intimately linked with major social movements and with world-making on the margins. While the course will cover politics and popular culture historically, it will also highlight current movements and

social issues and include a community engagement component that will help to situate the course's themes in time and place.

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

Medical Anthropology: Lived Experiences of Blood, Cells, and Synapses (p. 8), Jesse Bia *Anthropology*

First-Year Studies: Working USA: American Workers in the Globalized Political Economy (p. 39), Kim Christensen *Economics*

Introduction to Economic Theory and Policy (p. 39), Kim Christensen *Economics*

What is Money? Economic and Legal Perspectives (p. 39), Jamee Moudud *Economics*

Political Economy of Global Climate Change (p. 40), An Li *Economics*

Environmental and Ecological Economics: Theories and Policies (p. 40), An Li *Economics*

Political Economy of Environmental Justice (p. 40), An Li *Economics*

First-Year Studies: Climate Change (p. 41), Bernice Rosenzweig *Environmental Science*

Green Infrastructure (p. 42), Bernice Rosenzweig *Environmental Science*

Geospatial Data (p. 42), Bernice Rosenzweig *Environmental Science*

Food, Agriculture, Environment, and Development (p. 64), Joshua Muldavin *Geography*

Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 65), Joshua Muldavin *Geography*

Rethinking Malcolm X, Black Panthers, and Young Lords: A Radical Historiography (p. 71), Komozi Woodard *History*

International Law (p. 72), Mark R. Shulman *History*

Human Rights (p. 72), Mark R. Shulman *History*

The Strange Career of the Jim Crow North: African American Urban History Since the Atlantic Slave Trade (p. 73), Komozi Woodard *History*

Nationalism (p. 75), Matthew Ellis *History*

Liberations: Contemporary Latin America (p. 76), Margarita Fajardo *History*

At Home in Another Country: Afropean Communities in the 20th Century–21st Century (p. 80), Kishauna Soljour *History*

An Introduction to Statistical Methods and Analysis (p. 102), Daniel King *Mathematics*

International Perspectives on Psychology (p. 132), Christopher Hoffman *Psychology*

Urban Health (p. 136), Linwood J. Lewis *Psychology*

Doing Research With Young People (p. 138), Christopher Hoffman *Psychology*

Theories of Agency and Action in Science Studies (p. 149), Adrianna Munson *Sociology*

Sociology of Global Inequalities (p. 149), Parthiban Muniandy *Sociology*

Both Public and Private: The Social Construction of Family Life (p. 149), Shahnaz Rouse *Sociology*

Measuring Difference: Constructing Race, Gender, and Ability (p. 150), Adrianna Munson *Sociology*

Art and the Climate Crisis (p. 179), Gabriela Salazar *Visual and Studio Arts*

Diversity and Equity in Education: Issues of Gender, Race, and Class (p. 197), Nadeen M. Thomas *Women's History*

Wrongfully Accused (p. 186), Marek Fuchs *Writing*

Ecopoetry (p. 189), Marie Howe *Writing*

RELIGION

Religious traditions identify themselves with, and draw sustenance from, the texts that they hold sacred. In Sarah Lawrence College religion courses, those texts command and hold our attention. As students explore the sacred text of a particular religion—whether studying Buddhism, early Christianity, or the origins of Islam—they gain insight into the social and historical context of its creation. Using critical, hermeneutical, and intellectual historical approaches, students enter into the writings in such depth as to touch what might be the foundation of that religion. In addition, work with contemporary texts (such as those by religious activists on the internet) gives students insight into what most moves and motivates religious groups today. The College's religion courses provide an important complement to courses in Asian studies and history.

The Holocaust

Glenn Dynner

Open, Small Lecture—Spring | 5 credits

The Holocaust raises fundamental questions about the nature of our civilization. How was it that a policy of genocide could be initiated and carried out in one of the most advanced and sophisticated countries of Europe, a country that produced many of the greatest thinkers and artists the world has seen? In this course, we will attempt to explain how those events took place, beginning with the evolution of anti-Semitic ideology and violence. At the same time, we will look at how victims chose to live out their last years and respond to the impending catastrophe through art, diary writing, mysticism, physical resistance, hiding, and so on. Finally, we will attempt to come to grips with the crucial, but neglected, phenomenon of bystanders—those who stood by while their neighbors were methodically annihilated. We shall inevitably be compelled to make moral judgments; but those will be of value only if they are informed and based on a fuller

understanding of people and perspectives in this dark chapter of European history. This course will be run as a lecture/seminar hybrid.

Readings in Christian Mysticism: Late Antiquity

Ron Afzal

Open, Seminar—Year / 10 credits

This course will focus on the intersection of Jewish theology and Greco-Roman philosophy in the early Christian texts commonly seen to contain “mystical elements.” We will define these elements as texts that have to do with the desire on the part of the reader to “know,” experience, or “be with” God and with the author’s attempt to properly demarcate the boundaries within which those desires can be fulfilled. Christian mysticism is perhaps best thought of as erotic theology—theology that involves the desire for God. Recognizing this, we must also acknowledge that inherent to this theology is a profound paradox. What is desired must be conceived. It must be held in the grasp of one’s understanding in order to be attained. While this is fine for an orange, or even for wealth and power, it is much more problematic when the object of desire is God, the creator of the universe. Theologians in the early church developed a language of desire and specific sets of practices involving one’s lifestyle and prayer in order to resolve this paradox and fulfill their desire. They began to ponder this paradox with a synthesis of a biblical theology of divine revelation (i.e., the revelation of God as preserved in the biblical canon, symbolized in both the revelation of YHWH on Mt. Sinai and in the incarnation of the divine logos as Jesus of Nazareth) and Platonic expression of a desire for the ultimate good, truth, or beauty. In order to better grasp these ideas, we will be reading parts of the Hebrew Bible and the Gospels and will contemplate the anthropology of desire set forth by Plato in *The Symposium* and his *Phaedrus*. Educated in the Hellenistic world, the early church fathers took these ideas for granted and attempted to find common ground with their Christian inheritance. We will study the phenomenon of Gnostic Christianity, an early attempt at synthesis of biblical material and Greek philosophy. We will then move on to encounter the great early Christian writers like Origen and Athanasius of Alexandria, Gregory of Nyssa, Pseudo-Dionysius, and Ambrose of Milan. We will conclude our study with a lengthy look at what, for Western culture, is the seminal work of Augustine of Hippo.

The Emergence of Christianity

Ron Afzal

Open, Seminar—Year / 10 credits

Perhaps no one has not heard the name of a seemingly obscure carpenter’s son executed by the Romans around

33 CE. Why? The religion that we call Christianity shaped the Western world for at least 1,500 years. In this course, we will study the origins of that tradition. As we study those origins, we will explore Judaism in the strange and fertile Second Temple period (515 BCE–70 CE). We will encounter the learned societies of holy men like the Pharisees and the Qumran sectarians, as well as the freedom fighter/terrorists called the Zealots. Our main source will be the New Testament of the Christian Bible, though these sources will be supplemented by other primary materials. Excerpts from the Dead Sea Scrolls, rabbinic literature, as well as other Hellenistic texts from that period provide the cultural backdrop in which Christianity has its roots. We will learn about the spread of the new movement of “Christians,” as they were called by their detractors in Antioch, from its roots in the Holy Land into the greater Greco-Roman world. How did that movement, which began among the Jews of the Eastern Mediterranean, come to be wholly associated with Gentiles by the end of the second century? Who became Christian? Why were they hated so much by the greater Greco-Roman society? What did they believe? How did they behave? What are the origins of Christian anti-Semitism? What kind of social world, with its senses of hierarchy and gender relations, did these people envision for themselves?

Jewish Life in Eastern Europe: A Diaspora Case Study

Glenn Dynner

Open, Seminar—Fall / 5 credits

Nearly three-fourths of the world’s Jewish population once resided in Poland and Russia, producing a vibrant culture that has been celebrated in the paintings of Marc Chagall and plays like *Fiddler on the Roof*. Thanks to extensive self-government, economic niches like tavern-keeping, educational institutions like yeshivas, and spiritual subcultures like Hasidism, many Eastern European Jewish men and women enjoyed a stable, prosperous, and confident existence. The 19th and 20th centuries, however, witnessed a steady breakdown, manifested in interethnic tensions, violent pogroms, expulsions, and genocide. This course explores the ways in which East European Jews promoted their own self-empowering discourses about gender, law, spirituality, magic, the arts, and politics (e.g., radicalism, nationalism, orthodoxy), often in the face of cultural coercion, exclusion, or violence. At the end of the course, we follow the mass migration to America and then return to confront The Holocaust from the perspective of its four million Eastern European Jewish victims. Throughout, the sources of Eastern European Jewish history will be examined in light of foundational readings in postcolonial and diaspora theory. *This course will meet once per week for two hours.*

Modern Jewish Literature

Glenn Dynner

Open, Seminar—Fall | 5 credits

As Jews were emancipated in Europe and freed from the “ghetto,” many began to grapple with modernity through literary genres. Writers like 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 tradition, bouts of nostalgia, longing, regret, and confrontations 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, as witnessed in works by authors such as Philip Roth, Cynthia Ozick, Grace Paley, Amos Oz, and David Grossman. Despite the tension and anguish that runs through modern Jewish literature, we will discover works of beauty and poignancy by men and women whose outsider, “pariah” status gave them a unique perspective on the world.

Japanese Religion and Culture

Griffith Foulk

Open, Seminar—Fall | 5 credits

This historical survey of religious beliefs, practices, and institutions in Japan, from ancient times down to the present, covers all of the major religious traditions and movements—Shinto, Buddhism, Shugendo, Confucianism, and the so-called New Religions—as well as various elements of religion and culture (e.g., Noh theatre, Bushido) that are not readily subsumed under any of the preceding labels. Readings include many primary sources (Japanese texts in English translation), and audio-visual materials are used whenever possible to provide a fuller picture of traditional religious art, architecture, and ritual performance in Japan. Prior study or experience of things Japanese (language, literature, history, etc.) is desirable but not required.

Storytelling and Spirituality in Classical Islam

Kristin Zahra Sands

Open, Seminar—Fall | 5 credits | Hybrid Remote/In-Person

One of the greatest rock songs of all time, “Layla,” was written by Eric Clapton after he read the story of the star-crossed lovers Layla and Majnun. This tale of a Bedouin poet who went mad, after he was cut off from his beloved, circulated widely in Arabic sources for hundreds of years before being expanded into a long narrative poem in Persian by Nizami in the 12th century. By this point in time, telling compelling stories had become a means by which Sufi writers (the mystics of Islam) described their

particular vision of being Muslim, which was that of the pitfalls, despairing moments, and ecstasies of the spiritual quest and search for closeness to the divine Beloved. Layla and Majnun were just one of several couples in allegorical stories that were understood as teaching vehicles for disciples on the path. On the opposite end of the plot spectrum, there is Ibn Tufyal’s famous story, *Hayy ibn Yaqzan*, a mystical-philosophical work in Arabic also written in the 12th century. It describes an abandoned baby growing up on a desert island, raised first by a deer and then by his own devices, as he slowly discovers the nature of the human-divine relationship. Other classical works dispensed with this format of the singular narrative opt, instead, for nesting stories within stories and mixing animal stories with stories about humans. We will look at examples of these literary techniques in translations of Farid ad-Din Attar’s *Conference of the Birds* and *The Thousand and One Nights*. What is common to all of the works that we will be reading in this class is the way in which storytelling here is rooted in a deeper dimension that explores the human potential for more refined behavior and ethics, as well as for higher spiritual states.

Perspectives on 9/11: Religion, Politics, and Culture

Kristin Zahra Sands

Open, Seminar—Fall | 5 credits

It has now been 20 years since the 9/11 attacks on the World Trade Center and the Pentagon. How have perceptions changed about the events that occurred that day in 2001? Shortly after the attacks, then-President George W. Bush insisted that Islam was not to blame and, instead, framed the battle ahead as “the war on terror.” But what about those who insisted that what had happened was an almost inevitable result of the “clash of civilizations”? How did Osama bin Laden and al-Qaeda frame the narrative and their part in it? What kinds of arguments were presented to justify the attack and the US military interventions that followed? In the wake of the attacks on 9/11, what has been called the “Islamophobia industry” developed and flourished, taking full advantage of new forms of media. What role has mainstream and alternative media played in how Muslims have been portrayed and the discrimination that they have faced in the years since 9/11? Ten years after the attacks, the 9/11 Memorial and Museum opened in New York City. How has that site and other memorials shaped the collective memory of the events, as well as the curriculum being taught to a generation born after 2001? In addition to the architects of these memorials, artists, writers, and filmmakers have explored the many religious, political, and social dimensions of the 9/11 attacks and their aftermath. How have those works of imagination expanded the ways in which people have made sense of, and found meaning in, painful events? While this seminar is being offered as a

religion course, the approach is an interdisciplinary one that draws upon readings and other materials from a variety of academic, artistic, and literary fields.

Buddhist Meditation

Griffith Foulk

Advanced, Seminar—Fall | 5 credits

Throughout history, most branches of the Buddhist tradition have embraced the idea that a deluded apprehension of one's "self" and of the "things" that make up one's world is the root cause of all suffering experienced by humans and other living beings in the round of rebirth (samsara). On a more mundane level, Buddhists have generally held that regulating the "mind"—the deep-seated nexus of habitual responses, proclivities, and beliefs that filters our perceptions and directs our actions—is the key to achieving individual satisfaction and social harmony and justice. Thus, whether the aim is ultimate salvation, happiness in this life, or simply the attainment of material benefits, Buddhists have often prescribed some program of sustained mental discipline—some kind of "meditation" practice—as the best means of working toward the goal. But "Buddhist meditation" is only a loose rubric that covers a wide range of different practices—as, for example, techniques for calming the mind and entering into trance; procedures for the systematic philosophical analysis of ultimate reality; mental exercises meant to suppress negative emotions (e.g., anger) and foster positive ones (e.g., loving kindness); the cultivation of "mindfulness," in which one strives to maintain a constant, detached awareness of one's own physical and mental states without trying to change them; mental exercises for recalling and repenting bad deeds done in the past; the visualization of deities, performed in conjunction with devotional prayer; the "investigation of words" attributed to Zen masters, also known as koan practice; and so on. In this course, we examine a selection of texts deriving from the Indian, Southeast Asian, East Asian, and Tibetan Buddhist traditions that treat these different types of meditation. Readings are in English translation. *Enrollment is limited to students with some previous academic study of the Buddhist tradition (e.g., a course taken at SLC or some other college or university) or firsthand experience of some Buddhist meditation technique gained through active participation in a religious community. Prospective students must interview with the instructor to see if they qualify.*

Saints, Sinners, and Scoundrels: Jewish Autobiography

Glenn Dynner

Open, Seminar—Spring | 5 credits

Autobiography is among the most contentious literary/historical genres, compromised by the fallibility of memory and the human tendency toward self-fashioning yet unique in the insights it affords into the lived experience of history. This course employs personal narratives as windows onto the Jewish transition to modernity. We begin with narratives by "traditional" Jewish men and women. We then proceed to the wrenching accounts of early detractors from tradition and then to writings by Jewish leaders of modern political movements like Zionism, Jewish Socialism, Communism, Orthodoxy, and Ultra-Orthodoxy. We conclude with individual perspectives on The Holocaust, the Israeli-Palestinian conflict, and American Jewish feminist, queer, and transgender self-narratives.

The Qur'an and Its Interpretation

Kristin Zahra Sands

Open, Seminar—Spring | 5 credits | Hybrid Remote/In-Person

To watch a Muslim kiss the Qur'an is to recognize that this not a "book" in the ordinary sense of the word. There is an art to reciting its verses and an art to its calligraphy. The uncovering of its meanings has been variously understood by Muslims to be a matter of common sense, diligent scholarship, or profound inspiration. In this seminar, we will begin by studying the style and content of the Qur'an. Some of the themes that may be discussed are the nature and function of humans and supernatural beings, free will and determinism, the structure of this and other worlds, God's attributes of mercy and wrath, gender and family relations, other religions, and the legitimate use of violence. We will also look at the types of literature that developed in response to the Qur'an in texts ranging from the entertaining stories of the prophets, to scholastic theological and philosophical analysis, to poetic mystical insights. Contemporary writings written by Muslims will be included that mine the riches of the classical heritage of Qur'anic exegesis while grappling with the difficulties of dealing with a text that originated in seventh-century Arabia.

Sufi Sciences of the Soul

Kristin Zahra Sands

Open, Seminar—Spring | 5 credits

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, which 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 those 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.”

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

Ethnographic Research and Writing (p. 7), Robert R. Desjarlais *Anthropology*
 Home/Nation: 20th-Century Asian Art—via New York (p. 15), Gemma Sharpe *Art History*
 Chinese Literature, Folktales, and Popular Culture (p. 18), Ellen Neskar *Asian Studies*
 The Emergence of the Modern Middle East (p. 72), Matthew Ellis *History*
 Winds of Doctrine: Europe in the Age of the Reformation (p. 72), Philip Swoboda *History*
 Theatre and the City (p. 89), Joseph Lauinger *Literature*
 Milton, Blake, and the Bible (p. 91), William Shullenberger *Literature*
 Conscience of the Nations: Classics of African Literature (p. 95), William Shullenberger *Literature*
 Theories of Agency and Action in Science Studies (p. 149), Adrianna Munson *Sociology*
 Measuring Difference: Constructing Race, Gender, and Ability (p. 150), Adrianna Munson *Sociology*
 First-Year Studies: Two Lenses on Writing (p. 181), Myra Goldberg *Writing*

RUSSIAN

The goal of the Russian language classes at Sarah Lawrence College is to teach students to speak, comprehend, read, and write a fascinating language with a logic very different from that of English. Oral proficiency is the focus of the first-year class, culminating in end-of-semester projects where students, in small groups, write and film skits. In the second-year course, reading is also emphasized. We include short stories and poetry, as well as texts paired with films. Topics, texts, and authors covered in the advanced class vary widely, and student input is strongly encouraged. Past syllabi have included works by authors such as Pushkin, Gogol, Tolstoy, Tsvetaeva, Bulgakov, and Pelevin, as well as films. Student work in class and conference is also supplemented by weekly meetings with the language assistant and by a variety of extracurricular activities, including a weekly Russian Table, Russian opera at the Metropolitan Opera in New York City, and excursions to Brighton Beach, Brooklyn’s “Little Odessa.”

Students of Russian are strongly encouraged to spend a semester or, ideally, a year abroad. Sarah Lawrence students regularly attend a variety of programs, including: Middlebury College’s School in Russia, with sites in Moscow, Irkutsk, and Yaroslavl; Bard College’s program at the Smolny Institute in St. Petersburg; the Moscow Art Theatre School Semester through Connecticut College; ACTR in Moscow, St. Petersburg, or Vladimir; and CIEE.

The Russian program also offers courses taught in translation as part of the literature curriculum. Recent literature courses include: The Literatures of Russian and African American Soul: Pushkin and Blackness, Serfs and Slaves, Black Americans and Red Russia; Dostoevsky and the West; The 19th-Century Russian Novel; and Intertextuality in the 20th-Century Russian Novel. More generally, students of Russian also pursue their interest in Russia and Eastern Europe in many other areas of the College. Conference work always may be directed toward the student’s field of interest. Courses focusing either entirely or in part on Russia and/or Eastern Europe are regularly offered in a number of disciplines, including history, film history, dance history, and philosophy.

Beginning Russian

Melissa Frazier

Open, Seminar—Year | 10 credits

To learn another language is to open yourself to another worldview, both as you gain entry into another culture and as your own sense of self is transformed. In another language, you are still you; but the tools that you use to create and express that identity do change. As English speakers find themselves in Russia and learning Russian, they first need to come to terms with an often complicated

grammar. We will tackle that aspect of our work through a degree of analytical thought, a great deal of memorization, and the timely completion of our often lengthy, biweekly homework assignments. Even as I encourage students to reflect on the very different means of expression that Russian offers, I also ask that they engage in basic—but fully functional—conversational Russian at every point along the way. Our four hours of class each week will be devoted to actively using what we know in pair and group activities, role play, dialogues, skits, songs, etc. As a final project at the end of each semester, students will create their own video skits. In addition to class, students are required to meet weekly with the Russian assistant; attendance at our weekly Russian Table is strongly encouraged.

Intermediate Russian

Natalia Dizenko

Intermediate, Seminar—Year | 10 credits

At the end of this course, students should feel that they have a fairly sophisticated grasp of Russian and the ability to communicate in Russian in any situation. After the first year of studying the language, students will have learned the bulk of Russian grammar; this course will emphasize grammar review, vocabulary accumulation, and regular oral practice. Class time will center on the spoken language, and students will be expected to participate actively in discussions based on new vocabulary. Regular written homework will be required, along with weekly conversation classes with the Russian assistant; attendance at Russian Table is strongly encouraged. Conference work will focus on the written language. Students will be asked to read short texts by the author(s) of their choice, with the aim of appreciating a very different culture and/or literature while learning to read independently, accurately, and with as little recourse to the dictionary as possible. *Prerequisite: one year of college-level Russian or the equivalent*

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

“Really Existing Socialist Cinema”: Eastern Europe and Film, 1948–1989 (p. 48), Dominic Leppla *Film History*
Being Totalitarian: Making Hitler’s Germany, Mussolini’s Italy, and Stalin’s Soviet Union (p. 76), Philipp Nielsen *History*
The Music of Russia (p. 107), Martin Goldray *Music*

SCIENCE AND MATHEMATICS

Science is a dynamic process by which we seek to improve our understanding of ourselves and the world around us. We use the language and methods of science and mathematics on a daily basis. Science and mathematics nurture a special kind of creativity by enhancing our abilities to ask concise, meaningful questions and to design strategies to answer those questions. Such approaches teach us to think and work in new ways and to uncover and evaluate facts and place them in the context of modern society and everyday life. Science and mathematics classes are offered in a variety of disciplines—including biology, chemistry, computer science, mathematics, and physics—and at all levels, ranging from open courses to advanced seminars and individual laboratory research projects.

Qualified students have the option of enrolling in a Science Third program, whereby students simultaneously register for the seminar component of two science/mathematics courses that comprise one-third of their curriculum. Because Science Third students will still be able to take two additional nonscience courses each semester, this option is an opportunity for well-prepared or advanced students to study multiple science courses without limiting their options in other disciplines. For more details and information, please contact the faculty group.

Pre-Health Program

Students interested in pursuing further studies in medicine or other health-related fields may take advantage of the pre-health program, which prepares students academically for medical school and assists in meeting the demands of admission to individual medical or graduate programs. Students supplement required courses in biology, chemistry, and physics with additional courses offered by the program as part of their preparation for the MCATs and postgraduate education. Conference work provides students with additional opportunities to organize original research projects, pursue independent learning, and critically examine professional literature—skills fundamental to future success in medical and graduate schools. Students in the program have significant contact with the pre-health adviser, as well as with other faculty members in the program, through conferences, course work, and independent research; therefore, faculty members with a thorough and personal knowledge of the individual student write letters of recommendation. The pre-health adviser and faculty members also serve as resources for information regarding application procedures, research and volunteer opportunities within the community, structuring of class work, MCAT preparation, and practice interviews.

See separate entries for specific course descriptions in biology, chemistry, computer science, mathematics, and physics.

SOCIAL SCIENCE

The social-science program is designed to enrich and systematize the understanding that we have of our own experiences in relation to broader societal forces. The social sciences begin from the premise that no matter how much we might wish to, we can never detach ourselves entirely from the social institutions and processes that are the context for our individual thoughts and actions. Thus, the purpose of the social-science curriculum is to contribute to our empowerment by helping us understand the many ways in which people's lives—values, goals, relationships, and beliefs—are affected by and have an impact on the social world. Most importantly, we can learn to contextualize our experiences in relation to those of others whose personal, social, and cultural circumstances differ from our own. An ability to think critically about our social environment can enhance our experience of whatever else we may choose to study or do.

In relation to the humanities, the social sciences offer empirical and theoretical perspectives that complement those of history, philosophy, and religion. In relation to literature and the creative arts, social sciences provide a context for a fuller understanding of the works that we study and create. In relation to the natural sciences, social sciences help us analyze the economic, social, and political implications of modern technological advances and our complex interaction with the physical and biological environment. Finally, social-science disciplines give us access to the information and analytical tools that we must have in order to evaluate and formulate alternative public policies and to actively contribute to intellectual and public life.

For full course descriptions, see anthropology, economics, environmental studies, politics, public policy, and sociology.

SOCIOLOGY

Class, power, and inequality; law and society (including drugs, crime and “deviance”); race, ethnicity, and gender issues; ways of seeing...these are among the topics addressed by Sarah Lawrence College sociology courses. Increasingly, social issues need to be—and are—examined in relation to developments in global politics and economics. Students investigate the ways in which social structures and institutions affect individual experiences and shape competing definitions of social situations, issues, and identities.

While encouraging student research in diverse areas, courses tend to emphasize the relationship between the qualitative and the quantitative, the relationship between theoretical and applied practice, and the complexities of social relations rather than relying on simplistic interpretations. Through reading, writing, and discussion, students are encouraged to develop a multidimensional and nuanced understanding of social forces. Many students in sociology have enriched their theoretical and empirical work by linking it thematically with study in other disciplines—and through fieldwork.

First-Year Studies: Borders, Nations, and Mobilities: A Sociological Introduction

Parthiban Muniandy

Open, FYS—Year | 10 credits

In this FYS seminar, students will be introduced to the field of borders and migration studies based in the social sciences. We will start by reading some key sociological theories that provide students with an overview of sociology as a discipline and its relevance both within a liberal-arts education and to a wider social and political context. We will then focus on readings that provide students with foundational knowledge in border studies, globalization, the role of nations, nation states and nationalism in society, and, last but not least, migration and displacement studies. Special focus will also be given to the impacts of the COVID-19 pandemic on globalization, migration, and the rise of new nationalisms around the world. As part of the seminar's “practicum” dimension, students will learn the basics of initiating, designing, and carrying out sociological research using various methods of data analysis, including surveys, statistics, interview, and field research. Throughout the year, students will have opportunities to engage in new and ongoing research projects related to the themes of nationalism, borders, and mobilities by engaging with cross-campus organizations, community partners, and broader initiatives such as the Consortium on Forced Migration, Displacement, and Education. Starting in the fall, students will be introduced to some of the resources on campus that are essential for their learning and academic progress at Sarah Lawrence, such as the library and the writing center. Students will be expected to take advantage of these resources as they learn the ropes of conducting research in the social sciences and refining their academic writing skills. In addition to our regular class sessions, students will meet with the faculty instructor weekly during the fall semester for conference meetings. Conference meeting times will be used to discuss the student's progress in the class and, more generally, during their first semester at Sarah Lawrence. In the subsequent spring semester, we will move to a biweekly conference-meeting schedule, depending on the student's ongoing progress and needs.

Theories of Agency and Action in Science Studies

Adrianna Munson

Open, Lecture—Fall | 5 credits

This course surveys a rich historical debate in science, technology, and society studies on the nature of agency—or the motivation behind, and responsibility for, action. The lecture course begins with an exploration of the nature of scientific fact, including how discoveries are made and how they become accepted in society. We will pay special attention to the concepts of *co-production*, the idea that humans and technologies work together, and *situated action*, the reality that actions are rooted in social context, to study how technologies become central to social interaction. This grounding theory will lay a foundation for students to consider an ongoing debate on the distinction between human and nonhuman action. The course culminates with an exploration of three contemporary discussions on the nature of agency with respect to automated weapons systems, assistive technologies for people with disabilities, and the use of algorithms to order social life. For each topic, we will consider how technologies influence social interaction and who or what is responsible when things go wrong. In group conference, students will practice analyzing how technologies shape social interaction through a series of “object readings,” short analyses of a single technological object. These assignments are designed to prepare students for a final group analysis of a technology of their choice.

Sociology of Global Inequalities

Parthiban Muniandy

Open, Lecture—Spring | 5 credits

The focus of this lecture will be to introduce students to the processes and methods of conducting sociological research projects using a transnational and/or comparative lens. We will be taking, as our starting point, a set of global themes—loosely categorized as human rights, culture, migration, health, climate, and development—through which we will try to build our understanding of inequality in various forms and in different contexts. The approach we will take here in designing research will be one that aims to move beyond the national or the nation state as a bounded “container” of society and social issues; rather, we will aim at a better understanding of how different trends, processes, transformations, structures, and actors emerge and operate in globally and transnationally interconnected ways. For example, we can look at migration not simply through the lens of emigration/immigration to and from particular countries but also through the lens of flows and pathways that are structured via transnational relationships and circuits of remittances, exchanges, and dependencies. As part of group conferences, students will be asked to identify one

of the key global themes through which they will examine issues of inequality, using a range of methods for data collection and analysis—datasets from international organizations, surveys, questionnaires, historical records, reports, and ethnographic accounts—which they will then compile into research portfolios produced as a group.

Both Public and Private: The Social Construction of Family Life

Shahnaz Rouse

Open, Seminar—Year | 10 credits

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. Through historical, cross-cultural materials and oral histories, 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 class, gender, racial relations, and sexual relations in diverse familial 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. The “private” domain of the family will be problematized as a site for the construction of identity and caring and, simultaneously, as a location that engenders compulsion and violence. In this latter context, we will examine how relations of domination and subordination are produced through the institution of the “family” and how resistance is generated to such dominant relations and constructions. The course will conclude with an examination of family forms in contemporary societies (single-parent, same-sex, fictive-kin based) and of public struggles over these various forms. *This course will be conducted online in the fall; in-person in the spring semester.*

Bad Neighbors: Sociology of Difference, Diversity, and Cosmopolitanism in the City

Parthiban Muniandy

Open, Seminar—Fall | 5 credits

The focus of the seminar will be on questions of diversity, difference, and cosmopolitanism as it pertains to urban

life in a contemporary American city such as Yonkers or New York City, as well as in urban societies around the world. We will take a sociological look at how urban communities experience, navigate, and transform social structures, relationships, and institutions in their everyday lives, as they deal with problems such as inequality, hate, and exclusion while co-existing with different and diverse populations. We will read books and essays by Arlie Hochschild, Asef Bayat, Yuval Noah Harari, Dina Neyer, Robert Putnam, and others, as we explore ways in which cities embody particular histories as central while marginalizing others—and how communities and people in their everyday lives resist, alter, and decenter those histories and hierarchies. Through engaged field research, we will try to learn and understand how diverse communities of people work and live together; build and provide for the wider community; and rely on informal and formal opportunities, resources, and networks to make life in the city possible.

The Sociology of Sports

Shahnaz Rouse

Sophomore and Above, Seminar—Fall | 5 credits | Remote

This is a course about sports as practice, and practice is used here in a multiple sense. As an embodied activity, sporting practice is felt and experienced in and through the body, which is its primary but not sole “habitus”—a term that French sociologist Pierre Bourdieu popularized when elaborating on his notion of “cultural capital.” In this course, taking the sporting body and Bourdieu’s concept of habitus (taste, habits, skills, dispositions) as our point of departure, we will examine sports and its habitation of worlds that reach far beyond the individual (body) in both time and space. We will examine sports along multiple axes: as a collective and/or individuated activity; as a source of leisure and recreation; as a source of profitable employment; as a site of identity and nation-building projects; and as a space that engenders transnational mobilities and interconnections, as well as ruptures. In its commoditized contemporary form, sports is, more often than not, controlled by big money and/or the state and is part and parcel of what Debord refers to as the “society of the spectacle,” a site of production, consumption, and entertainment. The complex relationship between sports as experienced through the body and as a set of disciplinary practices will allow us to think through the relation of the individual, the collective, and institutionalized power, linking these to questions of body politics. Taking the internal dynamics and meaning of sports seriously, we will engage sports as a contradictory field—as both a productive space and a space of consumption. Our readings will include scholarly works, sports journalism, films, documentaries, and other primary sources. Possible conference topics include sports and politics; analysis of particular sports events

(e.g., the Olympics, women’s basketball, the World Cup); (auto)biographies and/or oral histories of athletes; sports and protest; “fitness,” health, and the body; gender, race, sexuality, (dis)ability, and sports; nationalism(s), national “styles,” and sports; and the phenomenology of sports.

Measuring Difference: Constructing Race, Gender, and Ability

Adrianna Munson

Open, Seminar—Spring | 5 credits

In this seminar, we will explore the sociology of classification, a subfield that critiques the ways in which society measures differences like race, gender, ability, and other social categories that communicate social worth. Three questions guide our inquiry: How does society construct and understand categories of difference? How do people experience and resist categories of social difference in themselves? How does social difference shape institutions like the family, education, employment, and government? Each week, students will engage a selection of texts that put theory, substantive research on social categories, and critical responses to them in conversation with one another. For a final class project, students will explore one area of social difference through individual and group writing assignments. Those assignments will provide training in documentary analysis, a qualitative method often used in historical and ethnographic research. Students will leave the course with the ability to identify areas of social difference, the practices through which these are produced, and a systematic critique of the ways in which measurement creates inequality in the social world.

Lineages of Utopia

Shahnaz Rouse

Sophomore and Above, Seminar—Spring | 5 credits

Utopias have existed in human history for centuries. Guided by a critique of the world as constituted, utopias have been vehicles for both imagining and constructing a different socio-spatial order. In this seminar, we will examine the materialization of utopias in physical space and the logic(s) that informed them. Rather than dealing simply with the abstract ideas behind utopian thinking, we will examine a diversity of socio-spatial formations—both as a critique of the present state of existence and as a practice rooted in a radically divergent notion of the future. It is the contention of this course that utopias, rather than being solely imaginary, are deeply historical and informed by existing social conditions. With the objective of analyzing utopias as materialized practices, we will look at different kinds of utopian communities, ranging from millenarian movements, to socialist, anarchist and countercultural experiments, to the Occupy Wall Street movement. We will also examine architectural

and aesthetic utopias which, like their more explicitly movement-based counterparts, attempt to visualize and rethink space—which remains an essential utopian preoccupation. Our foray into these various utopian designs is meant to get us to interrogate the impulses undergirding these practices instead of an approach that dwells primarily on their sustainability over time. We will attempt to understand the traces that these various experiments have bequeathed us regarding activism, social transformation, and the potential for a more just world. Participants in this seminar will be encouraged to address our living relationship with utopia by asking how we might, both individually and collectively, work to create, experience, or perform utopia without ascribing a totalizing vision to it. Student projects might take the form of a close examination of specific utopian practices or be based on creative projects and/or fictional utopias frequently encountered in science-fiction novels and film. Particular activist movements—such as Black Lives Matter, LGNTQ+ activism, and feminist movements—can also be seen as ways of visualizing futures that depart from the historical present, out of which such movements emerge and in which they are embedded. As such, these, too, have a vision of the future that is at odds with the present and will provide fertile ground for conference work. Finally, while the course will not specifically address the vexed relationship between utopias and dystopia, an examination of the latter remains yet another possible line of inquiry for student projects.

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

Ethnographic Research and Writing (p. 7), Robert R. Desjarlais *Anthropology*
 Telling Lives: Life History in Anthropology (p. 7), Mary A. Porter *Anthropology*
 Children in Imperial Projects (p. 8), Mary A. Porter *Anthropology*
 Medical Anthropology: Lived Experiences of Blood, Cells, and Synapses (p. 8), Jesse Bia *Anthropology*
 Media Lab: Youth Education and Community Engagement (p. 9), Yeong Ran Kim *Anthropology*
 First-Year Studies: Working USA: American Workers in the Globalized Political Economy (p. 39), Kim Christensen *Economics*
 Introduction to Economic Theory and Policy (p. 39), Kim Christensen *Economics*
 What is Money? Economic and Legal Perspectives (p. 39), Jamee Moudud *Economics*
 Political Economy of Global Climate Change (p. 40), An Li *Economics*
 Environmental and Ecological Economics: Theories and Policies (p. 40), An Li *Economics*

Intermediate Microeconomics (p. 40), Jamee Moudud *Economics*
 Political Economy of Environmental Justice (p. 40), An Li *Economics*
 Media Lab: Youth Education and Community Engagement (p. 55), Yeong Ran Kim *Filmmaking and Moving Image Arts*
 Food, Agriculture, Environment, and Development (p. 64), Joshua Muldavin *Geography*
 Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*
 Nationalism (p. 75), Matthew Ellis *History*
 Environmental Politics, Informality, and Democracy in Brazilian History (p. 75), Jesse Horst *History*
 Liberations: Contemporary Latin America (p. 76), Margarita Fajardo *History*
 Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 90), Eric Leveau *Literature*
 An Introduction to Statistical Methods and Analysis (p. 102), Daniel King *Mathematics*
 The Beatles (p. 109), Martin Goldray *Music*
 Women Philosophers in the 20th and 21st Centuries (p. 119), Roy Ben-Shai *Philosophy*
 International Politics and Ethnic Conflict (p. 126), Yekaterina Oziashvili *Politics*
 Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 132), Gina Philogene *Psychology*
 Community Psychology (p. 132), Richard C. Clark *Psychology*
 Play and Imagination (p. 134), Anna Beresin *Psychology*
 Urban Health (p. 136), Linwood J. Lewis *Psychology*
 Doing Research With Young People (p. 138), Christopher Hoffman *Psychology*
 From Secure Communities to the DREAM Act: Critical Themes and Reflections in Immigration Policy, the Livelihoods of Migrants, and Societal Inequality (p. 141), Luisa Laura Heredia *Public Policy*
 Gold Hoops, Red Lipstick, and YHLQMDLG: The Cultural in Everyday Politics and The Political in Everyday Culture (p. 141), Luisa Laura Heredia *Public Policy*
 The Emergence of Christianity (p. 143), Ron Afzal *Religion*
 Diversity and Equity in Education: Issues of Gender, Race, and Class (p. 197), Nadeen M. Thomas *Women's History*
 First-Year Studies: Two Lenses on Writing (p. 181), Myra Goldberg *Writing*
 Wrongfully Accused (p. 186), Marek Fuchs *Writing*
 Ecopoetry (p. 189), Marie Howe *Writing*

SPANISH

Sarah Lawrence College's courses in Spanish cover grammar, literature, film, music, and translation—all with the aim of making students more capable and confident in thinking, writing, and expressing themselves in Spanish. Each of the yearlong courses integrates activities such as

panel discussions, lectures, and readings with classroom discussion and conference work to provide students with stimulating springboards for research and study.

Beginning Spanish: A Glimpse Into the Hispanic World through its Language and Culture

Ximena Venturini

Open, Seminar—Year | 10 credits

This course aims to introduce students to the language and culture of the Spanish-speaking world and to promote the development of students' communicative competence in Spanish. Additionally, the objective is to improve students' intercultural understanding of—and social conscience about—problems that affect this cultural complex. From the beginning, students will be in touch with authentic Spanish-language films, TV shows, comics, and poems, as well as short literary and nonliterary texts. Throughout the semester, we will actively implement a wide range of techniques aimed at creating an atmosphere of dynamic oral exchanges. Grammatical structures will be taught by resorting to everyday situations and by the incorporation of a wide set of functional-contextual activities. Group conferences will help hone conversational skills, focusing on individual needs. Watching films, documentaries, and episodes of popular TV shows, as well as listening to podcasts and reading blogs and digital publications, will take place outside the seminar meetings and serve as material for class discussions and debates. Weekly conversation sessions with the language assistant are an integral part of the course, since the emphasis of the course is on the communicative approach.

Advanced Beginning Spanish: Forms of Culture in the Information Age

Eduardo Lago

Open, Seminar—Year | 10 credits

This course is designed for students who have taken Spanish before but need to review the essentials of grammar and develop effective communicative skills at a post-elementary level. The course will start with a thorough review of the basics of Spanish morphology and syntax. Vocabulary building will take place through an intensive program of readings that will include the study and analysis of poems, song lyrics, newspaper articles, short stories, and adapted novellas. The linguistic exploration of those materials will be complemented by the active exploitation of musical compositions, excerpts of scripts, and the viewing of films and selected episodes of TV series. All forms and manifestations of culture originated all over the Spanish-speaking world—fashion, art, film, music, photography, theatre, science, politics, comics, video games, gastronomy, etc.—will be the objects

of our attention. These and other forms of cultural expression will be incorporated into the course of study, as long as Spanish is the vehicle of expression. The syllabus will be complemented by contributions from students, who will be encouraged to locate materials suitable to be jointly exploited by the class as a whole. Weekly conversation sessions with the language assistant are a fundamental part of this course. Students will complete guided conference projects in small groups and also have access to individual meetings to address specific grammar topics. *Course taught entirely in Spanish. All students should take the placement test prior to registration.*

Intermediate Spanish I: Latin American and Spanish Visual Culture

Ximena Venturini

Intermediate, Seminar—Year | 10 credits

This course is intended for students who have had at least one year of college-level Spanish or the equivalent and who wish to review and expand the fundamentals of the Spanish language. With this, Latin American and Spanish comics, films, and TV shows—such as *La casa de las Flores* from Mexico, Paco Roca's *Los surcos del Azar*, or Luis Ortega's *El Ángel*—will provide the cultural and historical background for discussion in class. Films and TV shows work especially well for teaching language, because they can be used to quickly introduce or reinforce vocabulary or a grammatical point and also show their use, in context, by native speakers. Besides, space restrictions force comic-strip writers to get to the point, making comics a perfect source of useful vocabulary. The goal that most comic writers have of appealing to as many readers as possible also means that comics are a perfect source of basic, everyday terms and expressions. Students will gain key vocabulary for discussing cultural objects, write descriptive profiles, and even make their own comic book or record a podcast in Spanish. In addition, students will watch films, TV shows, and read comics outside the seminar meetings in order to reinforce the work that we do in class. Individual conference meetings will offer students an opportunity to complete independent research projects and to address individual language-acquisition needs. Weekly conversation sessions with a language assistant are also an integral part of the course.

Advanced Intermediate Spanish: Political Creativity

Heather Cleary

Open, Seminar—Year | 10 credits | Hybrid Remote/In-Person

This course looks at ways in which individuals and communities across the Spanish-speaking world have gotten creative about politics and political about creativity. Students will develop analytic skills and explore social-

justice issues through the literature, film, music, and visual art of Miguel Ángel Asturias, Gloria Anzaldúa, Nancy Morejón, Sara Gómez, Rebecca Lane, Yásnaya E. Aguilar Gil, Lia García La Sirena, and many more. We will also learn about the politically creative actions of communities and organizations working outside the structures of the nation state; an important aspect of this course will be engaging with activist efforts in real time. Students will produce both critical and creative written work. This discussion-based course will be conducted in Spanish and is intended for students who wish to further hone their communication and comprehension skills through advanced grammar review. *Although the course title is “Advanced Intermediate Spanish,” there is no prerequisite for this course—although the Spanish placement test is required prior to interviewing with the instructor.*

Literatures From the Spanish-Speaking World: Poetry and the Short Story

Eduardo Lago

Advanced, Seminar—Fall | 5 credits | Hybrid Remote/In-Person

This seminar will operate as an introduction to the literatures of the Spanish-speaking world, centered on the study of two of its mainstays: the formation of the poetic canon and the tradition of the short story. We will examine the development of both forms of literary expression concurrently, paying attention to the most-important moments in the literary history of Latin America and Spain. In our exploration, we will not proceed in strict chronological order but, rather, focus on pivotal phases that illustrate the amalgamation of cultures and idioms that converge in the crystallization of the rich body of literatures produced in the score of nations that share Spanish as their vehicle of cultural expression. The point of departure will be the rise of *modernismo* at the end of the 19th century, when the Nicaraguan poet Rubén Darío became the pilot of the language, moving its center of gravity to Latin America after establishing a direct connection with vital centers of European literature, like France. The second pivotal moment of our journey will take us to the 20th century with figures like César Vallejo, who broke all stereotypes of poetic creation, establishing an idiom whose influence continues to be felt today. Along with his poetic output, we will study that of poets as influential as Gabriela Mistral, Pablo Neruda, Rosario Castellanos, Alejandra Pizarnik, Federico García Lorca, Juan Ramón Jiménez, and José Lezama Lima, among other towering names. We will continue our exploration of the poetic traditions of Latin America and Spain by studying the fascinating relationship between the present time and crucial moments from the past, including early manifestations such as the ancient *jarchas*, Iberian compositions in vernacular romance preserved in Arabic

characters, or the unsurpassable anonymous authors of the beautiful medieval ballads that constitute the *Romancero*, as well as authors of Jewish origin such as don Sem Tob. Another important moment of our trajectory will consist of an examination of the roots and ramifications of *realismo mágico*, a form of expression that once defined the literary expression of Latin America and later reformulated by subsequent generations of writers. The last phase of the journey will consist of an investigation of the most recent forms of poetic expression as they occur in new forms of communication, from social networks to all kinds of outlets derived from technological sources and platforms. In each of these phases, the study of the poetic canon will have its counterpart in an exploration of the sister genre of the short story.

Literatures From the Spanish-Speaking World: The Novella

Eduardo Lago

Advanced, Seminar—Spring | 5 credits | Hybrid Remote/In-Person

This seminar will focus on the analysis of some of the fundamental narrative works from the Spanish-speaking world, with a special emphasis on the novella and other forms of short fiction. In our approach, we will explore the multiple cultural and historical connections that have always linked the literary traditions of Latin America and Spain. Chronologically, the works under study will belong to several time periods. Our journey will start with the extraordinary explosion of narrative modes brought about by the authors of the so-called “boom” in the middle of the 20th century, when the contours of magical realism began to take shape and consolidate. Once we finish studying a number of masterpieces written in that mode, we will proceed to the next phase when new forms of expression emerged, studying the multiple connections of Spanish-language authors with world literature and culminating with the revolution brought about by women writers, whose transformation of the canon has crystallized in fascinating new forms of expression. We will finish the semester with an in-depth examination of the current state of affairs in the Spanish-language novel and its complex relationship with other literary traditions in a context of intense transnational, transatlantic, and transcontinental exchange. Works under study will include novellas and other forms of short fiction by María Luisa Bombal, Alejandra Pizarnik, Gabriel García Márquez, Juan Rulfo, Julio Cortázar, Roberto Bolaño, César Aira, Alejandro Zambra, Guadalupe Nettel, Cristina Rivera Garza, Roberto Arlt, Horacio Quiroga, and Felisberto Hernández, among others.

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

Revolutions in Cuba: Local Origins, Global Fault Lines (p. 73), Jesse Horst *History*
 Environmental Politics, Informality, and Democracy in Brazilian History (p. 75), Jesse Horst *History*
 Liberations: Contemporary Latin America (p. 76), Margarita Fajardo *History*
 First-Year Studies: Difficult Womxn of the Americas (p. 89), Heather Cleary *Literature*
 Mathematics and Jorge Luis Borges (p. 102), Daniel King *Mathematics*
 Decolonizing Philosophy (p. 120), Carmen De Schryver *Philosophy*

THEATRE

The Sarah Lawrence College theatre program is a community of generous and engaged artists who value diverse, intentional, and rigorous research, process, and creation. We hold each other and ourselves accountable to responsibly challenge ourselves and each other to foster our growth as individuals and collaborative artists. We support innovation, not only in the art that we produce but also in the systems that we make to learn, share, and create. Through an interdisciplinary curriculum that prioritizes equality, care, and experimentation, we aim to create an artistic environment steeped in joy in order to envision and build a better future. This is an open and inclusive community where everyone is welcome.

The theatre program is focused on deep collaboration, community building, and interdisciplinarity. We support performance and theatre artists through a curriculum crossing the boundaries of design, acting, directing, management, performing, writing, technology, producing, voice, movement, and much more. Classes are taught by working professionals, with the advantage of additional classes in the music and dance programs.

We encourage students to bring their own histories, experiences, and stories into the ecosystem of the program to share in the development of new questions, political urgencies, and social engagement. Together, we will research and practice theatre and performance to expand the possibilities of critical togetherness through body, story, and experience.

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, to explore new areas of the art, and to develop performing and/or practical experience. Students are encouraged to find the links between their academic and arts courses, creating a holistic educational process.

Students have many opportunities to synthesize their learning by taking part in the Theatre Program Season. Student written and/or created work is a primary focus, while productions of published plays and classical texts are also encouraged. A proposal system for student-directed, -written, and -devised work within the Theatre Program Season's production schedule emphasizes the development of student artists. There are also opportunities in the seasons and projects organized by DownStage (a theatre program component) and by independent, student-run companies. Auditions for faculty-, student-, and guest-directed productions are open to the entire SLC community.

Practicum

Classes provide a rigorous intellectual and practical framework, and students are continually engaged in the process of examining and creating theatre. The theatre program helps students build a solid technique based on established methodologies while also being encouraged to discover and develop their individual artistic selves. Students can earn credits from internships or fieldwork in many New York City theatres and theatre organizations. The Theatre and Civic Engagement program is a training program that uses writing, theatre techniques, music, and the visual arts to embody social and community issues. Civic Engagement courses have been a vibrant component in the curriculum for more than three decades, encouraging the development of original material created inclusively with local partner institutions, community, and neighbors. Several theatre components include an open class showing or performance in addition to the multiple performance, design, and production opportunities that are available to students throughout the academic year. The College's performance venues include productions in the Suzanne Werner Wright Theatre and the Frances Ann Cannon Workshop Theatre, as well as work in the student-run DownStage Theatre. Workshops, readings, and productions are also mounted in the PAC OpenSpace Theatre, the Film Viewing Room, the Remy Theatre outdoor stage, and various other performance spaces throughout the campus.

First-Year Studies in Theatre: Directing in the Contemporary Theatre

William D. McRee

Open, FYS—Year / 10 credits

This course will examine the job of the theatre director as both artist and artistic collaborator. Dramatic script analysis, rehearsal preparation and process, actor/director and writer/director relationships, and the director's artistic expression will be covered in both class discussions and exercises. Students will be exposed to a variety of directing styles and techniques through trips to New York City theatrical productions and venues and through additional field trips. Some of the plays visited will be analyzed in detail as part of the classwork. A solid interest in the exploration of theatre directing is strongly recommended for students enrolling in this class. Students enrolled in FYS in Theatre may take an additional theatre component as part of their Theatre Third, if they choose. They are also required to attend scheduled Theatre Meetings and Colloquiums and complete a set amount of technical support hours for the department. This FYS in Theatre will occasionally interact with the other FYS in Theatre course, Stuart Spencer's History and Histrionics. This will include, but not be limited to, attending theatre in New York City regularly (pandemic allowing), after which the two groups will meet together to discuss the play and the performance. **IMPORTANT:** First-year students are not required to take FYS in Theatre in order to take theatre classes. They may enroll in a Theatre Third that does not include first-year studies. FYS 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 the course.

First-Year Studies: History and Histrionics: A Survey of Western Drama

Stuart Spencer

Open, FYS—Year / 10 credits

This course explores 2,500 years of Western drama and how dramaturgical ideas can be traced from their origins in fifth-century Greece to 20th-century Nigeria, with many stops in between. We will try to understand how a play is constructed, rather than simply written, and how how each succeeding epoch has both embraced and rejected what has come before it in order to create its own unique dramatic identity. We will study the major genres of Western drama, including the classically structured play, Elizabethan drama, neoclassicism, realism, naturalism, expressionism, comedy, musical theatre, theatre of cruelty, and existentialism. We will look at the social, cultural, architectural, and biographical context for the plays in question to better understand how and why they

were written as they were. Classroom discussion will focus on a new play each week, while conference work with be devoted mostly to the students' writing about them. This FYS in Theatre will occasionally interact with the other FYS in Theatre course, Dave McRee's Directing in the American Theatre. This will include, but not be limited to, attending theatre in New York City regularly (pandemic allowing), after which the two groups will then meet to discuss the play and the performance. *Important note: 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.*

Acting and Performance

Sensing, Devising, and Performance

Larissa Velez-Jackson

Open, Component—Fall

Through the lens of experimental dance-theatre practice, this course proposes theatre as a container of one's own making for the desires, needs, and realities of the body and of the greater community to which it belongs. Centering the politics of care, this course explores improvisation and body-based inquiry—including, but not limited to, movement, somatics, vocal sound, song, spoken and written words, and archetypal embodiment. By workshopping these forms, participants will devise their own solo performance practices; create scores, texts or compositions; and work collaboratively and instructively to create for and with each other. Our study will consider how to collect and integrate "material" from outside the body in order to further apply interdisciplinarity as a force for creation, all while being mindful of the body's somatic response to said materials and the particular responsibilities that we collectively have when considering appropriation. The capturing of these materials will include two or three workshops on experimentation in various technological platforms, collecting found sound and language from our environment (aspects of the course will involve safely going outside the "studio" during class time), and students creating and sharing their own methodologies for harvesting. Group discussion will make room for critical dialogue around all terms that we use, and the course will include supportive readings to illustrate the precedence for these practices in our contemporary landscape. *This class meets weekly—four hours of studio-based solo and collaborative practice. No prior experience is required.*

Creating Your Own Comedy

Christine Farrell

Intermediate, Component—Year

This class will begin with an exploration of the classic structures of stand-up comedy. The concepts of set up and punch, acting out, and heightened wordplay will be employed, along with the techniques used to create and become comic characters using your past, the news, and the current social environment to craft a comic routine. Discovering what is recognizably funny to an audience is the labor of the comic artist. The athletics of the creative comedic mind and your own individual perspective on the world that surrounds you are the primary objectives of the first semester. We will also study theories of comedy through the writings of Henri Bergson (philosopher), John Wright (director), and Christopher Fry (playwright). The second semester will be designed for collaboration through improvisational techniques, long-form improvisational games (Harold), performance techniques for comic sketch writing and group work, and exercises to develop the artist's freedom and confidence in a collaborative group setting. The ensemble will learn to trust the spontaneous response and their own comic madness as they write, perform, and create scenarios together. At the end of the second semester, there will be a formal presentation of the comedy devised during the year.

Actors Workshop: Crafting a Character in Film and Theatre

Christine Farrell

Open, Component—Year

This class is a laboratory for the actor. It is designed for performers who are ready to search for the steps to a fully involved performance. In the first semester, we will explore characters and monologues that motivate each actor's imagination. After analysing the text, defining the imagery, and exploring the emotional choices of the actor, we will work on self-taping our work for auditions. The second semester will be devoted to scene work: the techniques used to develop a heightened connection with your scene partner, the importance of listening, and finding your impulses as you work on your feet in the rehearsal room. We will observe the work and read the theories of Declan Donnellan's *The Actor and the Target* and Stephen Wangh's *An Acrobat of the Heart*.

Improvisation: Finding Spontaneity in Performance

Christine Farrell

Open, Component—Year

Improvisation strengthens the spontaneous imagination; it is the athletics of the creative mind. Schiller wrote of a "watcher at the gates of the mind" who examines ideas too

closely. He believed that, in the creative mind, "the intellect has withdrawn its watcher from the gates, and the ideas rush in pell-mell—and only then does it review and inspect the multitude." Experiencing this creative mind is the focus of the majority of the first-semester exercises. These improvisations will develop the freedom and confidence of the artist and student. Schiller also said that "uncreative people are simply ashamed of the momentary passing madness which is found in all real creators." It is the goal of the first semester to open those creative minds and train the artist to trust the spontaneous response and this passing madness. In this class, we will be developing scenarios and situations that heighten your ability to invent, give you physical freedom, and improve the emotional truth in your work. We will be creating monologues and characters at the moment; exploring exercises for creating a strong community in a classroom, youth center, town hall, or work environment; and collaborating on ideas for pitching projects. For actors and directors, we will practice techniques for film improvisations, TV commercials, and theatre auditions to develop the artist's range. For non-theatre students, we will be focusing on confidence and trust in their original ideas. Any performance—whether experimental, classical, or in a business environment—begins with the artist's own personal experience. Whether you are collaborating with a start-up team, giving a speech to a community, or acting on stage, the spontaneous moment is often the most compelling.

Breaking the Code

Kevin Confoy

Open, 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. *Open to both actors and directors. This class meets twice a week.*

Acting Shakespeare

Modesto Flako Jimenez

Open, Component—Year

Those actors rooted in the tradition of playing Shakespeare find themselves equipped with a skill set that enables them to successfully work on a wide range of texts and within an array of performance modalities. The objectives of this class are to learn to identify, personalize, and embody the structural elements of Shakespeare's language as the primary means of bringing his characters to life. Students will study a representative arc of Shakespeare's plays, as well as the sonnets. *This class meets twice a week.*

Music and Theatre Practice: Creating Community

Stephen Tyler Davis

Open, Component—Year

Acting and musical storytelling can transform our communities far beyond the room where it happened. From mainstream Broadway mega-hits to intimate avant-garde experiments, creative performance has the power to unite, inspire, and heal. How do we use our creativity to confront challenging issues in the world around us? Through acting techniques, musical theatre, case studies, and investigating our own ideas, we will discover new ways to create community on campus and beyond.

Actor's Workshop: Creative Practices

Sifiso Mabena

Open, Component—Year

In this theory and praxis class, students will learn the sociohistorical context of major acting methods—such as Brecht, Meyerhold, Stanislavski, Stella Adler, and Hagen—and then participate in workshops in each of those methods. Through a series of exercises and a variety of acting techniques, students will explore the essential elements of acting, creative expression, and collaboration in the theatre. These exercises will include vocal and physical warmups, relaxation, concentration, sensory awareness, listening, communication, teamwork, and spontaneity. Participants will learn a variety of ways to create a character and to express one's emotion through the voice, body, and imagination. Skills will be developed to create as an ensemble and to work in relationship to people, objects, and places. Ultimately, through in-class scene presentations, acting students will work to convey vital stories, ideas, emotions, and provocative questions that reflect or challenge humanity. Some playwrights from whose work we may work include: Sara Ruhl, Theresa Rebeck, Maria Irene Fornes, Suzan-Lori Parks, Jean-Paul Sartre, Eugene Ionesco, Young Jean Lee, Jocelyn Bioh, Branden Jacobs-Jenkins, Tori Sampson, Charlie Evon Simpson, Samuel Beckett, Oscar Wilde, Jean Genet, Lynn Nottage, Katori Hall, Athol Fugard, John Kani, Jocelyn Bioh, and Jackie Sibblies Drury. *This class meets twice a week.*

Singing Workshop

Thomas Mandel, William D. McRee

Open, Component—Year

We will explore the actor's performance with songs in various styles of popular music, music for theatre, cabaret, and original work—emphasizing communication with the audience and material selection. Dynamics of vocal interpretation and style will also be examined. Students perform new or returning material each week in class and have outside class time scheduled with the musical

director to arrange and rehearse their material. Students enrolled in this course also have priority placement for voice lessons with faculty in the music program and enrollment in Alexander Technique classes or other movement courses of their choosing. *This class meets once a week. Audition required.*

Acting the Kilroys

Kevin Confoy

Open, Component—Year

This script-based approach to acting and performance springs from the works and goals of the Kilroys, “a gang of playwrights...who came together to stop talking about gender parity in theatre and start taking action.” Students in Acting the Kilroys will perform given scenes written in a variety of styles by female, queer, and trans writers. Students will also study the greater context of plays, watch films and documentaries, and read and discuss essays and plays that deal with theatre's response to the events that shape our world. Kilroys is about a way of looking at theatre: “We make trouble. And plays.” Acting the Kilroys is open to actors of any and all identities. *This class meets twice a week.*

Intimacy in Performance Level II

Judi Lewis Ockler

Advanced, Component—Spring

A continuation of consent in performance practice built on the foundations learned in Introduction to Intimacy. Led by Intimacy Directors and Coordinators for Theatre, TV, and Film. *Previous acting, directing, or stage-management component required or permission from the instructor.*

Introduction to Intimacy in Performance

Judi Lewis Ockler

Intermediate, Component—Fall

This class will provide students with an introduction to the language, processes, and best practices of intimacy training for stage and screen. The class will meet once per week, during which time students will engage in discussions of terms and theory, learn fundamentals of approaching scene work or material that is intimate in nature, and work collaboratively to simulate artistic settings where best practices can be enacted and assessed. Toward the end of the term, students will work with text, scenes, or breakdowns to practice their approach to solving challenges around intimacy choreography. *Previous acting, directing, or stage-management component required or permission from the instructor.*

Sensing, Devising, and Performance

Marion Lorrain Spencer

Open, Component—Spring

Through the lens of experimental dance-theatre practice, this course proposes theatre as a container of one's own making for the desires, needs, and realities of the body and the greater community to which it belongs. Centering the politics of care, this course explores improvisation and body-based inquiry including, but not limited to, movement, somatics, vocal sound, song, spoken and written words, and archetypal embodiment. Through workshoping these forms, participants will devise their own solo performance practices; create scores, texts, or compositions; and work collaboratively and instructively to create for and with each other. Our study will consider how to collect and integrate "material" from outside the body to further apply the interdisciplinary as a force for creation—all while being mindful of the body's somatic response to said materials and particular responsibilities that we collectively have when considering appropriation. The capturing of these materials will include workshops on experimentation in various technological platforms, collecting found sound and language from our environment (aspects of the course will involve safely going outside of the 'studio' during class time), and students creating and sharing their own methodologies for harvesting. Group discussion will make room for critical dialogue around all terms that we use, and the course will include supportive readings to illustrate the precedence for these practices in our contemporary landscape. *Class is weekly, four hours of studio-based solo and collaborative practice.*

Collaborative

3D Dramaturgy: Finding Voice Through the Generative Process

Mallory Catlett

Advanced, Component—Year

3D Dramaturgy is a mechanism for uncovering the connections among the artist, the source material/subject matter, and the moment of making—and for generating forms that reflect this unique confluence. In this course, students will create an artist statement focused on the central questions/interests of their practice, their sense of purpose, and their relationship to their audience. Each student will choose a piece of source material that allows him or her to explore these questions and relationships in three dimensions. The course will be split into theoretical readings/discussions and studio work, in which each student will create a series of performative iterations. In the first semester, we will use Andrew Simonet's process for creating an artist statement from *Making a Life as an Artist* and Jacques Ranciere's *The Emancipated Spectator*

to think through the artists' relationship to audience. *Ideas-Arrangements-Effects*, by the Design Studio for Social Interventions, will be used to create a framework for talking about and approaching studio work. In the studio, we will work across disciplines—with sound, light, projection, costume, objects, text, and task—in an effort to make "ideas operational in the generation of the new" (Richard Foreman). In the second semester, students will take on more responsibilities in selecting readings and leading discussions of theoretical texts pertinent to their own research as a means to engender greater understanding and to create a community of artists who can support and challenge each other through collaboration, listening, and constructive critique. *Limited spaces open to undergraduate juniors and seniors.*

Digital Devising: Creating Theatre in a Postdigital World

Caden Manson

Open, Component—Year

This class explores the histories, methods, and futures of ensemble and co-authored performance creation with a focus on new skills and concepts of digital and post-internet. After an overview of historical devising companies, artists, concepts, and strategies, we will develop skill sets and frameworks for creating work in a lab setting using the formal aspects of digital and post-internet performance. Some of the frameworks included are digital time; avatars and the double event; embodied and representational strategies in the uncanny valley; staging digital tools, interfaces, and structures; aspects of connectivity, politics, and economics; post-internet materiality; and using code to generate and control performances and creation of texts. *This class meets once a week.*

Contemporary New Works: An Exploration of the American Playwright

Christine Farrell

Open, Component—Year

This class will explore the works of contemporary playwrights. Students will choose two plays, and we will spend the first semester preparing those works for production. Each student may choose to act, direct, or design. The actors will define their character's journey and develop the imagery, subtext, and history of the character. The directors and designers will develop their personal concept using visual art, video, sketches, and other written text. All students will research and dramaturge the script they have chosen. We will immerse ourselves in the world of these plays and experience how a theatre artist might fully prepare for a theatrical creation. Second semester will be devoted to performance and production. The

directors and designers will choose sections of the plays that we will cast with the actors. We will rehearse and design a practicum production at the end of the year. The plays will be chosen from current American playwrights, such as Brandon Jacobs-Jenkins, Annie Baker, Lynn Nott age, David Admit, Anne Washburn, Sarah Ruhl, Samuel Hunter, Satori Hall. Adam Rap, and Robert Asking. These writers have all created “bold works that have set the scene for 21st-century actors, giving voice to the modern experience,” according to *The New York Times*. They are a vital part of the American theatre today and are influential in shaping and developing the work of the actor, director, and designer. *This class meets twice a week.*

Acting and Directing for the Camera

K. Lorrel Manning

Intermediate, Component—Year

This comprehensive, step-by-step course focuses on developing the skills and tools that the young actor needs in order to work in the fast-paced world of film and television while also learning how to write, direct, edit, and produce his/her own work for the screen. The first semester will focus on screen acting and on-camera auditions (in person and taped). Through intense scene study and script analysis, we will expand each performer's range of emotional, intellectual, physical, and vocal expressiveness for the camera. Focus will also be put on the technical skills needed for the actor to give the strongest performance “within the frame” while maintaining a high level of spontaneity and authenticity. Students will act in assigned and self-chosen scenes from film and television scripts. Toward the end of the semester, the focus will switch to on-camera auditions, where students will learn the do's and don'ts of the in-person and the self-taped camera audition. During the second semester, students will learn the basics of filmmaking, allowing them to create their own work without the restraints of a large budget and crew. The basic fundamentals of screenwriting, cinematography, directing, and editing will be covered, along with weekly writing, reading, viewing, and filming assignments. Students will finish class with edited footage of their work and clear next steps. For this course, students must have their own—or access to—an iPhone, iPad, or other camera and a computer with editing software (e.g., iMovie, DaVinci Resolve, Final Cut Pro, Adobe Premiere). *Prerequisite: Theatre program acting or directing component or permission of the instructor.*

Puppet, Spectacle, and Parade

Lake Simons

Intermediate, Component—Year

Drawing from various puppetry techniques alongside the practices of Jacques Lecoq, we will explore and experiment with puppetry and performance. Throughout

the course, we will work in collaborative groups to create puppetry performance, including building the puppets and devising works that utilize puppets and objects. We will explore large-scale, processional-style puppets; puppets as objects and materials; puppeteering the performance space; and the role/relationship of the puppeteer/performer to puppet. *Prerequisite: Puppetry or by permission of instructor. This class meets once a week.*

Shosholoz: Working to Make Way for Each Other

Sifiso Mabena

Open, Component—Year

Shosholoz is a Southern African anthem of unity. Historically, migrant mineworkers in Johannesburg sang the song to keep their spirits up and to maintain a working rhythm to make progress in their work. Shosholoz as a cultural signifier points to the idea of a collaborative process. Shosholoz is sung in call and response and, any time it's sung, involves and implicates whoever is in the room. This class is about learning to be caring collaborators who give and take space in creative processes. Students will be assigned tasks designed to foster generosity in the workspace while developing, performing, and designing projects in groups throughout the year. *This class meets once a week.*

Songwriting for a New Musical Theatre

Stew Stewart

Open, Component—Year

This course suggests a unique approach to musical theatre making, forged during the making of the Tony/Obie award-winning musical, *Passing Strange*. The method treats song, not story, as the seed out of which a show grows. Students are taught to conjure stories out of their songs rather than tacking songs onto a preexisting narrative. The urgency of personal biography as the source material for theatrical mythmaking (vs invented fictions) is also emphasized, along with the incorporation of solo performance and the use of video. Emphasis on in-the-moment creating via a demystification of the songwriting process seeks to keep students inspired and motivated, with more time spent creating than listening to a lecture. Students are regularly given songwriting prompts and invited to take time away from class to compose. Students will work toward building, by semester's end, a final show drawn from the songs that they've written. Students will learn techniques that transform the “magic” of songwriting into a reflexive act of communication available to anyone, with or without songwriting experience. The fundamentals of songwriting are taught, along with an introduction to various music software apps.

Theory, History, Survey

Historic Survey of Formal Aesthetics for Contemporary Performance Practice

Sibyl Kempson

Open, Component—Year

Once upon a time in a rehearsal, a playwright said, “I just think that this is the most Cubist moment of this play.” Everyone in the room fell silent and grew uncomfortable...because, what in the heck did she mean by that? And aren’t we already supposed to know? This interactive lecture course surveys the aesthetic movements throughout history and teaches you to track their impact on your work. Ideas behind each movement are examined in relation to the historical moment of their occurrence and in their formal manifestations across visual art, musical, architectural, and performance disciplines. Each student then places his/her own work within a wider context of formal aesthetic discourse—locating hidden influence and making conscious and purposeful the political resonance that is subsequently uncovered. Students are encouraged to find ways of acknowledging the responsibility that one carries for one’s work’s impact on the world and to start using terms like “Postmodernism” and “Futurist” with confidence.

Home as a Metaphor for Survival: Theatre in the African Diaspora

Sifiso Mabena

Open, Component—Year / Hybrid Remote/In-Person

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. Both traditional and alternative approaches to acting techniques are applied. Fall semester concentrates on roles: Hamlet, Leontes, Caliban, Othello, Lear, Macbeth, Richard III, Hecuba, Medea, Antigone, Lady Anne, Tamara, Portia, Lady Macbeth; spring semester, applied to scene study from works by Chekhov, Ibsen, Arrabal, Beckett, Ionesco, Sarah Kane, Amira Baraka, Edward Albee, and Jean Genet. Required reading: *The Art of Acting* by Stella Adler. *This class meets twice a week.*

Crisis Mode: Theatre in Response

Kevin Confoy

Open, Component—Year

This seminar/workshop course examines the greater role of theatre in our culture, particularly as to how theatre responds to the events and movements that shape our lives—even as they occur. As we ricochet from one life-

altering event to the next, theatre provides a distinct prism—a way of looking at the world that challenges perceptions and rejects established forms to create new paradigms. Crisis Mode addresses the relevance of theatre in the 21st century. Do plays matter? Has the form been exhausted? Or is there a need, now more than ever, for what theatre can distinctly provide? Scenes and portions of plays will be read aloud in class. Students will discuss documentaries and films and create solo or group performance pieces to be presented in class at the end of each semester. Discussion topics range from the influence and innovations of mid-20th century theatre artists like Brecht and Beckett to the legacies of political theatre companies like Teatro Campesino. We will look at the distinct value of agitprop and pop-up theatre and examine the works and form-bending techniques of contemporary theatre makers and artists like Anna Deavere Smith, Young Jean Lee, Aleshea Harris, Hilary Bettis, Brandon Jacobs-Jenkins, Tony Kushner, Dominique Morriseau, and Quiara Alegria Hudes, along with queer, female, and trans theatre makers. Crisis Mode is open to actors, directors, designers, playwrights, and those interested in looking at theatre as both discourse and a means of social activism. *This class meets twice a week.*

Far Off, Off-Off, Off- and On Broadway: Experiencing the 2021-22 Theatre Season

William D. McRee

Open, Component—Spring

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. There is a \$350 fee for this course.*

Theatre and Civic Engagement

Curriculum Lab

Aixa Rosario Medina

Open, Component—Year

This is a required weekly course for students who are sharing their theatre and creative skills in the Saturday Lunchbox Theatre Program. The Curriculum Lab will explore the creation and development of an interdisciplinary teaching curriculum for children ages six through 18. Through this weekly lab, directly connected to the Lunchbox Theatre, students will gain insight into child-

development principles, lesson-planning skills, and classroom-management strategies. Through inquiry and reflection, students will expand their critical thinking processes while also utilizing practical teaching methods and techniques suitable for multiple learning types and levels.

Methods of Civic Engagement

Allen Lang

Open, Component—Year / Hybrid Remote/In-Person

Artists are the real architects of change, not the political legislators who implement change after the fact. —William Burroughs This course explores creative, collaborative, and interdisciplinary structures that extend theatre to our community for students new to and interested in developing a civic engagement practice. The course is open to performers, writers, designers, movers, and stage managers. The practice will explore creating theatrical forms, the creative process, and the connections to learning and community building through making and doing and constructing an interdisciplinary, shared theatre vocabulary. Course work cultivates reflection, dialogue, participation, leadership, facilitation, and curriculum-building skills. Students will have a civic engagement placement at an area school, after-school program, or the SLC Lunchbox Theatre Program. Community placements are typically yearlong and usually culminate in a process-centered, informal presentation that reflects the individual participants' interests, stories, and experiences. Class projects explore participatory, collaborative techniques that are valuable in community engagement projects. *This class meets once a week.*

The Theatre and the Community

Allen Lang

Intermediate, Component—Year

This course will explore, extend, and bring theatre-making skills to the community. An interest in exploring personally expressive material and in expanding and developing skills is required. The course focuses on successful, process-centered goals and proven community-building techniques and principles. We will examine the applications of contemporary sociopolitical and artistic issues of community work. Class readings and discussions will review theoretical and practical applications about theatre making and the political role of artists working in the community as agents for social change and social justice. The course is open to students who want to explore personal material through a sociopolitical lens, who are interested in responding to our time's mad politics by making a difference—however they can, large or small—through theatre-sharing skills. The course is open to movers and shakers, playwrights, actors, designers, and visual artists. Students will hold one civic engagement placement: SLC Lunchbox Theatre, an area school, an

after-school program, a senior center, or a youth community center. Class projects may include: performances in public spaces, a musical cabaret for seniors, creating site-specific videos, recording community oral histories, or community-wide forums. Educator John Paul Lederach asks the artist to connect with the “moral imagination”—the ability to “stay grounded in the here and now, with all its violence and injustice, while still imagining and working toward a more life-affirming world.” *Prerequisite: Methods of Civic Engagement or permission of the instructor.*

Teaching Artist Pedagogy Conference Course

Allen Lang

Advanced, Component—Year

I believe that education, therefore, is a process of living and not a preparation for future living. —John Dewey This weekly conference course, for graduate and undergraduate students with extensive community experience, explores the experiential perspectives of the practicing teaching artist, developing teaching skills and techniques through a weekly, yearlong community placement. The course explores making connections and crossovers between teaching theories and interdisciplinary theatre coursework that lead toward transformative practices. Course readings will explore the writings of Paulo Freire, M. C. Richards, bell hooks, and others. This course continues the successful process-centered goals and the proven community-building techniques and principles of the long-established SLC Theatre Outreach Program. *This class meets once a week.*

Directing

Directing Brecht

Kevin Confoy

Open, Component—Year

Bertolt Brecht was a social activist. He used theatre to affect change. Brecht's plays and techniques changed the way we look at theatre and view the world. His approach continues to shape the way directors dissect text, incorporate production elements, and create dynamic theatre productions. Directing Brecht is a hands-on directing class that offers directors a vital technique and way of working that springs from Brecht's theories of dialectical theatre. Students will use Brecht's plays and plays by contemporary theatre makers that he deeply influenced—like Anna Deavere Smith, Suzan Lori-Parks, Larry Kramer, and Moises Kaufman, among others—for a personalized directing technique built upon an expansive Brechtian model. Students will direct scenes from chosen plays and create and mount their own original work. Students will act in scenes directed by their classmates

for in-class presentations. This course is open to serious directors, actors, designers, writers, poets, etc., who are interested in developing an approach to work rooted in point of view and desire for social change. *Limited spaces open to undergraduate juniors and seniors.*

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. In the second semester, students will direct a short play of their choice. The workshop is open to beginning directors and any interested student. *This class meets twice a week.*

Directing: The Expanded Field

Adil Mansoor

Advanced, Component—Year | 1 credit

What does a director do? How do we expand our understanding of direction? Directing: The Expanded Field troubles these questions by exploring the responsibilities, challenges, and opportunities available to a theatre director. The fall semester will focus on skills for directing scripted plays, including text analysis, collaboration, concept development, and staging. The spring semester will expand the director's role by considering various artistic methodologies, including socially engaged art, devised and ensemble-generated theatre, and lecture-performance. Throughout the year, students will learn through readings and media created by contemporary directors, artists, and thinkers from a variety of lived experiences and disciplines. Students will practice and experiment with directing methods through writing assignments, presentations, scene work, and iterative performance experiments. Students will perform in one another's scenes and collaborate on multiple projects. Rooted in justice-based pedagogy and community-driven care, the course aims to challenge and expand the boundaries of directing performance. *Limited spaces open to undergraduate juniors and seniors.*

Directing in Context: Socially Engaged Practice

Adil Mansoor

Advanced, Component—Year

This course will explore socially engaged art (SEA) from the lens of directing theatre. Throughout the first semester, students will develop an understanding of what

SEA can look like. Readings will include *Education For Socially Engaged Art* by Pablo Helguera, *Artificial Hells* by Claire Bishop, *Social Works* by Shannon Jackson, and *Tactical Performance: Serious Play and Social Movements* by L. M. Bogad. We will explore contemporary, socially engaged artists and the context within which they are making their work. For example, when we study Simone Leigh's Free People's Medical Clinic, we will also study historical and theoretical texts about the Blank Panthers, mutual aid, healthcare in America, and performing care. Second semester will focus on student research and project development. Students will deep dive into research as a first step toward developing possible SEA projects. Students will build comprehensive reading lists (working with librarians and instructors) and begin to develop a research practice. There will be opportunities to present, facilitate conversations, and respond to each other's ideas throughout the second semester. This class intentionally will not ask students to facilitate SEA projects, understanding that the work takes time, meaningful relationships, and care. Throughout the year, we will consistently consider how theatres, performers, and dramaturgy intersect with, and diverge from, examples of SEA. *Limited spaces open to undergraduate juniors and seniors.*

Directing: The Expanded Field

Adil Mansoor

Advanced, Component—Year

What does a director do? How do we expand our understanding of direction? Directing: The Expanded Field troubles these questions by exploring the responsibilities, challenges, and opportunities available to a theatre director. The fall semester will focus on skills for directing scripted plays, including text analysis, collaboration, concept development, and staging. The spring semester will expand the director's role by considering various artistic methodologies, including socially engaged art, devised and ensemble-generated theatre, and lecture-performance. Throughout the year, students will learn through readings and media created by contemporary directors, artists, and thinkers from a variety of lived experiences and disciplines. Students will practice and experiment with directing methods through writing assignments, presentations, scene work, and iterative performance experiments. Students will perform in one another's scenes and collaborate on multiple projects. Rooted in justice-based pedagogy and community-driven care, the course aims to challenge and expand the boundaries of directing performance. *Limited spaces open to undergraduate juniors and seniors.*

Directing Conference

William D. McRee

Open, Component—Fall

Directors who have previously completed the fall semester of Directing Workshop can continue their work and direct a short play of their choice for this class. This course has conferences attached; classwork and conferences will be used to support the rehearsals and production. *This class meets once a week.*

Movement and Voice

Voice and Speech I: Vocal Practice

Francine Zerfas

Open, Component—Year

This course will focus on awakening the young artist to the expressive range of the human voice, as well as to the intricacies of developing greater clarity of speech and playing with sound. A thorough warmup will be developed to bring power, flexibility, and range to the actor's voice and speech. Exercises and text work will be explored, with the goal of uniting body, breath, voice, and speech into an expressive whole when acting. *This class meets once a week for two hours.*

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. *There will be two sections of this course. This class meets once a week.*

Choreographic Strategies and Theatre

David Neumann, Larissa Velez-Jackson

Open, Component—Year

This course will explore methods of creating original theatre through a choreographic lens as a way of assembling the various building blocks from which theatre is made (sound, image, movement, language, design, etc.), as well as through the influence and manipulation of time. The semester will begin with structured prompts and assignments largely completed in class, eventually moving into self-generated collaborative projects with some work to be completed outside of class. One of the main focuses of this course is the attempt to articulate, through open

discussions, one's creative process and choices therein. Through analysis of said exercises, students will more clearly come to know one another's work and methods. Students will be asked to create movement sequences, collaborative projects, and other studies as a way of encountering the use of assembly, juxtaposition, unison, framing, interruption, deconstruction, and other time-based art practices. Readings will include manifestos and selections from an array of artists, essays, and excerpts of various theatre practices from around the world, as well as video examples. As students will be working within various levels of physicality, wearing loose, comfortable clothing is encouraged. No dance or movement experience is necessary; to find value in this course, one only needs curiosity and a willingness to jump in. *Larissa Velez-Jackson will teach this course in the fall; David Neumann in the spring.*

Movement for Performance

Larissa Velez-Jackson, Marion Lorrain Spencer

Open, Component—Year

In the fall semester, this class will explore the full instrument of the performer; namely, the human body. Each class will open with a warmup, encouraging a listening approach to functional alignment, breath and core support, movement effort, and more. Through a strong use of improvisational scores and strategies, the class will build an ensemble movement language while honing solo, partner, and group skills in movement. Working from what is readily available in one's body and also movement from one's culture or lived experience, this class allows students to enhance their dynamic range from large, full bodied, locomotor motions to subtle and interior experiences of movement. No movement background or particular physical ability is required—just a healthy mix of curiosity, humor, softness, and courage. In addition to occasional reading handouts, there will be opportunities to view excerpts of performances of professional theatre and dance that pertain to core themes of class. Please wear loose, comfortable clothing. In the spring semester, the class will also explore the full instrument of the performer; namely, the human body. A daily warmup will open the body to larger movement ranges while introducing students to a better functioning alignment, efficient muscle and energy use, full breathing, clear weight transfer, and increased awareness while traveling through space. A combination of improvisation, contact improvisation, set phrases, and in-class assignments—creating short, movement-based pieces—will be used to explore a larger range of articulation that the body reveals regardless of the words spoken on stage. In all aspects, the goals of this class are to enable students to be courageous with their physical selves, more articulate with their bodies, and more personally expressive in performance. No movement

background is required—just a healthy mix of curiosity and courage. In addition to occasional reading handouts, there will be opportunities to attend rehearsals and performances of professional theatre and dance in New York City. Please wear loose, comfortable clothing. *This class meets twice a week. Larissa Velez-Jackson will teach this course in the fall; Marion Lorraine Spencer in the spring.*

Playwriting

Experiments in Theatrical Writing

Melisa Tien

Intermediate, Component—Year

In this course, we will explore, discuss, and write side-by-side with contemporary experimental theatrical texts. What pushes against theatrical traditions and orients outward toward the new and unfamiliar is what we will think of as experimental. Areas of experimentation that we'll encounter on our yearlong journey will include: time, setting, structure, character, language, and genre. Experimentation finds purpose in the notion that departure from theatrical convention is a move toward altering how an audience responds and reflects upon a play, which in turn changes how an audience perceives and behaves in the world. We'll explore the landscape of the plays that we read in terms of how each play looks, feels, and sounds. We'll discuss the cultural, historical, and personal contexts of the plays. We'll look for ways in which these contexts may inspire and inform our own writing. We'll generate our own experimental work using the assigned texts as points of departure, with the intention of arriving at a different destination. We'll write from different parts of the brain, from the deeply subconscious to the acutely analytical. We'll consider how the unique structure of a play can derive organically from the story being told. And we'll examine ways in which modern technology may assist, or hinder, our storytelling. *This class meets once a week for four hours (with a half-hour break).*

Decolonizing the Narrative: Writing for a New Audience

Naveen Bahar Choudhury

Open, Component—Year

The stories we tell have the power to change our perceptions about the world around us and the people in it. Decolonizing narratives is the act of undoing colonialism or, in a broad sense, undoing the power structures that have historically defined mainstream narratives. In this course, we will explore how to redefine and subvert common archetypes and tropes found in mainstream theatre. Each week, we will choose a stock character or traditional narrative and write a 10-minute play that

challenges or subverts it. In the spring, we will choose one of the short pieces written in the fall and draft a full-length inspired by it. We will consider whom we want our audience to be; that is, for whose gaze are we writing? What do we assume the audience knows, and what do we explain? Who will identify with our characters? Do we need to provide dramaturgical justification when we write a character whom we don't usually see on stage? Reading assignments will include plays and other artistic material that challenges traditional narratives by using new forms and structure or in questioning conventional portrayals of people of the global majority, queer characters, the working class, Muslims, characters with disabilities, and more. Examples might include work by Jackie Sibblies Drury, Larissa FastHorse, Michael R. Jackson, Hannah Gadsby, Qui Nguyen, Rehana Lew Mirza, Maria Irene Fornes, Cori Thomas, Martyna Majok, and more. *This course meets once a week.*

The Physics of Playwriting: An Introduction to Craft and Voice

Naveen Bahar Choudhury

Open, Component—Year

Art exists within all of us. In this course, we will examine the fundamentals of dramatic writing and how to use those principles of craft to give shape to the stories that we need to tell. Weekly writing challenges will be given to illustrate concepts such as dramatic conflict and character objectives, as well as to activate your unique artistic voice. We will practice writing from the unconscious, focusing more on process than product, and writing from a place of emotional honesty and authenticity. In some cases, acting and improv exercises will be used in conjunction with writing prompts to help us access our creative imagination. We'll also examine how to use the vocabulary of craft to give constructive feedback to our peers and to ask strategic questions that will allow us to receive helpful feedback, as well. Reading assignments will include plays and material in a variety of other forms that serve as examples of how craft is employed to actualize the artist's vision. In all of our work, we will at once seek to follow our imaginations and creative impulses with a sense of passion and playfulness while also approaching our writing practice with rigorous intention and discipline. *This course meets once a week.*

Creative Impulse: The Process of Writing for the Stage

Sibyl Kempson

Advanced, Component—Year

In this course, the vectors of pure creative impulse hold sway over the process of writing for the stage—and we write ourselves into unknown territory. Students are encouraged to set aside received and preconceived

notions of what it means to write plays or to be a writer, along with ideas of what a play is “supposed to” or “should” look like, in order to locate their own authentic ways of seeing and making. In other words, disarm the rational, the judgmental thinking that is rooted in a concept of a final product, and empower the chaotic, spatial, associative processes that put us in immediate formal contact with our direct experience, impressions, and perceptions of reality. Emphasis on detail, texture, and contiguity will be favored over the more widely accepted, reliable, yet sometimes limiting Aristotelian virtues of structure and continuity in the making of meaningful live performance. Readings will be tailored to fit the thinking of the class. We will likely look at theoretical and creative writings of Gertrude Stein, George Steiner, Mac Wellman, Maria Irene Fornes, Adrienne Kennedy, Mircea Eliade, Kristen Kosmas, Richard Maxwell, and Roland Barthes, as well as work that crosses into visual-art realms and radical scientific thought from physicists David Bohm and F. David Peat. The course will be conducted in workshop fashion, with strong emphasis on the tracking and documenting of process. *Limited spaces open to undergraduate juniors and seniors. Permission of the instructor is required.*

Playwright's Workshop

Stuart Spencer

Advanced, Component—Year

Who are you as a writer? What do you write about, and why? Are you writing the play that you *want* to write or the play that you *need* to write? Where is the nexus between the amorphous, subconscious wellspring of the material and the rigorous demands of a form that will play in real time before a live audience? This course is designed for 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 observed, “All plays are full-length plays.”) Students will be free to work on themes, subjects, and styles of their choice. Work will be read aloud and discussed in class each week. The course requires that students enter, at minimum, with an idea of the play that they plan to work on; ideally, they will bring in a partial draft or even a completed draft that they wish to revise. We will read some existent texts, time allowing. *This class meets twice a week.*

Playwriting Techniques

Stuart Spencer

Open, Component—Year

You will investigate the mystery of how to release your creative process while also discovering the fundamentals of dramatic structure that will help you tell the story of your play. Each week in the first term, you will write a short scene taken from *The Playwright's Guidebook*, which we

will use as a basic text. At the end of the first term, you will write a short but complete play based on one of these short assignments. In the second term, you'll go on to adapt a short story of your choice and then write a play based on a historical character, event, or period. The focus in all instances is on the writer's deepest connection to the material—where the drama lies. Work will be read aloud in class and discussed in class each week. Students will also read and discuss plays that mirror the challenges presented by their own assignments. *This course meets once a week.*

Design and Media

Sound Design

Sadah Espii Proctor

Open, Component—Year

This course, which serves as an introduction to theatrical sound design, explores the theory of sound, basic design principles, editing and playback software, content creation, and basic system design. The course examines the function and execution of video and sound in theatre, dance, and interdisciplinary forms. Exercises in sampling, nonlinear editing, and designing sequences in performance software will provide students with the basic tools needed to execute sound designs in performance.

Video and Media Design

Sadah Espii Proctor

Open, Component—Year

This course, which serves as an introduction to theatrical video design, explores the theory of sound, basic design principles, editing and playback software, content creation, and basic system design. The course examines the function and execution of video and sound in theatre, dance, and interdisciplinary forms. Exercises in sampling, nonlinear editing, and designing sequences in performance software will provide students with the basic tools needed to execute projection designs in performance.

Sound Design Projects

Sadah Espii Proctor

Advanced, Component—Year

Sound Design Projects is a conference class in support of SLC productions of semester projects. The instructor will mentor and guide the student through the design and production process. We will set up weekly meetings during production. Crew call and tech visits will also be arranged on a per-project basis. *Open to students that have taken Intro to Media, have media design experience, or have instructor approval.*

Video and Media Design Projects

Sadah Espii Proctor

Advanced, Component—Year

Video Design Projects is a conference class in support of SLC productions of semester projects. The instructor will mentor and guide the student through the design and production process. We will set up weekly meetings during production. Crew call and tech visits will also be arranged on a per-project basis. *Open to students that have taken Intro to Media, have media design experience, or have instructor approval.*

Costume Design I

Liz Prince

Open, Component—Year

This course is an introduction to the basics of designing costumes and will cover various concepts and ideas: the language of clothes, script analysis, the elements of design, color theory, fashion history, and figure drawing. We will work on various theoretical design projects while exploring how to develop a design concept. This course also covers various design-room sewing techniques, as well as the basics of wardrobe technician duties. Students will become familiar with all of the various tools and equipment in the costume shop and wardrobe areas. Students will also have the opportunity to assist a Costume Design II student on a departmental production to further their understanding of the design process when creating costumes. No previous experience is necessary; actors, directors, choreographers, dancers, and theatre makers of all kinds are welcome. *This class meets once a week. There is a \$20 materials fee.*

Costume Design II

Liz Prince

Intermediate, Component—Year

This course expands upon the ideas and concepts set forth in Costume Design I in order to hone in on and advance the student's existing skill sets. Students will further develop their design and construction abilities as they research and realize design concepts for a variety of theoretical design projects, as well as develop their communication skills through class discussions and presentations. Students will also have the likely opportunity to design costumes for a departmental production, assisted by a Costume Design I student. This design opportunity allows for a unique learning experience, as the student collaborates with a director and creative team to produce a fully realized theatrical production. *Prerequisite: Costume Design I or by permission of instructor.*

Advanced Costume Conference

Liz Prince

Advanced, Component—Year

This course is designed for students who have completed Costume Design I and Costume Design II and would like to further explore any aspect of designing costumes by researching and realizing a special costume design project of their own choosing. *Prerequisites: Costume Design I, Costume Design II, and permission of the instructor. This class meets once a week.*

Media Design for Digital Performance

Intermediate, Component—Year | Remote

This course will prepare students to create digital performances using multimedia tools. We will look at the creative applications of media design as it relates to video capture and digital presentation. Exploring a variety of digital workflows, students will gain hands-on experience and be prepared to problem-solve, troubleshoot, and creatively design for digital performances. By participating in this course, students will create a cohort of media-minded theatre makers, who are committed to working on productions and supporting their peers. This course will serve to mentor, troubleshoot and critically analyze theatrical design through the lens of digital performance. Students will be expected to work on season designs for productions or their own solo work. Students will be required to attend additional technical meetings/rehearsals and design productions over the course of the year. *Prerequisites: Intro to Media Design, Sound I, Intro to Projection, or instructor permission. This class meets once a week.*

Lighting Design I

Greg MacPherson

Open, Component—Year

Lighting Design I will introduce the student to the basic elements of stage lighting, including tools and equipment, color theory, reading scripts for design elements, operation of lighting consoles and construction of lighting cues, and basic elements of lighting drawings and schedules. Students will be offered hands-on experience in hanging and focusing lighting instruments and will be invited to attend technical rehearsals. They will have opportunities to design productions and to assist other designers as a way of developing a greater understanding of the design process. *This class meets once a week.*

Lighting Design II

Greg MacPherson

Intermediate, Component—Year

Lighting Design II will build on the basics introduced in Lighting Design I to help develop the students' abilities in

designing complex productions. The course will focus primarily on CAD and other computer programs related to lighting design, script analysis, advanced console operation, and communication with directors and other designers. Students will be expected to design actual productions and in-class projects for evaluation and discussion and will be offered the opportunity to increase their experience in design by assisting Mr. MacPherson and others, when possible. *Prerequisite: Lighting Design I or by permission of instructor. This class meets once 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 those forms through individual and group research projects. Students will then have the opportunity to develop their puppet manipulation skills, as well as to gain an understanding of how to prepare the puppeteer's body for performance. We will further our exploration with hands-on learning in various techniques of construction. 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.*

Scenography I

Jian Jung

Open, Component—Year

This course is an introduction to theatrical scenic design. Students will learn how to look at the world with fresh eyes and use imagination to create a theatrical world on stage. The course covers the fundamental ideas of scenic design and basic design technique, such as research, drawing, and scale-model making. We will start from small exercise projects and complete a final design project at the end. Students will present most of their projects to the class, followed by questions and comments from fellow students. Presentation and critique skills are important in this course. Students with no experience who are interested in other aspects of theatre making, as well as visual arts or architecture, will be able to learn from the basics. *This class meets once a week. There is a \$90 course fee.*

Scenography Projects

Jian Jung

Open, Component—Year

This is a conference class in support of SLC productions of semester projects. The instructor will mentor and guide the student through the design and production process. We will set up weekly meetings during production. Crew

call and tech visits will also be arranged on a per-project basis. The class is open to students who have taken Scenography I, have scenic design experience, or have instructor approval.

Production

DownStage

Graeme Gillis

Intermediate, 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. Open to graduate and undergraduate students, sophomore and above.*

Stage Management

Neelam Vaswani

Open, Component—Year

This course is a hands-on laboratory class in the skills, practices, and attitudes that help a stage manager organize an environment in which a theatrical team can work together productively and with minimum stress. Classroom exercises and discussion augment the mentored production work that is assigned to each student. Script analysis, blocking notation, prop management, and cue writing/calling are among the topics covered. Knowledge of, and practice in, stage management are essential tools for directors and useful supplements for actors and designers. *This class meets once a week during fall semester; spring semester is devoted to mentored production practicums.*

Tools of the Trade

Robert Gould, Bri Weintraub

Open, Component—Year

This is a stagehand course that focuses on the nuts and bolts of light-board and sound-board operation and projection technology, as well as the use of basic stage carpentry. This is not a design class but, rather, a class about reading and drafting light plots, assembly and troubleshooting, and basic electrical repair. Students who

take this course will be eligible for additional paid work as technical assistants in the theatre department. *This class meets once a week.*

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 in Dance (p. 32), John Jasperse *Dance Hard Times Require Furious Dancing: Movement as Language in Performance, Politics, and Everyday Life* (p. 33), Peggy Gould *Dance*

Movement Studio Practice (p. 33), Peggy Gould, Jodi Melnick, Lacina Coulibaly, Jennifer Nugent, Janet Charleston, Jordan Demetrius Lloyd *Dance*

Dance Movement Fundamentals (p. 33), Peggy Gould, Lacina Coulibaly, Jennifer Nugent *Dance*

Ballet (p. 34), Megan Williams, Sharon Milanese *Dance*

West African Dance (p. 34), Lacina Coulibaly *Dance*

Hip-Hop (p. 34), Matthew Lopez *Dance*

Yoga (p. 34), Patti Bradshaw *Dance*

Tai Ji Quan and Qi Gong (Fundamentals) (p. 34), Sherry Zhang *Dance*

Butoh Through LEIMAY Ludus (p. 34), Ximena Garnica *Dance*

Improvisation in Dance as Real-Time Composition (p. 35), John Jasperse *Dance*

Guest Artist Lab (p. 35) *Dance*

Live Time-Based Art (p. 35), Beth Gill, John Jasperse, Dean Moss *Dance*

Performance Project (p. 36), Beth Gill, Kyle Marshall *Dance*

Music for Dancers: The Logic of Interaction (p. 36), William Catanzaro *Dance*

Anatomy (p. 37), Peggy Gould *Dance*

Anatomy Research Seminar (p. 37), Peggy Gould *Dance*

Lighting in Life and Art (p. 37), John Jasperse *Dance*

Advanced Collective in Animation or Experimental Media (p. 52), Scott Duce, Robin Starbuck *Filmmaking and Moving Image Arts*

Writing the Short Film Adaptation (p. 59), K. Lorrel Manning *Filmmaking and Moving Image Arts*

Screenwriting: Tools of the Trade (p. 57), K. Lorrel Manning *Filmmaking and Moving Image Arts*

Theatre and the City (p. 89), Joseph Lauinger *Literature*

Toward a Theatre of Identity: Ibsen, Chekhov, and Wilson (p. 92), Joseph Lauinger *Literature*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 95), Tristana Rorandelli *Literature*

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

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

Site/Situation (p. 175), Gabriela Salazar *Visual and Studio Arts*

Performance Art (p. 177), Clifford Owens *Visual and Studio Arts*

Senior Interdisciplinary Studio (p. 178), John O'Connor, Riad Miah *Visual and Studio Arts*

First-Year Studies: Two Lenses on Writing (p. 181), Myra Goldberg *Writing*

Stories and... (p. 185), Myra Goldberg *Writing*

The Unconscious, the Absurd, the Sublime, and the Impossibly Probable (p. 185), Mary LaChapelle *Writing*

The Basics, Not Excluding the Virtuoso (p. 183), Mary LaChapelle *Writing*

Fiction Writing Workshop (p. 182), Mary LaChapelle *Writing*

Poetry: On and Off the Page (p. 190), Jeffrey McDaniel *Writing*

Explorations in the Poetic Voice (p. 190), Dennis Nurkse *Writing*

To Hold the Unsayable: A Poetry Workshop (p. 190), Marie Howe *Writing*

URBAN STUDIES

Urban studies is dedicated to the study of cities across disciplines, focusing on the fabric of cities and the culture, society, and economy particular to cities and to those who live within them. Some of the topics that urban studies may explore are the histories of cities; space, design, and power; cities and suburbia; the city and the country; megacities; casino urbanization; cities remembered (memoirs based on urban space); and cities of the future (real and science-fiction cities). Among the many themes addressed in urban studies are space and sociability, including urban planning, public and private space, social relations and structures, the right to city space, gender and power, urban social movements, and public art. Among the many disciplines that offer courses related to urban studies are anthropology, architecture, economics, environmental studies, politics, public policy, and sociology.

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

Ethnographic Research and Writing (p. 7), Robert R. Desjarlais *Anthropology*

Media Lab: Youth Education and Community Engagement (p. 9), Yeong Ran Kim *Anthropology*

Indigenous Mobilities (p. 9), Deanna Barenboim *Anthropology*

Sursum Corda: Art and Architecture from Michelangelo to the Dawn of the Enlightenment, 1550-1700 (p. 13), Joseph C. Forte *Art History*

Home/Nation: 20th-Century Asian Art—via New York (p. 15), Gemma Sharpe *Art History*

Paris: A History Through Art, Architecture, and City Planning (p. 16), Jerrilynn Dodds *Art History*

Foundations of Education (p. 192), Denisha Jones *Art of Teaching*

Japan's Heisei Era (1989–2019): Culture, Society, and Experiences (p. 19), Jesse Bia *Asian Studies*

Hard Times Require Furious Dancing: Movement as Language in Performance, Politics, and Everyday Life (p. 33), Peggy Gould *Dance*

West African Dance (p. 34), Laci Coulibaly *Dance*

Hip-Hop (p. 34), Matthew Lopez *Dance*

First-Year Studies: Working USA: American Workers in the Globalized Political Economy (p. 39), Kim Christensen *Economics*

Environmental and Ecological Economics: Theories and Policies (p. 40), An Li *Economics*

Political Economy of Global Climate Change (p. 40), An Li *Economics*

Political Economy of Environmental Justice (p. 40), An Li *Economics*

First-Year Studies: Climate Change (p. 41), Bernice Rosenzweig *Environmental Science*

Green Infrastructure (p. 42), Bernice Rosenzweig *Environmental Science*

Geospatial Data (p. 42), Bernice Rosenzweig *Environmental Science*

The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts (p. 43), Charles Zerner *Environmental Studies*

Media Lab: Youth Education and Community Engagement (p. 55), Yeong Ran Kim *Filmmaking and Moving Image Arts*

Visions of Social Justice (p. 54), Damani Baker *Filmmaking and Moving Image Arts*

Food, Agriculture, Environment, and Development (p. 64), Joshua Muldavin *Geography*

Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 65), Joshua Muldavin *Geography*

Rethinking Malcolm X, Black Panthers, and Young Lords: A Radical Historiography (p. 71), Komozi Woodard *History*

The Strange Career of the Jim Crow North: African American Urban History Since the Atlantic Slave Trade (p. 73), Komozi Woodard *History*

Environmental Politics, Informality, and Democracy in Brazilian History (p. 75), Jesse Horst *History*

An Introduction to Statistical Methods and Analysis (p. 102), Daniel King *Mathematics*

Polarization (p. 127), Samuel Abrams *Politics*

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 132), Gina Philogene *Psychology*

Community Psychology (p. 132), Richard C. Clark *Psychology*

Urban Health (p. 136), Linwood J. Lewis *Psychology*

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

Environmental Psychology: An Exploration of Space and Place (p. 139), Magdalena Ornstein-Sloan *Psychology*

First-Year Studies: Borders, Nations, and Mobilities: A Sociological Introduction (p. 148), Parthiban Muniandy *Sociology*

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Bad Neighbors: Sociology of Difference, Diversity, and Cosmopolitanism in the City (p. 149), Parthiban Muniandy *Sociology*

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VISUAL AND STUDIO ARTS

The visual and studio arts program is dedicated to interdisciplinary study, practice, experimentation, and collaboration among young artists. Students focus on traditional studio methods but are encouraged to bridge those ideas across disciplines, including experimental media and new techniques. The program offers courses in painting, drawing, printmaking, photography, sculpture, video art, installation, creative programming, interactive art, interventionist art, games, and simulation. Students pursue a multidisciplinary course of study while gaining proficiency in a wide range of methods and materials. Working within a liberal-arts context, students are also encouraged to form collaborations across fields of practice and often work with musicians, actors, and scenic designers, as well as biologists, mathematicians, architects, philosophers, or journalists. Conference work, senior show, and senior thesis allow the integration of any combination of fields of study, along with the opportunity for serious research across all areas of knowledge.

The Heimbold Visual Arts Center offers facilities for woodworking, plaster, printmaking, painting, video making, and installation. Advanced studios offer individual work areas. In addition to art studios, students have access to critique and presentation rooms and exhibition spaces, including a student-run gallery titled A*Space. Courses are taught in the traditional seminar/conference format, with studio classes followed by one-on-one conferences with faculty. All students are encouraged to maintain a presence through social media and are especially encouraged to supplement their work in studio through participation in the program's ongoing series of special topic workshops—small three-to-five session minicourses that cover current thought in art theory, discipline-specific fundamentals, new technologies, and professional practices. Past workshops have included

woodworking, fiber arts, metalwork, printmaking, letterpress, figure drawing, printing for photographers, creative coding, virtual reality, MAX/MSP, online portfolio design, writing an artist's statement, navigating the art world, the art of critique, applying for grants, and more. Students who invest significant time in the program are encouraged to apply for a solo gallery show in their senior year and may take on larger capstone projects through a yearlong, practice-based senior thesis.

In addition to these resources, the Visiting Artist Lecture Series brings a wide range of accomplished artists to campus for interviews and artist talks. In a feature unique to the program, faculty routinely arrange for one-on-one studio critiques between students and guest faculty or artists who are visiting campus through the lecture series. Art vans run weekly between campus and New York City museums and galleries. Visual-arts students typically hold internships and assistantships in artist studios, galleries, museums, and many other kinds of arts institutions throughout the city.

Foundation Drawing and the Human Form

Sarah Peters

Open, Seminar—Spring / 5 credits

This course explores drawing as a tool for self-expression, imagination, and storytelling and as a language for exploring and communicating ideas. The first half of the class will concentrate on developing the skill sets of observational drawing: linear drawing, tonal drawing, mass and volume, negative space, contour, proportion/sighting, planar construction, and composition. The human form will be the focus of the second half of the class. Students will draw from the model and make artworks using the human form as the basis of and/or point of departure for using traditional and experimental materials and processes. Throughout the semester, there will be keynote presentations on contemporary and historical drawing, a study trip to a New York City museums/galleries, and group and individual critique.

Drawing Fundamentals

Carrie Rubinstein

Open, Seminar—Fall / 5 credits

This introductory drawing course exposes students to methods of drawing through rigorous observational practices. Fundamental drawing concepts involving light, shade, value, contrast, proportion, texture, mass, and volume are presented, and techniques are demonstrated to best achieve those ideas. The goals of the course are to develop hand-eye coordination, to understand methods and materials, and to explore the process of developing a visual vocabulary. Through the activity of drawing, students develop the language of drawing—which is truly

about seeing through an expanded lens. Students will work daily with traditional and experimental drawing materials. Drawings by contemporary artists will be shown throughout the term, and a coinciding New York City trip to specific galleries/museums will be taken. At the conclusion of this course, students will be able to translate an object from life into a two-dimensional drawn form with both traditional and experimental points of view.

Assemblage: The Found Palette

Katie Bell

Open, Seminar—Fall and Spring / 5 credits

Layered, built, found, saved, applied, collected, arranged, salvaged....Jean Dubuffet coined the term "assemblage" in 1953, referring to collages he made using butterfly wings. Including found material in a work of art not only brings the physical object but also its embedded narrative. In this course, we will explore the various ways in which the found object can affect a work of art and its history dating back to the early 20th century. We will look at historical and contemporary artists such as Joseph Cornell, Robert Rauschenberg, Hannah Höch, Betye Saar, Richard Tuttle, Rachel Harrison, and Leonardo Drew. This course will tackle various approaches, challenging the notions of "What is an art material?" and "How can the everyday inform the creative process."

Color and Light: Painting With Watercolor, Dyes, and Fluid Media

Marion Wilson

Open, Seminar—Fall and Spring / 5 credits

This course uses water-based media in both traditional and nontraditional ways to create evocative paintings on paper, with pigments (both art and non-art) suspended in water. Watercolor and gouache are two of the oldest pigment-based media and continues to be used widely by artists, illustrators, designers, and architects. This class will specifically focus on color and the effects of layering, transparency, translucency, and absorbency. Students will be introduced to a range of brushes, sponges, paper types, paint media, and techniques. We will use landscape, portraiture, and other subject matter to represent water, light, flesh, atmosphere, and solid earth. In a final section of this course, we will introduce sustainable painting practices by introducing organically created pigments. Artists surveyed include Charles Burchfield, Anselm Kiefer, Marcel Dumas, Winslow Homer, Egon Schiele, Vik Muniz, Dana Sherwood, Tatfoo Tan, Taylor Davis, Laylah Ali, and Marcel Dzama.

Painting with Watercolor, Dyes, and Fluids

Marion Wilson

Open, Seminar—Spring / 5 credits

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Drawing as Visual Language

Riad Miah

Open, Seminar—Fall / 5 credits

Drawing is a visual language. A drawing can be a response. And a drawing can be a form of reaction. The process of drawing may function both as research and as an autonomous medium. In addition to being an introductory drawing course, the content aims to develop concepts through drawing while honing the individual's interest and study into a state of visual expression. We will begin using various materials and learn how they have aided artists and designers, both historically and contemporary. We will copy different methods of drawing and analyze their function within a process. Videos, readings, and looking at works of art will aid in understanding the process, medium, and how the skill may be a part of one's overall education. Individual and group conversations will be used to help develop and provide a deeper understanding of the subject. As the course develops, personal research projects will progress along with one large, collaborative group drawing. Our time together will be concentrated in the studio, where ideas are generated from analyzing one's process and thinking within a medium. The student's curiosity about topics related to the present and its historical relevance will be, through drawing, a part of the dialogue.

FYS Project

Angela Ferraiolo, John O'Connor

Open, FYS—Fall

FYS Project is a weekly, small-workshop class that introduces first-years to each of the disciplines in the program. Meetings alternate between discussion and critique while also offering small experimental studio projects in printmaking, painting, drawing, sculpture, photography, and new genres. FYS Project brings all first-years together from the start of their program and encourages a broad range of art-making disciplines and ways of thinking about art. The class ends with a group exhibition intended to introduce first-year artists to the wider college community.

The Camera/The World

Sophie Barbasch

Open, Small Lecture—Year / 10 credits

What are the political, social, and aesthetic implications of a world in which the image may have supplanted the truth? What are the consequences for communities that are less globally wired? Can humanism thrive in an image-saturated environment? Can racial and environmental justice be furthered in a plugged-in universe? In particular, what are the ramifications of iPhone-enabled "citizen journalism"? Who is telling the story of an image? Who is allowed to look at it? Who is disseminating it? Do images haunt our public memory? Do artists have a responsibility in image-making? The course structure is lecture/studio hybrid and will entail a combination of lecture, discussion, writing, and art making.

Introduction to Painting

Yevgeniya Baras

Open, Seminar—Fall and Spring / 5 credits

Technical exploration, perception, development of ideas, intuition, invention, representation, and communication are at the core of this class. We will begin the course in an observational mode, introducing practical information about the fundamentals of painting: color, shape, tone, edge, composition, perspective, and surface. We will paint still lifes and transcribe a masterwork. We will look at the work of both old masters and contemporary painters. We will also take a trip to a museum to look at paintings "in the flesh." The course will include demonstrations of materials and techniques, art historical presentations, films and videos, reading materials, homework assignments, group and individual critiques. In the second half of the course, we will complete a series of projects exploring design principles as applied to nonobjective (abstract) artworks. Using paint, with preparatory collages and drawings, we will engage with strategies for utilizing nonobjective imagery toward self-directed content. Each week will bring a new problem, with lessons culminating in

independent paintings. Projects will emphasize brainstorming multiple answers to visual problems over selecting the first solution that comes to mind. The last part of the class will be devoted to a personal project. Students will establish their theme of interest, which they will present during our conference meetings. Then, students will carry out research and preparatory work and develop a series of paintings. Drawings in this class will often be produced in tandem with paintings in order to solve painting problems and illuminate visual ideas. Revisions are a natural and mandatory part of this class. The majority of our time will be spent in a studio/work mode. The studio is a lab where ideas are worked out and meaning is made. It is important that you are curious, that you allow yourself to travel to unexpected places, and that you do not merely rely on skills and experiences that are part of you already but, rather, challenge you to openness and progress. The process will be part critical thinking, part intuition, and, in large part, physical labor. Working rigorously during class and on homework assignments is required. The goal of this class is to establish the roots of a healthy and generative personal studio practice. You will also strengthen your knowledge of art history and take into consideration the wider cultural, historical, and social contexts within which art is being made today.

Intermediate Painting: A Sense of Place

Vera Iliatova

Sophomore and Above, Seminar—Fall | 5 credits

To look at a place closely—to spend time with it while painting it—is, in a sense, to own it. In this course, students explore their own sense of place in different locations. Students will travel to various destinations to collect source materials—such as drawings, photographs, written notes, and painted sketches—and will work on larger and more complex paintings in the studio. Through quick studies and finished paintings, students will observe and create an intimate relationship with their chosen motifs. Throughout the semester, students will work both large and small, both quickly and slowly. Some paintings will take a few minutes, and some will take several days. The course emphasizes fundamentals of painting, as well as the formal, cultural, and political connotations that a landscape genre may contain. The course is supplemented with keynote presentations, class critiques, and studio visits.

Intermediate Painting: Narrative Painting

Vera Iliatova

Sophomore and Above, Seminar—Spring | 5 credits

Taking inspiration from the history of art, literature, and cinema, students will be introduced to a variety of

approaches on how to construct narratives in the language of contemporary painting. What is narrative, and can it be expressed abstractly as well as literally? How can color, value, and mark-making be used in painting to create a narrative progression and a passage of time? Students will explore various narrative themes, sourcing from autobiography, political events, literature, films, mediated images, and other personally relevant content. Observational painting 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 painting process. The work will fluctuate between in-class projects and homework assignments. The curriculum will be supplemented with PowerPoint presentations, film screenings, selected readings, field trips, and group critiques.

Printmaking Intaglio

Vera Iliatova

Open, Seminar—Fall | 5 credits

This course is designed to introduce students to a range of intaglio techniques while also assisting students in developing their own visual imagery through the language of printmaking. Throughout the semester, students will practice dry point, etching, aquatint, soft-ground, and sugar-lift techniques. Students will explore the history of printmaking media, the evolution of subject matter and technique, and the relationship of graphic arts to the methods of mechanical reproduction. Course objectives will include becoming familiar with using a print shop, printing an edition, talking critically about one's work, and developing a process of visual storytelling. The course will be supplemented with technical demonstrations, critiques, field trips, and keynote presentations.

Silkscreen Printing

Nicole Maloof

Open, Seminar—Fall | 5 credits

In this course, we will cover the fundamental techniques of silkscreen printing, a form of printmaking that utilizes and expands upon the simple concept of the stencil. We will cover a range of basic techniques that lend themselves well to a home setup, including hand-cut stencils, printing multiple layers, and drawing directly on the screen with drawing fluid. We will also look into ways in which silkscreen can be combined with other media, opening up its aesthetic possibilities. Students will be encouraged to independently explore subject matter, ideas, and aesthetic modes of their own choosing, as we develop a cumulative understanding of technical knowledge. The goal of the course will be to master the basic process of silkscreen in service of developing a sophisticated language using this versatile medium.

Relief Printmaking

Vera Iliatova

Open, Seminar—Spring | 5 credits

This course is designed to introduce students to a range of relief printing techniques while also assisting students in developing their own visual imagery through the language of printmaking. Students will work with linoleum and woodblock materials. Students will develop drawing skills through the printmaking medium and experiment with value structure, composition, mark-making, and interaction of color. Students will explore the history of printmaking media, the evolution of subject matter and technique, and the relationship of graphic arts to the methods of mechanical reproduction. Course objectives will include becoming familiar with using printing equipment, printing an edition, critically discussing one's work, and developing a process of visual storytelling. The course will be supplemented by technical demonstrations, critiques, field trips, and keynote presentations.

Narrative, Printmaking, and Artist Books

Nicole Maloof

Open, Seminar—Spring | 5 credits

In this course, we will explore different ways that narrative can be achieved through conventional and experimental applications of image-making, printmaking, and bookmaking. How is a story told in a single panel? Over a series of pages? How might conventional means of storytelling be subverted and abstracted, stories retold? How do the formal choices in making an object affect the way a narrative unfolds? Does a story always require words? And does the form of a book always imply narrative no matter how abstract its content? Over the course of the semester, a variety of basic printmaking and image-making processes will be covered, along with a selection of bookbinding techniques. Students will be asked to produce both one-of-a-kind artist books and easily reproducible books for potential distribution.

1,001 Drawings

John O'Connor

Open, Seminar—Fall | 5 credits

This will be a highly rigorous drawing class that pushes young artists to develop a disciplined, sustainable, and experimental drawing practice with which to explore new ways of thinking, seeing, and making art. Each week, you will make 50 to 100 small works on paper, based on varied, open-ended, unpredictable prompts. These prompts are meant to destabilize your practice and encourage you to interrogate the relationship between a work's subject and its material process. You will learn to work quickly and flexibly, continually experimenting with mediums and processes as you probe the many possible solutions to

problems posed by each prompt. As you create these daily drawings, you will simultaneously work on one large, ambitious drawing that you revisit over the entire semester. This piece will evolve slowly, change incrementally, and reflect the passage of time in vastly different ways from your daily works. This dynamic exchange will allow you to develop different rhythms in your creative practice, bridging the space between an idea's generation and its final aesthetic on paper. This course will challenge you to ambitiously redefine drawing and, in doing so, will dramatically transform your art-making practice.

Drawing in Two-and-a-Half Dimensions

Carrie Rubinstein

Open, Seminar—Spring | 5 credits

The first part of this course focuses on sharpening fundamental drawing skills through essential exercises and with a variety of traditional drawing media. After each drawing's initial state is made, assignments will be reworked with a new set of criteria—such as using one's nondominant hand, inventing one's drawing instruments and materials, cutting up old drawings and reconfiguring them into new works, or working continually for a set number of hours on one piece. Around the midpoint in the term, our understanding of drawing expands to include works by Christine Sun Kim, Kara Walker, Charles Gaines, and William Kentridge. How does drawing unfold and become stop-motion animations, cut-out life-size silhouettes, or massive reproductions on buildings? Drawing evolves from a flat practice into three dimensions. We will investigate this circumstance and incorporate many of those modalities into our works on paper. Individual meetings with the instructor guide each student's direction for the second half of the term. Each student's unique area of challenge and engagement will be assessed and explored for the final project. A study trip to New York City galleries will coincide with course work.

Art for Good

Joel Sternfeld

Open, Seminar—Spring | 5 credits

Some 60 or 70 years ago, the idea of art as a comfort to middle- and upper-class tastes and values, more or less a visual soporific to be occasionally consumed as needed, began to come under assault. The methodologies of the Fluxus Movement, the happenings of the '60s, and various conceptual practices of the '70s provided a ground from which artists such as Hans Haacke or Neo Rauch could make work that was critical of prevailing economic or political realities. In 1971, when a pointed artwork by Haacke caused the Guggenheim Museum to cancel his retrospective, the then-director of the museum wrote to

him to say that the institution's policies "exclude active engagement toward social or political ends." Unfortunately for the museum, a constantly expanding and ever-more vital ocean of such work has ensued. Using Nato Thompson's *Seeing Power: Art and Activism in the 21st Century* as our text, we will examine the work of artists whose work has intentionally called for a different social or political order. Exemplars to be studied will include Francis Alys, David Hammons, Alfredo Jaar, Barbara Kruger, Suzanne Lacy, Ana Mendieta, Adrian Piper, Pussy Riot, Martha Rosler, Doris Salcedo, Carolee Schneemann, Felix Gonzalez Torres, Kara Walker, Carrie Mae Weems, Ai Weiwei, and Fred Wilson, to name but a very few. In the beginning of the semester students will respond to readings, class discussions and prompts with artworks that relate to the issues at hand. As the semester progresses students will also work on a conference project that is born of their own independent concerns.

Architecture Design Studio: Heavy–Light

Miku Dixit

Open, Seminar—Fall | 5 credits

This studio introduces students to architectural design with a focus on supply chains, material flows, embodied energy, and lifecycles of building materials. Alternative materials, whether heavy and earthen or lightweight and ephemeral, will serve as avenues for design research. Our design investigations will operate from a basis of energy and resource scarcity by doing as much as possible with as little as possible. Rather than an approach characterized by austerity, however, we will rethink the design of the built environment from the ground up by questioning basic assumptions that undergird the carbon economy. The studio will encourage students to operate with the resourcefulness, efficiencies, flexibilities, and informal systems seen in parts of Asia, Africa, and South America as precedents for design and construction. Could these methods from the Global South allow us to reimagine the territory and lifecycles of an architectural project? In addition, we will explore design opportunities presented to us by phased construction and strategies of disassembly and reusability. Creative work will be advanced through successive assignments and design briefs that increase in scale and complexity over the semester. Prior experience with hand drafting, digital drawing, and physical and digital modeling is beneficial but not a requirement.

100-Year Buildings—Architecture on the Material-Planetary Time Scale

Galen Pardee

Open, Seminar—Spring | 5 credits

Carl Elefante, 2018 AIA President, is perhaps best known for coining the phrase, "The greenest building is one that is

already built." Inherent in this ethos is an understanding of how much of the stuff of architecture—the steel, concrete, and gypsum detritus that populates global construction sites—lingers on after the final punch list. As architects face the remainder of the 21st century with the knowledge that buildings comprise 36 percent of global energy use and 39 percent of energy-related carbon dioxide emissions annually, Elefante's proposition takes on renewed urgency. What would it mean for architects to embrace a planetary scale of material and temporal relationships? Which material logics and construction systems might take precedence under these new circumstances? Are there new metrics that we can create which take into account embodied and lifetime costs of our built environment? How can we reshape our discipline to ensure responsible environmental stewardship for our buildings' present and future clients, as well as for the public at large? The United Nations Environmental Program (UNEP) estimates that the building sector's global floor area will double by 2060, representing not only the construction of new buildings but also the destruction of existing structures that may not have reached the end of their lives. For example, reinforced concrete can take up to a century to fully harden and cure; glass and steel can last decades before becoming compromised. Rather than a narrow relationship of client and program and site, this studio understands that each of these relationships are fleeting and changeable relative to the lifetimes of construction assemblies and climate change. Failing to account for life after a particular client's lease is up or the changes wrought on the site by shifting ecological or political climates may resign a building to demolition and failure. How can architects better design with the material-planetary timescale in mind from the beginning? What scenarios about politics and regulation do we build into our design processes to guide programmatic and material assumptions? What is fixed, and what is flexible—in both our building systems and in our profession? What is the future of architectural practice in a world where wholesale demolition and new construction is climatically irresponsible?

Keywords: material futures, temporal architecture, political landscapes

Sculptural and Spatial Activism

Morehshin Allahyari

Open, Seminar—Fall | 5 credits

This is a theory and practice course, focusing on critical thinking for sculptural and spatial making through the lens of history, activism, and the "radical outside." In this class, we will both learn about and learn to create multimedia and interdisciplinary sculptural work. We will consider object making as a position that exists within a larger context—beginning from where it is "installed" to what it "activates" and how it relates to cultural, social, and

political issues around us. We will focus on topics such as refiguring, activism, digital colonialism, and world-building, with each student having the choice of the medium, materials, and topics they are interested in exploring. This class is and will be a growing collective effort for “reflective thinking” and asking difficult questions about sculptural work as a practice that, for too long, has been approached and taught from a one-dimensional, binary, and culturally/demographically isolated history. In addition to assignments that will allow practical creation for each student, we will read and discuss the words and works of thinkers, artists, designers, and collectives with a major focus on women, IBPOC, non-Western, and LGBTQ+ communities.

Site/Situation

Gabriela Salazar

Open, Seminar—Spring | 5 credits

Like the body, a sculpture is always somewhere. Movable or fixed, permanent or ephemeral, sculptural work is indivisible from the space in which it is experienced—a space that we, too, inhabit. Over the semester, students in this course will engage in progressively complex interactions with object, space, and site. Our first site will be a sheet of paper for “conversational” works with a partner. The course will end with students engaging in independently conceived interactions with a specific site (thinking of “site,” broadly, as the place where the work “resides”). Throughout, we will look at diverse examples of “installation” from throughout art history and a range of texts that take on the relationship of artist and site. And we will make at least one trip to museums and galleries in New York City. We will also discuss the process and possibilities of documentation (through photography, video, writing, and even speaking) as a part of the life and experience of the work. *Please bring examples of prior work, if available, to the interview.*

The Matter in Material

Gabriela Salazar

Sophomore and Above, Seminar—Fall | 5 credits

“...[O]ur bodies are large collections of oscillating entities existing in an environment made largely of diverse populations of other oscillating identities,” posits the philosopher Manuel DeLanda in column #10, *Matter Singing in Unison*, of his “Matter Matters” series in *Domus Magazine* (2005). Within the scope of those oscillations, our physical surroundings and the material of our daily existence hold inherent resonance and association within and upon our memories and bodies. As artists, how can we learn to tap those often invisible vibrations that course through stuff? How can the materials that we use in our work be encouraged to speak their own realities and histories? And how do we deepen our understanding of material in order to amplify this effect or, even better,

understand what is already there? This semester-long course will explore diverse strategies to mine this “invisible” information. Broad (and messy) experimentation, collaboration, readings, and creative research in the first part of the course will lead to the creation of a series of two- and three-dimensional works that use the inherent assets of material (both physical and psychological) to create new forms and meanings. Reassembling, repurposing, recombining, relocating, and deconstructing will be examined as process filters through which we can push materials to communicate their histories and properties. Regular group discussions and critiques will allow us to learn from our own experiments and those of others. Prior experience in visual art courses is helpful, though not required. Please bring examples of relevant work to the interview, and expectations of what you hope to gain from the course.

Art From Code

Angela Ferraiole

Open, Seminar—Fall | 5 credits

A “live-coding,” practice-based introduction to visual-arts programming, including color, shape, transformations, and motion, this course is designed for artists with little or no prior programming experience. We’ll meet twice weekly to code together live, working on short, in-class exercises within a larger analysis of the social, cultural, and historical nature of programming cultures. All students will be required to keep a sketchbook and participate in installation. Artists include Reas, Davis, Riley, MacDonald, and others. Taught in Processing, a free and open-source software.

New Genres: Paranoia as a System

Angela Ferraiole

Open, Seminar—Fall | 5 credits

Through painting, photography, video editing, model making, surveillance demonstrations, art installation, mapmaking, diagramming, and the written word, artists of the late 20th and early 21st centuries have tried to alert us to their suspicion that there is more to reality than what meets the eye. These artists are willing to follow a hunch into unreason, anxiety, and the webs of the subterranean. This course looks at the processes and workings of “conspiracy aesthetics” from a variety of disciplines. Students will create one small work of paranoia or conspiracy in the medium of their choice. Artists surveyed include Mike Kelley, Hans Haacke, Roman Polanski, Peter Tscherkassky, Jenny Holzer, Mark Lombardi, Henry Darger, Alfredo Jaar, Rachel Harrison, Jane and Louise Wilson, and others.

Digital Imaging Studio

Shamus Clisset

Open, Seminar—Fall | 5 credits | Hybrid Remote/In-Person

This course focuses on contemporary techniques for digital image manipulation with an emphasis on Photoshop skills, including imaging, retouching, and compositing workflow. We will cover proper use of adjustment layers, layer masks, retouching, and even design and basic animation. The skills covered will build a solid basis for further exploration and interventions within the realm of photography, illustration, and more radical digital experiments. While proper technical processes are emphasized, we will equally explore expressive use of the software, creating original, personal work through independent projects. The broader class discussion will emphasize computer-generated and -manipulated imagery beyond the basics of Photoshop as a driving force in art and media that now informs all imagemaking and reflects and informs our culture in general. Students are encouraged to explore the potential of digital tools within this greater context and that of their individual work and interests—visual arts-related or otherwise—stressing open-ended visual possibilities, as well as technical and conceptual rigor.

3D Modeling

Shamus Clisset

Open, Seminar—Spring | 5 credits | Hybrid Remote/In-Person

This course introduces students to the process of constructing digital objects and environments within 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 intensive hands-on studio time, as well as through readings and discussion, students will also be encouraged to consider the conceptual ramifications of working in illusionistic digital 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.

New Genres: Drawing Machines

Angela Ferriaiolo

Open, Seminar—Spring | 5 credits

In 2016, So Kanno and Takahiro Yamaguchi used skateboards and pendulums to create “The Senseless Drawing Bot,” a self-propelling device that sprays abstract

lines on walls. Meanwhile, François Xavier Saint Georges used power tools to create “The Roto,” a small circular machine that prints orbital graphite patterns on flat surfaces. In 2011, Eske Rex, a designer in Copenhagen, built two nine-foot towers to stage a double harmonograph for Milan Design Week. Joseph Griffiths uses exercise bikes. Alex Kiessling uses robot arms. Olafur Eliasson simply vibrates balls covered in ink across paper. For centuries, artists have been obsessed with machines that make pictures; today, their ongoing experiments with softwares, robots, and weird bizarre contraptions have become a core aspect of the studio’s relationship to technology. While many drawing machines look backward through history for ideas about mechanized art, contemporary projects are often based on computer programs that engage programming as an artistic practice. This class includes readings on the histories of machine art and programming cultures.

New Genres: Cultural HiJack

Angela Ferriaiolo

Sophomore and Above, Seminar—Spring | 5 credits

Is art talking about all the wrong things? In all the wrong ways? Are artists, gallerists, and curators missing the point? Do you see “an elephant in the room”? Would you like to turn things around? How would you do that? How have people done it before? This semester, Cultural HiJack looks at the ways in which the art world itself gets “hijacked”—by outsiders, insiders, upstarts, free thinkers, liberationists, subversives, anti-artists, and anyone else who intends to “open a window.” We will begin with a few small exercises, fast projects that get us thinking about ways in which the contemporary art world is “saying it wrong.” From there, students will move on to one longer, more substantial artwork—a new piece that proposes some fresh way of thinking, seeing, or acknowledging an idea. Along the way, we will consider the many strategies that artists themselves have used to “change the conversation,” including the attention grab of the New York School, the curatorial insight of Okwui Enzenor, the consumerist strategies of pop and street art, the paradigm break of the blockchain and crypto, and more. Artists studied include Tracey Emin, Damien Hirst, Banksy, Philip Guston, Dave Hammons, Coco Fusco, Jeremy Deller, and more. Students from all art disciplines are welcome. Interdisciplinary projects are encouraged.

Performance Art Tactics

Dawn Kasper

Open, Seminar—Fall | 5 credits

This course offers students the opportunity to experiment and explore contemporary performance art. Through a broad-strokes overview surveying a range of important artworks and movements, we will review the histories, concepts, and practices of performance art. Born from

anti-art, performance art challenges the boundaries of artistic expression through implementing as material the concepts of space, time, and the body. Examples of artists that we will review are John Cage, Joan Jonas, Bruce Nauman, Martha Rosler, Mike Kelley, Paul McCarthy, Pope.L, Laurie Anderson, Anne Imhof, Joseph Beuys, Janine Antoni, Suzanne Lacy, Narcissister, Pauline Oliveros, Aki Sasamoto, and Anna Halprin, to name a few. Dialogues introducing performance art are utilized in sculpture, installation art, protest art, social media, video art, happenings, dada, comedy, sound art, graphic notation, scores, collaboration, and movement. Students will be able relate the form and function of performance art through workshoping ideas, experimentation, improvisation, and movement—thereby developing the ability to confidently perform in any manner of the performance-art genre.

Performance Art

Clifford Owens

Open, Seminar—Spring | 5 credits

Since the early 20th century, artists have explored performance art as a radical means of expression. In both form and function, performance art pushes the boundaries of contemporary art. Through this form of expression, artists have produced powerful works about the body and the politics of gender, sexuality, and race. This course surveys performance art as a porous, transdisciplinary medium open to students from all disciplines, including painting, drawing, printmaking, photography, sculpture, video, filmmaking, theatre, dance, music, creative writing, and digital art. Students will learn about the history of performance art and explore some of the concepts and aesthetic strategies used to create works of performance. Drawing on historical and critical texts, artists' writings, video screenings, and slide lectures, students will use a series of simple prompts to help shape their own performances. Artists and art movements surveyed in this class include Dada, Happenings, Fluxus, Viennese Actionism, Gutai Group, Act-Up, Joseph Beuys, Judson Church, Ana Mendieta, Gina Pane, Helio Oiticica, Jack Smith, Leigh Bowery, Rachel Rosenthal, Jo Spence, Chris Burden, Vito Acconci, Bas Jan Ader, Terry Adkins and the Lone Wolf Recital Corps, Carolee Schneemann, Martha Wilson, Adrian Piper, Martha Rosler, Lorraine O'Grady, Joan Jonas, Karen Finley, Janine Antoni, Patty Chang, Papo Colo, Paul McCarthy, Matthew Barney, Ron Athey, Orlan, Guillermo Gomez Pena, Narcissister, Annie Sprinkle, Vaginal Davis, Kris Grey, Carlos Martiel, Autumn Knight, Amanda Alfieri, Hennessey Youngman, Savannah Knoop, Shaun Leonardo, Francis Alys, Andrea Fraser, Tania Bruguera, Zhang Huan, Regina Jose Galindo, Aki Sasamoto, Pope.L, and many more.

Ideas of Photography

Joel Sternfeld

Open, Seminar—Year | 10 credits

Each week of the first semester, a different photographic idea or genre will be traced from its earliest iterations to its present forms through lectures and readings. And each week, students will respond with their own photographic work inspired by the visual presentations and readings. Topics will include personal dress-up and transformation, composite photography/photographic collage, the directorial mode, fashion/art photography, new strategies in documentary practice, the typology in photography, the photograph in color, and the use of words and images with narrative intention. The emphasis will shift in the second semester, as students choose to work on a subject and in a form that coincides with the ideas that they most urgently wish to express. This more personalized work will eventually culminate into a final conference project. No previous experience in photography is necessary nor is any special equipment. A desire to explore, experiment, and create a meaningful body of work are the only prerequisites.

The New Narrative Photography

Joel Sternfeld

Open, Seminar—Year | 10 credits

A photograph presented alone and without a description in words is 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, any statement becomes possible. The photographs can begin to function as a sentence, a paragraph, or an entire treatise. Whether working in fiction, nonfiction, or in a fictive space, artists such as Robert Frank, Jim Goldberg, Roni Horn, Dorothea Lange, Susan Meiselas, Alan Sekula, Taryn Simon, Larry Sultan, and numerous others have been in the process of transforming photography with their work. 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 students' creation of their own bodies of work. If you have a story to tell, a statement to make, or a phenomenon that you wish to study and describe, this course is open to you. No previous photographic experience or special equipment is necessary. 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.

Black-and-White Darkroom: An Immersion

Sophie Barbasch

Open, Seminar—Fall and Spring | 5 credits

This class will focus on the technical and conceptual underpinnings of black-and-white photography. Students will learn how to use the 35mm film camera and how to print in the darkroom. We will cover a wide range of technical topics, including exposure, film development, printing on RC and fiber paper, toning, and split-filter printing. In-class lectures will introduce students to historical and contemporary practitioners, with a focus on voices and perspectives that have too often been sidelined in photo history curricula. Weekly shooting assignments will challenge students to engage with the complexities of the medium and think beyond traditional modes of presentation. Reading and writing assignments will supplement studio work. In addition to art criticism, we will read fiction and poetry by writers such as Mary Karr, Elena Ferrante, Rebecca Solnit, and Jorie Graham. Some of the guiding questions for our class will include: How can we use photography, the indexical medium, to investigate what we don't understand? How can making images teach us about the people and places closest to us? And how can printing and installation choices support our artistic arguments? At the end of the semester, each student will present a body of work on a topic of their choice. *This class is open to beginners.*

Senior Interdisciplinary Studio

John O'Connor, Riad Miah

Advanced, Seminar—Year | 10 credits

This course is intended for seniors interested in pursuing their own art-making practice more deeply, for a prolonged period of time, and culminating in a solo exhibition during the spring semester. Students making work in and across painting, drawing, sculpture, video, photography, sound, new genres, performance, and more are supported. Students will maintain their own studio spaces and will be expected to work independently and creatively and to challenge themselves and their peers to explore new ways of thinking and making. Over the course of the year, students will focus exclusively on their own art-making practice and will be expected to develop a rigorous body of independent work to be presented in their spring semester exhibition, accompanied by a printed book that documents the exhibition. We will have regular critiques with visiting artists and faculty across our visual-arts program, along with readings, image discussions, and trips to galleries and artist's studios. We will participate in the Visual Arts Lecture Series. Your art-making practice will be supplemented with other aspects of presenting your work—writing an artist statement, interviewing fellow artists, and documenting your art—along with a range of professional-practices workshops. This will be an

immersive studio course meant for disciplined art students interested in making work in an interdisciplinary environment. *Please bring examples of your artwork to interviews for discussion. John O'Connor will teach this course in fall; Riad Miah, will teach in the spring.*

From Collage to Painting

Yevgeniya Baras

Open, Concept—Fall | 2 credits

Collage is a way to communicate complex emotions, layered ideas, nonlinear stories. In this class, we will explore the process of collage as a method for creating dynamic compositions. We will be learning different techniques of collage, using found materials, photographs, and craft supplies. Collage in this class will be utilized as a preparation toward making a series of paintings but will also become a part of paintings. At the core of this class is openness to material experimentation, interest in learning how to communicate through paint as well as nontraditional painting materials, and learning about other artists who have used collage and assemblage in their work. The class follows a series of prompts or visual problems that are posed by the instructor. By the end of class, a series of works will be produced. Each student will investigate topics of interest to them through methods of collage and painting. Some of the visual materials that we will reference are stained-glass windows, quilts, tiles, mail art, and book art, as well as artists who have used/use collage in their paintings/drawings/sculpture today.

Painterly Print

Vera Iliatova

Open, Concept—Fall | 2 credits

This course is an opening foray into the possibilities of painterly printmaking and experimental processes that merge printmaking with painting and drawing. The course will also cover fundamentals such as basic drawing and color mixing. As a means to explore an individual idea, students will investigate a wide range of possibilities offered by monoprint techniques and will experiment with inks and paints, stencils, multiple plates, and images altered in sequence. Students will begin to develop a method to investigate meaning, or content, through the techniques of painterly printmaking. There will be an examination of various strategies that fluctuate between specific in-class assignments and individual studio work. In-class assignments will be supplemented with PowerPoint presentations, reading materials, film clips and video screenings, group critiques, homework projects, and visits to artist studios.

On Color

Nicole Maloof

Open, Concept—Fall | 2 credits

In this course, we will explore the curious ways in which colors interact with one another. We will perform a multitude of color experiments in order to witness for ourselves the wide range of phenomena that arise from the relative nature of color. We will use Josef Albers's seminal text as a guide, as we explore concepts such as color intensity, brightness and value, illusions of transparency, additive and subtractive mixtures, and the Bezold effect, among others. In addition, we will discuss psychology and color perception, learning about color constancy and optical illusions, as well as take a simplified version of the Farnsworth Munsell 100 Hue Test to see how sensitive we are to discrepancies in hue. Lastly, we will extend our examination of color to various cultural contexts and works of art.

Figure Drawing

Vera Iliatova

Open, Concept—Spring | 2 credits

This course is an introduction to figure drawing of live male and female models using a variety of drawing materials, techniques, and artistic approaches. The purpose of the course is to help students obtain the basic skill of drawing the human form, including anatomy, observation of the human form, and fundamental exercises in gesture, contour, outline, and tonal modeling. In the shorter drawings, students will explore the fundamentals of drawing such as measurement, mark-making, value structure, and composition. 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 keynote presentations, video screenings, selected readings, and group critiques.

Art and the Climate Crisis

Gabriela Salazar

Open, Concept—Spring | 2 credits

Artists throughout time have used nature as both inspiration and medium. This course will explore art about our human relationship to the environment through to the natural trajectory of art that engages with our current climate crisis. What role are artists and art institutions taking in helping raise public consciousness about issues like climate change? As cultural producers, what is the responsibility of artists to sustainability or to the environment? We will discuss the ramifications of these questions by examining some of the history of artists

working in and with the environment and nature, through taking field trips to relevant art works and installations, through dialogue with practitioners in the field, and through some hands-on creative exercises in making art within these themes. Concurrently, individual research in a topic of interest will lead students to a final project where they will make/propose/analyze/curate an environmental art project of their own. No previous experience in studio arts classes is required but could be helpful.

New Genres: Abstract Video

Angela Ferraiolo

Open, Concept—Spring | 2 credits

Although amateurs often confuse the two terms, abstract video is a new art form that is very different from the experimental film movement of the 1970s and '80s. Often drawing from the digital worlds of games, signal processing, 3D modeling, and computational media, abstract video has become an important new aspect of art installation, site-specific sculpture, and gallery presentations. This small-project concept class is an introduction to the use of video as a material for visual artists. Using open-source software and digital techniques, students will create one small work of video abstraction intended for gallery installation, ambient surrounds, and new media screens. Artists studied include Ryoji Ikeda, Ian Cheng, Bill Viola, Nam June Paik, Jacoby Satterwhite, Jane and Louise Wilson, and more.

Photogrammetry

Shamus Clisset

Open, Concept—Spring | 2 credits | Hybrid Remote/In-Person

Photogrammetry is the process by which, using specialized software, multiple photographic views of an object or space are analyzed and reconstructed into digital 3D models. These uncanny virtual recreations from the real world can then be used as digital props and environments in rendering, games, and animation projects. In this course, we will work with this exciting process, generating our own models and importing them into 3D software to edit, texture, and combine them into larger virtual scenes or export them as assets for games, visual effects, or other more experimental uses. We will work in both controlled studio environments as well as “en plein air,” with the ability to capture manmade as well as natural objects and spaces, subsequently generating their virtual doppelgangers in the computer and transforming their meaning as digital art objects.

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

Sursum Corda: Art and Architecture from Michelangelo to the Dawn of the Enlightenment, 1550-1700 (p. 13), Joseph C. Forte *Art History*

Global Modernism, Internationalism, and the Cold War: 1930s, 1960s, 1990s (p. 14), Gemma Sharpe *Art History*

Romanesque and Gothic Art: Castle and Cathedral at the Birth of Europe (p. 14), Jerrilynn Dodds *Art History*

Home/Nation: 20th-Century Asian Art—via New York (p. 15), Gemma Sharpe *Art History*

Non-Aligned Abstractions (p. 16), Gemma Sharpe *Art History*

First-Year Studies in Dance (p. 32), John Jasperse *Dance*

Yoga (p. 34), Patti Bradshaw *Dance*

Guest Artist Lab (p. 35) *Dance*

Live Time-Based Art (p. 35), Beth Gill, John Jasperse, Dean Moss *Dance*

Anatomy (p. 37), Peggy Gould *Dance*

Anatomy Research Seminar (p. 37), Peggy Gould *Dance*

Lighting in Life and Art (p. 37), John Jasperse *Dance*

The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts (p. 43), Charles Zerner *Environmental Studies*

First-Year Studies: Media Sketchbooks (p. 51), Robin Starbuck *Filmmaking and Moving Image Arts*

Worldbuilding (p. 51), Peter Burr *Filmmaking and Moving Image Arts*

Fundamentals of 2D Character Animation (p. 51), Scott Duce *Filmmaking and Moving Image Arts*

Advanced Collective in Animation or Experimental Media (p. 52), Scott Duce, Robin Starbuck *Filmmaking and Moving Image Arts*

Concept Art: Visual Development (p. 53), Scott Duce *Filmmaking and Moving Image Arts*

Storyboarding for Film and Animation (p. 52), Scott Duce *Filmmaking and Moving Image Arts*

Capturing Stories: Documentary Filmmaking With Smartphone Technologies (p. 56), Sandra Luckow *Filmmaking and Moving Image Arts*

Music and Sound for Film (p. 57), Giancarlo Vulcano *Filmmaking and Moving Image Arts*

Theories at Heart (p. 74), Antonia Carcelén-Estrada *History*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 95), Tristana Rorandelli *Literature*

Pattern (p. 102), Philip Ording *Mathematics*

First-Year Studies: The Senses: Art and Science (p. 131), Elizabeth Johnston *Psychology*

Art and Visual Perception (p. 133), Elizabeth Johnston *Psychology*

Play and Imagination (p. 134), Anna Beresin *Psychology*

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

Beginning Spanish: A Glimpse Into the Hispanic World through its Language and Culture (p. 152), Ximena Venturini *Spanish*

Intermediate Spanish I: Latin American and Spanish Visual Culture (p. 152), Ximena Venturini *Spanish*

Directing: The Expanded Field (p. 162), Adil Mansoor *Theatre*

First-Year Studies: Two Lenses on Writing (p. 181), Myra Goldberg *Writing*

The Unconscious, the Absurd, the Sublime, and the Impossibly Probable (p. 185), Mary LaChapelle *Writing*

The Basics, Not Excluding the Virtuoso (p. 183), Mary LaChapelle *Writing*

Fiction Writing Workshop (p. 182), Mary LaChapelle *Writing*

Ecopoetry (p. 189), Marie Howe *Writing*

To Hold the Unsayable: A Poetry Workshop (p. 190), Marie Howe *Writing*

WRITING

In Sarah Lawrence College's nationally recognized writing program, students work in close collaboration with faculty members who are active, successful writers. The program focuses on the art and craft of writing. Courses in poetry, fiction, and creative nonfiction are offered.

In workshops, students practice their writing and critique each other's work. The program encourages students to explore an array of distinctive perspectives and techniques that will extend their own writing ability—whatever their preferred genre. Conferences provide students with close, continual mentoring and guidance and with opportunities to encounter personally their teachers' professional experiences. Teachers critique their students' writing and select readings specifically to augment or challenge each student's work. In conferences, student and teacher chart a course of study that best allows individual students to pursue subjects and issues that interest them, to develop their own voice, to hone their techniques, and to grow more sophisticated as readers and critics.

The College offers a vibrant community of writers and probably the largest writing faculty available to undergraduates anywhere in the country. Visits from guest writers who give public readings and lectures are an important component of the curriculum throughout the year.

Sarah Lawrence College also takes full advantage of its proximity to the New York City literary scene, with its readings, literary agencies, publishing houses, and bookstores—as well as its wealth of arts and culture. The city provides fertile ground for internships in which students can use their writing training in educational programs, schools, publishing houses, small presses, journal productions, magazines, and nonprofit arts agencies.

First-Year Studies: Writing Workshop

Melvin Jules Bukiet

Open, FYS—Year / 10 credits

Some people say, “Can writing be taught?”—but what they really mean is, “Can inspiration be taught?” The answer is, as the skeptics smugly assume, “No.” Yet habits that help serve inspiration are within our control. Frankly, those habits are pretty simple. Here’s one for free: Don’t touch the “send” button until a manuscript is as good as you can make it. After you write it, read it. After you read it, revise it. Then do that again. And again. Until you vomit. Easy to say. Not so easy to do. You have to build strong literary muscles. There are dozens of similar principles that are not a matter of abstract knowledge but of specific practice. That’s why I don’t believe that students are empty vessels to be filled. Instead, I think of them as lumps of wet clay to be molded and fired by themselves—with the help of faculty—into whatever shape vessel they wish. If you enjoy story and enjoy language and have a hide as tough as a petrified rhinoceros, you might wish to take this class. We will have weekly conferences until October, then biweekly.

First-Year Studies: Two Lenses on Writing

Myra Goldberg

Open, FYS—Year / 10 credits

The first semester of this FYS course will be focused on words and pictures, with its central lens on stories: how to find them, tell them, and make your listener, viewer, or reader come along with you. The course includes adding a visual element, photography, drawing, paste-ups, collage, animations, anime. We will read and then make a few of the following: a collective graphic novel, some children’s books, adult books with pictures, illuminated manuscripts, comics. Your conference work will be a finished version of a project of your choice. The second semester of the course will be a class in episodes: pieces of a continuing story that follow a thread but may have different leading characters in each episode; or a frame, with many peoples’ stories inside; or movement from one time, place, and set of characters to another. We will bring in and discuss episodes that we love in books, TV, podcasts. We will do exercises until we come upon something that engages us and then start our conference work, which will involve six

episodes, more or less. In both semesters, we will have an extra meeting every other week to discuss whatever comes up: paper writing, social issues, food, procrastination. These sessions may be led by the professor, outside speakers, or a rotating group of students.

First-Year Studies: Fiction: A User’s Guide

David Hollander

Open, FYS—Year / 10 credits

Many students enter college as avid readers and writers, but their understanding of what fiction is—its range and possibilities—will greatly expand during these undergraduate years. This FYS writing workshop is designed to both invite and fast-track that experience by exposing students to fiction’s aesthetic diversity and the myriad ways it can enchant, enlighten, and unsettle us—without privileging any single approach. To that end, we will read everything from the psychological realism of Anton Chekhov and Jhumpa Lahiri, to the eerie expressionism of Franz Kafka and Haruki Murakami, to the funhouse narratives of Donald Barthelme and Angela Carter, to the genre-bending work of Brian Evenson and Kelly Link. We will not only explore the logic behind stories but also analyze their construction: the way point-of-view decisions steer us through a work of fiction, the way meaningful patterns drive us deeper, and the way sentence-level choices engineer a story’s lasting effect. But the course—a “user’s guide,” after all—is as much about writing as it is about reading. Students will bring what they are learning to their own work, initially by responding to weekly writing prompts and later by sharing several longer pieces with their classmates during focused peer-critique sessions. Students are encouraged to play on the page, as we build a community determined to seek out the borders of fiction. The class will culminate in a final portfolio, giving students the opportunity to collect, arrange, and reflect upon the diverse work that they have created over the course of the year. During the fall semester, students will meet with the instructor weekly for individual conferences. In the spring, we will meet weekly or every other week, depending on students’ needs.

First-Year Studies: After Nature: On Writing the Environment

Kate Zambreno

Open, FYS—Year / 10 credits

At the turn of the century, the philosopher Glenn Albrecht coined the term “solastalgia” to refer to the distress caused by climate change. In this yearlong FYS writing seminar and workshop, we will attempt, in a collective way, to write through our loneliness, anxiety, and melancholy with climate change. Students will submit regular, weekly,

notebook-like responses about paying attention to plants, animals, weather, and place, culminating in writing through their encounters with the outside world. These responses will be catalyzed by reading ecological meditations that function, in many ways, as elegies that think through landscape, time, and our kinship with the nonhuman. The project is for our reading and writing to somehow counter, but also work through, despair with radical hope and imagination. The final conference project for each semester will be a finished piece of writing that has been critiqued in several drafts over conference, collaborative small groups, and a full-group workshop over the semester. The class will alternate biweekly individual conferences with biweekly small-group activities, including writing workshops, screenings, and field trips.

First-Year Studies: Poetic Form/ Forming Poetry

Matthea Harvey

Open, FYS—Year | 10 credits

Radial, bilateral, transverse: symmetries that change over a life; radical asymmetries. Sea shells unfurl by Fibonacci.

Horn, bark, petal: hydrocarbon chains arrange in every conceivable strut, winch, and pylon, ranging over the visible spectrum and beyond into ultraviolet and infrared.

*Horseshoe crab, butterfly, barnacle, and millipede all belong to the same phylum. Earthworms with seven hearts, ruminants with multiple stomachs, scallops with a line of eyes rimming their shell like party lanterns, animals with two brains, many brains, none. —from *The Gold Bug Variations* by Richard Powers* This FYS course is part workshop, part an exploration of reading and writing in established, evolving, and invented forms. We will use *An Exaltation of Forms*, edited by Annie Finch and Katherine Varnes (featuring essays on form by contemporary poets), alongside books by a wide array of poets and visual artists to facilitate and further these discussions. You will direct language through the sieves and sleeves of the haiku, sonnet, prose poem, ghazal, etc. Expect to move fluidly between iambic pentameter, erasures, comic poems, and the lipogram (in which you are not allowed to use a particular letter of the alphabet in your poem). Expect to complicate your notion of what “a poem in form” is. We will utilize in-class writing exercises and prompts. During the fall semester, students will meet with the instructor weekly for individual conferences. In the spring, we will meet every other week.

Near to Life: The Art of the Short Story

Brian Morton

Open, Small Lecture—Fall | 5 credits

After reading a story by an older writer, the young James Joyce wrote, “Is this as near as [he] can get to life, I

wonder?” You could say that Joyce was pointing toward a goal that many great fiction writers strive for: the goal of bringing to the page one’s unique way of apprehending life rather than relying on formula and convention. Something like this striving lay behind Chekhov’s revolt against traditional plot, Woolf’s search for new ways to render the subtleties of consciousness, Stein’s experiments with language, Proust’s explorations of time and memory, and Garcia Marquez’s adventures in magical realism. In this lecture class, we’ll read short stories old and new, with the aim of learning both from those who’ve come before us and those who are working now. Writers we’re likely to encounter include Nana Kwame Adjei-Brenyah, Toni Cade Bambara, Anton Chekhov, Kate Chopin, Edwidge Danticat, F. Scott Fitzgerald, Mary Gaitskill, Ernest Hemingway, James Joyce, Franz Kafka, D. H. Lawrence, Carmen Maria Machado, Katherine Mansfield, Gabriel Garcia Marquez, Herman Melville, Lorrie Moore, ZZ Packer, George Saunders, Nafissa Thompson-Spires, and Bryan Washington. We’ll also read criticism, letters, and a little bit of theory. Although the understanding that writers learn from other writers is inscribed in the very nature of the class, we’ll be guided above all by the idea that imaginative writing is a domain of freedom—that the history of fiction is the history of writers shaping their work in ways that previous generations couldn’t have imagined.

Writing Colloquium

Open, Small Lecture—Fall | 2 credits

Each session of this multidisciplinary series of weekly craft talks and generative writing sessions will be taught by a different member of our writing faculty. For example, April Mosolino will talk about “How to Tell a Lie”; Marie Howe, about “The Art of the Sentence”; and Marek Fuchs, about “How to Get a Bead on Your Lead.” (See the complete list of talks in the syllabus, available on MYSLC.) This series is meant to familiarize you with various aspects of craft in our different disciplines of fiction, poetry and creative nonfiction, as well as to stimulate your own writing. Each writer will assign readings and exercises for their week. There will be a class board on MYSLC to post your assignments and for you to read and respond to each other’s writing.

Fiction

Fiction Writing Workshop

Mary LaChapelle

Open, Seminar—Year | 10 credits

Nabokov stated that there are three points of view from which a writer can be considered: as a storyteller, as a teacher, or as an enchanter. We will consider all three, but it is with the art of enchantment that this workshop is

most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and learn to recognize and trust our more mysterious and promising impulses? How do our characters guide the work? How do we come to know an ending, and how do we earn that ending? And finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable. Our course will investigate the craft of fiction through readings, discussion, and numerous exercises. In the second semester, we move on to explore dream narratives, the sublime, the absurd, and the fantastic. We study a democratically chosen novel and, possibly, graphic fiction and a film. Our objective is for you to write, revise, and workshop at least one fully developed story each semester.

Fiction Workshop: The Short Story

Rattawut Lapcharoensap

Open, Seminar—Year | 10 credits

Frank O'Connor claims that the short story is a form characterized not by its length but by its subject matter—by its habitual interest in what he calls “submerged population groups,” people for whom a “normal society” is the “exception” rather than the “rule”—in short, outsiders, losers, the marginalized, the dispossessed. In this yearlong course, we will begin with O'Connor's description and then move on to examine canonical, as well as contemporary, examples of the form in hopes of generating a portfolio of stories about a “submerged population group” of our own. Our readings may include Edward P. Jones, Raymond Carver, James Alan Macpherson, Grace Paley, Alice Munro, Denis Johnson, Junot Diaz, George Saunders, Lydia Davis, Sherman Alexie, and Charles Baxter, among many others. We will divide our time between reading published works and examining each other's efforts through workshops, critical and generative writing exercises, and one-on-one conferences. The fall semester's reading will be taken from an anthology, so as to give students a survey of the form's depth and breadth; in the spring semester, we will examine single-author short-story collections. Throughout, we will ask questions not only about craft and technique in short-story writing but also larger questions about the form itself and the traditions in which short-story writers are all necessarily enmeshed.

Writing and Reading Fiction

Brian Morton

Open, Seminar—Year | 10 credits

If you're a young writer, these three habits are important to cultivate: the habit of writing a lot, the habit of reading a lot, and the habit of trusting your imagination. The aim of

this class is to help with all three. We'll meet once a week to talk about both published fiction and your own work in an atmosphere of encouragement and support. Students won't be looking for weaknesses in one another's work; instead, you'll be helping one another identify your strengths and clarify your literary goals. We'll also meet for one hour on each of the other four weekdays to write in one another's company. Writers whose work we'll discuss include Nana Kwame Adjei-Brenyah, Anton Chekhov, Percival Everett, F. Scott Fitzgerald, D. H. Lawrence, Katherine Mansfield, R. K. Narayan, Z. Z. Packer, Grace Paley, Delmore Schwartz, and Nafissa Thompson-Spires. The only prerequisites for the class are an interest in writing a lot, an eagerness to read the work of your peers in a genuinely supportive way, and a willingness to get up early. (The four weekly writing sessions will begin at 8:30 a.m.)

Fiction Workshop: The Art of Writing

April Reynolds Mosolino

Open, Seminar—Year | 10 credits

Ultimately, a piece of writing is judged by a single criterion: whether a reader finished it. This course is open to fiction writers who want to improve their writing by learning how to lead a reader from the beginning of a story through to the end. In this workshop, students will create short stories or continue works-in-progress to 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? Have I crafted good sentences that will lead me inexorably to a great story? 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 short stories and novels that will set the tone and provide literary fodder for the class.

The Basics, Not Excluding the Virtuoso

Mary LaChapelle

Open, Seminar—Fall | 5 credits

In this one-semester, fiction-writing workshop, you will acquaint yourselves with basic elements of fiction such as point of view, character, plot and structure, dialogue and exposition, detail and scene. We will study these elements as put into practice by a wide range of virtuosic writers: Jamaica Kincaid, Donald Barthelme, ZZ Packer, James Baldwin, Raymond Carver, and Gina Bierault, among

others. We will also familiarize ourselves with concepts related to the craft and imaginative process of fiction, such as counterpoint characterization, defamiliarization, narrative urgency, etc. The core of the course is the students' own development as fiction writers. We have a lot of fun trying numerous exercises and approaches to stories. We work closely in conference on your writing to develop your crafting of scenes, at first, and then meet in small groups to workshop your first drafts. You are responsible for writing critiques of each other's stories, as well as participating thoughtfully and actively in the workshop discussion. By the end of the semester, each of you will present at least one final developed story for our workshop discussion.

Fiction Workshop: Portraiture

Rattawut Lapcharoensap

Open, Seminar—Fall | 5 credits

What is a character? How do you portray a person? And what does it mean to do so? The history of literature is full of eponymous works—*Don Quixote*, *Tristram Shandy*, *David Copperfield*, to name but a canonical few—works that often seek to examine a single character or consciousness over time. “Character studies,” or “portraiture,” might be another way of describing such writing, in which a writer brings all of his or her energies to bear upon the art of representing “other people”—and in which the machinations of “plot” take a relative back seat to questions of “character” (and all that such a character might reveal). In this course, we will look at examples of “literary portraiture” in the hopes of generating our own. Our readings will include classics of the form (Melville's *Bartleby*, *the Scrivener*, Virginia Woolf's *Mrs. Dalloway*, Saul Bellow's *Herzog*, Ralph Ellison's *Invisible Man*, and Maxine Hong Kingston's *The Woman Warrior*), as well as relatively contemporary examples (Evan Connell's *Mrs. Bridge*, John Williams's *Stoner*, Dorothy Baker's *Cassandra at the Wedding*, Anne Carson's *Autobiography of Red*, Junot Diaz's *The Brief and Wondrous Life of Oscar Wao*, Maggie Nelson's *Jane: A Murder*, Svetlana Alexievich's *Voices from Chernobyl*, J. M. Coetzee's *Elizabeth Costello*, and W. G. Sebald's *The Emigrants*). Throughout the course, we will be asking questions about what makes a plausible character or interior life in writing, what tools are available at writers' disposal in their attempts to portray “other people,” and what's often at stake in such efforts. Through close readings of published work, individual conferences, generative writing exercises, and workshops of each other's writing, students will work toward crafting and presenting their own work of portraiture by the end of the term.

The Rules—and How to Break Them: A Prose Process Class

Nelly Reifler

Open, Large seminar—Fall | 5 credits | Remote

In this class, we will interrogate and test the rules for writing fiction. We'll look at how some writers explode those rules. And we'll see how we can do the same in our own writing by asking questions. What does it mean when we ask what's at stake in a story? What makes dialogue believable? How do we create embodied characters? What makes an ending resonate? How do we build cohesive worlds? What is a beginning? An end? With an eye toward playfully disrupting the rules of fiction, we'll use lists, footnotes, erasures, numbering, and omissions; we'll study verb mood, unexpected points of view, and tense; and we'll collaborate on other formulae that can help us and our readers find new paths to our imaginations. Students will work with writing assignments, play writing games, and do in-class exercises to generate stories. Conference work will focus on expanding and fine-tuning what we have written; each student will finish the semester with several complete pieces of fiction. We will read work by authors such as Maurice Kilwein Guevara, Yasunari Kawabata, Gari Lutz, Philip K. Dick, Anton Chekhov, Elizabeth Crane, Robert Lopez, Matthew Sharpe, Renee Gladman, D. Foy, Stefanie Sobelle, and members of the Oulipo movement.

The Short Story: Explorations

Open, Seminar—Spring | 5 credits | Hybrid Remote/In-Person

What makes a story a story? What are the tools of fiction writers? How does one go from character to scene to story? When does a story make you want to keep reading—beyond its end? These are questions that we will explore in workshop. We'll think about our stories from the first draft to the revision, exploring questions of craft through weekly writing and reading assignments. The various forms of the short story (including the short short, the frame story, the episodic story, and microfiction, among others) will guide us as we create. Our reading list includes writers such as Edward P. Jones, Steven Millhauser, Carmen Maria Machado, and Nana Adjei-Brenyah—writers whose use of point of view, character development, setting, voice, and structure will hopefully provide inspiration. Students are expected to attend at least two readings on campus, as well as to prepare a reading list for conference. Typed critiques of student stories are also required, as is participation in workshop. Last but not least: We'll work on developing our constructive criticism—which, next to reading, is key to becoming a strong writer.

The Revolution Will Not Be Televised: Writing and Producing Audio Fiction Podcasts

Ann Heppermann

Open, Seminar—Spring | 5 credits

The goal of this class is to start a revolution. We are currently in a robust audio industry, one that continues to do well even during this time of COVID-19. Even as audio thrives, however, there is a problem: The field is dominated by nonfiction. Our goal is to change that. In this class, students will learn to write and produce groundbreaking contemporary audio dramas and, eventually, attempt to sell them to a network. We will listen to works from venerable podcasts, such as *Welcome to Night Vale*, *The Truth*, *Homecoming*, *Black Tapes*, and *Bright Sessions*. We will also listen to audio fiction from collectives like *Mermaid Palace* that explicitly address identity and sexuality to challenge the status quo. And we will 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. Creators from *Welcome to Night Vale*, *Mermaid Palace*, *Gimlet*, *Neon Hum*, and *Audible* will join our discussions to talk about their stories and production processes. The class will also act as judges for The Best New Artist category for the 2020 Sarah Awards—the first international audio-fiction award in the United States. Throughout the semester, students will make works and create their own podcasts. At the end of the semester, students will pitch their fiction ideas to audio executives at *Audible*—and who knows, maybe land a deal!

The Rules—and How to Break them: A Prose Process Class

Nelly Reifler

Open, Large seminar—Spring | 5 credits

In this class, we will interrogate and test the rules for writing fiction. We'll look at how some writers explode those rules—and we'll see how we can do the same in our own writing by asking questions. What does it mean when we ask what's at stake in a story? What makes dialogue believable? How do we create embodied characters? What makes an ending resonate? How do we build cohesive worlds? What is a beginning? An end? With an eye toward playfully disrupting the rules of fiction, we'll use lists, footnotes, erasures, numbering, and omissions; we'll study verb mood, unexpected points of view, and tense; and we'll collaborate on other formulae that can help us and our readers find new paths to our imaginations. Students will work with writing assignments, play writing games, and do in-class exercises to generate stories. We will read work by authors such as Maurice Kilwein Guevara, Yasunari Kawabata, Gari Lutz, Philip K. Dick, Anton Chekhov,

Elizabeth Crane, Robert Lopez, Matthew Sharpe, Renee Gladman, D. Foy, Stefanie Sobelle, and members of the Oulipo movement.

Speculative Fiction Writing Workshop

Chandler Klang Smith

Open, Seminar—Spring | 5 credits

Speculative fiction is a blanket term for writing that speculates on a world unlike our own. Sci-fi, fantasy, and horror are a few of the best-known categories, but speculative fiction also encompasses the uncategorizable—work that challenges our understanding of causality, time, the self, the mind, and the cosmos...or that just barely cracks the surface of the familiar, allowing the weird to seep through. At its best, speculative fiction uses imagination and metaphor to explore ideas and facets of the human experience that would otherwise remain unexpressed. In this course, we will read short stories and novels by mostly contemporary speculative fiction authors with a writerly eye for technique. We will also workshop fiction by students, discuss process and goals, and form a supportive, constructive community where even the wildest visions can flourish.

Stories and...

Myra Goldberg

Sophomore and Above, Seminar—Spring | 5 credits

This class involves reading stories, telling stories, writing or recording stories, illustrating stories with photos or drawings. It involves becoming collectors of the storytelling all around us and analyzing its form, uses and pleasures. It includes oral and written storytelling, formal and informal, short and long, fantasies, tales, and gossip. It also involves practice in being both a leader and a member of a story group at the Wartburg Elder Care Residence in nearby Pelham. The class will be scheduled for three hours, which includes a group trip to and from Wartburg, where we will gather with residents either to be given or to choose a prompt, prepare our stories, and share them. Homework will involve reading, working together as author/illustrator with a classmate, and calling on family and friends to tell their stories. Anyone interested in their own or other people's lives, in leadership and followership, in teaching, and in stories should consider this course.

The Unconscious, the Absurd, the Sublime, and the Impossibly Probable

Mary LaChapelle

Intermediate, Seminar—Spring | 5 credits

This one-semester workshop will venture into unexpected fictional territories: dream narratives, preposterous

situations served up matter-of-factly, unscary ghost stories, speculative fiction, and virtuosic works that elude comprehension but deliver you to the profound and pleasurable edges of apprehension. To jar us from our more prosaic and safe forms of fiction, we will begin the semester with a series of exercises inspired by the stories of authors such as Gabriel Garcia Marquez, Franz Kafka, Virginia Woolf, Borges, Nabokov, George Saunders, Carmen Maria Machado, and Octavia Butler, as well as essays by Carl Jung, Immanuel Kant, and Charles Baxter. You will generate your conference work from the readings and exercises, develop it through close critique in our classes and conferences, present first drafts in preliminary workshops, and, finally, submit your best work in a series of formal workshops at the end of the semester.

Prerequisite: One previous fiction workshop.

Nonfiction

Wrongfully Accused

Marek Fuchs

Open, Seminar—Year | 10 credits

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.

The Brief Encounter

Jo Ann Beard

Open, Seminar—Fall | 5 credits

In this class, we will focus first on close reading and then on close writing—developing small essays that encompass something very large. We will do much of our work on the microlevel, as opposed to the macrolevel, distilling ideas and language down to perfect sentences, one after another, until we have created concise, beautiful works of art. We'll read and discuss short, powerful pieces by outside writers, studying their craft techniques in order to perfect our own styles and voices. Of our six conferences, four will be individual meetings and two will be group meetings held in the evening to watch and discuss documentary films.

Nonfiction Workshop: Cultural Criticism

Cynthia Cruz

Open, Seminar—Fall | 5 credits

The tradition of the oppressed teaches us that the 'state of emergency' in which we live is not the exception but the rule. —Walter Benjamin In this writing workshop, we will deepen our understanding of how to read, analyze, and articulate the world around us. Each week, we will read and discuss a text that locates and articulates ruptures and contradictions in the culture, works that provide new problems or solutions. Texts that we may read include the work of Walter Benjamin, Mark Fisher, Kristin Ross, Sigmund Freud (from *Civilization and Its Discontents*), and Alenka Zupancic. In addition, each week we will also workshop students' drafts of works in progress. The final project for this course is a 10-12 page work of cultural criticism, a work of writing that may be focused on any aspect of contemporary society.

Writing Our Moment

Marek Fuchs

Open, Seminar—Fall | 5 credits

It would be safe to say that journalism and nonfiction writing are currently undergoing a transformation. Our most storied publications are in a state of crisis. Big-city newspapers are failing by the day. Magazines are imperiled. Book publishers face encroaching competition from handheld electronic devices and online search engines that do not recognize copyright laws. What is an ambitious, intuitive writer to do going forward? Quite simply, harness all of the strengths of the storytelling past to a new world of few space restrictions, more flexible tones, and the ready presence of video, audio, and animation—which can either enrich or encroach upon text—and comprehend the role of writer in such a way as to include and exploit new media. We will examine the relationship between literary nonfiction, which has always been cinematic in focus and flexible in tone, and the once and future practice of journalism. Masters of 20th-century nonfiction such as V. S. Naipaul, Truman Capote, Joseph Mitchell, and Roger Angell—steeped as they are in the journalistic practice of their time—can serve as guideposts to our uncertain future. We will examine, through reading and writing, the ways in which the formulas of journalism are transformed into literature. We will emphasize the importance of factuality and fact-checking and explore adapting modern storytelling to video, photography, and sound. As the semester progresses, literary nonfiction will be both discovered and reinvented to fit our new world.

Narrative Journalism in the Age of S-Town and other Serialized Podcasts

Ann Heppermann

Open, Seminar—Fall | 5 credits

We are living in “The Golden Age of Narrative Audio.” Shows like *This American Life*, *Radiolab*, *More Perfect*, and numerous other story-driven shows not only dominate podcasts and airwaves but also have created the paradigm for emerging shows like 99% *Invisible*, *Love + Radio*, and many others. We’ve also entered the age of the serialized podcast with limited-run series like *Missing Richard Simmons*, *Heaven’s Gate*, *S-Town*, and others put out by podcast companies like Gimlet, Panoply, First Look Media, Pineapple Street Media, and WNYC Studios. This class will teach students the practicalities of how narrative radio journalism in the age of serialized podcasting works, while we explore what this narrative movement means for the future of audio journalism. Students will learn practicalities; e.g., pitching both multipart and narrative stories, using the actual “call for stories” from studios and shows like *This American Life*, *Radiolab*, and *Nancy* and from podcasting companies like Pineapple Street Media and Gimlet; the fundamentals of how to record and mix stories using the latest digital editing technology; what narrative editors expect in a series; and the skills necessary for a podcast internship. We will also reflect on the theoretical and ethical considerations for this “Golden Age of Narrative Audio.” We will ask questions, such as: How does imposing narrative structures affect nonfiction storytelling? How do narrative shows deal with ethical missteps? What does it mean to have “a voice”? Does it matter who gets to tell the story? (Answer on the last question is “yes.” We’ll discuss why.) Producers, editors, and freelancers for *This American Life*, *Radiolab*, and Pineapple Street Media will visit the class to provide insight into their shows and answer student questions. The class will also take a field trip to Gimlet or Pineapple Street Media to see podcasting in action.

Edgy Memoirs

Mary Morris

Open, Seminar—Fall | 5 credits | Hybrid Remote/In-Person

There are memoirs that people write when they’ve had a great acting career or been president of a large country. We read these for their historic/cultural value. Our interest is in the story of their lives. But another kind of memoir tries to tell another kind of truth. Those are more personal stories of dysfunction, addiction, oppression, and overcoming the odds. These stories may take us on alcoholic journeys or tales of abuse into scary families and scarier souls. They can also be funny, uplifting, and redemptive. In this workshop, we attempt to uncover that kind of truth; but this isn’t a class in autobiography; rather, it’s a class in telling a story. What differentiates these stories from other tales of grief and woe is that they are,

quite simply, well-told. We will read memoirs by authors such as Michael Ondaatje, Kathryn Harrison, Garred Conley, Cathy Hong Park, David Sedaris, Nick Flynn, James McBride, and Jeanette Taylor, as well as memoirs by recent Sarah Lawrence graduates such as T Kira Madden and Anna Qu. And we will attempt to write one of our own. The emphasis will be on how to tell our stories. Exercises and prompts will be designed to help jumpstart you.

Nonfiction Workshop: Reading and Writing Personal Essays

Clifford Thompson

Open, Seminar—Fall | 5 credits

This course will be divided into three units, each of which will involve reading published essays and writing our own. In the first unit, *People You Know*, students will write personal narratives involving people in their lives and read, as models, published examples of such works; for instance, Phillip Lopate’s portrait of his family in the essay “Willy.” In the second unit, called *Place*, we will read and write essays about authors’ relationships to particular places—less travelogues than investigations of the dynamic between the person and the place; examples of published essays we will read for this unit are “Stranger in the Village,” by James Baldwin, and Annie Dillard’s essay “Aces and Eights.” The third unit is called *The Personal in the Critical/Journalistic (PCJ)*; a work in that genre combines personal reflection with consideration of an outside subject—for example, a favorite movie, or an event like 9/11. The interaction of the personal and the outside subject yields a third element, an insight that would not be possible without the first two elements; an example: Jonathan Lethem’s personal essay about the movie, *The Searchers*

Nonfiction Workshop: Writing the Essay of Opinion

Brian Morton

Open, Seminar—Spring | 5 credits

This course is for students interested in writing essays about political and cultural questions. Each week in class, in addition to talking about your work, we’ll discuss two or three published pieces (some of them long, some not so long) that look at social questions from widely different points of view. Our aim will not be to arrive at a consensus as to which ideas have greater merit; rather, we’ll be examining the rhetorical strategies by which different writers seek to persuade. Writers we’re likely to read include James Baldwin, Ta-Nehisi Coates, Joan Didion, Ralph Ellison, Henry Louis Gates Jr., Jeannie Suk Gersen, Vivian Gornick, Irving Howe, Laura Kipnis, John McWhorter, Dwight Macdonald, George Orwell, Claudia Rankine, David Foster Wallace, and Zadie Smith, as well as a few earlier thinkers such as G. K. Chesterton, Frederick

Douglass, William James, John Stuart Mill, and Virginia Woolf. Given the range of writers and opinions we'll be reading, it's safe to say that everyone in the class will be encountering many ideas they consider objectionable over the course of the semester. So, if you believe you can be harmed by exposure to points of view that differ starkly from your own, it would be best not to register for this class. Otherwise, it's open to all interested students

Nonfiction Laboratory

Stephen O'Connor

Open, Seminar—Spring | 5 credits

This course is for students who want to break free from 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 by writers such as Claudia Rankine, Nathalie Sarraute, and George W. S. Trow. These readings will serve as the inspiration for brief assignments that will 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. Required texts: *The Next American Essay*, edited by John D'Agata, and *Multiple Choice*, by Alejandro Zambra. All other readings are in the PDF packet.

Experiments With Truth: Nonfiction Writing From the Edges

Vijay Seshadri

Open, Seminar—Spring | 5 credits

Nonfiction writing is defined not by what it is but by what it is not. It is not fiction; but what it is not comprehends a vast territory. We will spend the semester looking at the more unusual, experimental, and lyrical inhabitants of this territory: personal essays masquerading as anthropological studies or paleontological meditations or political screeds; blog posts from medieval Japan and Renaissance France; diaries; poems in the form of diary entries; essays masquerading as poems; micro nonfictions; feuilletons; prose poems passing themselves off as travelogues; koans; sermons; speeches; prayers. We will read a variety of writers from the past (among, but not limited to, Sei Shonagon, Montaigne, Sir Thomas Browne, Wilde, Pessoa, Gandhi, Mandelstam, Elizabeth Bishop, V. S. Naipaul, and the unknown genius who wrote the Book of Job) and from the present (John D'Agata, Bhanu Kapil, Anne Carson, Jonathan Franzen). After the first few weeks, we will alternate, week-by-week, sessions discussing reading with sessions discussing student work. Conference work will comprise discussion of reading

tailored to individual students and the equivalent of two large pieces of writing in whatever form student and instructor agree upon.

Workshop in Personal Essay

Jacob Slichter

Open, Seminar—Spring | 5 credits

We write personal essays to learn about ourselves, to face our demons, to understand what entangles us, to expose the lies that we have allowed ourselves to believe, to recognize what we are running away from, to find insight, and/or to tell the truth. This workshop is designed for students interested in doing that work and learning to craft what they have written so that their readers can share in that learning. We will learn to read as writers, write as readers, and, where relevant, draw connections between writing and other creative fields such as music and film.

Nonfiction Workshop: The World and You

Clifford Thompson

Open, Seminar—Spring | 5 credits

This course will be divided into three units, each of which will involve reading published essays and writing our own. The first unit, Demons, will focus on writers' personal challenges, from mental illness (as in Suzanna Kaysen's memoir, *Girl, Interrupted*) to migraines (the subject of Joan Didion's essay "In Bed"). The second unit focuses on braided essays; the class will read essays whose authors juxtapose seemingly disparate topics in forming coherent works, such as Melissa Febos's "All of Me," which reveals how writing, singing, tattoos, and heroin addiction all relate to the need to deal with pain. For the final unit, Critical Survey, we will read and write critical takes on works or figures in particular fields; for example, James Agee's essay, "Comedy's Greatest Era," about silent film comedians—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

A Question of Character: The Art of the Profile

Alice Truax

Open, Seminar—Spring | 5 credits

Any writer who tries to capture the likeness of another—whether in biography, history, journalism, or art criticism—must face certain questions. What makes a good profile? What is the power dynamic between subject and writer? How does a subject's place in the world determine the parameters of what may be written about him or her? To what extent is any portrait also a self-portrait? And how can the complexities of a personality be

captured in several thousand—or even several hundred—words? In this course, we will tackle the various challenges of profile writing, such as choosing a good subject, interviewing, plotting, obtaining and telescoping biographical information, and defining the role of place in the portrait. Students will be expected to share their own work, identify what they admire or despise in other writers' characterizations, and learn to read closely many masters of the genre: Daphne Merkin, Malcolm Gladwell, Gay Talese, and Janet Malcolm. We will also turn to shorter forms of writing—personal sketches, brief reported pieces—to further illuminate what we mean when we talk about “identity” and “character.” The goal of this course is less to teach the art of profile writing than to make us all more alert to the subtleties of the form.

Poetry

Ecopoetry

Marie Howe

Open, Seminar—Year / 10 credits

In this poetry class—a yearlong school of poetry and the living world—we will consider the great organism Gaia, of which we are a part. We will read and write poems every week. We will ask questions: When did we begin to think of nature as apart from us? Why did we begin to speak of the animals as if we are not also animals? What are the stories and myths that have determined our attitude toward what we are and what we believe? We will read some of these stories and myths (myths of creation; Eden, the lost garden). We will read the long and rich tradition of poetry addressing itself to this subject, from the early indigenous peoples through the Zen monks and Wordsworth and right up through Gary Snyder to utterly contemporary poets writing right now. We will read books and articles that teach us about the other animals and living entities that we call plants and trees and planets and galaxies. Each student will research an aspect of the living world and teach the rest of us what they have learned. And we will write poems that incorporate that knowledge. We will read books of poems but also watch films, take field trips, and meet with each other outside of class in weekly poetry dates. By the end of the class, my hope is that each of us will have a greater understanding of the great organism that we call Earth and will create a collection of poems that engage the questions that our class raises: What is time? What is death? What is Eden? Where is the garden now? Who are the other organisms? How have we, as a species, affected the other organisms? How have we affected the oceans, the Earth, the air? How can poetry address the planetary emergency? Required for this class: intellectual curiosity, empathy, and a willingness to observe the world, to pay attention, and to write poetry

that matters. This is a class for experienced writers, as well as for those who want to give writing poetry a try. All are welcome.

Reading and Writing Poetry: A Workshop

Jeffrey McDaniel

Open, Seminar—Year / 10 credits

We will read, roughly, a book of poetry each week and discuss the reading in detail. We will read, not chronologically, mostly American poets from the 19th (Dickinson and Whitman), 20th (Hayden, Bishop, Lowell), and 21st centuries (Terrance Hayes, D. A. Powell, and others). There will be critical response assignments, in-class exercises, small-group meetings, and writing prompts in order to generate new material. As the fall semester progresses, we will begin to workshop student writing in class in addition to discussing published work. Students will be expected to write (and rewrite) with passion and vigor, turning in a new first draft each week. At the end of each semester, students will turn in a portfolio of poems, as well as a packet of revisions, so we can chart the evolution of each poem. Students will also write a five-page paper each semester, comparing two poets from the syllabus. If you want to read and think about poetry, be a part of a community of writers, and write (and re-write) your own poems and grow, then this will be a good class for you.

Hybrids of Poetry and Prose: A Multigenre Creative Writing Workshop

Jeffrey McDaniel

Open, Seminar—Fall / 5 credits

One of the exciting literary developments in recent years is the plethora of work that disrupts the notion of genre from writers such as Eula Biss, Jenny Offill, and Ben Lerner. In this workshop, we will read a book each week and consider architecture, diction, association, metaphor, and other issues of craft. Students will be required to bring in a new piece of writing each week and to write critical responses to the reading. This class is a good fit for students who are comfortable reading 100–200 pages a week in addition to generating their own creative writing. For workshop, students may submit poetry, fiction, creative nonfiction, or anything in between. We will aim to locate a piece's heat—its linguistic, figurative, and musical energy—and consider how that energy might be developed, or maximized, in subsequent drafts. Half of each class will be devoted to discussing the weekly reading; the other half will be spent discussing student work. Occasionally, we will do in-class writing exercises. There will be some take-home writing prompts. For conference, students will work on their own hybrid projects. At the end of the semester,

students will turn in a revised, final portfolio with at least two earlier drafts for each piece, as well as a separate hybrid project.

Explorations in the Poetic Voice

Dennis Nurkse

Open, Seminar—Fall | 5 credits | Remote

Contemporary poets face a dazzling range of stylistic options. This course is designed to give you a grounding in the practice of modern poetics and to encourage you to innovate. We'll look at point of view, tone of voice, imagery, the poetic line, meter, and stanza form. We'll examine the artistic thinking behind free verse, contemporary experimental idioms, the sonnet, the ghazal, and haiku. We'll read widely—foundational masters like Elizabeth Bishop and Gwendolyn Brooks, contemporaries like Terrance Hayes and Yusuf Komunyakaa, and poets from radically different cultures. We'll explore *The Vintage Book of African American Poetry*, *The Penguin Anthology of 20th-Century American Poetry* (Rita Dove), *The Vintage Book of Contemporary World Poetry*, *The Penguin Book of the Sonnet*, prose poems, fables, proverbs, and song lyrics. We'll discuss how to read poetry as practitioners—how to see and hear what's on the page. The strong, consistent focus will be on students' own poems. Class members will be encouraged to find their own paths; reading assignments will often be individual. The class will be part humanistic workshop, part writing community, part critical inquiry. Expect to write freely and read voraciously. This course is open to anyone with a commitment to poetry.

To Hold the Unsayable: A Poetry Workshop

Marie Howe

Open, Seminar—Spring | 5 credits

A true poem can't be paraphrased. In bright and interesting language, a poem seems to hold the unsayable. That's the miracle of it. How do we do that? In this course, we will immerse ourselves in the practice of the art of poetry, focusing on a specific aspect of the art each week: image, metaphor, diction, syntax, musicality, tone, etc. We will write a poem every week and read poems that will instruct and inspire us. (Poet Spencer Reece calls books of poems "Sacred Suitcases"—you can take them anywhere.) We will read each other's poems. We will read essays written by poets. We will write observations in our journals. We will look at visual art, listen to music, watch films. If you have never taken a poetry class before, this class is for you. If you have taken poetry classes before, this workshop is for you. I ask for generosity of spirit, curiosity, respect, and commitment. We form a community of artists and, within that community, find support and strength. We will have a wonderful time.

Poetry: On and Off the Page

Jeffrey McDaniel

Open, Seminar—Spring | 5 credits

We will read a book of poetry each week, a mix of work from the late 20th century as well as more recent texts. We will focus on poets with a strong sense of voice. We will spend half of each class discussing the weekly reading and the other half of class discussing student work. At the end of the semester, students will turn in a portfolio of poems, with at least two earlier drafts for each poem. In addition to the reading and writing for class, students will have two major conference projects. Before spring break, each student will theatrically present a poem by a dead poet. This is more than just memorizing and reciting a poem; rather, it is knowing a poem so well that you can speak it as if the words are springing from you. Later in the term, students will pick a location on campus and then theatrically present one of their own poems in that specific location. Both of these conference projects will require additional rehearsal time beyond class time. Think of the additional effort to be like group conferences, every other week.

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

Live Time-Based Art (p. 35), Beth Gill, John Jasperse, Dean Moss *Dance*

The Environmental Imagination: Perspectives From the Social Sciences, Environmental Humanities, and the Arts (p. 43), Charles Zerner *Environmental Studies*

First-Year Studies: Media Sketchbooks (p. 51), Robin Starbuck *Filmmaking and Moving Image Arts*

Capturing Stories: Documentary Filmmaking With Smartphone Technologies (p. 56), Sandra Luckow *Filmmaking and Moving Image Arts*

Writing the Feature Screenplay (p. 59), Maggie Greenwald *Filmmaking and Moving Image Arts*

Writing the Short Film Adaptation (p. 59), K. Lorrel Manning *Filmmaking and Moving Image Arts*

Screenwriting: Tools of the Trade (p. 57), K. Lorrel Manning *Filmmaking and Moving Image Arts*

Writing for Television: From Spec Script to Original TV Pilot (p. 58), Marygrace O'Shea *Filmmaking and Moving Image Arts*

Beginning Italian: *Viaggio in Italia* (p. 83), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 84), Tristana Rorandelli *Italian*

First-Year Studies: Romanticism to Modernism in English-Language Poetry (p. 88), Neil Arditi *Literature*

Theatre and the City (p. 89), Joseph Lauinger *Literature*
Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 90), Eric Leveau *Literature*

Milton, Blake, and the Bible (p. 91), William Shullenberger
Literature

Indigenous Literature and Translation (p. 91), Antonia
 Carcelén-Estrada *Literature*

Elective Affinities in Contemporary Poetry (p. 92), Neil
 Ardití *Literature*

Toward a Theatre of Identity: Ibsen, Chekhov, and
 Wilson (p. 92), Joseph Lauinger *Literature*

Literature in Translation: 20th-Century Italian Literature
 and Culture (p. 95), Tristana Rorandelli *Literature*

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

Racism and the Media in America (p. 126), Andrew
 Rosenthal *Politics*

First-Year Studies: The Senses: Art and Science (p. 131),
 Elizabeth Johnston *Psychology*

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

The Sociology of Sports (p. 150), Shahnaz Rouse *Sociology*

Intermediate Spanish I: Latin American and Spanish Visual
 Culture (p. 152), Ximena Venturini *Spanish*

1,001 Drawings (p. 173), John O'Connor *Visual and Studio
 Arts*

Senior Interdisciplinary Studio (p. 178), John O'Connor,
 Riad Miah *Visual and Studio Arts*

GRADUATE COURSES OPEN TO ADVANCED UNDERGRADUATE STUDENTS

In addition to our undergraduate curriculum, we offer select graduate courses across our graduate degree programs in the arts; health, sciences, and society; and children, childhood, and education. Limited spaces in these courses are open to juniors and seniors with some prior experience in related areas of study at the undergraduate level. Interested students should email faculty instructors for additional information on these courses and/or to schedule an interview. Most graduate level courses are between one and three credits, although some are five credits.

ART OF TEACHING

The Sarah Lawrence College Art of Teaching program is an integrated Master of Science in Education (MS Ed) program of study that leads to dual New York State certification in Early Childhood and Childhood Education (birth to sixth grade).

Children, Families, and Identity

Denisha Jones

Advanced, Seminar—Spring | 5 credits

Many factors contribute to the socialization of children. Teachers' understandings of family culture and the interconnections between identity and learning are crucial to children's success in the classroom and central to the content of this course. We will study how families affect the development of children, for no other unit of analysis more richly displays gender, social, and cultural factors and their influence on individual behavior and development. Today, children spend more time than ever before in early childhood programs and grade schools. We will investigate how families and schools provide a framework for the exploration of the social world and socialize children according to cultural norms. Adverse childhood experiences, trauma, and learning are intertwined in the context of the child's social, emotional, intellectual, and physical development. In order for teachers to be equipped to help their students in the areas of stress regulation and safety, we will review the impact of toxic stress as well as the range of environmental factors that inhibit children's development and learning (including poverty and violence). We will also examine racial and gender identity development in young children. Through readings and case-study analyses, students will explore the importance of teachers' understanding of the complexities of the lives of children and families in order

to better prepare for the challenges of the classroom. *Open to Juniors and seniors. This course may be taken for three or five credits.*

Foundations of Education

Denisha Jones

Intermediate, Large seminar—Fall | 5 credits

This course will explore multiple lenses through which we view the concept of education, including theoretical, historical, political, sociological, and cultural perspectives. We will begin by considering the historical roots of contemporary education, with particular emphasis on the history of public education in the United States. Drawing on a variety of readings, films, and in-class projects, we will examine constructs of diversity including race, class, culture, language, ability, gender, and sexual identity and discover ways to create an inclusive learning environment for students and their families. The work of John Dewey and other progressive educators will provide a basis for looking at democratic ideals and "pendulum swings" in American education, including current debates concerning standards, testing practices, and political agendas. Throughout the course, students will be asked to reflect on their own school experiences and fieldwork observations in order to make connections between historical and current educational practices. *Open to undergraduate juniors and seniors. This course may be taken for three or five credits.*

Emergent Curriculum I and II

Jerusha Beckerman, Denisha Jones

Advanced, Seminar—Year | 10 credits

This is a yearlong course in which children's interests and approaches to learning are at the forefront. Central to the course is understanding how to create a curriculum that is driven by ideas—striving for wholeness, integration, coherence, meaning—and focused on assisting children in applying knowledge and thinking to real-life problems. Classroom design and organization, media and materials, and approaches to teaching and learning across disciplines will be discussed, with an emphasis on the arts, sciences, and humanities. We will learn how to develop curricula with multiple entry points. We will reflect on ways of knowing in both our own learning and that of the children and explore teaching strategies that expand children's knowledge and modes of thinking and learning. We will discuss curriculum and teaching strategies for individual subject areas, with an emphasis on the connections among disciplines and building toward an interdisciplinary approach to curriculum and instruction. The roles of the teacher as observer, provisioner, collaborator, and facilitator will be discussed. During the year, we will engage in hands-on inquiry in workshop settings and take multiple local field trips to environmental centers, historical sites, and arts

museums—reflecting on our own learning in order to draw implications for classroom practice. We will discuss how children's interests and questions connect to the large ideas and questions at the core of the subject-matter disciplines. Value will be placed on enabling in-depth inquiry, experimentation, and discovery and on establishing classroom communities based on collaborative learning and rooted in social justice. National and state standards, including the New York State Standards for the Arts, Social Studies, and Sciences, will be critiqued and integrated into our work. By the end of the year, students will create their own multidisciplinary curriculum plan, which will become a resource for colleagues and Art of Teaching alumni. *Denisha Jones will teach this course in the fall; Jerusha Beckerman in the spring.*

CHILD DEVELOPMENT

The MA Child Development Program takes a progressive approach to studying child development by exploring the lives of children as the interaction of intellectual, emotional, social, and imaginative streams. The program combines in-depth study of primary theoretical perspectives with practical fieldwork, preparing you to support the complex needs of children and their families.

Clinical Perspectives: Challenges to Child and Adolescent Development

Deanna Barenboim

Advanced, Seminar—Spring | 5 credits

This seminar will focus on challenges that arise in child and adolescent development, drawing upon approaches in clinical psychology, developmental psychology, and cultural psychology/clinical ethnography. We will analyze how particular psychological experiences and behaviors have been typically understood as abnormal or pathological. We will also explore critical commentaries on clinical diagnosis and treatment in order to analyze the merits and drawbacks of the common approaches to these issues. Students will learn about the clinical categories of conditions such as ADHD, autism, depression, and anxiety, as compiled in the *Diagnostic and Statistical Manual of Mental Disorders* (DSM-V). We will look at case studies to illuminate the causes, symptoms, diagnosis, course, and treatment of such psychological conditions in childhood and adolescence. Through reading firsthand accounts written by patients, families, and advocates, as well as cross-cultural studies that examine the neurodiversity of psychological experience, students will also be invited to question the universal applicability of Western clinical approaches that rest on particular assumptions about normality, behavior, social relations, human rights, and health. We will also explore how diagnostic processes and psychological and psychiatric care are, at times,

differentially applied in the United States according to the client's race/ethnicity, class, and gender and how clinicians might effectively address such disparities in diagnosis and care. Students will complete conference projects related to the central themes of our course and may opt to work at the Early Childhood Center or a local community program that serves children or adolescents. *Limited spaces open to undergraduate juniors and seniors. Prior college-level coursework in psychology is required.*

Theories of Development

Barbara Schecter

Advanced, Seminar—Fall | 5 credits

"Knowledge is there in the seeing." What we observe when we look at children is related to adult assumptions, expectations, and naïve theories that we carry with us from our own families and childhoods. How are those theories related to the ways in which theorists have framed their questions and understandings of children's experiences? Competing theoretical models of Freud, Skinner, Bowlby, Piaget, Vygotsky, Werner, and others have shaped the field of developmental psychology and have been used by parents and educators to determine child-care practice and education. In this course, we will read the classic theories in their primary sources (psychoanalytic, behaviorist, attachment, and cognitive-developmental) as they were originally formulated and in light of subsequent critiques and revisions. Questions 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 SLC Early Childhood Center (ECC) or in another setting with children, as one goal of the course is to bridge theory and practice. Students who are interested in completing a semester-long, weekly fieldwork placement at the ECC as part of their conference work may have the opportunity to do so. NOTE: ECC fieldwork positions are limited due to COVID-19 precautions. If you are interested in a potential ECC placement, you will need to contact the ECC Director, Lorayne Carbon, as soon as you are registered for this class and prior to classes beginning. If you are able to secure an ECC fieldwork placement, please note that this will be a semester-long commitment. You will be expected to attend your scheduled ECC placement for four hours each week, work closely with your classroom teacher, and

actively engage in your role as a classroom assistant.
*Limited spaces open to undergraduate juniors and seniors.
 Prior college-level coursework in psychology required.*

Early Intervention Approaches for Young Children and Their Families

Cindy Puccio

Advanced, Seminar—Spring | 5 credits

This course will explore several early intervention approaches for young children and their families, with a particular emphasis on the theory and technique of play therapy. While the course will focus mostly on child-centered play therapy (CCPT), we will also look at the methodology of other types of approaches and the ways in which those approaches address treatment issues. In addition, course material will highlight cultural considerations, therapeutic work with parents, challenges in treatment, self-reflection, and analysis of case studies. Readings, class discussion, group play-based activities, video illustrations, and reflection will provide students with both a theoretical and a clinical basis for how play-based therapeutic work with young children factors into early intervention. *Limited spaces open to undergraduate seniors. Prior college-level coursework in psychology required.*

DANCE/MOVEMENT THERAPY

Dance/movement therapy is the psychotherapeutic use of movement to further the emotional, cognitive, physical, and social integration of the individual.

Therapy is based upon the empirically supported premise that the body and mind are interconnected and interact in both health and illness. Body movement provides both a means of assessment and a mode of intervention for dance/movement therapists, working either with individuals or with groups, in the treatment of developmental, medical, social, physical, or psychological impairments.

Psychopathology

Alma Watkins

Advanced, Seminar—Spring | 3 credits

This course is designed to provide students with a base of knowledge in psychopathology and to familiarize students with current conceptions and empirical findings in psychopathology research. Beginning with the question of how abnormality is defined, we will explore contemporary perspectives on psychopathology and focus more specifically on psychological disorders, their development and treatment, and controversies within the field. Additionally, this course will focus on the physiologic and motoric manifestations of illness, the role of dance/

movement therapy in treatment, and challenges particular to dance/movement therapy intervention. This course will use the current version of the *Diagnostic and Statistical Manual of Mental Disorders*, the DSM-5. Reading of the current manual will include discussion of recent changes and the impact on diagnostic understanding and treatment formulation. *Limited spaces open to undergraduate seniors.*

Movement Observation I

Susan Orkand

Advanced, Seminar—Fall | 3 credits

This course is an introduction to Bartenieff Fundamentals and Laban Movement Analysis (LMA), with a primary focus on dance/movement therapy. The relationship of Bartenieff Fundamentals, development, and Effort-Space-Shape will be introduced. Concepts of anatomy and kinesiology will support these frameworks. The class is the first in a series of three on movement observation and assessment skills and is designed to familiarize the student with the Laban concepts and principles for the observation and description of movement, integrating other relevant perspectives for understanding human movement. Students will learn to embody and observe foundational components of physical action by exploring concepts in the categories of Body, Effort, Space, and Shape. Students also will discover how to vary movement dynamics and investigate the ways in which the body can organize parts into a whole and project into space. LMA provides insight into one's personal movement preferences and increases awareness of what and how movement communicates and expresses. Rigorous inquiry and exploration of contextual and historical factors related to Rudolf von Laban's era will be examined, both conceptually and in embodied ways. *Limited spaces open to undergraduate juniors and seniors.*

Human Growth and Development

Elise Risher

Advanced, Seminar—Fall | 3 credits

This course will focus on select features of development in infancy and early childhood. In particular, students will explore the developmental basis of mirroring; attunement and kinesthetic empathy; and the implications for social, cognitive, and emotional functioning. Students will gain a broader understanding of the relationships between early childhood experiences and behavior, which will provide a foundation for the use of developmental intervention in the practice of dance/movement therapy. *Limited spaces open to undergraduate seniors.*

DANCE MFA PROGRAM

The Sarah Lawrence College MFA in Dance is based on the premise that the art of dance is an integration of body, mind, and spirit learned through creative, technical, and intellectual practices.

Students are exposed to vital aspects of the art as performers, creators, and observers and are encouraged to study broadly, widen their definitions of dance and performance, and engage in explorations of form and function. The program combines seminars in reading, writing, and research; choreographic inquiry; and a daily physical practice chosen from contemporary dance, classical ballet, African dance, yoga, t'ai chi ch'uan, and studies in world dance. All students also study experiential anatomy, dance history, lighting design and stagecraft, and music for dancers.

Dance Teaching Methods

Jennifer Nugent

Component—Fall

Throughout the semester we will work collectively to prioritize questions and dialogue that support an understanding of what movement styles we are drawn to, how we create, interpret, and organize ideas in movement and how we might begin to share this information with each other. Students will develop a self practice and investigate the intersection between this personal movement study and teaching inquiries as a means to imagine and develop a class that is supportive to and inclusive of multiple movement levels and abilities. Working to describe the intangible and the experience of movement itself we will refine how we filter this inside the dance class and how it might be initiated or shared to enhance one's ability to access movement, increase awareness, understand rhythm, technical structures, perception, and humanity within the exchange of teaching.

HUMAN GENETICS

Home of the nation's first—and still the largest—program in genetic counseling, Sarah Lawrence College has trained more genetic counselors than any other academic institution in the world. This celebrated program integrates education, health care, and humanism as it prepares genetic counselors to work in a growing, dynamic field.

Students learn that the field of genetics now includes genetic disorders ranging from rare diseases to prevalent conditions such as cardiovascular disease, Alzheimer's, and diabetes. Each student is placed at a total of seven sites from a wealth of fieldwork options at nearly 50 centers in the New York City area. As the hub of

international growth in the field, the College recruits to its faculty top scientists, physicians, and genetic counselors from the area's genetic centers and brings leading researchers and speakers to campus weekly to discuss current topics. Each student also develops a community outreach project, targeting an audience to educate about a particular set of relevant genetic information.

Understanding Barriers and Building Alliance in Genetic Counseling

Meghan Jablonski

Advanced, Seminar—Spring | 2 credits

In even brief and time limited work, establishing a mutually respectful and empathic working alliance can be key to the effective delivery of counseling. In practice, each individual carries the context of their larger experience into the consulting room, which may present barriers to their engagement in counseling. Through considering factors that may impact an individual's engagement - such as their relational experiences; spiritual beliefs; experiences with medical care; family and personal values; trauma histories; experiences with racial, socio-economic and/or gender discrimination, etc. - students will consider ways of building a mutually constructed working alliance through which each client is best able to engage in the content of genetic counseling. In this elective seminar, students will explore dynamic, cognitive, emotional, cultural and socio-economic factors that may impact an individual's engagement in genetic counseling, as well as psychodynamic, cognitive-behavioral, and mindfulness based approaches to building an empathic and productive working alliance. Relevant history, theory, and evidence-based research will be examined and explored through relevant case studies. Students will have the opportunity to formulate case summaries considering contextual factors and working alliance. *Advanced/graduate level course. Open to interested juniors and seniors with permission of instructor.*

Direct-to-Consumer Genetic Testing: Past, Present and Future

Laura Hercher

Advanced, Seminar—Spring | 2 credits

Direct-to-consumer genetic testing is a fast-growing and expanding marketplace. Many assume that DTC options will play a big role in integrating genetics into society, for better and worse. Historically, clinical providers of genetic medicine have cast a cold eye on the commercial companies selling unmediated access to genetic testing, as have government regulators. Today, most positions are more nuanced and the types of testing that are on offer are more varied. Using lecture, case studies and guest speakers, we will examine a variety of the tests and modes of access often lumped together in the DTC bucket, and

consider the risks and benefits of online access to genetic testing, the regulatory options, and the role that genetic counselors should play in pre- and post-test counseling for DTC results. *Advanced/graduate level course. Open to interested juniors and seniors with permission of instructor.*

THEATRE MFA PROGRAM

The Sarah Lawrence College Theatre MFA Program is focused on deep collaboration, community building, and interdisciplinarity. We support performance and theatre artists through a curriculum crossing the boundaries of design, acting, directing, management, performance, technology, writing, producing, voice, movement, civic engagement, and much more. Students have the advantage of taking classes within the music and dance programs, as well to supplement their practice.

Directing: The Expanded Field

Adil Mansoor

Advanced, Component—Year

What does a director do? How do we expand our understanding of direction? Directing: The Expanded Field troubles these questions by exploring the responsibilities, challenges, and opportunities available to a theatre director. The fall semester will focus on skills for directing scripted plays, including text analysis, collaboration, concept development, and staging. The spring semester will expand the director's role by considering various artistic methodologies, including socially engaged art, devised and ensemble-generated theatre, and lecture-performance. Throughout the year, students will learn through readings and media created by contemporary directors, artists, and thinkers from a variety of lived experiences and disciplines. Students will practice and experiment with directing methods through writing assignments, presentations, scene work, and iterative performance experiments. Students will perform in one another's scenes and collaborate on multiple projects. Rooted in justice-based pedagogy and community-driven care, the course aims to challenge and expand the boundaries of directing performance. *Limited spaces open to undergraduate juniors and seniors.*

Directing Brecht

Kevin Confoy

Open, Component—Year

This hands-on directing class offers directors a vital technique and way of working based upon Bertolt Brecht's theories of dialectical theatre. Brecht was a social activist. He used theatre to affect change. Brecht's plays and techniques changed the way we look at theatre and view the world. His approach continues to shape the way

directors dissect text, incorporate production elements, and create dynamic theatre productions. Students in Directing Brecht will use Brecht's plays and plays by contemporary theatre makers that he deeply influenced—like Larry Kramer, Moises Kaufman, Anna Deavere Smith, and Suzan Lori-Parks, among others—for a personalized directing technique built upon an expansive Brechtian model. Students will direct scenes from chosen plays and create and mount their own original work; they will act in scenes directed by their classmates for in-class presentations. The class is open to serious directors, actors, designers, writers, poets, etc. who are interested in developing an approach to work and to theatre that is rooted in activism and social change. *This class meets twice a week.*

Creative Impulse: The Process of Writing for the Stage

Sibyl Kempson

Advanced, Component—Year

In this course, the vectors of pure creative impulse hold sway over the process of writing for the stage—and we write ourselves into unknown territory. Students are encouraged to set aside received and preconceived notions of what it means to write plays or to be a writer, along with ideas of what a play is “supposed to” or “should” look like, in order to locate their own authentic ways of seeing and making. In other words, disarm the rational, the judgmental thinking that is rooted in a concept of a final product and empower the chaotic, spatial, associative processes that put us in immediate formal contact with our direct experience, impressions, and perceptions of reality. Emphasis on detail, texture, and contiguity will be favored over the more widely accepted, reliable, yet sometimes limiting Aristotelian virtues of structure and continuity in the making of meaningful live performance. Readings will be tailored to fit the thinking of the class. We will likely look at theoretical and creative writings of Gertrude Stein, George Steiner, Mac Wellman, Maria Irene Fornes, Adrienne Kennedy, Mircea Eliade, Kristen Kosmas, Richard Maxwell, and Roland Barthes, as well as work that crosses into visual-art realms and radical scientific thought from physicists David Bohm and F. David Peat. The course will be conducted in workshop fashion, with strong emphasis on the tracking and documenting of process. *Limited spaces open to undergraduate juniors and seniors. By permission of the instructor.*

Directing in Context: Socially Engaged Practice

Adil Mansoor

Advanced, Component—Year

This course will explore socially engaged art (SEA) from the lens of directing theatre. Throughout the first semester, students will develop an understanding of what SEA can look like. Readings will include *Education For Socially Engaged Art* by Pablo Helguera, *Artificial Hells* by Claire Bishop, *Social Works* by Shannon Jackson, and *Tactical Performance: Serious Play and Social Movements* by L. M. Bogad. We will explore contemporary, socially-engaged artists and the context within which they are making their work. For example, when we study Simone Leigh's *Free People's Medical Clinic*, we will also study historical and theoretical texts about the Blank Panthers, mutual aid, healthcare in America, and performing care. Second semester will focus on student research and project development. Students will deep dive into research as a first step toward developing possible SEA projects. Students will build comprehensive reading lists (working with librarians and instructors) and begin to develop a research practice. There will be opportunities to present, facilitate conversations, and respond to each other's ideas throughout the second semester. This class intentionally will not ask students to facilitate SEA projects understanding that the work takes time, meaningful relationships, and care. Throughout the year, we will consistently consider how theatres, performers, and dramaturgy intersect with, and diverge from, examples of SEA. *Limited spaces open to undergraduate juniors and seniors.*

Contemporary Scene Study

K. Lorrel Manning

Advanced, Component—Spring

In this course, designed for advanced theatre students, we will explore scenes and monologues from contemporary playwrights. Along with an intense focus on script analysis, story structure and character work, students will learn a set of acting tools that will assist them in making their work incredibly loose, spontaneous and authentic. Scenes and monologues will be chosen by the instructor, in collaboration with the students. *Open to juniors, seniors, and graduate students or at least two acting classes completed.*

3D Dramaturgy: Finding Voice Through the Generative Process

Mallory Catlett

Advanced, Component—Year

3D Dramaturgy is a mechanism for uncovering the connections among the artist, the source material/subject matter, and the moment of making—and for generating

forms that reflect this unique confluence. In this course, students will create an artist statement focused on the central questions/interests of their practice, their sense of purpose, and their relationship to their audience. Each student will choose a piece of source material that allows him or her to explore these questions and relationships in three dimensions. The course will be split into theoretical readings/discussions and studio work, in which each student will create a series of performative iterations. In the first semester, we will use Andrew Simonet's process for creating an artist statement from *Making a Life as an Artist* and Jacques Ranciere's *The Emancipated Spectator* to think through the artists' relationship to audience. *Ideas-Arrangements-Effects*, by the Design Studio for Social Interventions, will be used to create a framework for talking about and approaching studio work. In the studio, we will work across disciplines—with sound, light, projection, costume, objects, text, and task—in an effort to make "ideas operational in the generation of the new" (Richard Foreman). In the second semester, students will take on more responsibilities in selecting readings and leading discussions of theoretical texts pertinent to their own research as a means to engender greater understanding and to create a community of artists who can support and challenge each other through collaboration, listening, and constructive critique. *Limited spaces open to undergraduate juniors and seniors.*

WOMEN'S HISTORY

Sarah Lawrence College's women's history program immerses students in a combination of historical studies, feminist theory, and gender studies. The program also draws extensively upon resources in the social sciences and literature and on a legacy of continuing activism both within and outside the College community.

Students in the program find internship opportunities with groups such as the New York Historical Society, The Tenement Museum, and the Association for Union Democracy. Students also actively promote causes and agendas, including women's equality and reproductive freedom; prison reform; lesbian, gay, and transgender issues; and HIV/AIDS education. Close interaction with faculty members helps students find direction, chart individual paths to the degree, and research and produce original theses.

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

Nadeen M. Thomas

Advanced, Seminar—Fall | 5 credits

The education system is a central institution in the socialization of young people and the maintenance of the modern nation state. Schools support meritocratic models

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of society by providing opportunities for social mobility. Paradoxically, schools also reproduce gender, racial, and class inequality. In this course, we will examine the roles that schools play in the transmission of culture, formation of identity, and reproduction of social structures. Paying special attention to gender and its intersection with other social categories, we will look at practices and policies that shape students' performance as they strive for competence, achievement, and acceptance. We will also analyze the larger political and economic contexts that shape both schools and the communities in which they are situated. *Limited spaces open to undergraduate juniors and seniors.*

FACULTY

Colin Abernethy Chemistry

BSc (Hons), Durham University, England. PhD, The University of New Brunswick, Canada. Current research interests include the synthesis of new early transition-metal nitride compounds and the development of practical exercises for undergraduate chemistry teaching laboratories. Author of publications in the fields of inorganic and physical chemistry, as well as chemical education. Recipient of research grants from The Royal Society, Nuffield Foundation, Research Corporation for the Advancement of Science, and American Chemical Society. Received postdoctoral research fellowships at the University of Texas at Austin and at Cardiff University, Wales. Previously taught at: Strathclyde University, Scotland; Western Kentucky University; and Keene State College, New Hampshire. SLC, 2010–

Julie Abraham Lesbian, Gay, Bisexual, and Transgender Studies

BA (Hons.), University of Adelaide, Australia. MA, MPhil, PhD, Columbia University. Special interest in lesbian/gay/queer studies, 20th-century British and American literature, contemporary feminisms, and literatures of the city; author of *Are Girls Necessary?: Lesbian Writing and Modern Histories*, *Metropolitan Lovers: The Homosexuality of Cities*, and numerous essays; editor of *Diana: A Strange Autobiography*; contributor to *The Nation* and *The Women's Review of Books*. SLC, 2000–

Samuel Abrams Politics (on leave fall semester)
AB, Stanford University. AM, PhD, Harvard University. Visiting fellow at the American Enterprise Institute in Washington, DC; faculty fellow at George Mason's Institute for Humane Studies; faculty fellow at Center for Advanced Social Science Research at NYU; and member of the Council on Foreign Relations. A graduate of Harvard University's Kennedy School of Government Program on Inequality and Social Policy and a former affiliate of Harvard's Canada Program and Institute for Quantitative Social Science. Main topics of research include social policy, inequality, international political economy, and comparative and American politics; special interest in network analysis, the media, Congress, political behavior, urban studies and cities, public opinion and survey research, political communication and elections, and the social nature of political behavior. Conducted fieldwork throughout Europe and North America. Authored three books and numerous peer-reviewed and popular press works. Two substantial projects are presently in progress: a deep-dive into American political tradition and local community and an empirical study aimed at understanding the political culture on college and university campuses. SLC, 2010–

Gillian Adler Literature

BA, Barnard College. MA, University of York, UK. PhD, University of California, Los Angeles. Special interest in Chaucer, Old English and Middle English literature, the history of the book, medieval hagiography, mysticism, and historiography. Author of essays published in the *Journal of Medieval Religious Culture*, *Arthuriana*, *Medieval Feminist Forum*, *Carte Italiane*, and *Comitatus: A Journal of Medieval and Renaissance Studies*. Her first book, *Chaucer and the Ethics of Time* (Cardiff: University of Wales Press, 2022), examines Chaucer's philosophical ideas of time and strategies of narrative time. Her second book project (co-authored), *'Alle Thyng Hath Tyme': Time and Medieval Life*, examines the varieties of time and temporal systems in the Middle Ages. SLC, 2018–

Ron Afzal Religion

BA, Grinnell College. MA, McGill University. MDiv, Yale University. PhD, Columbia University. Active member of the Society of Biblical Literature and the American Academy of Religion, as well as the Catholic Biblical Association; has written on the Apocalypse of John and has taught broadly in the fields of New Testament and Early Christianity, Judaism in the Second Temple Period, the Hebrew Bible, and Late Antique Christian Mysticism. SLC, 1992–

Hamid Al-Saadi Music

Maqam scholar, singer, artist and writer, Al-Saadi learned the art of singing and performing the Iraqi *maqam* from the legendary Yusuf Omar (1918-1987); Omar's own teacher, Muhammed Al-Gubbenchi (1901-1989)—probably the most influential *maqam* reciter in history—said that he considered Al-Saadi to be the “ideal link to pass on the *maqam* to future generations.” Al-Saadi is also author of *al-maqam wo buhoor al-angham*, a comprehensive text on the Iraqi Maqam and its poetry. SLC, 2019; 2022–

Glenn Alexander Music (Guitar)

BA, Wichita State University. A composer, guitarist, and vocalist, Alexander has received extensive airplay and critical acclaim from around the world on his recordings *Stretch*, *Glenn Alexander, The Connection*, *Rainbow's Revenge*, *Oria*, *The Coalition*, *Northern Lights* (Scott Healy~Glenn Alexander Quartet), *Glenn Alexander & Shadowland*, and *Knockin' On The Door* (Glenn Alexander & Shadowland). He has played everywhere from bars to theaters, to concert halls, to stadiums, and live on both radio and television. He has performed and/or recorded with some of the biggest names in music, including: Chico Hamilton, L. Shankar, Jan Hammer with The Mahavishnu Project, The Max Weinberg 7 (*Late Night With Conan O'Brien*), Southside Johnny and The Asbury Jukes, Jon Bon Jovi, Randy Brecker, Bruce Springsteen, Levon Helm, Elvis Costello and Allen Toussaint, Tom Scott, Brenda Russell, Regina Bell, Liza Minnelli, Deniese Williams,

Manolo Badrena (Weather Report), Dave LaRue and T Lavitz (The Dixie Dregs), Gary U.S. Bonds, and many, many others. Glenn has recorded on countless albums as a sideman, recently appearing on jazz saxophone great Jon Arabagon's "Outright, Unhinged," to which *Downbeat* gave five stars and singled out the guitar work, calling it "fusionistic, face-melting guitar solos." Alexander has served on the faculty of his alma mater, Wichita State University, and The New School. SLC, 2017–

Andrew Algire Music (African Percussion)
University of Wisconsin. Currently, musical director of the New York-based Feraba African Rhythm Tap; works with a number of groups, including The Mandingo Ambassadors, Kakande, The Afro-yorkers, Saida Fikri, and others. Performs locally and internationally with several African recording artists, including Sekouba Bambino and Oumou Dioubate. Traveled to Europe, Cuba, Guinea, and Mali to study and perform; received composition grants from various New York arts foundations. Residencies throughout New York and New England. SLC, 2017–

Morehshin Allahyari Visual and Studio Arts
BA, Tehran University. MA, University of Denver. MFA, University of North Texas. Exhibitions include Venice Biennale di Architettura, New Museum, The Whitney Museum of American Art, Pompidou Center, Museum of Contemporary Art in Montreal, Queens Museum, Pori Museum, Dallas Museum of Art, and Museum für Angewandte Kunst, among others. Attended residencies and fellowship programs at Carnegie Mellon University's STUDIO for Creative Inquiry, Autodesk Pier9 Workshop, the Vilém Flusser Residency Program for Artistic Research in association with Transmediale, Eyebeam's one-year research residency, and Pioneer Works program. Recipient of The United States Artist Fellowship, The Joan Mitchell Foundation Painters & Sculptors Grant, The Sundance Institute New Frontier International Fellowship, and the Leading Global Thinkers of 2016 award by *Foreign Policy* magazine. Her work is in the collections of San Francisco Museum of Art and Whitney Museum of American Art. SLC, 2021–

Abraham Anderson Philosophy (on leave yearlong)
AB, Harvard College. PhD, Columbia University. Fellowships at École Normale Supérieure and the University of Munich. Interests in philosophy and history of science, history of modern philosophy, and the Enlightenment. Author of *The Treatise of the Three Impostors* and *The Problem of Enlightenment*, as well as articles on Kant, Descartes, and other topics. Contributor to the new *Kant-Lexikon*. Has taught at the Collège International de Philosophie, St. John's College, Instituto de Investigaciones Filosóficas, and elsewhere. SLC, 2007–

Chris Anderson Music (Trumpet)
BM, Manhattan School of Music. Lead trumpet and horn arranger: Southside Johnny and The Asbury Jukes, Allman Brothers Band; Beacon Theater Residency, 2003-2015. Co-founder, New York Horns. Lead trumpet: Donald Fagen New York Rock and Soul Revue, 1991-92; Hector Lavoe, 1986-88; Ray Barretto, 1981-1986. Touring: Bruce Springsteen, Jon Bon Jovi, Celia Cruz, Marc Anthony, Illinois Jacquet Big Band, Little Kids Rock Gala House Band, Michael Bolton, Shadowland, S'Killit. Broadway: *Movin' Out*, *In The Heights*, *Swing*, *The Full Monty*, *Beehive*, *Bring in 'da Noise Bring in 'da Funk*. SLC, 2017–

William Anderson Music (Guitar)
BA, SUNY-Purchase. Performed at Tanglewood Festival and with the Metropolitan Opera Chamber Players, Chamber Music Society of Lincoln Center, and New York Philharmonic. Guest on WNYC Leonard Lopate Show. Featured on NPR's *All Things Considered*, where excerpts of his composition were broadcast throughout the United States. His *Djuna Barnes* settings were orchestrated and performed by the Riverside Symphony in 2015. Founder of Cygnus Ensemble. SLC, 2017–

Emily Anhalt Classics, Literature, Greek (Ancient), Latin
AB, Dartmouth College. PhD, Yale University. Primary interests are Greek epic and lyric poetry, Greek historiography, Greek tragedy, and Greek and Roman sexuality. Publications include: *Embattled: How Ancient Greek Myths Empower Us to Resist Tyranny* (Stanford University Press, 2021), *Enraged: Why Violent Times Need Ancient Greek Myths* (Yale University Press, 2017), *Solon the Singer: Politics and Poetics* (Lanham, MD, 1993), as well as several articles on the poetics of metaphor in Homer and on narrative techniques in Herodotus. SLC, 2004–

Yoshimi Arai Japanese

Neil Arditi Literature
BA, Yale University. MA, PhD, University of Virginia. Special interests in British Romantic poetry; Romantic legacies in Victorian, modern, and contemporary poetry; aestheticism, pragmatism, and Jewish literary culture in the 19th and 20th centuries. Essays and reviews published in *Raritan*, *Parnassus*, *Keats-Shelley Journal*, *Philosophy and Literature*, *Virginia Quarterly Review*, *The Jewish Review of Books*, and *Jewish-American Dramatists and Poets*. SLC, 2001–

Naveen Bahar Choudhury Theatre
MFA, The New School. A playwright, librettist, and lyricist, Choudhury's work has been produced, commissioned, and/or developed by Ma-Yi Theater, Prospect Theater, Ensemble Studio Theatre, Second Stage Theatre, New Federal Theatre, Joe's Pub at The Public Theater, The Lark Play Development Center, New

Dramatists, Martha's Vineyard Playhouse, and more. She has been a Dramatists Guild fellow, a LaGuardia Performing Arts Center Playwriting resident, and a Mellon Creative Research fellow/playwriting resident at the University of Washington. Her play, *SKIN*, is published in *Plays For Two*, an anthology by Vintage Books/Random House, and was broadcast on Northeast Public Radio as part of the *Playing On Air* series. Choudhury has been a guest instructor of playwriting at both The New School and SUNY–Purchase. *Lady Aspara*, her short musical on film—commissioned by Prospect Theater and written with composer Kamala Sankaram—will be presented at the 44th Asian American International Film Festival in summer 2022. SLC, 2021–

Katie Bainbridge Psychology

BA, Sarah Lawrence College. MA, PhD, University of California, Santa Barbara. Postdoctoral training, The Institute of Cognitive Science at Colorado University, Boulder. Dr. Bainbridge is a cognitive psychologist with a specialty in educational psychology and learning sciences. She received her graduate training under the tutelage of Dr. Richard Mayer, who pioneered the “multimedia learning” field of research. Her research interests revolve around how video games can be ideal environments for learning and the most effective ways to incorporate technology into the classroom. SLC, 2021–

Damani Baker Filmmaking and Moving Image Arts
BA, Sarah Lawrence College. BA, MFA, University of California–Los Angeles, School of Film and Television. Baker's more than 20-year directing career includes work that spans museum exhibits, feature documentaries, music videos, and advertising. Most recently, in his critically acclaimed feature, *The House on Coco Road* (acquired by Ava Duvernay's ARRAY RELEASING), Baker combines family Super-8 with archival news and family interviews to weave his mother's personal story with broader historical threads in order to tell a story of migration and the Grenada Revolution. *The House On Coco Road* and his first feature, *Still Bill*—on the life and music of the legendary Bill Withers—have been critically acclaimed and have enjoyed worldwide distribution on Showtime, Netflix, and BBC. With Ralph Appelbaum Associates, Baker has directed more than 20 films for museums around the world, featuring notables such as President Bill Clinton, Kofi Annan, and President Ellen Johnson Sirleaf—all stories rooted in understanding the human story and its connection to place. Baker has been featured in *The New York Times*, *The New Yorker*, *Los Angeles Times*, and *Time Out* among other publications. He is a tenured professor at Sarah Lawrence College, where he teaches filmmaking to a diverse group of creatives and ensuring that stories from all communities continue to be told with grace, dignity, and power. SLC, 2003–

Jen Baker Music (Trombone)

BM, Oberlin Conservatory. MFA, Mills College. Trombonist/composer. Awards: ASCAP Plus Award, 2012, 2013; Meet the Composer award, 2012. Member, International Alliance of Women Musicians, International Society of Improvised Music, and International Trombone Association. Author: *Hooked on Multiphonics*. (July 2016). Collaborates with artists throughout the world in site-specific, mixed-media performances, concert halls, solo and chamber commissions. Featured on the soundtrack to Werner Herzog's Oscar-nominated *Encounters at the End of the World*. Toured with Arijit Singh, Karole Armitage, Mansour, new music ensembles S.E.M. and TILT brass, and the mobile ensemble Asphalt Orchestra (founding member). SLC, 2017–

Yevgeniya Baras Visual and Studio Arts

BA, MS, University of Pennsylvania. MFA, School of the Art Institute of Chicago. Baras has exhibited her work in several New York and Los Angeles galleries and internationally. She is represented by Nicelle Beauchene Gallery in New York and the Landing Gallery in Los Angeles. She was named a Guggenheim Fellow in 2019, a recipient of the Pollock-Krasner Grant and the Chinati Foundation Residency in 2018, and the Yaddo Residency in 2017. Baras received the Artadia Prize and was selected for the Sharpe-Walentas studio program and the MacDowell Colony residency in 2015. In 2014, she earned the Rema Hort Mann Foundation's Emerging Artist Prize. Her work has been reviewed in *The New York Times*, *Los Angeles Times*, *ArtForum*, and *Art in America*. Her next solo exhibitions are at Reyes Finn Projects in Detroit in September 2019 and the Landing Gallery in Los Angeles in April 2020. Baras co-founded and co-curated Regina Rex Gallery on the Lower East Side of New York from 2010–18. She has curated and co-curated more than 20 exhibitions at Regina Rex and other galleries in New York City, Chicago, and Philadelphia. She has been teaching painting, drawing and art history to college students for the past 10 years and is currently teaching at RISD, as well as at Sarah Lawrence College. SLC, 2018–

Sophie Barbasch Visual and Studio Arts

BA, Brown University. MFA, Rhode Island School of Design. A New York-based photographer, Barbasch has exhibited internationally. Her selected grants and residencies include Light Work, the Bemis Center for Contemporary Arts, and a Fulbright Fellowship to Brazil. SLC, 2021–

Carl Barenboim Psychology (on leave spring semester)

BA, Clark University. PhD, University of Rochester. Special interest in the child's developing ability to reason about the social world, as well as the relation between children's social thinking and social behavior; articles and chapters on children's perspective-taking, person perception, interpersonal problem solving, and the ability to infer carelessness in others; past member, Board of Consulting

Editors, *Developmental Psychology*; principal investigator, grant from the National Institute of Child Health and Human Development. SLC, 1988–

Deanna Barenboim Anthropology, Psychology, Child Development

BA, Sarah Lawrence College. MA, PhD, University of Chicago. Special interests in political/legal anthropology and medical/psychiatric anthropology; transnational migration, diaspora, and mobilities; race, ethnicity, and indigeneity; urbanism, space, and place; expressive culture; new media; Maya peoples, languages, and cultures; Mexico and Latin America; North America. Recipient of grants and fellowships from US Department of Education, Fulbright, and National Science Foundation. SLC, 2009–2017; 2018–

Jo Ann Beard Writing

BFA, MA, University of Iowa. Essayist and creative nonfiction writer; author of two collections of essays, *Festival Days* and *The Boys of My Youth*, and the novel *In Zanesville*, 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–

Katie Bell Visual and Studio Arts

BA, Knox College. MFA, Rhode Island School of Design. Bell has shown her work at a variety of venues, including Spencer Brownstone Gallery (New York City), Kavi Gupta Gallery (Chicago, IL), Smack Mellon (Brooklyn, NY), Locust Projects (Miami, FL), Hallwalls Contemporary Arts Center (Buffalo, NY), the Brooklyn Academy of Music (Brooklyn, NY), and the deCordova Sculpture Park and Museum (Lincoln, MA). Her work has been written about in *BOMB Magazine*, *Whitewall*, *Hyperallergic*, *Artnet*, *Sculpture Magazine*, and *Art in America*. In 2011, Bell was an artist-in-residence at the Marie Walsh Sharpe Art Foundation's Space Program. She was awarded a fellowship in painting by the New York Foundation for the Arts and, in 2016, the Saint-Gaudens Memorial Fellowship. Bell lives and works in New York, NY. She is currently teaching at Drew University and Sarah Lawrence College. SLC 2021–

Roy Ben-Shai Philosophy

BA, Tel-Aviv University, Israel. MA, PhD, New School for Social Research. Interests in 19th- to 20th-century Continental philosophy—in particular, Nietzsche, Heidegger, and French post-structuralism—and in the history of modern philosophy. Editor of *The Politics of Nihilism: From the Nineteenth Century to Contemporary Israel*. Former recipient of an Andrew W. Mellon postdoctoral fellowship at Haverford College. Previously taught at Eugene Lang College (NY), Bifrost University (Iceland), Fairfield University (CT), and Stony Brook University (NY). SLC, 2018–

Anna Beresin Psychology

BA, Tufts University. MEd, Harvard Graduate School of Education. PhD, University of Pennsylvania. Special interests include: the psychology of play; urban children's folklore; art and the imaginary; play, power, and violence; and the anthropology of childhood. Co-editor of the *International Journal of Play*, a Taylor and Francis, peer-reviewed journal. Professor of psychology and folklore, Department of Critical Studies, the University of the Arts, 1999–. Recipient of several awards in children's folklore from the American Folklore Society. SLC, 2021–

Shoumik Bhattacharya Asian Studies, Lesbian, Gay, Bisexual, and Transgender Studies, Literature

BA, Sarah Lawrence College. MPhil, Graduate Center of the City University of New York. Special interests include postcolonial literatures, gender and queer studies, and the environmental humanities. SLC, 2019–

Jesse Bia Japanese

BA, University of Rochester. MPhil, University of Oxford. PhD, University College London (UCL). A cultural anthropologist specializing in medical anthropology and Japanese studies (contemporary and historical), Bia's research interests include: Japanese ritual processes (Shinto, Buddhist, folk); aging/gerontology; kampō; sociocultural impact(s) of cellular-based regenerative medicine treatments, especially using iPS; medical pluralities; and creative ethnography. Academic publications include journal articles, book chapters, and a forthcoming ethnography chronicling lived experiences of degenerative diseases and regenerative medicine/cellular engineering treatments in Japan. Media appearances include NHK, BBC, and TV Asahi. Sponsored as a visiting researcher at Osaka University (2014–2016) and recipient of an Inoue Masaru Grant. SLC, 2021–

Phillip Birch Filmmaking and Moving Image Arts

A visual artist working with 3D animation, sculpture, game design and performance, Birch's work is in art collections around the world, including the Whitney Museum of American Art. Recent exhibitions include Sculpture Center, NY; Lyles and King, NY; and the National University of Ireland Galway. Birch has work with the online video platform DAATA Editions, and recent art fairs include NADA Miami, Art Brussels, and Code Copenhagen. He has taught classes in 3D modeling, virtual reality, compositing, and the theory of digital media. Birch is represented in New York by Lyles and King and is an artist-in-residence at Pioneer Works Winter, 2018/2019. SLC, 2018–

Emily C. Bloom Literature

BA, Washington University in St Louis. MA, Boston College. PhD, University of Texas at Austin. Special interests include 20th-century British and Irish literature, media studies, the history of technology, and disability studies. Author of *The Wireless Past: Anglo-Irish Writers and the*

BBC, 1931-1968 (Oxford University Press, 2016), which was awarded the First Book Prize by the Modernist Studies Association. Essays published in *Public Books*, *The Irish Times*, *International Yeats Studies*, and *Éire-Ireland*, among others. Currently at work on a book about motherhood and technology. SLC, 2021–

Tei Blow Theatre

A performer and media designer born in Japan, raised in the United States, and based in Brooklyn, New York, Blow's work incorporates photography, video, and sound with a focus on found media artifacts. He has performed and designed for The Laboratory of Dmitry Krymov, Mikhail Baryshnikov, Jodi Melnick, Ann Liv Young, Big Dance Theater, David Neumann, and Degani Shemy & Company. He also performs as Frustrator on Enemies List Recordings and is one-half of Royal Osiris Karaoke Ensemble. Blow's work has been featured at Hartford Stage, Dance Theater Workshop, Lincoln Center Festival, The Kitchen, BAM, The Public Theater, Kate Werble Gallery, Baryshnikov Arts Center, Wadsworth Atheneum, and at theatres around the world. He is the recipient of a 2015 New York Dance and Performance "Bessie" Award for Outstanding Sound Design. Blow composed the sound score for *I Understand Everything Better* by dancer and choreographer David Neumann, in which Blow also performed; the piece won a 2015 New York Dance and Performance "Bessie" Award for Outstanding Production. Blow's most recent production with Royal Osiris Karaoke Ensemble, *The Art of Luv Part I: Elliot*, premiered in The Public Theater's Under the Radar Festival in January, 2016; it was reviewed in *The New York Times*. Royal Osiris Karaoke Ensemble is the recipient of a 2016 Creative Capital award. SLC, 2016–

Sean Boson Chemistry

BA, MS, Jahangirnagar University; PhD, University of Cambridge. Postdoctoral research associate, George Mason University. Interest in synthesis of novel Organic compounds of medicinal importance; is conducting research on understanding the characteristics of γ -carbolone, which is a potential anti-cancer agent; has taught various courses in Organic Chemistry, Advanced Organic Chemistry, Molecular Spectroscopy, Biochemistry, General Chemistry, Forensic Science at Kansas Wesleyan University, George Mason University, and Georgetown University; received the 2009-10 Fulbright Teaching Award to teach chemistry at Sofia University, Bulgaria; has published research papers in peer-reviewed journals. SLC, 2009; 2022–

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. Divisor, choreographer, and maker of puppet and physical theatre. SLC, 2000–

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–

Peter Burr Filmmaking and Moving Image Arts

BFA, Carnegie Mellon University, Pittsburgh Filmmakers. L'Ecole Supérieure d'Art d'Aix en Provence. The Center for Holographic Arts. Full-time faculty, The School of the Art Institute of Chicago 2019 – 2021. Award winning artist and filmmaker: John Simon Guggenheim Fellowship 2018, Sundance Institute's New Frontier Story Lab Fellowship, Carnegie Mellon University's Center for the Arts in Society Visiting Artist Fellowship, Sundance Institute Turner Fellowship, Prix Arts Electronica, Creative Capital Award in Emerging Fields 2016, Supernova Digital Arts Festival Grand Prize, 25FPS International Experimental Film/Video Festival Grand Jury Prize, MoMA PS1 Colony of Light Residency, Holographic Center for the Arts Residency, RACC Individual Projects Grant, and many others. Exhibitions include: IMAGES Festival, Toronto, ON; Cave Exits, 3-Legged Dog Art & Technology Center, New York, NY; Muziekgebouw, Amsterdam, NL; Sonic Acts, TenThousand, Los Angeles, CA; The Mess & Pattern Language, Telematic Media Arts, San Francisco, CA; Responsive Eye, Minnesota Street Project, San Francisco, CA; Black Square Ryan Lee Gallery, New York, NY; Gnration Gallery, Braga, PT; Mode Confusion, Ruffin Media Gallery, Charlottesville, VA; Infinite Death Labyrinths, Times Square, New York, NY; Midnight Moment, Zabłudowicz Collection, London, UK; Arcology, and etc. Screenings include: 2021—Telematic Media Arts, Labyrinths, GLAS Animation Festival, Competition Two LIAFF, London, UK; States of Emergency, Yerba Buena Center for the Arts, San Francisco, CA; I Hate the Internet, Walker Art Center, Minneapolis, MN; Vanishing Landscapes Experimental Sound Studio, Chicago, IL; Quarantine AV, Yeltsin Center, Yekaterinburg, RU; Pixelsfest, Gasteig Munchen, Munich, DE; Gasteig Open Video, Pallas Theater, Nicosia, CY; RISE CoE, Libraries Unlimited, Exeter, UK; Arts Electronica Animation Festival, CerModern, Ankara, TU; Arts Electronica Animation Festival, Laboral Centro de Arte, Gijón, ES; Electronica Animation Festival,

Gotzendammerung. Munich, DE; Animation Festival, Fundacja Photon, Krakow, PL; Patchlab Digital Art Festival, The Wrong, Trompe Le Monde, Mutek, Nexus, Kinodot, International Competition, Nite-Lite, Drop City, Outpost, Toon Punx, National Gallery of Art, Washington, DC; Animation Beyond Cinema, ATA, San Francisco, CA; Labyrinths, Cleveland Museum of Art, Cleveland, OH; Undervolt Solstice, Teatro Gayarre, Pamplona, ES; OTRAS Luces, Fiesp Cultural Center, Sao Paulo, BR; FILE, NEST Studio for the Arts, Boulder, CO; Nematodes, Centrequatre, Paris, FR; Hello Tomorrow, Harpy, Rutherford, NJ; Harpy Experimental Animation.... among others. SLC 2020–

Lorayne Carbon Director, Early Childhood Center—Psychology

BA, State University of New York–Buffalo. MEd, Bank Street College of Education. Special areas of interest include social justice issues in the early childhood classroom and creating aesthetic learning environments for young children. Former early childhood teacher and director at Oak Lane Child Care Center, Chappaqua, New York, and education coordinator of the Virginia Marx Children's Center of Westchester Community College. An adjunct professor at Westchester Community College, Carbon is a frequent workshop leader and speaker at seminars and conferences on early childhood education. She has been director of the Early Childhood Center since August 2003 and is a faculty advisor to the College's Child Development Institute. SLC, 2003–

Antonia Carcelén-Estrada History

MA, PhD, University of Massachusetts Amherst. Carcelén-Estrada teaches orality and literature with a focus on interculturality at Universidad San Francisco de Quito, Ecuador. She is also a translator and an activist for the revitalization of indigenous languages and a sustainable future. Her academic interests include colonial and postcolonial Abya-Yala and transatlantic dialogues on political philosophy, cultural studies, art history, and orature. Carcelén-Estrada has published in the fields of literature, history, political science, and translation, among others, and has received grants from the Mellon Foundation in the United States and the British Academy in the United Kingdom. She has previously taught at the College of the Holy Cross and the University of Massachusetts Amherst. SLC, 2021–

Erin Carmody Mathematics

BS, University of Nebraska. MA, University of Kansas. PhD, City University of New York. Special interests in set theory, art, and writing. Special interests in set theory focus on the interactions between large cardinals and forcing, a tool that was developed by Paul Cohen in the 1960s. Set theory was created by Georg Cantor in the 1860s, which has turned into an amazing galaxy of mathematical universes. Large cardinals are infinite numbers that are so large that

we cannot prove their existence. Set theory is also the foundation of mathematics and *about* the foundation of mathematics. Special interests in art include portraits of great writers, mathematicians, and artists. Writing special interests include, so far, two self-published books: The first is about a world without the prime number 2 and the consequences; it is also about the philosophy of set theory. The second is a book of portraits, poems, and drawings, many of which are inspired by set theory. SLC, 2021–

Caitlin Casiello Film History

BA, Barnard College. MA, Harvard University. PhD (in progress), Yale University. Current research project is on shifting views of sexuality in Japanese film from the 1950s to the 1990s, with a focus on B-films, sexploitation, and softcore. Previous research includes Japanese medieval Nō drama as an intertextual medium and a semiotic and legal/historical analysis of Japanese pornographic comic books (eromanga). Other interests include transformative fan cultures, queer media histories, celebrity/idol culture, and—of course, always—anime. Writing has appeared in *Punctum*, *Animation Studies 2.0*, *In Media Res*, *Mechademia*, and *Film Quarterly*.

David Castriota Mary Griggs Burke Chair in Art & Art History—Art History

BA, New York University. MA, MPhil, PhD, Columbia University. Special interests in Greek art of the classical and Hellenistic periods, Roman art of the late republic and early empire, and the art of prehistoric Europe; author of *Myth, Ethos, and Actuality: Official Art in Fifth-Century B.C. Athens*, *The Ara Pacis Augustae and the Imagery of Abundance in Later Greek and Early Roman Imperial Art*, and a critical commentary on Alois Riegl's *Problems of Style: Foundations for a History of Ornament*; editor of *Artistic Strategy and the Rhetoric of Power: Political Uses of Art from Antiquity to the Present*; recipient of fellowships from the Dumbarton Oaks Center for Early Christian and Byzantine Art and the Society of Fellows of Columbia University and of grants from the National Endowment for the Humanities and the American Philosophical Society. SLC, 1992–

William Catanzaro Dance

Composer and multi-instrumentalist; recognition and funding from NEA, The Samuel S. Fels Fund, New York State Council on the Arts, Harkness Foundation, NYU Humanities Council, NYU Service/Learning Fund; commissions include choreographers Anna Sokolow, Steve Paxton, Viola Farber, Milton Myers; work presented nationally and internationally with the New Danish Dance Theatre, TanzFabrik Berlin, Amsterdam Theatreschool, Cyprus Festival, Teatro San Martin, The Alvin Ailey School, Philadanco, Player's Project, Dallas Black Theatre, Jacob's Pillow, DTW, and others. Former accompanist and teacher of music for dancers at The Juilliard School, Marymount

Manhattan College, José Limón School, Martha Graham School, New York University. Current faculty at The Alvin Ailey School and Steps on Broadway; music director for the Young Dancemakers Company. SLC, 2003–

Mallory Catlett Theatre

An Obie and Bessie award-winning creator/director of performance across disciplines from opera to installation art, Catlett's work in New York has premiered and been performed at 3LD, HERE, Ontological-Hysteric, PS122, Abrons, Chocolate Factory, and EMPAC; featured at COIL, Prototype, and BAM's Next Wave; developed at CultureHub, Barishnykov Arts, Pioneer Works, Watermill Center, McDowell, Performing Garage, HERE, Mabou Mines, LMCC, EMPAC, and Yaddo; and toured internationally to Canada, France, United Kingdom, Ireland, and Australia. She has received three MAP Fund grants, two NYSCA Commissions, a 2016 Creative Capital Grant, and a 2015 Foundation for the Contemporary Arts Grants to Artists Award. Catlett is the founder of Restless Production NYC (restlessproductionsnyc.org), an associate artist at CultureHub, a member of the Collapsible Hole (an artist-run development and performance venue), and the newly appointed co-artistic director of Mabou Mines. She has written about her work in *Canadian Theatre Review*, *Theatre Magazine*, *Performance Research*, and *PAJ*. Her first book, co-written with Aaron Landsman and called *No One Is Qualified: a Primer for Participation*, will be published in 2022 by Iowa University Press. SLC, 2021–

Janet Charleston Dance

MFA, University of Illinois, Urbana-Champaign. Charleston danced and toured with the Lucinda Childs Dance Company; performed in the world tour of the Robert Wilson/Philip Glass opera, *Einstein on the Beach*; and is a performer, rehearsal director, and company manager for Douglas Dunn + Dancers. She also dances with Christopher Williams and has worked with an array of other artists, including Chamecki/Lerner, Kota Yamazaki, David Parker/The Bang Group, RoseAnne Spradlin, Stephen Koester, and June Finch. Invited by Merce Cunningham to teach at the Cunningham Studio, Charleston was on the faculty for 12 years. She has taught in many university and professional programs, including the Joffrey Jazz and Contemporary Trainee Program, Barnard College, SUNY-Purchase, New York University's Tisch School of the Arts, NYU Steinhardt Graduate Program, Hofstra University, Franklin & Marshall, University of Kansas, University of Illinois U-C, SEAD (Salzburg, Austria), and El Centro Cultural Los Talleres (Mexico City). Charleston has taught yoga and movement for children, the elderly, and people with Parkinson's Disease. Her choreography has been presented at venues in New York City, Illinois, Kansas, Missouri, Arizona, and

South America. A Fulbright Scholar in Santiago, Chile, she subsequently served as Peer Reviewer in Dance for the Fulbright organization. SLC, 2019–

Eileen Ka-May Cheng Sara Yates Exley Chair in Teaching Excellence—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* and *Historiography: An Introductory Guide*; editor, *Classic Texts in Context*, *Bloomsbury History: Theory and Method Digital Resource*; author of articles and book reviews for *History and Theory*, *Early American Studies*, *Journal of American History*, *Reviews in American History*, *Journal of the Early Republic*, *American Historical Review*, and *Women's Review of Books*. SLC, 1999–

Kim Christensen Economics

BA, Earlham College. PhD, University of Massachusetts-Amherst. Taught economics and women's/gender studies (1985-2010) at SUNY-Purchase, where she received the SUNY Chancellor's Award for Distinguished College Teaching. Christensen has taught economics, labor history, gender studies, and public policy at Sarah Lawrence since 2008. Her 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 changes in diverse women's occupational positions in the postwar era, the economics of campaign-finance regulation, organizing precarious/gig workers, and proposals for worker representation in US corporations. SLC, 2008–

Una Chung Hyman H. Kleinman Fellowship in the Humanities—Literature

BA, University of California-Berkeley. PhD, Graduate Center of the City University of New York. Special interests include Asian American and postcolonial literatures, new media studies, and critical theory. SLC, 2007–

Richard C. Clark Psychology

University of California Santa Cruz. PhD candidate, CUNY Graduate Center. Clark (they, she, her) is a community activist, researcher, and professor whose work broadly deals with engaging in collective forms of resistance and holding human complexity. Her current work interrogates what it means to decenter whiteness while navigating experience, identity, standardization, hierarchy, and other social systems. Clark uses organizing, teaching, and research in order to heal from, resist against, and dream beyond the legacies of violence we exist in. She also teaches at City College of New York. SLC, 2022–

Heather Cleary Spanish, Literature
BA, MA, New York University. PhD, Columbia University.
Special interests include contemporary Latin American culture and the theory and practice of translation.
Scholarly publications include *The Translator's Visibility: Scenes from Contemporary Latin American Fiction* (Bloomsbury, 2021) and essays published in *Hispanic Review* and *Mutatis Mutandis*; translations include more than a dozen volumes of poetry and prose by Brenda Lozano, Sergio Chejfec, Betina González, Mario Bellatin, and Oliverio Girondo, among others. SLC 2015–

Shamus Clisset Visual and Studio Arts
BFA, The College of Santa Fe, New Mexico. Digital artist and master printer working with 3D modeling, rendering, and multidisciplinary digital media. Exhibitions include Galerie Jette Rudolph and Galerie Thomas Flor, both in Berlin, and Tracy Williams, Ltd. in New York. Recent projects include *Empties* at Caesura Gallery (Caesura.cc) and *FakeShamus: Manifest Destinaut*, featured in BEAUTIFUL/DECAY Book 8: *Strange Daze*. As a master printer, he has produced exhibition prints for galleries and museums all over the world, including MoMA, The Guggenheim, The Metropolitan Museum of Art, and SFMoMA. Recent highlights include prints for the Maurizio Cattelan retrospective at The Guggenheim and the first solo show of photographs by the late war photographer, Tim Hetherington, at Yossi Milo in New York. SLC, 2012–

Kevin Confoy Theatre, Theatre MFA Program
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
Born in Ouagadougou, Burkina Faso, Coulibaly's professional dance career, deeply rooted in traditional African dances, later merged with contemporary influences to create a uniquely African choreographic expression. As a teenager, he was a member of urban Dodo groups and continued to explore his tradition by joining Les Bourgeois, a traditional dance and theatre company.

In 1990, he joined the traditional dance company Kongo Bâ. Three years later, he began his studies of contemporary dance with the well-known choreographer Lassann Congo (who was himself trained at the acclaimed Mudras-Afrique, Senegal). In 1995, Coulibaly created the Cie Kongo Bâ Teria with Souleymane Badolo and Ousseni Sako. Their creations, *Frères sans stèles* (1999), *Vin Nem* (2001), et *Hydou Bye* (2004) toured the world and won international awards, including the third-place award at SANGA, les Rencontres Choréographiques for *Vin Nem* (2001), which toured more than 30 cities in Europe in 2002 and throughout the United States in 2004 on the Movement (R)Evolution tour. The documentary film *Movement (R)Evolution Africa* (2007) is available from Documentary Educational Resources (der.org). Since 2005 Coulibaly has been teaching as guest lecturer, guest teacher, artist-in-residence, teaching workshop, and/or performer in various US institutions and universities (Brown University, Yale University, University of Florida, Cornell University, UCLA, New School, Barnard College, Sarah Lawrence College, and others); dance school (ECA in New Haven) and EDIT (Burkina Faso); CDC; the Choreographic Center of Development. He has danced and choreographed with other international dance companies—such as Salia ni Seydou, Faso Danse Theatre, Tché Tché, and Urban Bush Woman—and has collaborated artistically with individual artists such as Emily Coates (USA), Catherine Young (Ireland), Amy Sullivan (USA), Pipaluk Vibeke (Denmark), and Kota Yamazaki. Coulibaly has conducted major residencies in American universities, including Yale with Emily Coates in 2009, University of Florida in 2010 and 2012, Brown University in 2015, a performance project at Sarah Lawrence College in 2016, and a performance project at Barnard College in 2018. He also set a piece for Memphis Ballet in collaboration with Emily Coates. In December 2019, Coulibaly created a performance for the opening ceremony of the festival Dialogue de Corps and also presented his newest work “Sen Koro la,” an evocation of the sacrality of the mask.? His unique blend of traditional and modern influences results in dynamic intellectual and artistic processes that intrigue and inspire young artists and audiences. Coulibaly's choreography often provokes questions of the (dis)integration of the traditional and the contemporary. He also set *Sigini*, an analytical approach that emerged from learning, practicing, and studying African Dance and particularly dance in West Africa. *Sigini* is a pedagogical approach that establishes three principles to design, sculpt, and write movement through dance. Coulibaly is currently a guest lecturer at Yale University, as well as at Sarah Lawrence College. SLC 2016–

Michael Cramer Film History (on leave fall semester)
BA, Columbia University. MA, MPhil, PhD, Yale University. Author of several articles on European cinema and television and the book *Utopian Television: Roberto*

Rossellini, Peter Watkins, and Jean-Luc Godard Beyond Cinema (University of Minnesota Press, 2017). Special interests in film and media theory, European cinema of the 1960s and '70s, contemporary world cinema, the relationship of cinema and television, documentary and nonfiction cinema, and the politics of aesthetics. SLC, 2015–

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. MA, Rutgers University. Cruz is the author of six collections of poems. *Hotel Oblivion*, her seventh, is forthcoming in 2022. *Disquieting: Essays on Silence*, a collection of critical essays exploring the concept of silence as a form of resistance, was published by Book*hug in the spring of 2019. *The Melancholia of Class: A Manifesto for the Working Class*, an examination of Freudian melancholia and the working class, is forthcoming from Repeater Books in 2021. Cruz is currently pursuing a PhD at the European Graduate School, where her area of research is psychoanalysis and philosophy. SLC, 2008–

Jim Cullen History

Michael Davis Philosophy (on leave fall semester)
BA, Cornell University. MA, PhD, Pennsylvania State University. Davis works primarily in Greek philosophy, in moral and political philosophy, and in what might be called the “poetics” of philosophy. He is an author, translator, and editor of books and articles on a variety of philosophers from Plato to Heidegger and of literary figures ranging from Homer and the Greek tragedians to Saul Bellow and Tom Stoppard. SLC, 1977–

Stephen Tyler Davis Theatre

BA, University of Alabama. MFA, Sarah Lawrence College. A New York-based, multihyphen artist from Huntsville, Alabama, Davis is committed to connecting communities and inspiring joy through theatre and music. Over the past two decades, he has worked as a director, teacher, writer, performer, producer, and designer at colleges, regional theaters, the New York Musical Theatre Festival, and the New York International Fringe Festival. He is the author of plays, poetry, and original musicals. Davis has toured the United States for three seasons with TheatreWorks USA. He is a founder and artistic director of CitySalt

Theatricals, an ordained minister, an ASCAP songwriter, and a member of the Actors Equity Association. SLC, 2017–

Carmen De Schryver Philosophy

BA, University of Warwick (UK). MSc, London School of Economics and Political Science. PhD (ABD), Northwestern University. Interests in Africana philosophy, decolonial theory and phenomenology with an emphasis on questions of comparative methodology and canon formation. Recipient of a Global Impacts Fellowship at the Northwestern Buffett Institute for Global Affairs. Publications have appeared in the *Southern Journal of Philosophy and Phenomenology in an African Context: Contributions and Challenges* (SUNY, 2021). SLC, 2021–

Lauren DeLeon Theatre

BA, SUNY Purchase. MA, New York University. DeLeon is an American-Uruguayan intimacy director/coordinator, director, and teacher from Miami, Florida. As an intimacy choreographer, she has worked with Queens College, Weston Playhouse Theatre, New York University, The New School, BRIC, Columbia University, and Downstage at SLC, as well as multiple short films. As a director, her work has been presented at INTAR, The Wild Project, Nuyorican Poets Cafe, The Flea, Pregones Theater, Harlem 9 Inc., and Adelphi University. DeLeon teaches intimacy direction with IDC Professionals and has taught and co-taught introductory intimacy workshops at The American Academy for Dramatic Arts and New York University. She worked in Development at both The Lark Theatre and Manhattan Theatre Club and was a resident director at The Flea, a member of Roundabout Theatre's 2019-2020 Emerging Director's Group, and part of Roundabout's Refocus Project Artistic Council. Currently, she is the co-captain of Culture and Accountability, as well as the resident intimacy director at The Fled Collective. SLC, 2021–

Robert R. Desjarlais Anthropology

BA, University of Massachusetts-Amherst. MA, PhD, University of California-Los Angeles. Special interests in the cultural construction of experience, subjectivity and intersubjectivity, death and mourning, and the political economy of illness and healing; ethnographic fieldwork in the Nepal Himalayas, with the residents of a homeless shelter in Boston, and among competitive chess players; author of *Body and Emotion: The Aesthetics of Illness and Healing in the Nepal Himalayas*; *Shelter Blues: Sanity and Selfhood Among the Homeless*; *Sensory Biographies: Lives and Deaths Among Nepal's Yolmo Buddhists*; and *Counterplay: an Anthropologist at the Chessboard*. Recipient of a Guggenheim fellowship and a Howard fellowship. NIMH postdoctoral research fellow at Harvard Medical School. SLC, 1994–

Ellen Di Giovanni French

BA, Tufts University. Licence ès Lettres, Université Paris 8. MA, Columbia University. Special interest in the use of literary texts as source material for the stage. Creator of *How to Write a Letter*, an ensemble-based theatre piece based on the 17th-century letters of Marie de Rabutin-Chantal, Madame de Sévigné. SLC, 2019-

Mary Dillard Graduate Program in Women's History
Advisor—History

BA, Stanford University. MA, PhD, University of California, Los Angeles. Major Cultures Fellow, Columbia University Society of Fellows in the Humanities. Special interests include West African social history, particularly in Ghana and Nigeria; history of intelligence testing and education in Africa; history of science in Africa; women's history; gender, health care, and education. Recipient of fellowships from the Spencer Foundation and National Endowment for Humanities. Director of SLC's Graduate MA Program in Women's History, 2016-2021. 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-

Miku Dixit Visual and Studio Arts

BA, Amherst College. MArch, Princeton University. An architect and educator, Dixit is a founding partner of Kamara Projects [kamaraprojects.org], an architecture studio based in Kathmandu and New York, with projects in installation, architecture, and landscape architecture. His writing has been published in *Log Journal for Architecture*. In addition to teaching at Sarah Lawrence College, Dixit is currently on the faculty at the Graduate School of Architecture, Planning and Preservation, at Columbia University teaching graduate studios. He has taught at Barnard College, Tufts University, and Stevens Institute of Technology. SLC, 2020-

Natalia Dizenko Russian**Jerrilynn Dodds** Harlequin Adair Dammann Chair in
Islamic Studies—Art History

BA, Barnard College. MA, PhD, Harvard University. Work has centered on issues of artistic interchange—in particular, among Christians, Jews, and Muslims—and how groups form identities through art and architecture; special interest in the arts of Spain and the history of architecture. Author of *Architecture and Ideology in Early Medieval Spain* and *NY Masjid: The Mosques of New York* and co-author of *Arts of Intimacy: Christians, Jews, and*

Muslims in the Making of Castilian Culture, among other books and publications. Dean of the College, 2009-15. SLC, 2009-

Roland Dollinger German, Literature (on leave fall semester)

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 und Sympathie, Naturphilosophie, and Philosophia Naturalis*. SLC, 1989-

Aurora Donzelli Anthropology (on leave yearlong)

BA, MA, University of Pavia, Italy. PhD, University of Milano-Bicocca, Italy. Special interests in linguistic anthropology, political oratory and ritual speech, vernacular practical philosophies, ethnopoetics, missionization, and the emergence of colonial discourse genres; ethnographic fieldwork in Southeast Asia (upland Sulawesi and East Timor); author of several articles on language and ethnicity, local theories of action, power and emotions, verbal art, and language ideologies. FCT postdoctoral research fellow at Institute of Theoretical and Computational Linguistics in Lisbon, and Endangered Languages Academic Programme (SOAS) in London. SLC, 2009-

Charlotte L. Doyle Psychology

BA, Temple University. MA, PhD, University of Michigan. A generalist in psychology with special interests in the creative process, psychological theory, and children's literature. Articles written on the creative process in art, the fiction-writing episode, facilitating creativity in children, and the definition of psychology. Books include *Explorations in Psychology* (a textbook) and seven picture books for children: *Hello Baby*, *Freddie's Spaghetti*, *Where's Bunny's Mommy?*, *You Can't Catch Me, Twins!*, *Supermarket!*, and *The Bouncing Dancing Galloping ABC*. Her most recent book in psychology, *The Creative Process: Stories from the Arts and Sciences*, was published in 2022. SLC, 1966-

Scott Duce Filmmaking and Moving Image Arts

BFA, University of Utah. MFA, Boston University. Visual artist with multiple awards and grants, including a National Endowment for the Arts artist grant. Exhibitions include solo exhibits in New York City, Chicago, Atlanta, Boston, and internationally in Paris, Barbizon, Florence, and Lima. Notable collections include Random House, General Electric, IBM, McGraw-Hill, Petroplus Holdings (Switzerland), Seagram's (Montreal), and US Embassy (Stockholm). Currently producing work for exhibitions, creating hand-drawn animated shorts, and developing a series of e-book artist catalogues. SLC, 2012-

Glenn Dynner Religion

BA, Brandeis University. MA, McGill University. PhD, Brandeis University. Scholar of East European Jewry, with a focus on the social history of Hasidism and the Haskalah (Jewish Enlightenment). Author of *Men of Silk: The Hasidic Conquest of Polish Jewish Society*, which received a Koret Publication Award and was a National Jewish Book Awards finalist. Received textual training in several Israeli yeshivas and the Hebrew University of Jerusalem. Additional interests include Polish-Jewish relations, Jewish economic history, and popular religion. Recipient of the Fulbright Award. Member (2010-11), Institute for Advanced Study, Princeton University. SLC, 2004-

Jason Earle French, Literature

AB, University of Chicago. MA, MPhil, PhD, Columbia University. Area of primary specialization: 20th-century French literature. Other research and teaching interests include 19th- and 21st-century French and francophone literature, the history and theory of the novel in French, literature and politics, and the avant-garde. Articles published on conspiracy theories, surrealism, Céline, interwar journalism, and William S. Burroughs. SLC, 2012-

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. Dr. Ellis specializes in the social, intellectual, and cultural history of the modern Middle East. His first book, *Desert Borderland: The Making of Modern Egypt and Libya* (Stanford University Press, 2018), examines lived experiences of territoriality in the Eastern Sahara in the late 19th and early 20th centuries and the role these experiences played in facilitating the emergence of Egypt and Libya as modern, bordered political spaces. His broader intellectual and teaching interests include: the politics and culture of nationalism; modernity and identity formation in the Ottoman and post-Ottoman Middle East; cities and imagined urbanism; nostalgia and the politics of collective memory; popular culture; British, French, and Italian imperialism and decolonization; and the history of mass media and propaganda. Dr. Ellis has published articles in *The International Journal of Middle East Studies* and *History Compass* and contributed a chapter to *The Long 1890s in Egypt: Colonial Quiescence, Subterranean Resistance* (Edinburgh University Press, 2014). He has received several fellowships supporting his research, including grants from Fulbright, the Social Science Research Council, and the American Research Center in Egypt. Most recently, he was the recipient of the Paul Mellon/Andrew W. Mellon Foundation Rome Prize in Modern Italian Studies, awarded by the American Academy in Rome for the 2020-21 academic year. Dr. Ellis is currently at work on two research projects. The first is a

study of Italian imperial citizenship in Libya, with a particular focus on the ways the colonial government responded to the challenge of Libyan mobility as tens if not hundreds of thousands of Libyans fled Italian rule and took refuge in neighboring countries such as Tunisia and Egypt. The second aims to provide an intellectual genealogy of American mass media and propaganda in the middle decades of the 20th century, paying special attention to how social scientists conceived the relationship between mass persuasion and nation-building in the era of decolonization. SLC, 2012-

Brian Emery Filmmaking and Moving Image Arts

BA, Sarah Lawrence College. MFA Candidate in Writing, Sarah Lawrence College. Director of Technology and Resources of the Filmmaking & Moving Image Arts Program, Sarah Lawrence College. Emery is an Apple-certified trainer in both Final Cut Pro 7 and X and a certified trainer in Blackmagic DaVinci Resolve. He has taught camera, editing, and production workshops at the New York International Film Institute since 2006 and at Sarah Lawrence College since 2008 and is an adjunct faculty member at the Feirstein Graduate School of Cinema at Brooklyn College (since 2020). His freelance filmmaking and editing clients include TED, YouTube Creator Studios, AbelCine, and Kodak, among others. Recent editing projects have garnered film festival success, received the Jury Award by the DGA East, and screened both nationally and internationally. He was the cinematographer and colorist on the feature film *Red Monsoon*, shot on location in Kathmandu, Nepal, and editor of the feature film *Martin Eden*. His own short films have been screened at dozens of film festivals all over the world. SLC, 2018-

Sadah Espii Proctor Theatre

An XR director and sound/media designer for live performance and immersive experiences, Espii was recognized by *American Theatre Magazine* for multimedia storytelling in the "Six Theatre Artists to Know" series. She also received a Barrymore Award for Outstanding Media Design. Her work encompasses global stories of women, social issues, and the African Diaspora, often with an Afrofuturist/Cyberpunk lens. SLC, 2021-

Emily Fairey Classics**Margarita Fajardo** Alice Stone Ilchman Chair in

Comparative and International Studies—History BA, Universidad de los Andes, Bogotá, Colombia. PhD, Princeton University. Fajardo is interested in the history of Latin American and global capitalism, as well as the history and political economy of ideas, science, and expertise. In recent years, she has received fellowships from the National Endowment for the Humanities and Duke's Center for the History of Political Economy. Fajardo

is the author of *The World that Latin America Created: The United Nations Economic Commission for Latin America in the Development Era*. SLC, 2015–

Fang-yi Chao Chinese

BA, National Tsing Hua University, Taiwan. MA, Tunghai University, Taiwan. PhD, Ohio State University. Doctoral dissertation: *The Sound System of the Qieyun: a Phonemic Interpretation*. Special interests include intercultural communication, Chinese second-language acquisition, Chinese language pedagogy, Chinese dialectology, and Chinese historical linguistics with emphasis on Middle Chinese. SLC, 2019–

Christine Farrell Theatre

BA, Marquette University. MFA, Columbia University. One-Year Study Abroad, Oxford, England. Actress, playwright, director. Appeared for nine seasons as Pam Shrier, the ballistics detective on *Law and Order*. Acting credits on TV include *Saturday Night Live* and *One Life to Live*; films, *Ice Storm*, *Fatal Attraction*; stage: *Comedy of Errors*, *Uncle Vanya*, *Catholic School Girls*, *Division Street*, *The Dining Room*. Two published plays: *Mama Drama* and *The Once Attractive Woman*. Directed in colleges, as well as Off Broadway, and was the artistic director and co-founder of the New York Team for TheatreSports. Performed in comedy improvisation throughout the world. SLC, 1991–

Kim Ferguson Dean of Graduate and Professional Studies, Roy E. Larsen Chair in Psychology—Psychology

BA, Knox College. MA, PhD, Cornell University. Special interests include sustainable, community based participatory action research, cultural-ecological approaches to infant and child development, children at risk (children in poverty, HIV/AIDS orphans, children in institutionalized care), community play spaces, development in Southern and Eastern African contexts, and the impacts of the physical environment on children's health and wellbeing. Areas of academic specialization include southern African and North American infants' language learning, categorization, and face processing, the physical environment and global children's health and wellbeing, community adventure play experiences, adolescents' remote acculturation in southern African contexts, and relationships between the quality of southern African orphan care contexts and child development and health. SLC, 2007–

Angela Ferraiolo Visual and Studio Arts

BLS, SUNY–Purchase. MFA, CUNY Hunter College. MFA, Brown University. Professional work includes RKD, H2O Studios, Westwood Studios, Electronic Arts, Hansen Literary. Solo and group screenings in the United States and Europe, including SIGGRAPH (Los Angeles), ISEA (Hong Kong), New York Film Festival, Courtisane Festival (Ghent), Collectif Jeune Cinéma (Paris), Copacabana

Media Festival (Ghent), Australian Experimental Film Festival (Melbourne), International Conference of Generative Art (Rome), Digital Fringe (Melbourne), Die Gesellschafter Filmwettbewerb (Germany), Granoff Center for the Arts (Providence), Microscope Gallery (Bushwick), Nospace Gallery (Vancouver), D-Art Gallery (London), International Conference on Information Visualization (Montpellier), International Conference of Computer Graphics, Imaging and Visualization (Taiwan), and TechFest (Mumbai). Interests include interaction design, narrative, immersive environment, playability, mobile art, experimental video, generative art, installation, media architecture, and new media urbanism. SLC, 2010–

Carolyn Ferrell Writing

BA, Sarah Lawrence College. MA, City College of New York. Author of the novel, *Dear Miss Metropolitan* (Holt, 2021) and the short-story collection *Don't Erase Me*, which was awarded the 1997 Art Seidenbaum Award for First Fiction of the Los Angeles Times Book Prizes, the John C. Zacharis First Book Award given by Ploughshares, and the Quality Paperback Book Prize for First Fiction. Ferrell's stories and essays have been anthologized in *The Best American Short Stories 2018* and *The Best American Short Stories 2020*, edited by Roxane Gay and Curtis Sittenfeld, respectively; *The Best American Short Stories of the Century*, edited by John Updike; *Children of the Night: The Best Short Stories by Black Writers, 1967 to the Present*, edited by Gloria Naylor; *Apple, Tree: Writers on Their Parents*, edited by Lise Funderburg; and other places. She is the recipient of grants and awards from the Fulbright Association, the Bronx Council on the Arts, the National Endowment for the Arts, and Sarah Lawrence College. Since 1996, Ferrell has been a faculty member in both the undergraduate and MFA programs at Sarah Lawrence College. SLC, 1996–

Modesto Flako Jimenez Theatre

A Bushwick-raised artist and educator, Modesto Flako Jimenez is a 2015 HOLA Best Ensemble Award Winner, an ATI Best Actor Award Winner 2016, a HOLA Outstanding Solo Performer 2017, a 2016 Princess Grace Honorarium in Theatre, and has been profiled in *The New York Times*. He has taught theatre/poetry in New York City public schools for 10 years. Flako Jimenez has toured internationally and has appeared on TEDxBushwick and in *Early Shaker Spirituals* (Wooster Group), Richard Maxwell's *Samara* (Soho Rep.), Kaneza Schaal's *Jack & (BAM)*, and Victor Morales *Esperanto* (Sundance). In 2018, he became the first Dominican-American lead artist in The Public Theatre's UTR Festival for *iOye! For My Dear Brooklyn*. SLC, 2020–

Emma Forrester Psychology

BA, Sarah Lawrence College. PhD, Derner School of Psychology, Adelphi University. Clinical psychologist with special interests in complex trauma, post-traumatic

growth, trauma recovery across the lifespan, and psychodynamic approaches to working with trauma and neurodevelopmental delays. SLC, 2018–

Joseph C. Forte The Esther Raushenbush Chair—Art History

BA, Brooklyn College. MA, MPhil, PhD, Columbia University. Special interest in art and architecture of the Italian Renaissance and the 17th century, the history of architecture, and art and architectural theory. Author of articles on Italian 16th-century drawings, French painting of the 17th century, and American 19th-century architecture. SLC, 1978–

Emily Foster Literature

Griffith Foulk Religion (on leave spring semester)

BA, Williams College. MA, PhD, University of Michigan. Trained in Zen monasteries in Japan; active in Buddhist studies, with research interest in philosophical, literary, social, and historical aspects of East Asian Buddhism, especially the Ch'an/Zen tradition. Co-editor in chief, *Soto Zen Text Project* (Tokyo); American Academy of Religion Buddhism Section steering committee, 1987–1994, 2003–; board member, Kuroda Institute for the Study of Buddhism and Human Values. Recipient of Fulbright, Eiheiiji, and Japan Foundation fellowships and grants from American Council of Learned Societies and National Endowment for the Humanities. SLC, 1995–

Melissa Frazier Associate Dean of the College—Russian, Literature

AB, Harvard University. PhD, University of California—Berkeley. Special interests include the 19th-century novel and literature and the literary marketplace. Author of articles and books on topics including Pushkin, Senkovskii, Gogol, Tolstoy, and Russian Formalism. Awarded the 2007 Jean-Pierre Barricelli Prize for “Best Work in Romanticism Studies,” by the International Conference of Romanticism, for *Romantic Encounters: Writers, Readers, and the “Library for Reading”* (Stanford University Press, 2007). SLC, 1995–

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. Executive Director of The Investigative Journalism and Justice Institute at Sarah Lawrence College. “County Lines” columnist for *The New York Times* for six years and also wrote columns for *The Wall Street Journal*’s “Marketwatch” and for Yahoo!. Author of *A Cold-Blooded Business*, a book called “riveting” by Kirkus Reviews. His most recent book, *Local Heroes*, also earned widespread praise, including from ABC News, which called it “elegant...graceful...lively and wonderful.” Recipient of numerous awards and named the best journalism critic in the nation by Talking Biz website at The University of North Carolina School of Journalism and Mass Communication. Regularly speaks on business and journalism issues at venues ranging from annual meetings of the Society of American Business Editors and Writers to PBS and National Public Radio. When not writing or teaching, he serves as a volunteer firefighter. SLC, 2010–

Izumi Funayama Japanese

BA, Waseda University, Japan. MA, Ohio University. PhD, The University of Texas–Austin. Doctoral Dissertation: Intercultural experiences and practices in a Chinese–Japanese joint venture: A study of narratives and interactions about and beyond “Chinese” and “Japanese.” Associate professor, Kumamoto University, Japan; certified professional co-active coach, Coach Training Institute; certified designer and facilitator of LEGO Serious Play Method; certified instructor, Omotesenke tea ceremony. Recipient of Grants-in-Aid for Scientific Research, The Ministry of Education, Culture, Sports, Science and Technology, Japan. Interests include intercultural communication, ethnography, narrative analysis, discourse analysis, intercultural training, and intercultural coaching. SLC, 2014–

Liza Gabaston French

Graduate, École Normale Supérieure (rue d’Ulm), Paris. Agrégation in French Literature, Doctorate in French Literature, Paris-Sorbonne. Dissertation on “Body Language in Proust’s *À la recherche du temps perdu*” (Honoré Champion, 2011). Beyond Proust and the narrative representation of the body, interests include 19th- and early 20th-century literature, history and theory of the novel, and relationships between literature and the visual arts. SLC 2010–

William Garcia-Medina History

Graduate Certificate, PhD, University of Kansas. Garcia-Medina’s research and community-engaged praxis is centered in Black and Latinx public humanities, AfroLatinx cultural studies, and museum studies. His publications have appeared in *Scattered Musics* (University of Mississippi Press, 2021) and the *Contexto Internacional* academic journal and on Latino Rebels and National Public

Radio. He is the Sarah Lawrence College/Hudson River Museum Andrew W. Mellon Public Humanities Fellow. SLC, 2022–

Suzanne Gardinier Writing (on leave yearlong)
BA, University of Massachusetts-Amherst. MFA, Columbia University. Author of 12 books, most recently *América: The Post-Election Malas 1-9* (2017), *Notes from Havana* (2016), *Carta a una compañera* (2016), *Homeland* (2011), *Iridium & Selected Poems* (2010), & *Letter from Palestine* (2007). Her poetry has appeared in *Grand Street*, *The New Yorker*, and the *Wolf* magazine in the United Kingdom; her fiction in *The Paris Review & Fiction International's* "Artists in Wartime" issue; and her essays in *The Manhattan Review*, *The Progressive*, & *Siècle 21* in Paris. Served on an American Studies Association Panel called "American Jews, Israel, & the Palestinian Question," and as resident director of the Sarah Lawrence College study abroad program in Havana. A recipient of awards from the New York Foundation for the Arts and the Lannan Foundation. SLC, 1994–

Ximena Garnica Dance
A Colombian-born multidisciplinary artist, director, and choreographer, Garnica—along with her partner, Shige Moriya—are the co-founders of LEIMAY and the LEIMAY Ensemble. Their works include live installations, performances, sculptures, publications, research, and community projects and have been presented at BAM, The New Museum, The Brooklyn Museum, The Watermill Center, HERE, Japan Society, and The Asian Museum of San Francisco, as well as in Colombia, France, Japan, Mexico, Spain, and The Netherlands. Garnica has also been nominated for the USA Artists Fellowship and the Herb Alpert Award and was a recipient of the Van Lier Fellowship for extraordinary stage directors. She has participated in the Bessie Schoenberg Individual Choreographers Residency at The Yard, the Watermill Center Residency Programs, and the HERE Artist in Residency Program. She was a Distinguished Visiting Professor at the University of California, Riverside, and was recently published in *The Routledge Companion to Butoh Performance* for her article, "LEIMAY, CAVE, and the New York Butoh Festival." SLC, 2022–

Beth Gill Dance
BA, New York University's Tisch School of the Arts. A choreographer, Gill has been making contemporary dance and performance in New York City since 2005. Her body of work critically examines issues within the fields of contemporary dance and performance studies through a focused exploration of aesthetics and perception. Gill has been commissioned by New York Live Arts, The Chocolate Factory Theater, The Kitchen, and Dance Theater Workshop. Her performances have toured nationally and internationally at Fusebox, the Nazareth College Arts Center Dance Festival, and Dance Umbrella. She is a 2012

Foundation for Contemporary Art grant recipient, a current member of The Hatchery Project, and a 2015-2016 Lower Manhattan Cultural Council Extended Life Artist in Residence. In 2011, Gill was awarded two New York State Dance and Performance "Bessie" Awards for Outstanding Emerging Choreographer and the Juried Award for "the choreographer exhibiting some of the most interesting and exciting ideas happening in dance in New York City today." She was also awarded a 2013-2015 New York City Center choreography fellowship. In 2012, *Dance Magazine* named Gill one of the top 25 artists to watch. Guest artist at Barnard College, Eugene Lang College at the New School for Liberal Arts, and Arizona State University. SLC, 2017–

Graeme Gillis Theatre
Artistic director of Youngblood, the company of emerging playwrights at Ensemble Studio Theatre (2012 Obie Award). Director of the E.S.T./Sloan Project, a \$1.5 million program that fosters plays about science, technology, and economics. Worked as a playwright at theatres throughout the United States and Canada, including E.S.T. (Youngblood, Marathon of One-Act Plays), Rattlestick, Cherry Lane, Vampire Cowboys, Williamstown Theatre Festival, Source Theatre (DC), Tarragon Theatre (Toronto). Published by Dramatists Play Service and Applause Books. Member of the Actors Studio and E.S.T. SLC, 2013–

Myra Goldberg Writing
BA, University of California–Berkeley. MA, City University of New York. Author of *Whistling and Rosalind: A Family Romance*; stories published in journals, including *The Transatlantic Review*, *Ploughshares*, *Feminist Studies*, *The Massachusetts Review* and *The New England Review*, and in the book anthologies *Women in Literature*, *Powers of Desire*, and *The World's Greatest Love Stories* and elsewhere in the United States and France; nonfiction published in *Village Voice* and elsewhere; recipient of Lebensberger Foundation grant. SLC, 1985–

Tanya Goldman Film History
BA, MA, Tulane University. PhD, New York University. A guest faculty member at the College, Goldman's research focuses on the history of documentary and educational film distribution as a political and cultural practice. Her essays have appeared in *Cineaste*, *Feminist Media Histories*, *Film History*, and *Historical Journal of Film, Radio, and Television*, among other publications. SLC, 2021–

Martin Goldray Marjorie Leff Miller Faculty Scholar in Music—Music
BA, Cornell University. MM, University of Illinois. DMA, Yale University. Fulbright scholar in Paris; pianist and conductor, with special interests in 17th- through 20th-century music. Performed extensively and recorded as pianist, soloist, chamber musician, and conductor; performed with most of the major new music ensembles,

such as the New Music Consort and Speculum Musicae; worked with composers such as Babbitt, Carter, and numerous younger composers and premiered new works, including many written for him. Toured internationally as a member of the Philip Glass Ensemble from 1983-1996; conducted the premieres of several Glass operas and appears on many recordings of Glass's music. Conducted film soundtracks and worked as producer in recording studios. Formerly on the faculty of the Composers Conference at Wellesley College. 2010 Recipient of the Lipkin Family Prize for Inspirational Teaching, SLC, 1998–

Peggy Gould Anita Stafford Chair in Service
Learning—Dance

BFA, MFA, New York University, Tisch School of the Arts. Certified teacher of Alexander Technique; assistant to Irene Dowd; private movement education practice in New York City. Other teaching affiliations: Smith College, The Ailey School/Fordham University, Dance Ireland/IMDT, 92nd St. Y/Harkness Dance Center, SUNY Purchase (summer), Jacob's Pillow. Performances in works by Patricia Hoffbauer and George Emilio Sanchez, Sara Rudner, Joyce S. Lim, David Gordon, Ann Carlson, Charles Moulton, Neo Labos, T.W.E.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. Fulbright Specialist in Dance (2017-2021), Ecuador multi-city Fulbright project incorporating functional anatomy into dance training in professional, university and community settings (2019); Presenter/panelist UMass Amherst Dance Science Symposium, "Utilizing Functional Anatomy Concepts in Dance Training: Observations, Inspirations & Notes from the Field" (2021); SLC, 1999–

Robert Gould Theatre

MFA, Sarah Lawrence College. Active in performance art and theatre since the mid-1980s, starting as technical director at The Franklin Furnace performance space. Co-founded DSR, a sound performance group, and toured Japan and Europe in the late '80s and early '90s. Assistant Technical Director for the SLC theatre program prior to starting his own sound design company. Sound design credits include: work for Off Broadway theatre companies, including Naked Angels, Clubbed Thumb, Cucaracha and Gabrielle Lansner; in-house sound designer for Ensemble Studio Theatre (1999–2003) and designed most of its yearly Marathon series productions of one-act plays during those years; created sound for dance choreographers Jeanine Durning, Hetty King, Lans Gries, and Lisa Race; and currently is an audio engineer for CBS News. SLC, 2008–

Maggie Greenwald Filmmaking and Moving Image Arts
Film writer and director. Her award-winning film, *Sophie and the Rising Sun*, premiered at Sundance 2016 at the Salt Lake City Gala; it was her third theatrical feature film at the festival. At Sundance 2000, *Songcatcher* garnered a Special Jury Award for Ensemble Performance before winning awards at film festivals around the world. Her noir classic, *The Kill-Off*—adapted from a novel by Jim Thompson—has been described by the British Film Institute as one of the "100 Best American Independent Films." Greenwald's groundbreaking western, *The Ballad of Little Jo*, is taught in college courses on western film and feminist cinema and is soon to be re-released by Kino Lorber Films. Greenwald's numerous TV movies as director include the Lifetime, GLAAD-awarded, *What Makes a Family*, for which she did an uncredited rewrite. Also for Lifetime, Greenwald directed *Tempted* and the Christmas classic, *Comfort and Joy*. She directed *Get a Clue* for Disney Channel and *Good Morning, Killer* for TNT. Recent forays into episodic directing include *Madam Secretary* and *Nashville*. Greenwald's original spec TV pilot, *Higher Ground*, was nominated by Writers Guild of America as the one of the five Best Unsold Pilots of 2019. Greenwald has taught film directing at Columbia University Graduate Film School (1997-2009), screenwriting at NYU Tisch Graduate Film School (2010), and both disciplines at Sarah Lawrence College. SLC, 2010–

Sarah Hamill Art History (on leave yearlong)

BA, Reed College. MA, University of California, Berkeley. PhD, University of California, Berkeley. Specializes in modern and contemporary art history, with a focus on sculptural aesthetics, postwar American sculpture, and contemporary photography. Author of *David Smith in Two Dimensions: Photography and the Matter of Sculpture* (University of California Press, 2015) and, with Megan R. Luke, co-editor of *Photography and Sculpture: The Art Object in Reproduction* (Getty Publications, 2017). Her new book project explores sculptural abstraction, feminist politics, and media in the 1970s through the work of Mary Miss. Before coming to Sarah Lawrence, Hamill taught at Oberlin College. She has received fellowships from the American Council of Learned Societies, the Getty Research Institute, Villa I Tatti, the Harvard Center for Italian Renaissance Studies, and the Clark Art Institute. SLC, 2017–

Matthea Harvey Writing

BA, Harvard College. MFA, University of Iowa Writers' Workshop. Poet and author of *Pity the Bathtub Its Forced Embrace of the Human Form* (Alice James Books, 2000); *Sad Little Breathing Machine* (Graywolf, 2004); *Modern Life* (Graywolf, 2007), winner of the Kingsley Tufts Award, a *New York Times* Notable Book of 2008 and a finalist for the National Book Critics Circle Award; and a children's book, *The Little General and the Giant Snowflake*,

illustrated by Elizabeth Zechel (Soft Skull Press, 2007). Contributing editor for *jubilat* and *BOMB*. Has taught at Warren Wilson, the Pratt Institute, and the University of Houston. SLC, 2004–

Mark Helias Music (Contrabass)

Ann Heppermann Writing

A Peabody award-winning audio journalist, editor, educator, and media artist with more than 20 years of experience in the field, Heppermann has reported, produced and edited for numerous audio shows, including: *This American Life*, *Radiolab*, *99% Invisible*, *Marketplace*, *Studio360*, WNYC, and numerous other outlets. She also has been the senior producer and editor for narrative podcast series like *Heaven's Gate* and *No Man's Land*. Heppermann is also a dedicated educator, having taught audio journalism and podcasting at Sarah Lawrence College since 2009. Her fellowships include being a 2011 Rosalynn Carter Mental Health Journalism Fellow. That same year, she was also named a United States Artist Rockefeller Fellow for her media innovation. In 2015, she founded The Sarah Awards—an international audio fiction award. She is currently an executive producer at Audible. SLC, 2010–

Luisa Laura Heredia Joanne Woodward Chair in Public Policy—Public Policy (on leave fall semester)

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–

Niko Higgins Music

BA, Wesleyan University. MA, MPhil, PhD, Columbia University. Ethnomusicologist and saxophonist. Interests in South Indian classical music and fusion, jazz, world music, improvisation, globalization, cosmopolitanism, sound studies, and ecomusicology. Author of two articles on South Indian fusion and leader and producer of two recordings. Taught at Columbia University, Montclair State University, and The New School. Fulbright and Fulbright Hays recipient. SLC, 2015–

Christopher Hoffman Psychology

BA, Sarah Lawrence College. PhD candidate, CUNY Graduate Center. A professor of environmental psychology and critical social/personality psychology, Hoffman’s work focuses on social and environmental contexts that shape identities, perspectives, and behaviors. His current work centers on participatory action research epistemologies and critical consciousness with young people. He is interested in ways in which research can empower communities and influence policy. Hoffman has taught at City College of New York, Changwon Science High School, and the Westchester Correctional Facility. He is a former Fulbright grantee. SLC, 2019–

David Hollander Writing

BA, State University of New York–Purchase. MFA, Sarah Lawrence College. David Hollander is the author of *Anthropica* and *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–

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–

Jesse Horst History

BA, St. Olaf College. MA, PhD, University of Pittsburgh. Historian of modern Latin America—especially Cuba, with interest in Brazil, the Caribbean, and Afro-Latin America more generally—Horst specializes in the history of urban informality and social movements in the Global South. Director of Sarah Lawrence in Cuba, the longest consecutively running US academic exchange program in Havana, he has lived in Havana full-time since 2016. His

book manuscript (in progress) centers on slum clearance, urban planning, and city politics in Havana from 1930–1970, the decades before and after the Cuban Revolution of 1959. The book engages with historical debates over issues like the so-called “culture of poverty” and connects to contemporary issues like gentrification. Horst was awarded the University of Pittsburgh’s Eduardo Lozano Memorial Dissertation Prize for best doctoral dissertation in Latin American studies. His previous work has appeared in the *Hispanic American Historical Review*, the *Journal of Urban History*, and other journals. SLC 2016–

Marie Howe Writing

BS, University of Windsor, Canada. MFA, Columbia University. Chancellor to the Academy of American Poets; Poet laureate of New York State; author of *Magdalene*; author of *The Good Thief*, selected by Margaret Atwood for the National Poetry Series; editor, with Michael Klein, of *In the Company of My Solitude: American Writing from the AIDS Pandemic*; author of *What the Living Do*; recipient of the Peter I. B. Lavan Younger Poet Prize from the Academy of American Poets, the Mary Ingram Bunting fellowship from Radcliffe College, and grants from the National Endowment for the Arts, the Massachusetts Artist Foundation, and the Guggenheim. SLC, 1993–

Vera Iliatova Visual and Studio Arts

BA, Brandeis University. MFA, Yale University. Represented by Nathalie Karg Gallery, New York City. Work included in numerous exhibitions in the United States and abroad at venues that include: Katonah Museum, NY; Contemporary Jewish Museum, San Francisco; Fahrenheit Madrid Gallery, Spain; New Langton Art Center, San Francisco; Artist Space, New York City; Monya Rowe Gallery, New York City; 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, and NYFA Grant 2018. SLC, 2014–

Melvin Irizarry-Gelpi Physics

BS, University of Puerto Rico–Mayagüez. PhD, Stony Brook University. Previously taught physics at Westchester Community College (Valhalla) and currently teaching at College of Mount Saint Vincent (The Bronx). SLC, 2021–

John Isley Music

Meghan Jablonski Psychology, Practicum

BA, Muhlenberg College. MA, PhD, The New School for Social Research. Clinical psychologist with special interests in how important relationships shape

development, experience, and well-being throughout the lifespan and in the role of creative process, mindfulness, and restorative sleep in cultivating resilience and wellness. Areas of experience include: attachment theory and human bonding over the life span, relational psychoanalytic theory, brief relational/psychodynamic psychotherapy and cognitive-behavioral therapy research, sleep research, psychological and neuropsychological assessment, clinical practice across all levels of care and in underserved communities, creative flow theory and mindfulness-based practices. Current work is focused on relating, reality, and rest in the digital age. SLC, 2013–

John Jasperse Director, Dance Program—Dance

BA, Sarah Lawrence College. Founded John Jasperse Company, later renamed John Jasperse Projects, in 1989 and has since created 17 evening-length works through this nonprofit structure, as well as numerous commissions for other companies, including Baryshnikov’s White Oak Dance Project, Batsheva Dance Company, and Lyon Opera Ballet. John Jasperse Projects have been presented in 24 US cities and 29 countries by presenters that include the Brooklyn Academy of Music, The Joyce Theater, New York Live Arts, Dance Theater Workshop, The Kitchen, Walker Art Center, Museum of Contemporary Art Chicago, American Dance Festival, La Biennale di Venezia, Dance Umbrella London, Montpellier Danse, and Tanz im August Berlin. Recipient of a 2014 Doris Duke Artist Award, two Bessie awards (2014, 2001), and multiple fellowships from US Artists, Foundation for Contemporary Arts, Tides/Lambent Foundation, Guggenheim Foundation, New York Foundation for the Arts, and National Endowment for the Arts, in addition to numerous grants and awards for John Jasperse Projects. On the faculty and taught at many distinguished institutions nationally and internationally, including Hollins University MFA, University of California–Davis, Movement Research, PARTS (Brussels, Belgium), SEAD (Salzburg, Austria), Centre National de la Danse (Lyon, France), and Danscentrum (Stockholm, Sweden). Co-founder of CPR (Center for Performance Research) in Brooklyn, NY. SLC, 2016–

James Jeter Music

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–

Denisha Jones Director, Art of Teaching Program—Art of Teaching

BS in Early Childhood Education and Certificate in Nonprofit Leadership from the University of the District of

Columbia; PhD. in Curriculum and Instruction from Indiana University and JD from the University of the District of Columbia. Previous to Sarah Lawrence, Denisha was at Trinity Washington University, first in the College of Arts and Sciences as Assistant Professor and Program Chair for undergraduate elementary and early childhood programs and, most recently, in the School of Education as Director of Teacher Education and Assistant Professor. Prior to her work at Trinity Washington, Denisha was a lecturer and faculty member at Howard University and Grossmont College; the Preschool Director and faculty member at MiraCosta College; an Associate Instructor/ University Supervisor/ Field Experience Supervisor in the Curriculum and Instruction Department at Indiana University Bloomington and a Kindergarten teacher at the Peabody Early Childhood Learning Center. SLC 2019–

Jian Jung Theatre

MFA, New York University. MFA, Ewha Women's University (Korea). Born and raised in Korea, Jung is a New York-based set designer whose design has been acclaimed as “innovative,” “inventive,” “genius,” and “spectacular” by major press such as *The New York Times*, *Los Angeles Times*, *Time Out*, and many others. Her theatre work has been in numerous downtown New York City theatres—including Classic Stage Company, ART/NY, The Kitchen, The Bushwick Starr, The Flea, Abrons Arts Center, Theater Row, and Soho Rep—as well as outside of New York City and in Venezuela, Cuba, Puerto Rico, Korea, and Los Angeles. Her opera work has been in Long Beach Opera (CA), Lincoln Center Juilliard School, Huntington Theatre (Boston), among many venues. Jung received the 2015 Edith Lutyens & Norman Bel Geddes Design Enhancement Award and was nominated for the 2019 Henry Hewes Design Award. Her design in Venezuela was presented at Prague Quadrennial 2015, the world's largest scenography exhibition. SLC, 2020–

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–

Dawn Kasper Visual and Studio Arts

BFA, Virginia Commonwealth University. MFA, University of California, Los Angeles. Select solo and group exhibitions: Portikus (Frankfurt), 57th Venice Biennale (Italy), Portland Institute for Contemporary Art (Portland), Tang Museum, Skidmore College (New York), Granoff Center for the Arts (Providence), ADN Collection

(Italy), CCS Bard College (New York), Issue Project Room (New York) David Lewis (New York), American Academy in Rome (Italy), 2012 Whitney Biennial (New York), Tramway (Scotland), Hammer Museum (Los Angeles), Los Angeles County Museum of Art (Los Angeles), Pacific Standard Time Public and Performance Art (Los Angeles), Public Art Fund, (Miami), Migros Museum für Gegenwartskunst (Zurich). Kasper is represented by David Lewis (New York) and has work included in the collections of the Whitney Museum of American Art, (New York) ADN Collection (Italy), and Aishti Foundation (Beirut). She has been visiting faculty and guest critic at Temple University Tyler School of Art and Architecture (Philadelphia), Yale University (New Haven), Städelschule (Frankfurt), Brown University (Providence), Rhode Island School of Design (Providence), Parsons (New York), California Institute of the Arts (Valencia), and Otis College (Los Angeles). SLC, 2020–

Sibyl Kempson Theatre, Theatre MFA Program

MFA, Brooklyn College. Kempson's plays have been presented in the United States, Germany, and Norway. As a performer she toured internationally from 2000–2011 with Nature Theater of Oklahoma, New York City Players, and Elevator Repair Service. Her own work has received support from the Jerome Foundation, the Greenwall Foundation, National Endowment for the Arts, and Dixon Place. She was given four Mondo Cane! commissions from 2002–2011 for *The Wytche of Problymm Plantation*, *Crime or Emergency*, *Potatoes of August*, and *The Secret Death of Puppets*. She received an MAP Fund grant for her collaboration with Elevator Repair Service (*Fondly, Collette Richland*) at New York Theatre Workshop (NYTW), a 2018 PEN/Laura Pels International Foundation for Theater Award for American Playwright at Mid-Career (specifically honoring “her fine craft, intertextual approach, and her body of work, including *Crime or Emergency* and *Let Us Now Praise Susan Sontag*”), and a 2014 USA Artists Rockefeller fellowship with NYTW and director Sarah Benson. She received a 2013 Virginia B. Toulmin Foundation commission for *Kyckling and Screaming* (a translation/adaptation of Ibsen's *The Wild Duck*), a 2013–14 McKnight National residency and commission for a new play (*The Securely Conferred, Vouchsafed Keepsakes of Maery S.*), a New Dramatists/ Full Stage USA commission for a devised piece (*From the Pig Pile: The Requisite Gesture(s) of Narrow Approach*), and a National Presenters Network Creation Fund Award for the same project. Her second collaboration with David Neumann/Advanced Beginner Group, *I Understand Everything Better*, received a Bessie Award for Outstanding Production in 2015; the first was *Restless Eye* at New York Live Arts in 2012. Current and upcoming projects include a new opera with David Lang for the Isabella Stewart Gardner Museum in Boston for 2018, *Sasquatch Rituals* at The Kitchen in April 2018, and *The*

Securely Conferred, Vouchsafed Keepsakes of Maery S. Kempson is a MacDowell Colony fellow; a member of New Dramatists; a USA Artists Rockefeller fellow; an artist-in-residence at the Abrons Arts Center; a 2014 nominee for the Doris Duke Impact Award, the Laurents Hatcher Award, and the Herb Alpert Award; and a New York Theatre Workshop Usual Suspect. Her plays are published by 53rd State Press, *PLAY: Journal of Plays*, and *Performance & Art Journal (PAJ)*. In addition to Sarah Lawrence College, she teaches and has taught experimental performance writing at Brooklyn College and the Eugene Lang College at the New School in New York City. Kempson launched the 7 Daughters of Eve Theater & Performance Co. in April 2015 at the Martin E. Segal Center at the City University of New York. The company's inaugural production, *Let Us Now Praise Susan Sontag*, premiered at Abrons Arts Center in New York City. A new piece, *Public People's Enemy*, was presented in October 2018 at the Ibsen Awards and Conference in Ibsen's hometown of Skien, Norway. *12 Shouts to the Ten Forgotten Heavens*, a three-year cycle of rituals for the Whitney Museum of American Art in the Meatpacking District of New York City, began on the vernal equinox in March 2016 to recur on each solstice and equinox through December 2018. SLC, 2016–

Paul Kerekes Music (Composition)
BMus, CUNY Queens College. MM, MMA, Yale School of Music. New York-based composer and pianist whose music has been performed by American Composers Orchestra, Da Capo Chamber Players, and New Morse Code, in Merkin Hall, (le) poisson rouge, and The Winter Garden. He attended The Bang on a Can Summer Music Festival, Aspen Music Festival, and The Young Artists Piano Program at Tanglewood. Member of Grand Band, a six-piano ensemble featured in The Bang on a Can Marathon and the Gilmore International Keyboard Festival. Award recipient from ASCAP, the Academy of Arts and Letters; recipient of the 2015 JFund award from the American Composer's Forum. SLC, 2017–

Yeong Ran Kim Filmmaking and Moving Image Arts, Lesbian, Gay, Bisexual, and Transgender Studies
BA, Seoul National University. MA, The New School University and New York University. PhD, Brown University. An interdisciplinary artist and researcher, Kim sees aesthetic practices as central means to build social movements that create unique moments of coming together. Her interdisciplinary projects draw together her research in the contemporary queer culture with performance theory, Asian/American studies, gender and sexuality studies, and film and new media studies. Kim is a visual/sonic media composer and a member of "The Urban Mythfits," a performance-artists collective based in New

York City. Her work has been showcased at Re/Mixed Media Festival, Queens Museum, and the Martin E. Segal Theatre Center at CUNY Graduate Center. SLC, 2020–

Daniel King Mathematics
BS, Lafayette College. MS, PhD, University of Virginia. Special interests in mathematics education, game theory, history and philosophy of mathematics, and the outreach of mathematics to the social sciences and the humanities. Author of research papers in the areas of nonassociative algebra, fair-division theory, and mathematics education; governor of the Metropolitan New York Section of the Mathematical Association of America; member, board of editors, *The College Mathematics Journal*. SLC, 1997–

Mary LaChapelle The Michelle Tolela Myers Chair in Writing—Writing
BA, University of Minnesota. MFA, Vermont College. Author of *House of Heroes and Other Stories*; stories, essays and anthologies published by New Rivers Press, Atlantic Monthly Press, *Columbia Journal*, *Global City Review*, *Hungry Mind Review*, *North American Review*, *Newsday*, *The New York Times*; recipient of the PEN/Nelson Algren, National Library Association, Loft Mcknight and The Whiting Foundation awards; fellowships from the Hedgebrook, Katherine Anne Porter, Edward Albee, and Bush foundations. SLC, 1992–

Eduardo Lago Spanish, Literature
MA, Universidad Autónoma de Madrid, Spain. PhD, Graduate Center, City University of New York. Special interests: Spanish and Latin American literature, US Latino writers, European literature. Author of the award-winning novel, *Call Me Brooklyn* (2006), translated into 15 languages. Other fiction works include short-story collections *Scattered Tales* and *Map Thief* and *I Always Knew I Would See You Again*, *Aurora Lee*, a novel (2013)—all in Spanish. Translator into Spanish of works by John Barth, Sylvia Plath, Henry James, Junot Díaz, Hamlin Garland, William Dean Howells, and Charles Brockden-Brown. Recipient of the 2002 Bartolomé March Award for Excellence in Literary Criticism for his comparative analysis of James Joyce's *Ulysses* translations into Spanish. Director of the Cervantes Institute in New York, 2006–2011. Holder of a Chair of Excellence at Carlos III University, Madrid, in 2008. His collection of essays *The double helix of North American Literature*, will be published at the end of 2018 in Mexico and Spain. SLC, 1993–

Kevin Landdeck Adda Bozeman Chair in International Relations—Asian Studies, History
BA, Valparaiso University. MA, University of Michigan-Ann Arbor. PhD, University of California-Berkeley. Recipient of a Chiang Ching-kuo Foundation dissertation grant for archival research in Chongqing, China. Research concerns 20th-century China, specifically Kuomintang war

mobilization and interior society during the Sino-Japanese War (1937–45). Dissertation, “Under the Gun: Nationalist Military Service and Society in Wartime Sichuan, 1938–1945,” presently being revised for future publication, examines the state-making projects embedded within conscription and voluntary enlistment in Chiang Kai-shek’s army. Translating the confessions and jottings of a captured KMT spy, who spent 16 years undergoing self-reform in a communist prison, is a side project currently in progress. Key areas of interest include China’s transition from a dynastic empire to a nation-state; the role of war in state-making; modes of political mobilization and their intersection with social organization; and private life and selfhood, including national, regional, or local and personal identities. Broadly teaches on modern (17th century to present) East Asian history, with a focus on politics, society, and urban culture. In addition to a course on war in 20th-century Asia, a personal involvement in photography has inspired a course on photographic images and practice in China and Japan from the 19th century through the present. Member of the American Historical Association, Association of Asian Studies, and Historical Society for Twentieth-Century China. SLC, 2011–

Allen Lang Director, Theatre Outreach—Theatre BA, University of Wisconsin–Stevens Point. MFA, SUNY-Empire State College. Published plays include *Chimera*, *White Buffalo*, and *The Wading Pool*. Recipient of the Lipkin Playwright Award and Drury College Playwright Award. Plays produced in New York City at Pan Asian Rep, Red Shirt Entertainment, La Mama, The Nuyorican Poets Cafe, and other venues. In New York, directed new plays by Richard Vetere, Adam Kraar, Diane Luby, and Michael Schwartz. Established The River Theatre Company in Central Wisconsin with a company of local players. Directed, toured with the work of Samuel Beckett, Eugene Ionesco, Slawomir Mrozek, David Lindsay Abair, and John Patrick Shanley, among others. Performances presented on NPR and in shopping malls, street festivals, bus stops, parking lots, and abandoned stores, as well as more traditional venues. Conducted theatre workshops for participants of all ages in New York City, Yonkers, Westchester County, and throughout the United States and abroad. Wrote, directed, and performed in original plays presented in schools, community centers, and museums in Yonkers, Westchester County, and beyond. Recipient of grants from the National Endowment of the Arts, The Wisconsin Council of the Arts. Sarah Lawrence College Theatre Outreach co-director; artistic director of the Sarah Lawrence College theatre program, 2007–2010. SLC, 1998–

Rattawut Lapcharoensap Writing
BA, Cornell University. MFA, University of Michigan.
Fiction writer. Author of *Sightseeing*, a collection of short

stories, which received the Asian American Literary Award and was shortlisted for the *Guardian* First Book Award. His work has appeared in *Granta*, *One Story*, *The Guardian*, *Zoetrope*, *Best New American Voices*, and *Best American Non-Required Reading*, among others. He is a recipient of a Whiting Writer’s Award, a DAAD Artist-in-Berlin fellowship, a National Book Foundation 5 *Under 35* honor, and an Abraham Woursell Prize through the University of Vienna; he was named by *Granta* magazine to its list of “Best of Young American Novelists.” SLC, 2018–

Joseph Lauinger Literature
BA, University of Pennsylvania. MA, Oxford University. MA, PhD, Princeton University. Special interest in American literature and film, the history of drama, and classical literature; recipient of the New York State Teacher of Excellence Award and a grant from the National Endowment for the Humanities; fiction and poetry published in *Epoch*, *Lost Creek*, *Georgetown Review*, *Confrontation*, and *Pig Iron*; plays performed throughout the United States and in the United Kingdom, Australia, and India; member of the Dramatists Guild. SLC, 1988–

Sean Leo Theatre
A media designer and creative producer for live performance, Sean Byrum Leo makes work that is deeply rooted in storytelling, that investigates the use of media as a performative tool, and that uses technology to explore minimalist spectacle. In addition to his practice as a designer, Leo has worked in New York City’s cultural sector for several years. He has produced festivals of exciting, genre-defying performances; managed venues and welcomed audiences all over New York; supported artists in the creation of new projects; and helped fill a hotel with bespoke murals in every room. SLC, 2020–

Dominic Leppia Film History
MA, Birkbeck University of London. PhD, Mel Hoppenheim School of Cinema, Concordia University. A guest faculty member at the College, Leppia’s primary research interest concerns the limits of realism in post-1968 political filmmaking. He has written several articles on the topic, particularly with respect to Polish cinema and the director Krzysztof Kieślowski. His current projects include a historical-speculative look at antifascist film aesthetics, as well as the oeuvre of director Andrzej Żuławski. SLC, 2021–

Billy Lester Music (Jazz Piano)
BA, Lehman College. Manhattan School of Music. Taught at Diller-Quaile Music School; music appreciation at Lehman College; private teaching, 1976–present. Solo concert: Heineken Jazz Festival, 1984. Six recordings. “Storytime” nominated by NPR as one of the best in jazz of 2013. Performs in the United States and in Europe. SLC, 2017–

Eric Leveau French, Literature (on leave spring semester)
Graduate, École Normale Supérieure, Lyon, France.

Agrégation, Doctorate, Paris-Sorbonne. Special interest in early modern French literature, with emphasis on poetics and the evolution of notions of writer and style during the period. Current research in environmental criticism, theory, and literary representations of the environment in the Western tradition. SLC, 2003-2006; 2008–

Linwood J. Lewis Psychology
BA, Manhattanville College. MA, PhD, City University of New York. MS, Columbia University. Special interests in the effects of culture and social context on conceptualization of health and illness; effects of the physical environment on physical, psychological, and social health; multicultural aspects of genetic counseling; the negotiation of HIV within families; and the development of sexuality in ethnic minority adolescents and adults. Recipient of a MacArthur postdoctoral fellowship and an NIH-NRSA research fellowship. SLC, 1997–

Judi Lewis Ockler Theatre
BFA, New School. A professional intimacy director, fight director, stunt performer, teaching artist, and clown. Ockler's directing work has found collaboration with Signature Theater, WP Theater, New World Stages, The Flea Theater, Classic Stage, Dixon Place, Here Arts Space, The Wild Project, and Williamstown Theatre Festival. Stunt credits include feature films—*The Wolf of Wall Street*, *Enchanted*, *Across the Universe*—and television shows—*30 Rock*, *Gotham*, *Big Dogs*, *House of Cards*, *Boardwalk Empire*. She is a founding member of Kendall Cornell's Clowns Ex Machina, an all-female clown troupe in residency at LaMama, ETC. Ockler is a certified Intimacy Director with Intimacy Directors International and Intimacy Directors and Coordinators. She teaches/directs intimacy and violence in performance at Tisch Drama, The Meisner Studio, Playwrights Horizons, Atlantic Theater School, National Theater Institute, The New School for Drama, HB Studios, Stella Adler Studios, The American Academy of Dramatic Arts, and The American Musical and Dramatic Academy, NYC. SLC, 2021–

An Li The John A. Hill Endowed Chair in Economic Analysis—Economics
BA, MA, Renmin University of China, Beijing. PhD, University of Massachusetts, Amherst. Teaching areas include microeconomics and macroeconomics, environmental economics, political economy, urban and regional economics, international trade, and economics of public policy. Current research interests include the political economy of environmental justice, environmental justice in developing countries, property-right regimes and the environment, the global outsourcing of pollution-generating activities, and the interaction between

economic inequality and the environment. Recipient of Sun Yefang Economic Science Award for theoretical and empirical research on economic crisis. SLC, 2019–

Jordan Demetrius Lloyd Dance
The College at Brockport (NY). A dance artist based in Brooklyn, NY, Lloyd has collaborated with and performed for Karl Rogers, Netta Yerushalmy, Tammy Carrasco, Monica Bill Barnes, Catherine Galasso, Laura Peterson, Ambika Raina, and David Dorfman Dance. His teaching practice has brought him to Rutgers University, The American Dance Festival, and Mark Morris Dance Center. His work has been produced by New York Live Arts, BRIC, ISSUE Project Room, BAAD!, Movement Research at Judson Memorial Church, The Center for Performance Research, and Brooklyn Studios for Dance. Recently, he received the 2021-23 Jerome Hill Artist Fellowship. SLC, 2022–

Matthew Lopez Dance
BA, University of Central Florida. Studying theatre at Northeastern University. Dancer at Walt Disney World. Background dancer for Hillary Duff in the Christmas Day Parade televised on ABC, Sean Kingston and Wyclef Jean on PBS, Demi Lovato on *Good Morning America*. Mascot for the New England Patriots and currently a choreographer for the New England Patriots cheerleaders. Featured on *Live with Regis and Kelly*. Audition facilitator for a Nicki Minaj performance and lead dancer in Times Square for the debut of her album, *Pink Friday: Roman Reloaded*. Choreographed for Madison Square Garden and New York Knicks pre-game show; choreographed for R&B/Pop artist, Sid Haywoode, whose song, "No Excuses," was #6 on Europe's dance-hit chart. Serves on the committee for the Bessie Dance Awards. Teaches across the United States and abroad in the Philippines, Japan, Colombia, Israel, Canada, and the United Kingdom. Selected as one of the Top 12 Dance Convention Teachers in the USA by *Dance Informa Magazine*. Currently teaching hip hop/street jazz at Steps on Broadway, Broadway Dance Center, Ballet Hispanico, New York Theatre Ballet, and the New York Film Academy. SLC, 2017–

Sandra Luckow Filmmaking and Moving Image Arts
BA Yale University. MFA, NYU Tisch School of the Arts Film and Television. An award-winning Mexican-American filmmaker and film production educator, Luckow has taught intensive film-production workshops in the United States and abroad, designed the Anatomy of a Scene Intensive Workshop at Yale University Summer Sessions, and was a contributor to the development of the filmmaking concentration in the Art major at the Yale School of Art. She taught filmmaking for more than two decades at Yale School of Art and for more than a decade at Columbia University and Barnard College. She is also on the faculty at Wesleyan's GLS program and an adjunct at LIM College. Luckow has taught Directing: Working With

Actors Through Script Analysis, Intro and Intermediate Documentary Film Production, Writing and Directing for the Motion Picture Screen, The Anatomy of a Scene—Scene Writing for the Screen, and Capturing Stories: Documentary Filmmaking With Smartphone Technologies, among others. As a filmmaker, she produces, writes, directs, edits, and, sometimes performs in her own work and for others. Luckow founded her production company, Ojeda Films, Inc. in 2000 in order to celebrate her bicultural heritage. *Sharp Edges*, her first film, won the Louis Sudler Prize in the Performing and Creative Arts and became the visual bedrock of the feature film, *I, Tonya*; Allison Janney's Academy Award-winning performance is a recreation of LaVona Harding from *Belly Talkers*, a documentary about ventriloquism that premiered in competition at Sundance. Over the years, Luckow has worked as a camera person and field producer on reality television, on documentaries such as *World Birthday* for New York Times/Discovery, as associate director on the daytime television drama *One Live to Life*, and on documentary portraiture such as *A World Within, Adopted: The New American Family* (China portion). She has made video content for Planned Parenthood, The MET, Yale University Art Gallery, The Africa America Institute, and The Morris Museum, among others. Twice, in Ecuador and in India, she has been part of the US State Department's cultural exchange, Lines and Spaces, through the University of Iowa's Writing Program. *That Way Madness Lies...*, a deeply personal documentary that deals with her brother's descent into paranoid schizophrenia, was named #6 of The Wrap's 11 Best Documentaries of 2018 and won Best of Festival at the 2018 NYC Chain Film Festival, Best Documentary at the Hot Springs International Women's Film Festival, and a special jury prize at the Richmond International Film Festival. Luckow was nominated in 2018 by the Women's Critic Circle; a 2021 version is currently on PBS's streaming platform. Currently, Luckow is in production on a feature documentary, entitled *?? Danger*, about Korean-American, Yale-trained psychiatrist Dr. Bandy X. Lee, who loses everything in an attempt to speak truth to power after the publication of her best-selling book, *The Dangerous Case of Donald Trump*. Luckow is also writing a one-woman theatrical show, *Let Me Explain You*, about being a bicultural ventriloquist; and she is working on a third draft of a feature-script. Her work has been supported by the National Endowment for the Arts, Artemis Rising Foundation, and Fork Films. Luckow is an active member of the Director's Guild of America, The International Documentary Association, and New York Women in Film and Television. SLC, 2022-

Sifiso Mabena Theatre

Greg MacPherson Theatre

BA, University of Vermont. Studio and Forum of Stage Design, New York City. A member of United Scenic Artists and the Ensemble Studio Theatre and resident designer for the 52nd Street Project. Nominated for an American Theatre Wing Award for lighting design of the EST Marathon of One-Act Plays. Designed lighting for hundreds of plays, musicals, and dance pieces in New York City, around the United States, and in Europe, Australia, Japan, and the Caribbean. Designs have included new plays by Arthur Miller, David Mamet, Neil LaBute, Tracy Letts, Romulus Linney, Lanford Wilson, Richard Greenberg, David Ives, John Guare, Will Scheffer, Joyce Carol Oates, John Patrick Shanley, Thomas Babe, Wallace Shawn, Steve Martin, Marsha Norman, Craig Lucas, Edward Allen Baker, Stewart Spencer, Horton Foote, Shel Silverstein, and Paul Weitz. SLC, 1990-

Nicole Maloof Visual and Studio Arts

BFA, BA, Boston University. MFA, Columbia University. Interdisciplinary practice in drawing, printmaking, and video. Finalist for a New York Foundation for the Arts grant in printmaking/drawing/book arts. Work exhibited at the Boston Center for the Arts, Franklin Street Works, International Print Center New York, and the Jewish Museum. Recent teaching positions include courses in drawing and printmaking at Williams College. SLC, 2018-

Thomas Mandel Theatre

BA, Bowdoin College. Songwriting with Paul Simon, New York University, 1969; taught Singing Workshop with John Braswell at Sarah Lawrence (1971-77); scored musicals at Sarah Lawrence, Astor Place Theatre, and Cafe LaMaMa, New York City; composed, orchestrated, and musical-directed three rock operas Off-Off Broadway and at Sarah Lawrence. (The first, *Joe's Opera*, was twice optioned for Broadway production; animated the second, *The Sea of Simile*, on a full-length DVD.) Toured and recorded (1977-1998) from Vietnam to Vienna, New York City to Sun City, with Dire Straits, Bryan Adams, Cyndi Lauper, Tina Turner, Bon Jovi, B-52s, the Pretenders, Nils Lofgren, Little Steven, Peter Wolf, Ian Hunter/Mick Ronson, two former NY Dolls, *Live at CBGB's*, the Spinners, Shannon, John Waite, and Pavarotti. Returned to Sarah Lawrence in 2000 to work with Shirley Kaplan, William McRee, and Thomas Young. Fields of expertise: Hammond organ, rock-and-roll piano, synthesizer programming and sequencing, piano accompaniment, popular and progressive music of the 1950s-1990s. SLC, 1971-77, 2000-

K. Lorrel Manning Theatre, Filmmaking and Moving Image Arts

MFA, Columbia University. BFA, University of Georgia. Award-winning filmmaker and theatre artist. Film festivals and awards include: South By Southwest (World premiere, Narrative competition); Hamptons Film Festival (New York premiere); Discovery Award & Best Actor Award, Rhode

Island International Film Festival; Audience Award—Best Feature, Oldenburg International Film Festival; Jury Award—Best Film, Beaufort International Film Festival; David Horowitz Media Literacy Award, Santa Fe Indie Film Festival; Best Film, North Country Film Festival; Best Film, Peace On Earth Film Festival; Opening Night Film, Kansas City Film Festival; Voice Award, Nominee. As a theatre director and playwright, Manning has worked extensively Off-Broadway and Off-Off Broadway. Most recently, he wrote, directed, and starred in the critically-acclaimed Off-Broadway play *AWAKE*, which received its world premiere at the Barrow Group Theatre Company. Other recent theatre directing work includes: a new, critically-acclaimed adaptation of Henrik Ibsen's *An Enemy of the People* (co-written with Seth Barrish) and John Yearley's *The Unrepeatable Moment*. Manning is currently developing his second feature film, a television series, and a full-length documentary on young Cameroonian painter Ludovic Nkoth. SLC, 2018—

Caden Manson Director, Theatre Program—Theatre BA, MFA, Sarah Lawrence College. A performance maker (Big Art Group), curator (Contemporary Performance and Special Effects Festival), and educator SLCTheatre), Manson's performance work—through the company Big Art Group—creates radical queer narrative structures and embodiments to construct and aid transitory generative critical space for both participants and audience. Their work is dense, fast, and multilayered and traverses multiple genres and forms, often using interference, slippage, and disruption strategies. Manson's work has been presented throughout 14 countries and more than 50 cities in Europe, Asia, and North America. Their work has been co-produced by the Vienna Festival, Festival d'Automne a Paris, Hebbel Am Ufer, Rome's La Vie de Festival, PS122, and Wexner Center for The Arts. Manson is a Foundation For Contemporary Art fellow, Pew fellow, and a MacDowell fellow. Their writing, with Jemma Nelson, can be found in the publications *PAJ*, *Theatre Magazine*, *Theatre der Zeit*, and *Theatre Journal*. BA, MFA. SLC, 2019—

Adil Mansoor Theatre, Theatre MFA Program
A theatre director and educator centering the stories of queer folks and people of color, Mansoor has directed projects that include *Gloria* by Branden Jacobs-Jenkins (Hatch Arts), *Chickens in the Yard* by Paul Kruse (Hatch Arts and Quantum Theatre), *Desdemona's Child* by Caridad Svich (Carnegie Mellon University), *Dark Play or Stories for Boys* by Carlos Muriillo (Carnegie Mellon University), and an upcoming ensemble-generated piece with Pittsburgh Playhouse. Mansoor's solo performance adapting Sophocles's *Antigone* as an apology to and from his mother, *Amm(i)gone*, is being co-commissioned by Kelly Strayhorn Theater in partnership with The Theater Offensive and National Performance Network. Mansoor

has developed and directed new work through New York University, Bronx Academy of Arts and Dance, The Frank-Ratchye STUDIO for Creative Inquiry, and PearlArts Studio. He is a founding member and resident director with Pittsburgh's Hatch Arts Collective, a member of DirectorsLabChicago, a Gerri Kay New Voices Fellow with Quantum Theatre, and a 2050 fellow with New York Theatre workshop. As an educator, Mansoor has worked with Middlebury College, Carnegie Mellon University, The Mori Art Museum, and The Warhol. He led educational programming at Dreams of Hope, an LGBTQ+ youth arts organization in Pittsburgh, for more than five years. SLC, 2020—

Darian Marcel Parker Dance
PhD, MPhil, MA, Yale University. BA (College of Honors), UCLA. A choreographer, specializing in West African dance forms from Guinea and Mali, Dr. Parker's work has received support from the Jerome Foundation, Harlem Stage Fund for New Work, and New Haven Arts Council. His performance credits include *Step-Up 3D*, the G'Bassikolo Mexican Tour, and the Fats Waller US tour. He has also performed with artists such as Meshell N'Degeocello, Jason Moran, and Maija Garcia and has been a member of companies such as Kouman Kele, Kouffin Keneke, Sewee African Dance Company, and Harambee Dance Company. Dr. Parker completed teaching residencies at SUNY Purchase and currently serves on the faculty of Cumbe Center for African and Diaspora Dance in Brooklyn, NY. Among his many teachers are Nzingha Camara, Aly Tatchol Camara, Mouminatou Camara, and Ibrahim Dombia. Dr. Parker is the author of *Sartre and No Child Left Behind: An Existential Psychoanalytic Anthropology of Urban Schooling* (Rowman & Littlefield Press, 2015) and "The Haze," which appears in *Pedagogies in the Flesh* (Palgrave MacMillan, 2018). He is also the founder and CEO of Parker Academics (www.parkeracademics.com), a test prep and tutoring company based in Manhattan. SLC, 2019—

Rona Naomi Mark Filmmaking and Moving Image Arts
BA, Hebrew University of Jerusalem. MFA, Columbia University. Award-winning writer, director, and producer. Festivals and awards include: Best of Fest, Edinburgh International Film Festival; Audience Choice Award, *Filmmaker Magazine*; Scenario Award, Canadian International Film and Video Festival; Best Short (second place), Galway Film Fleadh; Best Comedy/Best of Night, Polo Ralph Lauren New Works Festival; BBC's Best Short Film About the Environment, Tel Aviv International Student Film Festival; opening-night selection, Three Rivers Film Festival; Hong Kong International Jewish Film Festival; Irish Reels Film Festival; Seattle True Independent Film Festival; New Filmmakers Screening Series; Hoboken International Film Festival; Miami Jewish Film Festival; Munich International Student Film Festival;

Palm Beach International Jewish Film Festival; Pittsburgh Israeli Jewish Film Festival; Toronto Jewish Film Festival; Vancouver Jewish Film Festival; finalist, Pipedream Screenplay Competition; third prize, Acclaim TV Writer Competition; second place, TalentScout TV Writing Competition; finalist, People's Pilot Television Writing Contest; Milos Forman Award; finalist, Academy of Motion Picture Arts and Sciences 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–

Kyle Marshall Dance
BFA, Rutgers University. A choreographer, performer, and teaching artist, Marshall recently received the 2020 Dance Magazine Harkness Promise Award and a New York “Bessie” Award nomination for the production *Colored*. His dance company, Kyle Marshall Choreography (KMC) sees the dancing body as a container of history, an igniter of social reform, and a site of celebration. Since inception in 2014, KMC has performed at venues that include: BAM Next Wave Festival, Jacob's Pillow Inside/Out, Joe's Pub at the Public, Actors Fund Arts Center, NJPAC, NYC Summerstage, and Roulette. He has also received commissions from “Dance on the Lawn” Montclair's Dance Festival, and Harlem Stage. Marshall has been in residence at the 92nd Street Y, CPR, Jamaica Performing Arts Center, and is currently a resident performance artist at MANA Contemporary. As a teacher, Marshall conducts dance master classes and creative workshops at schools that include: American Dance Festival, Montclair State University, Ailey/Fordham, County Prep High School, and Bloomfield College. He is a member of the Trisha Brown Dance Company and also danced with doug elkins choreography, etc. and Tiffany Mills Company.

Jeffrey McDaniel Writing
BA, Sarah Lawrence College. MFA, George Mason University. Author of six books of poetry, most recently *Holiday in the Islands of Grief* (University of Pittsburgh Press, 2020). Other books include *Chapel of Inadvertent Joy* (Pittsburgh, 2013), *The Endarkenment* (Pittsburgh, 2008), *The Splinter Factory* (Manic D Press, 2002), *The Forgiveness Parade* (Manic D Press, 1998), and *Alibi School* (Manic D Press, 1995). McDaniel's poems have appeared in numerous places, including *The New Yorker*,

The New York Times, and *Best American Poetry* in 1994, 2010, and 2019. Recipient of an NEA fellowship. SLC, 2001–

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–

Aixa Rosario Medina Theatre
For the past two decades Aixa has been living in Westchester and fully engaged in sharing her skills with numerous community organizations, including but not limited to: Youth Theatre Interactions, The Hudson River Museum, Yonkers Public Schools, The Gateway Program and Wartburg Senior Center. Professional experience includes: Broadway, regional and international theaters; industrials, TV, film, commercials, choreographer, assistant choreographer, dance instructor and dance and theatre director and coordinator. She also owns a Pilates studio in Yonkers, Mind-Body Pilates, teaches Pilates for the Lion King Company on Broadway and works as a faculty member for the Civic Engagement Theatre Program in the Sarah Lawrence College Theatre Program.

Jodi Melnick Dance
BFA, State University of New York–Purchase. Choreographer, performer, and teacher. A 2012 Guggenheim fellow and recipient of the Jerome Robbins New Essential Works grant (2010–2011), a Foundation for Contemporary Arts award, 2011 Grants to Artists award, and two Bessies (2001 and 2008). Her dances have been performed at The Joyce Theatre and City Center in New York City; her works have been commissioned and presented by The Kitchen (*Fanfare*, with set décor by Burt Barr), Dance Theater Workshop, La Mama for OtherShore Dance Company, Jacob's Pillow, The American Dance Festival, Barnard College, Bennington College, Dance Box, Kansai, Japan, and opening the Dublin Dance Festival (2011) at the Irish Museum of Modern Art. She has worked with a vast array of dance artists such as Twyla Tharp and Mikhail Baryshnikov and continues to perform with choreographers Sara Rudner, Vicky Shick, Jon Kinzel, John Jasperse, Liz Roche, and Susan Rethorst. Currently, she also teaches at Barnard College at Columbia University, New York University (in the Experimental Theatre Wing), and Trevor Day School. SLC, 2013–

Johnnie Cruise Mercer Dance
BFA, Virginia Commonwealth University. Recently acknowledged as a 2021 Princess Grace Award Recipient in Choreography, Mercer is a queer Black thinker, maker, performer, educator, and social entrepreneur born in Richmond, Virginia, and based in New York City. He has had the privilege of performing for, and collaborating with,

Antonio Brown, Monstah Black (The Illustrious Blacks), Andre Zachery, Yon Tande, Ishmael Houston-Jones (2018 remount of THEM), Netta Yerushalmy, Maria Bauman/MBDance, Edisa Weeks/Delirious Dances, and Antonio Ramos; he was also a part of Ishmael Houston-Jones's and Miguel Gutierrez's Bessie Award-winning reconstruction/reimagining *Variations on Themes from Lost and Found: Scenes from a Life* and other works by John Bernd. An active educator, Mercer teaches in the New York public school system through The Leadership Program, a mentorship-based organization that uses art to engage restorative justice and self empowerment. Mercer has also been on the teaching faculty at the American Dance Festival, Bates Dance Festival, Pratt Institute, NYU Tisch, Gibney, University of Massachusetts Amherst, DeSales University, Muhlenberg College, and the University of Texas at Austin (in residence as its 2016 Vanguard Choreographer). His most recent processes and artistic work have been hosted and presented by: The 92Y Harkness Dance Center, Gibney: Agnes Varis Performing Arts Center, TheShed, Bronx Academy of Arts and Dance (BAAD!), The Dixon Place, Danspace Project Inc, The Fusebox Festival, Mana Contemporary, The NADA Conference, Abrons Arts Center, and most recently at The Clarice Performing Arts's The BlackLight Summit. Mercer has had the honor of being in community with The 92Y Harkness Dance Center (2016-2017 AIR), Cuny Dance Initiative at York College (2017-2018 AIR), NYU Tisch Dance (2018 Summer Creative Residency), Bates Dance Festival (2018 AIR), Abrons Arts Center (AIRSpace 2018), Stephen Petronio Center (2019 Partnership Residency Program), Brooklyn Arts Exchange (AIR 2019-2021), and The New Dance Alliance (Black Artists Space to Create Inaugural AIR 2020-2021); he was a Creative Fellow with Ping Chong and Company, working in Archival Storytelling and Creative Media for their 2020-2021 season. He is the founder and company director of TheREDprojectNYC (TRPNYC), a multidisciplinary arts ensemble dedicated to the study of movement philosophy and its use toward building communal spaces for Black/other process, documentation, and investigation. Together, Mercer and TRPNYC are in their fourth year of the company's current six-year project: "A Process Anthology: The Decade From Hell and the Decade That Followed Suite." Charted as 10 individual memoir-based happenings/events, the full project will soon come to a close with two DocuEpic Works set to launch in fall 2022 (commissioned by Gibney) and spring 2024. SLC, 2022-

Riad Miah Visual and Studio Arts

Miah was born in Trinidad and currently lives and works in New York City. His work has been exhibited at the Baltimore Museum of Contemporary Art, Sperone Westwater, Wave Hill, White Box Gallery, Rooster Contemporary Art, Simon Gallery, and Lesley Heller

Workshop. Miah has received fellowships and awards from New York Foundation for the Arts and Germination Europe. He has also been nominated for the Louis Comfort Tiffany Award, Rema Hort-Mann Award, and the Basil H. Alkazzi Award for Excellence in Painting. Miah has taught at Pratt Institute, Parsons School of Design, and New York Arts Program. His works are included in private, universities, and corporate collections, including Novartis. He is a contributing author of *Two Coats of Paint* and *Art Savvy*. SLC, 2021-

Roberta Michel Music (Flute)

BA, University of Colorado at Boulder. MM, SUNY-Purchase. DMA, City University of New York Graduate Center. Recipient of the Artists International Special Presentation Award, debuted at Carnegie Hall's Weill Recital Hall. Winner, National Flute Association's Graduate Research Competition, Purchase College Baroque Concerto Competition. Bang on a Can Summer Institute fellow. Participant in the Institute and Festival of Contemporary Performance at Mannes College, Banff Festival, and Domaine Forget. SLC, 2017-

Sharon Milanese Dance

BFA, Southern Methodist University, Meadows School of the Arts. AOS in Massage Therapy, Pacific College of Health and Sciences. Certified Pilates and Zero Balancing practitioner; private movement and manual therapy practice in New York City and New Jersey. A compassionate human being who is fascinated with the moving body, Milanese has been immersed in the world of movement as a professional dance artist, educator, and bodyworker for more than 20 years and is in love with the limitless exploration that is possible with the human form. She has most notably danced for the Lucinda Childs Dance Company; Robert Wilson & Philip Glass in the opera, "Einstein on the Beach" and in Merce Cunningham's Centennial Celebration, "Night of 100 Solos." Milanese has also performed with various artists and companies, including New York Theatre Ballet, CorbinDances, Heidi Latsky, Liz Gerrig, Dusan Tynek, and Patricia Hoffbauer. Her teaching affiliations include Gibney Dance Center, Paul Taylor Dance Company, Limon Dance Company, New York University, Barnard College, George Mason University, Stockton University, American Ballet Theater JKO School, and Centre National De La Danse. As the former rehearsal director of the Lucinda Childs Dance company, she had the great pleasure of setting and coaching the work of Lucinda Childs. SLC, 2022-

Nicolaus Mills Literature

BA, Harvard University. PhD, Brown University. Special interest in American studies. Author of: *Every Army Man is With You: The Cadets Who Won the 1964 Army-Navy Game, Fought in Vietnam, and Came Home Forever Changed; Winning the Peace: The Marshall Plan and America's Coming of Age as a Superpower; The Triumph of*

Meanness: America's War Against Its Better Self; Their Last Battle: The Fight for the National World War II Memorial; Like a Holy Crusade: Mississippi 1964; The Crowd in American Literature; and American and English Fiction in the 19th Century. Editor of: *Getting Out: Historical Perspectives on Leaving Iraq; Debating Affirmative Action; Arguing Immigration; Culture in an Age of Money; Busing USA; The New Journalism; and The New Killing Fields.* Contributor to: *The New Republic, The Daily Beast, The Boston Globe, The New York Times, New York Daily News, Chicago Tribune, San Francisco Chronicle, Newsday, The Nation, Yale Review, Commonweal, National Law Journal, Journal of American Studies, Western Humanities Review, and The Guardian*; editorial board member, *Dissent* magazine. Recipient of fellowships from the Woodrow Wilson Foundation, American Council of Learned Societies, and the Rockefeller Foundation. SLC, 1972–

Nike Mizelle German
BA, Queens College. MA, MPhil, Graduate Center of the City University of New York. Special interests in New German Cinema, German Romanticism, contemporary German authors, and 20th-century art history. Translator of articles on German music; contributor to Pro Helvetia Swiss Lectureship. Monika Maron Symposium chairperson, Ghent University, Belgium. SLC, 1987–

Alex Moore Art History
BA, Wesleyan University. MFA, Claremont Graduate University. PhD candidate, University of California, Santa Cruz. Moore focuses on contemporary art practices, abolitionist aesthetics, art and visual culture of Africa and its diasporas, and curatorial studies. Ongoing research considers how discourses of race, gender, belonging, and citizenship are constructed and transmitted through representations of land and environment. Recently co-curated “Barring Freedom” at the San José Museum of Art and currently working on “As the Carbon We Are,” with Jade Montserrat for the 2021-23 Lagos Biennial, in collaboration with iniva, UK. SLC, 2022–

Bill Moring Music (Bass, Jazz Ensembles)
Indiana State University. Taught at Montclair State University, NJPAC Jazz for Teens, Long Island University. Lectures and concerts with Staten Island Chamber Music Players Jazz Quartet. Adjudicator at numerous high schools and universities across the United States and Europe; private teacher and ensemble coach. Recipient: National Endowment for the Arts Study Grant, Rufus Reid. Performances, notable festivals, and concerts: Tchaikovsky Hall, Moscow; Monterey Jazz Festival, California; JVC Jazz Festival, New York; Carnegie Hall, New York; Wigan Jazz Festival, England; Estoril Jazz Festival, Portugal. SLC, 2017–

Mary Morris Writing (on leave spring semester)
BA, Tufts College. MPhil, Columbia University. Author of 16 books—eight novels, including, most recently *Gateway to the Moon* (Nan A. Talese/Doubleday, 2018); three collections of short stories; and four travel memoirs, including the travel classic, *Nothing to Declare: Memoirs of a Woman Traveling Alone* (Houghton Mifflin, 1988), and an anthology of travel literature. Her numerous short stories, articles, and travel essays have appeared in places such as *The Atlantic, Narrative, The Paris Review, and The New York Times*. Morris is the recipient of a Guggenheim Fellowship, the George W. Perkins Fellowship from Princeton University, and the Rome Prize in Literature. In 2016, *The Jazz Palace* was awarded the Anisfield-Wolf Award for fiction. This prize goes to a literary work that addresses the issues of racism and cultural diversity. Her work has been translated into many languages. 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 Writing
BA, Sarah Lawrence College. Author of five novels, including *Starting Out in the Evening* and *Florence Gordon*, and of the memoir *Tasha*; editorial board member of *Dissent* magazine. Morton has received the Guggenheim Foundation Fellowship, the Award in Literature from the American Academy of Arts and Letters, the Koret Jewish Book Award for Fiction, and the Pushcart Prize and has been a finalist for the PEN/Faulkner Award and the Kirkus Prize for Fiction. 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–

Dean Moss Dance

A choreographer, video artist, curator, and lecturer in interdisciplinary dance and media composition, Moss directs a project-based company called Gametophyte Inc. A longtime New Yorker, he has had a wide range of dance training, including a short period working directly with Martha Graham, touring with the Louis Falco Dance Company, and performing in the Paris company of Broadway's revival of *West Side Story*, all in the early 1980s. Notably, he also danced for 10 years (1983-93) with the postmodern choreographer David Gordon in his Pick-up Performance Company. These experiences manifest indirectly through his own work and its use of transcultural, multimedia performance collaborations that often incorporate audience participation. Moss's performance works have been commissioned by the New York Museum of Modern Art, Whitney Museum of American Art, Massachusetts Museum of Contemporary Art, P.S.I, Seoul International Dance Festival, Yerba Buena Art Center, and The Kitchen, among others. His works have been acknowledged by a John Simon Guggenheim Fellowship in Choreography; the Doris Duke Impact Award in Theatre; a Foundation for Contemporary Arts Artists Grant; plus fellowships in both choreography and multidisciplinary works from the New York Foundation for the Arts. A New York Dance and Performance "Bessie" Award was given for his work *Spooky action at a distance*. Moss was curator of dance and performance at The Kitchen from 1999-2004 and a curatorial advisor until 2009. He has lectured internationally, including at Tokyo University of the Arts, Kookmin University in Seoul, and Harvard University in the department of Visual and Environmental Studies, for which he received a Certificate of Distinction in Teaching from the Derek Bok Center for Teaching and Learning. Recently, Moss was a member of the resident faculty at Skowhegan School of Painting and Sculpture; on the dance faculty at Princeton University; and co-taught the video and performance composition course *Bodies, Spaces, Intimacy and Power in the Age of Covid Isolation* in the Painting Department at Rhode Island School of Design. During the 2021-22 academic year, he will join the department of Kinetic Imaging at Virginia Commonwealth University. He is also honored to serve on the board of directors of the Foundation for Contemporary Arts. SLC, 2017-

Jamee Moudud Economics (on leave spring semester)
BS, MEng, Cornell University. MA, PhD (Honors), The New School for Social Research. Current interests include the study of industrial competition, the political economy of the developmental welfare state, the determinants of business taxes, and the study of Schumpeter's analysis of the tax state. SLC, 2000-

Patrick Muchmore Music

BM, University of Oklahoma. Composer/performer with performances throughout the United States; founding member of New York's Anti-Social Music; theory and composition instructor at City College of New York. SLC, 2004-

Joshua Muldavin Geography

BS, MA, PhD, University of California-Berkeley. Special interests in China, Japan, and Asia policy, rural development, international aid, agriculture and food, climate change, environment, political economy, and political ecology. Current research projects analyze international environmental policy and impacts on local resource use and vulnerability in the Himalayan region; climate change policy; socialist transition's environmental and social impacts in China; sustainable agriculture and food systems; global resource and development conflicts via capital flows to Africa, Latin America, and South/Southeast Asia; and aid to China since 1978. Twenty-eight years of field research, primarily in rural China. Recipient of grants from National Science Foundation, Social Science Research Council, Ford Foundation, MacArthur Foundation, and Fulbright. Invited lecturer at Princeton, Yale, Oxford, Johns Hopkins, US Congressional Commission, European Parliament. Executive director of the Action 2030 Institute. Contributor to *The Political Geography Handbook*, *Economic Geography*, *Geopolitics*, *Environment and Planning A*, *Geoforum*, and *Annals of the Association of American Geographers*, *International Herald Tribune*, BBC World News, and other media outlets. SLC, 2002-

Parthiban Muniandy Sociology

BA, PhD, University of Illinois. Research focuses on temporary labor migration in Southeast Asia and South Asia; particular interest in exploring how new regimes of migration are emerging, under which "temporary labor" migrants are becoming increasingly commonplace in fast-developing societies in Asia, and how informality and informal practices become important elements that affect the lives of migrant women and men. Author of *Politics of the Temporary: Ethnography of Migrant life in Urban Malaysia* (2015) and peer-reviewed articles in *International Sociology*, *Journal of Ethnic and Migration Studies* and *Asian Journal of Social Science*. Former appointments: Lecturer of Global Studies, University of Illinois at Urbana-Champaign. SLC, 2017-

Adrianna Munson Sociology

BA, Seattle Pacific University. PhD, Columbia University. Munson's research brings together the sociology of knowledge, law, and cultural sociology in order to understand autonomy as both a concept that structures social interaction and a moral good; special interest in the nature of autonomy and adulthood for people with disabilities. She uses ethnography, interviews, and

historical analysis to investigate the ways in which knowledge about people is produced and how it is instantiated in law and social practice. Author of peer-reviewed articles in *Qualitative Sociology* and *Theory and Society*. SLC, 2021–

Priscilla Murolo History

BA, Sarah Lawrence College. MA, PhD, Yale University. Special interest in US labor, women's, and social history; author, *The Common Ground of Womanhood: Class, Gender, and Working Girls' Clubs*; co-author, *From the Folks Who Brought You the Weekend: A Short, Illustrated History of Labor in the United States*; contributor to various encyclopedias and anthologies and to educational projects sponsored by labor and community organizations; reviewer for *Journal of American History*, *Journal of Urban History*, *International Labor and Working Class History*, and other historical journals; contributor and editorial associate, *Radical History Review*; recipient of Hewlett-Mellon grants. SLC, 1988–

Ellen Neskar Merle Rosenblatt Goldman Chair in Asian Studies—Asian Studies

BSc, University of Toronto. MA, MPhil, PhD, Columbia University. Special interest in the social and cultural history of medieval China, with emphasis on the intersection of politics and religion; author of *Politics and Prayer: Shrines to Local Worthies in Sung China*; member, Association of Asian Studies; recipient of an American Council of Learned Societies grant. SLC, 2001–

David Neumann Theatre (on leave fall semester)

As artistic director of Advanced Beginner Group, Neumann's original work has been presented in New York at PS 122, New York Live Arts, The Kitchen, Central Park Summerstage (in collaboration with John Giorno), Symphony Space (in collaboration with Laurie Anderson), Abrons Arts Center, The Chocolate Factory, and The Whitney. Advanced Beginner Group has also performed at the Walker Art Center, Jacob's Pillow, MASS MoCA, American Dance Institute, and Carolina Performing Arts, among others. Neumann has been a featured dancer in the works of Adrienne Truscott, Susan Marshall, Jane Comfort, Big Dance Theater, Doug Varone, Doug Elkins Dance Company, and in two duets with Mikhail Baryshnikov. His choreography in the theatre includes *The Antipodes* at Signature Theatre, *Futurity* with Soho Rep and Ars Nova, *An Octoroon* at Soho Rep, *Underground Railroad Game* at Ars Nova, and directing Geoff Sobelle in *The Object Lesson* at BAM Fischer and New York Theatre Workshop. Neumann was choreographer on *Hagoromo* with Wendy Whelan and Jock Soto, *Home* at BAM Harvey, and Sibyl Kempson's *Let Us Now Praise Susan Sontag* at Abrons Arts Center. His film work includes collaborations with Hal Hartley, *I Am Legend* with Will Smith, *Marriage Story* with Adam Driver and Scarlett Johansson, and *White Noise* directed by Noah Baumbach. Neumann is the

recipient of three New York Dance and Performance “Bessie” Awards (including Best Production in 2015 for *I Understand Everything Better*). The third installment of the *Distances...* trilogy, in collaboration with theatre artists Marcella Murray and Tei Blow, will be presented in New York in 2024. Neumann has also been nominated for Tony, Drama Desk, and Outer Circle Critics awards for his choreography on *Hadestown*. He is also the recipient of a 2019 Chita Rivera Award for Outstanding Choreography of a Broadway Musical for *Hadestown*. Most recently, Neumann was choreographer on *Swept Away*, with music by the Avett Brothers at Berkeley Rep. SLC, 2007–

Crystal Ng Biology

BA, University of California–Berkeley. PhD, Stanford University. Postdoctoral Fellow, Chapman University (2019–2020). Postdoctoral Research Associate, University of Connecticut (2020–2021). Marine ecologist with a special interest in climate-change effects on species interactions in nearshore communities (kelp forests and intertidal pools). Author of articles on herbivore impacts on kelp, climate-change impacts on herbivore feeding rates, and overfishing. Previously taught at Chapman University and the University of Connecticut, Stamford campus. SLC, 2022–

Philipp Nielsen History

BSc, London School of Economics and Political Science. PhD, Yale University. Philipp Nielsen specializes in the intellectual, cultural, and political history of modern Europe, with particular emphasis on German and Jewish history. Research addresses the history of democracy and its relation to emotions, constitutional law, and architecture. His first monograph, *Between Heimat and Hatred: Jews and the Right in Germany, 1871–1935* (Oxford University Press, 2019) traces the involvement of German Jews in nonliberal political projects from the founding of the German Empire to the Nuremberg Laws. He also co-edited volumes on the connection between architecture, democracy and emotions, and emotional encounters in history. He is currently working on a manuscript on “democratic architecture” in postwar Germany, and on a short history of compromise. SLC, 2016–

Jennifer Nugent Dance

Originally from Hollywood, Florida, Nugent has been living and working in New York City since 1998. Her practices are profoundly inspired by Daniel Lepkoff, Wendell Beavers, Patty Townsend, Thomas F. DeFrantz, and Paul Matteson. Through performing and teaching, she aims to nurture the proposition of physicality as a theoretical and complex language that resides inside a rejuvenating container of possibility. Nugent continues to augment these practices through sharing and refining ideas in front of others—a transmission of spoken and gestural language. Since living in New York City, she has performed most notably with Bill

T. Jones/Arnie Zane Company (2009-2014), Paul Matteson (2002-2020), David Dorfman Dance (1999-2007), and Martha Clarke (2007-2008). She is currently a teaching artist at Gibney Dance (NYC), Sarah Lawrence College, and the virtual platform freeskewl, where she hosts a monthly series called Pedagogy/Poetic Entry. SLC, 2017–

Dennis Nurkse Writing

BA, Harvard University. Author of twelve books of poetry (under “D. Nurkse”), including the forthcoming *A Country of Strangers*, *Love in the Last Days*, *The Border Kingdom*, *Burnt Island*, *The Fall*, *The Rules of Paradise*, *Leaving Xaia*, *Voices Over Water*, and *A Night in Brooklyn*; poems have appeared in *The New Yorker*, *Atlantic Monthly*, and in six editions of the *Best American Poetry* anthology series. Recipient of a literature award from the American Academy of Arts and Letters, a Guggenheim fellowship, a Whiting Writers’ award, two National Endowment for the Arts fellowships, two New York Foundation for the Arts fellowships, two Pushcart Prizes, two awards from The Poetry Foundation, and a finalist for the Forward Prize for best poetry book published in the UK. SLC, 2004–

John O'Connor Visual and Studio Arts (on leave spring semester)

BA, Westfield (Mass.) State College. MFA, MS, Pratt Institute. Attended Skowhegan School of Painting and Sculpture. Recipient of a New York Foundation for the Arts grant in painting and the Pollock-Krasner Foundation grant. Taught at Princeton University, Pratt Institute, and New York University. Recent exhibitions at Pierogi Gallery in Brooklyn, Martin Asbaek Projects in Copenhagen, Fleisher Ollman Gallery in Philadelphia, and The Lab in Dublin (Ireland). His work is included in the collections of the Museum of Modern Art, Whitney Museum of American Art, Southern Methodist University, and New Museum of Contemporary Art. SLC 2010–

Stephen O'Connor Writing

BA, Columbia University. MA, University of California–Berkeley. Author of the novel *Thomas Jefferson Dreams of Sally Hemings*; two collections of short fiction, *Here Comes Another Lesson and Rescue*; two works of nonfiction, the memoir *Will My Name Be Shouted Out?* and *Orphan Trains*; *The Story of Charles Loring Brace and the Children He Saved and Failed*, history/biography; and *Quasimode*, poetry, forthcoming. Fiction and poetry have appeared in *The New Yorker*, *Conjunctions*, *One Story*, *Electric Literature*, *Threepenny Review*, *The Missouri Review*, *The Quarterly*, *Partisan Review*, *The Massachusetts Review*; an excerpt from his novel-in-progress, *We Want So Much to be Ourselves*, will be in the February 2020 edition of *Harper’s*. Essays and journalism have been published in *The New York Times*, *DoubleTake*, *The Nation*, *AGNI*, *Chicago Tribune*, *Boston Globe*, and *New Labor Forum*, among others. Recipient of the Cornell

Woolrich Fellowship in Creative Writing from Columbia University, the Visiting Fellowship for Historical Research by Artists and Writers from the American Antiquarian Society, and the DeWitt Wallace/Reader’s Digest Fellowship from the MacDowell Colony. SLC, 1997, 2002–

Philip Ording Mathematics

BA, PhD, Columbia University. Research interests in geometry, topology, and the intersection of mathematics with the humanities. Mathematical consultant to New York-based artists since 2003. Author of *99 Variations on a Proof* (Princeton, 2019), a compendium of mathematical style. SLC, 2014–

Susan Orkand Clinical Education Coordinator—Dance/Movement Therapy

BA, University of California–Los Angeles. MA, Goucher College–Baltimore. Board-certified dance/movement Therapist; certified movement analyst in the Laban Movement Analysis system; experienced registered yoga teacher; more than 30 years of clinical and supervisory experience, including working with pediatric hematology/oncology at Hackensack University Medical Center, New Jersey, for 18 years—seven of which were in an integrative palliative care initiative on a pediatric intensive care unit at The David Center for Children’s Pain and Palliative Care. Previously, worked at Trinitas Hospital in Elizabeth, New Jersey, for more than 10 years as a clinical specialist supervisor of the creative arts therapy program in a child and adolescent psychiatry department; before that, developed a movement-based program for children with autism and their families. Recently worked with adults with developmental disabilities as the director of recreation therapy at Richmond Community Services in Mount Kisco, New York. Taught, led, and supervised workshops throughout her career; published many articles and has been a principal investigator and co-investigator on research studies in pediatric oncology and palliative care. Serves on the editorial board of the *American Journal of Dance Therapy* and has maintained active involvement in statewide and national activities associated with the American Dance Therapy Association. SLC, 2014–

Magdalena Ornstein-Sloan Psychology

MA, Columbia University, Teachers College. MPH, Hunter College. PhD, CUNY, The Graduate Center. During 15 years of work in the nonprofit sector and 20 years as a personal health care advocate, Dr. Ornstein’s experience encompasses individual and public-policy advocacy related to the delivery of long-term and end-of-life care. She is a Certified Brain Injury Specialist (CBIS) and has served on advisory boards of the New York State Office for the Aging Family Caregiver Council, New York State Caregiving and Respite Coalition, Caregiving Youth Research Collaborative, and American Association of Caregiving Youth. A public health geographer, her research focuses on the experiences of family caregivers,

specifically related to their experiences of their home environments and interactions with the health care system. Special interests include brain injury, caregiving youth and qualitative methods. SLC, 2015–

Marygrace O'Shea Filmmaking and Moving Image Arts BA, Haverford College. MFA, Columbia University Graduate School of Film. Film and television writer with credits that include NBC Universal/Wolf Films: *Law & Order: Special Victims Unit* and *Law & Order: Criminal Intent*; HBO: *In Treatment*, Season 2; Fox Television: *Golden Parachutes/Thieves Like Us* (creator, writer, and executive producer for the original TV series pilot) and *Carnegie Heights* (creator, writer, and executive producer for the program in development). Member, Writers Guild of America East. Recent awards: 2013 winner, Writer's Guild of America East Screenplay Reading Series; winner, New York Women In Film Screenplay Readings; winner, American Accolades Screenwriting Competition. Honors: Hudson Valley Short Film Festival, Manhattan Short Film Festival, Austin Film Festival. SLC, 2013–

Roger Osorio Practicum MS, Walden University. MBA, Maryville University. BS, Pennsylvania State University. In the last 10 years as an executive coach, Osorio has served more than 3,000 professionals, leaders, athletes, and students—guiding them toward clarifying their goals and main objectives, reverse engineering a path to achieving those goals and objectives, and surfacing ever-increasing performance from his clients. Since 2007, as an educator, he has served more than 5,000 students on topics that include mathematics, entrepreneurship, leadership, and education. As an executive coach and educator at IBM, he explores and investigates problems or gaps in employee engagement and designs solutions to meet the needs of his colleagues. In teaching, coaching, and speaking, he has served many organizations and institutions, including The World Bank, LVMH, University of Pennsylvania, Citibank, IBM, Brown University, Mastercard, West Chester University, Techstars Accelerator, Startup Weekend, and many more. Osorio also teaches entrepreneurship and problem-solving at the University of Pennsylvania. SLC, 2020–

Clifford Owens Visual and Studio Arts BFA, School of the Art Institute of Chicago. MFA, Mason Gross School of the Arts, Rutgers University. Postgraduate, Whitney Museum Independent Study Program and Skowhegan School of Painting and Sculpture. Solo exhibitions: MoMAPS1, Contemporary Arts Museum Houston, Home (Manchester, England), others. Group exhibitions: Walker Arts Center, The Studio Museum in Harlem, Yerba Buena Center for the Arts, The Kitchen, Museum of Modern Art, others. Projects and performances: Brooklyn Academy of Music, Performa05 and Performa13, and others. His exhibition book,

Anthology, edited by Christopher Y. Lew, includes contributions by Kellie Jones, Huey Copeland, and John P. Bowles. His work has been reviewed in *The New Yorker*, *The New York Times*, *Artforum*, *Art in America*, *Bomb*, *The Drama Review*, and *New York Magazine*. His writings have been published in *The New York Times*, *PAJ: A Journal of Performance and Art*, and *Artforum*. Owens is the recipient of many grants and fellowships, including a William H. Johnson Prize, a Louis Comfort Tiffany Award, and a Lament Fellowship for the Arts. Recently, he was an artist in residence at Artpace and the MacDowell Colony. He has been visiting faculty and a critic at Columbia University, Yale University, Cooper Union, and Virginia Commonwealth University. He was recently a visiting artist at Williams College, Bard College, and Lafayette College. SLC, 2019–

Sayuri I. Oyama Japanese, Literature (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/IEE 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–

Galen Pardee Visual and Studio Arts

BA, Brandeis University. MArch, Columbia University Graduate School of Architecture, Planning, and Preservation (GSAPP). Pardee directs the design and research studio Drawing Agency, which explores dimensions of architectural advocacy, material economy, adaptive reuse, and expanded practice through writing, exhibitions, and design commissions in New York City, California, and Colorado. Research projects have been funded by The Ohio State University, Columbia University GSAPP, and the Graham Foundation and published in *Avery Review*, *Faktur Journal*, *Urban Omnibus*, and *Thresholds*, among others. Drawing Agency's work has been included in solo exhibitions, group shows, and symposia in the United States and abroad, including the Chicago Architectural

Biennial and Venice Architecture Biennale. Pardee has taught at Columbia University GSAPP, Barnard University, University of Tennessee, and The Ohio State University, where he was the LeFevre Emerging Practitioner Fellow. SLC, 2022–

McKenna Parnes Psychology

MSEd, University of Pennsylvania. MS, Suffolk University. Special interests include promoting positive child and youth development, developing and evaluating interventions to increase youth access to social support, and understanding the impact of adversity during childhood on youth physical and psychological well-being. SLC, 2022–

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–

Sarah Peters Visual and Studio Arts

Mary Phillips Music

BA, Rhode Island College. MM, Yale University School of Music. Phillips, a mezzo-soprano, has worked in the theatre for more than 30 years. Her Broadway debut was in the first revival of Stephen Sondheim's *Sweeney Todd*. Her talents led her into opera and oratorio. In the early '90s, she started performing with the Bronx Opera, Santa Fe Opera, and San Francisco Opera and has never stopped. She is closely associated with the music of Wagner and Verdi. She has sung roles in Wagner's *Der Ring Des Nibelungen* with The Metropolitan Opera, Canadian Opera, Scottish Opera, Seattle Opera, Hawaii Opera, and Dallas Opera. She won a Grammy Award for her solo work in The Met's 2012 recording of *The Ring Cycle*; she made an acclaimed role debut as Brangäne in *Tristan und Isolde* for Dallas Opera and sang the role with the Winnipeg Symphony. As a Verdi mezzo, Phillips has sung mezzo-soprano solos in Verdi's *Requiem*, Eboli in *Don Carlos*, Amneris in *Aida*, Azucena in *Il Trovatore*, and Preziosilla in *La Forza del Destino*. Concert highlights include numerous performances of Handel's *Messiah* with The Dallas Symphony, Teatro Massimo Bellini in Italy, Oratorio Society of New York at Carnegie Hall, The New Jersey Symphony, and Gulbenkian Orchestra in Lisbon; Mahler's *Symphony No. 8* with New York Philharmonic; and Mahler's *Symphony No. 2* with Atlanta Symphony

(recorded for Telarc), Los Angeles Philharmonic, and Hong Kong Philharmonic. Upcoming performances of Beethoven's *Symphony No. 9* with The Seattle Symphony will be December 2021. Philipps is working on a new opera with New York City Opera, with a production scheduled for January 2022. SLC, 2019–

Gina Philogene Psychology

PhD, École des Hautes Études en Sciences Sociales, Paris. Interests in social and cultural psychology, history of psychology, race, and social identity, as well as social representations. Author of *From Black to African American: A New Representation, The Representations of the Social: Bridging Theoretical Traditions* (with Kay Deaux), *Racial Identity in Context: The Legacy of Kenneth B. Clark*, and the forthcoming *How the Right Made It Wrong: Names in the Shadow of the Political Correctness*. Recipient of several grants, including the National Science Foundation and the American Psychological Association. Published several articles in professional journals and currently an associate editor of the *Journal of Community and Applied Social Psychology*. SLC, 1998–

Kevin Pilkington Writing Coordinator—Writing

BA, St. John's University. MA, Georgetown University. Author of nine books of poetry, including: *Spare Change* (1997), which was the La Jolla Poets Press National Book Award winner; *Ready to Eat the Sky* (2004); *In the Eyes of a Dog* (2009), which won the New York Book Festival Award; and *The Unemployed Man Who Became a Tree* (2011), which was a Milt Kessler Poetry Book Award finalist. Poems have 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–

Mary A. Porter Anthropology

BA, Manchester University. MA, PhD, University of Washington. Ethnographic studies in East Africa, the United Kingdom, and the United States. Areas of expertise include kinship theory, postcolonial studies, feminist anthropology, queer anthropology, educational studies, and oral history. Current work examines discourses of race, class, and kinship embedded in foster care and adoption, both domestically and transnationally. Co-author of *Winds of Change: Women in Northwest Commercial Fishing* and author of articles on gender, kinship, education, and sexuality. Grants include Fulbright-Hays Doctoral Research fellowship and Spencer fellowship. Consultant, UNESCO. Associate Dean of the College, 2007-12. SLC, 1992–

Liz Prince Theatre

BA, Bard College. Designer of costumes for theatre, dance, and film. Recent work includes Bill T. Jones' *Analogy*

Trilogy for the Bill T. Jones/Arnie Zane Co., as well as *We Shall Not Be Moved*, the opera that Jones recently directed for Opera Philadelphia, with music by Danial Bernard Roumaine and librettist Marc Bathmuti Joseph. Prince has designed numerous works for Bill T. Jones since 1990. Other recent work includes Doug Varone's *In The Shelter of the Fold* for BAM's Next Wave Festival, as well as his *Half Life*, commissioned by Paul Taylor Company's 2018 Lincoln Center season. She has designed numerous works for Varone since 1997. Other premieres this year include works by Bebe Miller, Liz Gerring, and Pilobolus in collaboration with Bela Fleck and Abigail Wasburn. Prince's costumes have been exhibited at The New York Public Library for the Performing Arts; Cleveland Center for Contemporary Art; the 2011 Prague Quadrennial of Performance, Design and Space; Snug Harbor Cultural Center; and Rockland Center for the Arts. She received a 1990 New York Dance and Performance Award (BESSIE) and a 2008 Charles Flint Kellogg Arts and Letters Award from Bard College. SLC, 2017–

Ben Pryor Theatre

A curator and producer working across independent and institutional contexts, Thomas Benjamin Snapp Pryor (Ben Pryor) has produced more than 150 performance engagements of 22 evening-length dance, theatre, and performance works by artists including Miguel Gutierrez, Trajal Harrell, Ishmael Houston-Jones/Dennis Cooper/Chris Cochrane, and Deborah Hay (among others) and realized with 83 museums, performing-arts centers, festivals, and cultural institutions in 54 cities across 16 countries. Pryor created American Realness, an annual festival of performance and discourse, to call attention to the proliferation of choreographic practices transcending the historic notions of American dance. From 2010–2019, the festival served as a launching pad for artists entering the national and international performing-arts field. Pryor has curated programs for Centre National de la Danse (Pantin, France), Théâtre Garonne (Toulouse, France), Les Substances (Lyon, France), Wiener Festwochen (Vienna, Austria), and Hollins University MFA Dance program (Roanoke, Virginia). He is currently senior producer for Kelly Strayhorn Theater in Pittsburgh, Pennsylvania. SLC, 2021–

Maia Pujara Psychology

BA, Furman University (Greenville, South Carolina). PhD, University of Wisconsin-Madison. Postdoctoral Fellow, National Institute of Mental Health, National Institutes of Health (Bethesda, Maryland). Neuroscientist with a focus on the effects of emotion (affect) on decision-making and positive mood inductions to improve decision-making, well-being, and mental health. Author of papers on the role of the ventromedial prefrontal cortex and its interactions with subcortical brain areas in guiding learning about rewards and making adaptive choices. SLC, 2020–

Molly Quinn Music

Victoria Redel Writing (on leave yearlong)

BA, Dartmouth College. MFA, Columbia University. Author of three books of poetry and five books of fiction, including her most recent, *Before Everything* (2017). For her collection of stories, *Make Me Do Things* (2013), she was awarded a 2014 Guggenheim fellowship for fiction. Her novels include *The Border of Truth* (2007) and *Loverboy* (Graywolf, 2001/Harcourt, 2002), which was awarded the 2001 S. Mariella Gable Novel Award and the 2002 Forward Silver Literary Fiction Prize and was chosen in 2001 as a Los Angeles Times Best Book. *Loverboy* was adapted for a feature film directed by Kevin Bacon. *Swoon* (University of Chicago Press, 2003) was a finalist for the James Laughlin Award. Her work has been widely anthologized and translated; her fiction, poetry, and essays have appeared in numerous magazines and journals, including *Granta.com*, *Harvard Review*, *The Quarterly*, *The Literarian*, *The New York Times*, *Los Angeles Times*, *O*, *The Oprah Magazine*, *Elle*, *BOMB*, *More*, and *NOON*. SLC, 1996–

Nelly Reifler The Ellen Kingsley Hirschfeld Chair in Writing—Writing

BA, Hampshire College. MFA, Sarah Lawrence College. Author of a story collection, *See Through*, and a novel, *Elect H. Mouse State Judge*; fiction in magazines and journals, including *Story*, *Tweed's*, *BOMB*, *McSweeney's*, *Nerve*, *Black Book*, *The Milan Review*, and *Lucky Peach*, as well as in the anthologies *110 Stories: New York Writes After September 11*, *Lost Tribe: New Jewish Fiction From the Edge*, *Found Magazine's Requiem for a Paper Bag*, and *No Near Exit: Writers Select Their Favorite Work From Post Road Magazine*. Fiction also read on NPR's *Selected Shorts* and as an Audible à la carte edition. Recipient of a Henfield Prize, a UAS Explorations Prize, and a Rotunda Gallery Emerging Curator grant for work with fiction and art. Writer in Residence, Western Michigan University, 2014; recommendations editor at *Post Road*, 2010–present. SLC, 2002–

Elise Risher Director, Dance/Movement Therapy Program—Dance/Movement Therapy

BA, Trinity College. MS, Hunter College. MA, PhD, Long Island University. Board-certified dance/movement therapist, licensed clinical psychologist. Twenty five years of clinical experience working in both psychiatric and community settings with infants, children, and adults. Taught at Mercy College, Westchester Community College, Long Island University, and The New School. Research interests include the impact of neurological disorders on time perception and the intersection of psychotherapy and Eastern philosophies. SLC, 2012–

Elias Rodrigues Literature

BA, Stanford University. MA, PhD (expected), University of Pennsylvania. Special interest in African-American

literature, critical prison studies, black feminism and black Marxist thought. Essays published in *The Guardian*, *The Nation*, *Bookforum*, *n+1*, and other venues. First novel, *All the Water I've Seen Is Running*, forthcoming from Norton. His current academic book project considers representations of police violence in the African-American novel after 1945. SLC, 2021–

Fredrik Roennbaeck French

Tristana Rorandelli Italian, Literature
BA (Magna cum laude), Università degli Studi di Firenze, Italy. MA, PhD (with distinction), New York University. Areas of specialization: 20th-century Italian women's writings; modern Italian culture, history, and literature; fascism; Western medieval poetry and thought. Recipient of the Julie and Ruediger Flik Travel Grant, Sarah Lawrence College, for summer research, 2008; Penfield fellowship, New York University, 2004; and Henry Mitchell MacCracken fellowship, New York University, 1998–2002. Publications: *Nascita e morte della massaia di Paola Masino e la questione del corpo materno nel fascismo in Forum Italicum* (Spring 2003). Translations: *The Other Place*, by Barbara Serdakowski, and *Salvation*, by Amor Dekhis, in *Multicultural Literature in Contemporary Italy* (editors Graziella Parati and Marie Orton, Fairleigh Dickinson University Press, 2007). SLC, 2001–2002; 2004; 2005–

Andrew Rosenthal Politics

BA, University of Denver. Rosenthal retired in June 2016 from his position as editorial page editor of *The New York Times*, after overseeing the newspaper's opinion sections for more than nine years. As editorial page editor, he created the Op-Docs series, a forum for short documentaries that was the first of its kind and has won a Peabody Award, three Emmy Awards, and two Academy Award nominations. The editorial department also created a pioneering space for transgender Americans to share their stories and be seen, part of a series on transgender rights that changed Pentagon policy. Rosenthal was a podcaster and Op-Ed columnist for the *Times* until 2018 and the editor of *The New York Times Book of Politics: 167 Years of Covering the State of the Union*, published in October 2018. In the fall of 2017, he was the Visiting Edward R. Murrow Lecturer of the Practice of the Press and Public Policy at the Harvard Kennedy School of Government, where he taught a class on Race, Politics, and the Media. In the spring of 2017, he co-taught a class in international reporting at the City University of New York's Graduate School of Journalism and was professional in residence at the Annenberg Center for Public Policy at the University of Pennsylvania, also in 2017. In 2015, Rosenthal led the creation of a series of editorials on the scourge of firearms in the United States, including the first page-one editorial that *The Times* had published in nearly a century; the series was a finalist for a Pulitzer Prize in

editorial writing. He was also the primary editor of *The Times*'s special daily section, "A Nation Challenged," following the 9/11 attacks; that section won the Pulitzer Prize for Public Service in 2002. Before serving as editorial page editor of *The Times*, Rosenthal was deputy editorial page editor starting in August 2003; assistant managing editor for news from September 2001; and the foreign editor beginning in May 1997. While foreign editor, he also served as national editor of *The Times* for six months in 2000, supervising coverage of the presidential election and the postelection recount. He joined *The Times* in March 1987 as a Washington correspondent and was the paper's Washington editor beginning in November 1992. While in Washington, he covered the first Bush administration, the 1988 and 1992 presidential elections, and the Persian Gulf War. He also supervised coverage of the 1994 and 1996 national elections. Before arriving at *The Times*, Rosenthal worked at *The Associated Press*, where, since July 1986, he was its bureau chief in Moscow after three years there as a correspondent for the wire service. His other assignments with *The AP* included editor on the foreign desk in New York from April 1982 until June 1983 and reporter in the Denver bureau from October 1978 until April 1982. Born in New Delhi, Rosenthal attended high school in New York. In college, he was a sports stringer for the Associated Press from January to April 1976 and a police reporter for *The Rocky Mountain News* from October 1976 to June 1977. Rosenthal is currently at work on a memoir about his life and career while also teaching graduate and undergraduate courses. He is also editor-in-chief of *Bulletin*, an online news startup in Sweden. SLC, 2022–

Malcolm Rosenthal Biology

BA, Oberlin College. PhD, University of Nebraska-Lincoln. Postdoctoral research scholar at University of California-Berkeley. Behavioral ecologist with special interest in the evolution of animal mating behavior. Author of papers on spider mating behavior, the evolution of sexual signal complexity, and the relationship between environmental dynamics and animal communication. Previously taught at the University of Toronto. SLC, 2021–

Bernice Rosenzweig The OSilas Endowed Professorship in Environmental Studies—Environmental Science

BS, Rutgers University. PhD, Princeton University. Postdoctoral Research Associate, Environmental Sciences Initiative, City University of New York. Earth scientist with a special interest in urban hydrology and climate change resilience. Author of articles on green stormwater infrastructure, adaptation to extreme rain, pluvial flooding, ecosystem-based nitrogen regulation, and resilience indicators. Previously taught at Queens College and the City College of New York. SLC, 2020–

Jules Roskam Filmmaking and Moving Image Arts
BA, Bennington College. MFA, School of the Art Institute of Chicago. An internationally award-winning filmmaker, educator, and 2021 Creative Capital Awardee, Roskam's most recent feature-length documentary, *Paternal Rites* (2018), premiered at MoMA's Doc Fortnight and went on to win several festival awards. Roskam is also the director of *Dance, Dance, Evolution* (2019), *Something to Cry About* (2018), *Thick Relations* (2012), *against a trans narrative* (2009), and *transparent* (2005). His work has been screened at the Museum of Modern Art, the Museum of Fine Art Boston, the British Film Institute, Arsenal Berlin, Anthology Film Archives, Hallwalls Contemporary Art Center, the Queens Museum of Art, the Museum of Moving Images, and hundreds of film festivals worldwide. He has participated in residencies at Yaddo, ISSUE Project Room, Marble House, PLAYA, and ACRE. He is currently Assistant Professor of Visual Arts at University of Maryland Baltimore County. SLC, 2021–

Jessica Rotondi Filmmaking and Moving Image Arts

Shahnaz Rouse Joseph Campbell Chair in the Humanities—Sociology
BA, Kinnaird College, Pakistan. MA, Punjab University, Pakistan. MS, PhD, University of Wisconsin-Madison. Special student, American University of Beirut, Lebanon. Academic specialization in historical sociology, with emphasis on the mass media, gender, and political economy. Author of *Shifting Body Politics: Gender/Nation/State*, 2004; co-editor, *Situating Globalization: Views from Egypt*, 2000; contributor to books and journals on South Asia and the Middle East. Visiting faculty: Lahore School of Economics-Graduate Institute of Development Studies, University of Hawaii at Manoa, and American University in Cairo. Editorial Board member and book review editor, *Dialectical Anthropology*. Past member, editorial advisory board, and contributor to *Indian Sociology*. Past member, editorial committee, of the 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–

Carrie Rubinstein Visual and Studio Arts
BA, Smith College. Post-Baccalaureate degree, Brandeis University. MFA, Hunter College. Semester, L'École des Beaux Arts, Paris. Rubenstein makes full-room environments from ink drawings and paper sculptures. In 2013, she was a Vermont Studio Center sculpture resident. In September 2015, Brooklyn's Rhombus Space hosted her first NYC solo show, *Retrofit*, and she was their August 2015 artist-in-residence; *Hyperallergic* highlighted the

exhibition. In September 2017, *Retrofit* expanded and traveled to the Krasl Art Center in St. Joseph, MI, for Rubinstein's first solo museum show. In June 2017, she exhibited a solo installation, *Found Underground*, at Thomas Hunter Project Space, Hunter College. From October 2017–June 2018, she was a sculpture resident at Crosstown Arts, Memphis, TN; *Brick Fiction*, her solo installation, ran in their East Gallery December 2018–January 2019. Crosstown Arts produced a video biography of her work and *Brick Fiction*. SLC, 2021–

David Ryan Writing
BA, University of Massachusetts. MFA, Bennington College. Author of *Animals in Motion: Stories* (Roundabout Press) and *Malcolm Lowry's Under the Volcano: Bookmarked* (Ig Publishing, 2017). His fiction has appeared in *Esquire*, *Tin House*, *Fence*, *Electric Literature*, *BOMB*, several *Mississippi Review* Prize issues, *Denver Quarterly*, *Alaska Quarterly Review*, *New Orleans Review*, *Salt Hill*, *Cimarron Review*, *Unsaid*, *failbetter*, and others. Anthologies include *Flash Fiction Forward* (W. W. Norton), *Boston Noir 2: The Classics* (Akashic), and *The Mississippi Review: 30 Years*. Essays, reviews, and interviews published in *The Paris Review*, *Tin House*, *BOMB*, *Bookforum*, *The Oxford Encyclopedia of American Fiction* (Oxford University Press), and others. Recipient of a MacDowell fellowship and a Connecticut State Arts grant. Co-founding editor of *Post Road Magazine*, where he currently edits the Fiction and Theatre sections. SLC, 2013–

Keren Sadan Philosophy

Gabriela Salazar Visual and Studio Arts
BA, Yale University. MFA, Rhode Island School of Design. Salazar has exhibited in venues across the United States. She has been in residence with Workspace (LMCC) in 2014, Yaddo in 2013 (Louise Bourgeois Residency for a Sculptor), The MacDowell Colony in 2009, Skowhegan School of Painting & Sculpture in 2011, Abrons Arts Center in 2018, "Open Sessions" at The Drawing Center in 2015, and, most recently, the Socrates Emerging Artist Fellowship in 2019. She has had solo exhibitions at NURTUREart, The Bronx River Arts Center, The Lighthouse Works, the Efrain Lopez Gallery, and SLAG Gallery. Salazar's work has been included in group shows at Socrates Sculpture Park, the Queens Museum, El Museo del Barrio, The Drawing Center, David Nolan Gallery, and Storm King Art Center, among others; she has been reviewed in *The New York Times*, *The New Yorker*, *hyperallergic*, *Art in America*, and *The Brooklyn Rail*. Salazar's most recent solo exhibitions were in fall 2021: "Low Relief for High Water," with The Climate Museum in Washington Square Park, New York City, and "Holding Patterns," organized by the River Valley Arts Collective at the Al Held Foundation, Boiceville, NY. Other projects include *Carousel*, a roving curatorial venture on a slide

projector, started in 2013. She has been teaching art at all age and skill levels for more than 17 years, including at various New York City high schools and at the Anderson Ranch Arts Center. SLC 2021-

Misael Sanchez Filmmaking and Moving Image Arts BFA, New York University. Certificate in Producing, The New School. Co-founder and director of instruction at The International Film Institute of New York, currently working in collaboration with Sarah Lawrence College. Recent production credits include a feature-length documentary, *Last Call* (director and cinematographer), now in post-production and producer on the feature-length narrative, *Central Avenue*, scheduled to cast Marisa Tomei and Lorraine Bracco. A book-in-progress on cinematography lighting techniques is titled *Lighting Tricks and ShortCuts*. Staff member, faculty member, and head of the cinematography concentration at Columbia University's Graduate Film Division, where he supervises students on thesis productions. Past work includes four one-hour specials on Latinos in the media for network television, short documentary projects, films, music videos, and industrials. SLC, 2009-

Kristin Zahra Sands Frieda Wildy Riggs Chair in Religious Studies—Religion
BA, The New School. MA, PhD, New York University. Special interests include Sufism, Qur'anic exegesis, religion and media, and political theology. Author of *Sufi Commentaries on the Qur'an in Classical Islam* and numerous articles on mystical exegesis. Translator of Abu'l-Qasim al-Qushayri's *Subtle Allusions* (Part I) for The Great Commentaries on the Holy Qur'an Project. SLC, 2003-

Nyoman Saptanyana Music

Barbara Schecter Director, Graduate Program in Child Development/Psychology—Psychology, Child Development
BA, Sarah Lawrence College. MA, PhD, Teachers College, Columbia University. Developmental psychologist with special interests in cultural psychology, developmental theories, and language development; author and researcher on cultural issues in development and metaphoric thinking in children. SLC, 1985-

Carsten Schmidt Music
Künstlerische Abschlussprüfung "mit Auszeichnung," Folkwang University, Germany. MM, Artist Diploma, Indiana University. MMA, DMA, Yale University. Extensive performance and broadcast activities as soloist, conductor, chamber musician, and soloist with orchestras throughout Europe, North America, and Japan; repertoire ranging from the Renaissance to the music of today, including more than 100 premieres and numerous master classes, lectures, and workshops at educational and

research institutions. Special interests include: keyboard literature and performance practices, early keyboard instruments, and the interaction of poetry and music in song repertoire. Since 1998, artistic director, Staunton Music Festival; former artistic director, International Schubert Festival, Amsterdam; research fellow, Newberry Library; fellow, German National Scholarship Foundation. SLC, 1998-

Shelley Senter Theatre

Vijay Seshadri Writing (on leave fall semester)
BA, Oberlin College. MFA, Columbia University. Author of *Wild Kingdom*, *The Long Meadow*, *The Disappearances* (New and Selected Poems; Harper Collins India), *3 Sections* (September, 2013), and *That Was Now, This Is Then* (October, 2020); poetry editor at *The Paris Review*; 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-

Gemma Sharpe Art History
BA, University of Nottingham. MFA, Goldsmiths, University of London. PhD, The Graduate Center, City University of New York. Specializing in modern and contemporary art from South Asia, Cold War histories of art, museum and exhibition studies. Current projects examine modernism in Pakistan and Bangladesh, the work of Iqbal Geoffrey (b.1939), and realism in postcolonial modernisms. Recipient of fellowships from the Asian Cultural Council, American Institute of Pakistan Studies, Modernist Studies Association, and Paul Mellon Center for the Study of British Art. SLC, 2021-

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–

Scott Shushan Philosophy

BA, Loyola University, New Orleans. PhD, New School for Social Research. Interests in aesthetics, moral psychology, and the history of ethics. Writes on those matters, with a focus on Plato, Aristotle, Hegel, and Wittgenstein, as well as contemporary philosophers. Has taught at Eugene Lang College and Fordham University and also presently teaches at Pratt Institute. SLC, 2019–

Michael Siff Computer Science

BA, BSE, MSE, University of Pennsylvania. PhD, University of Wisconsin–Madison. Special interests in programming languages, cryptology, and software engineering; author of research papers on interplay between type theory and software engineering. SLC, 1999–

Lake Simons Theatre

BFA, University of North Carolina School of the Arts. École Jacques Lecoq, Paris. Theatre work includes designing sets, puppets, and costumes and directing, choreographing, and performing. Drawn to incorporating puppetry, movement, and live music into the theatre, shows are frequently made from the ground up. Work seen in many New York theatres, including HERE Theatre, La Mama E.S.T., P.S. 122, St. Mark's Church, Dixon Place, and

One Arm Red. Past collaborative work includes *Electric Bathing*, *Wind Set-up*, *White Elephant*, *Alice's Adventures in Wonderland*, *What's Inside the Egg?*, *How I Fixed My Engine With Rose Water*, and *Etiquette Unraveled*. As an artistic associate with the Hip Pocket Theatre in Fort Worth, Texas, designed sets and puppets for a multitude of productions over the years, presented seven collaborative theatre pieces, performed in more than 30 world premieres, and launched its Cowtown Puppetry Festival. Puppet/mask designer for New York Shakespeare Festival, Signature Theatre Company, My Brightest Diamond, Division 13, Kristin Marting, Doug Elkins, Cori Orlinghouse, Daniel Rigazzi, and various universities; puppetry associate for *War Horse* on Broadway. Awarded a variety of grants and awards for theatre work. SLC, 2012–

Kanwal Singh Provost and Dean of Faculty—Physics

BS, University of Maryland–College Park. MA, PhD, University of California–Berkeley. Postdoctoral research associate, University of Oslo, Norway. Special interests in low-temperature physics, science education and education policy, and scientific and quantitative literacy. Author of articles in theoretical condensed-matter physics (models of superfluid systems) and physics teaching. Taught at Middlebury College, Wellesley College, and Eugene Lang College at The New School University. SLC, 2003–

David Sivesind Psychology

BA, University of Northern Iowa. Addiction Studies Graduate Certificate, University of Minnesota. MA, PhD, New School for Social Research. Assistant professor of psychology, Mount Sinai School of Medicine. Clinical psychologist with special interests in addiction, HIV treatment, chronic health condition identity adjustment, LGBT issues, and integrated psychology practice in health-care settings. SLC, 2013–

Lyde Cullen Sizer Margot C. Bogert Distinguished Service Chair—History

BA, Yale University. MA, PhD, Brown University. Special interests include the political work of literature, especially around questions of gender and race; US cultural and intellectual history of the 19th and early 20th centuries; and the social and cultural history of the US Civil War. Authored *The Political Work of Northern Women Writers and the American Civil War, 1850–1872*, which won the Avery O. Craven Award from the Organization of American Historians. *The Civil War Era: An Anthology of Sources*, edited with Jim Cullen, was published in 2005; book chapters are included in *Love, Sex, Race: Crossing Boundaries in North American History*; *Divided Houses: Gender and the American Civil War*; and *A Search for Equity*. SLC, 1994–

Jacob Slichter Writing

BA, Harvard College. Author of *So You Wanna Be a Rock & Roll Star* (Broadway Books, 2004) and the drummer for the band Semisonic. He has written for *The New York Times*, has been a commentator for NPR's *Morning Edition*, and he blogs about connections between music, writing, and other art forms at portablephilosophy.com. SLC, 2013–

Fredric Smoler Literature

BA, Sarah Lawrence College. MA, MPhil, PhD, Columbia University. Central interest in European history and culture, with special emphasis on military history and literature. Writes regularly for *First of the Month* and *Dissent*; occasional contributor to *The Nation*, *The Observer* (London); former editor, *Audacity*; contributing editor, *American Heritage Magazine*. SLC, 1987–

Kishauna Soljour History

BA, MA, MPhil, PhD, Syracuse University. Special interest in the history of the modern African diaspora in the West, oral history, NGO and nonprofit management, and transnational history, as well as the history of social movements and race. Author of *Beyond the Banlieue: French Postcolonial Migration & the Politics of a Sub-Saharan Identity*, manuscript awarded The Council of Graduate Schools/ProQuest Distinguished Dissertation Award in Humanities and Fine Arts. SLC, 2020–

George Southcombe Director, Sarah Lawrence Program at Wadham, Oxford—History, Literature

BA, MA, DPhil, University of Oxford. Fellow of the Royal Historical Society. Special interests in nonconformist religion, early modern literature, Restoration England, satire and laughter. Author of, among other works, *The Culture of Dissent in Restoration England: The Wonders of the Lord*; co-author of *Restoration Politics Religion and Culture: Britain and Ireland, 1660–1714*; editor of *English Nonconformist Poetry, 1660–1700*. SLC, 2014–

Marion Lorrain Spencer Theatre**Stuart Spencer** Theatre

BA, Lawrence University (Appleton, Wisconsin). MFA, Sarah Lawrence College. Author of numerous plays performed in New York and around the country, including *Resident Alien* (Broadway Play Publishing). Other plays include *In the Western Garden* (Broadway Play Publishing), *Blue Stars* (Best American Short Plays of 1993–94), and *Sudden Devotion* (Broadway Play Publishing). A playwriting textbook, *The Playwright's Guidebook*, was published by Farrar, Straus and Giroux in 2002. Recent plays are *Alabaster City*, commissioned by South Coast Rep, and *Judy Garland Died for Your Sins*. Former literary manager of Ensemble Studio Theatre; fellow, the Edward Albee Foundation; member, Dramatist Guild. SLC, 1991–

Robin Starbuck Filmmaking and Moving Image Arts

BA, Salem College (North Carolina). MFA, School of the Art Institute of Chicago. Post-Graduate Certificate, New York University Tisch School of the Arts. An award-winning filmmaker and artist who produces experimental nonfiction films, installations, and animated media for theatre and opera, Starbuck employs a mixture of documentary and reflexive film styles in her work. By working in a nontraditional form, she strives to create a cinematic space in which the world is perceived rather than known. In response to her work, viewers are invited to interact with what they see on the screen and to create meaning by reflecting on their own experiences, ideas, and truths. She has exhibited works at the Boston Center for the Arts, The Walker's Point Art Center, Milan Biennale, Indie Open in New York City, Anthology Film Archives, Deluge Contemporary Art & Antimatter, Collected Voices Chicago, XVI Cine Pobre Cuba, the Madrid Film Festival, the Ethnografia Film Festival in Paris, The Stockholm Experimental and Animation Film festival, and other festivals, art centers, and galleries in the United States, Europe, and Asia. Most recently, her film, *How We See Water*, was nominated for four international documentary awards at the X Short Film Festival in Rome. Starbuck is currently an active member of the Women in Animation Association. She is a professor of Experimental film and Animation and the current Chair of Filmmaking & Moving Image Arts. SLC, 2003–

Joel Sternfeld The Noble Foundation Chair in Art and Cultural History—Visual and Studio Arts

BA, Dartmouth College. Photographer/artist with exhibitions at Museum of Modern Art, Art Institute of Chicago, and San Francisco Museum of Modern Art. Recipient of two Guggenheim fellowships and a Prix de Rome. Author of *American Prospects*, *On This Site*, *Stranger Passing*, and 10 other books. SLC, 1985–

Stew Stewart Theatre**Frederick Michael Strype** Filmmaking and Moving Image Arts (on leave yearlong)

BA, Fairfield University. MFA, Columbia University School of the Arts. Postgraduate study: American Film Institute, New York University Tisch School of the Arts. Screenwriter, producer, director. Recent awards, grants, festivals: Grand Prize, Nantucket Film Festival, Tony Cox Award in Screenwriting; Nantucket Screenwriters Colony; World Jewish Film Festival, Askalon, Israel; Tehran International Film Festival; Berlin Film Festival Shorts; Uppsala Sweden Film Festival; USA Film Festival; Washington (DC) Jewish Film Festival; Los Angeles International Children's Film Festival; Temecula Valley International Film Festival "Best of the Fest"; Portugal Film Festival Press Award; *Fade In Magazine* Award/Best Short Screenplay; Angelus Film Festival Triumph Award; Austin Film Festival Screenwriting Award; Heartland Film Festival

Crystal Heart Award; New Line Cinema Filmmaker Development Award; Hamptons International Film Festival; Schomburg Cultural Grants. Raindance Pictures: projects developed for Columbia/Tristar/Sony, Lifetime, MTM Productions, Family Channel, FX, Alliance/ Atlantis, Capella Films, Turman-Foster Productions, James Manos Productions, FX, Avenue Pictures. SLC, 2003–

Rachelle Sussman Rumph Associate Dean of Studies—History

MA, Sarah Lawrence College. PhD, New York University. Rumph's research and teaching interests include visual culture theory, media history, critical race theory, and gender studies. For many years, she taught media and communication studies courses at New York University and worked with students as an administrator in the areas of academic advisement and student support. She is currently a guest faculty member in the Women's History program and an Associate Dean of Studies at SLC.

Sterling Swann Theatre

BA, Vassar College. Postgraduate training at London Academy of Music and Dramatic Art (LAMDA), at Sonia Moore Studio, and with David Kaplan (author, *Five Approaches to Acting*). President and artistic director, Cygnet Productions, National Equity Theatre for Young Audiences Company; leading performer, Boston Shakespeare Company; guest faculty at Storm King School, Western Connecticut State University, and at Vassar College; certified instructor, Society of American Fight Directors (SAFD); winner of the Society of American Fight Directors' 2006 Patrick Craen award; designated practitioner, Stough Institute of Breathing Coordination; certified teacher, Alexander Technique. SLC, 1991–

Philip Swoboda History

BA, Wesleyan University. MA, MPhil, PhD, Columbia University. Special interest in the religious and intellectual history of early modern Europe and in the history of Eastern Europe, particularly Russia and Poland. Author of articles on early 20th-century Russian philosophy and religious thought; served on the executive committee of the Mid-Atlantic Slavic Conference. Previously taught at Columbia University, Hunter College, Lafayette College, University of Wisconsin–Madison. SLC, 2004–

Mia Theodoratus Music (Celtic Harp)

BFA, University of Texas–Austin. MFA, California Institute of the Arts. Teacher, Irish Arts Center; president, Metro Harp Chapter of the American Harp Society; founder, NYC Harp Orchestra. Performed at Lincoln Center Outdoors, Congressional Building by invitation of President Obama, Irish Arts Center (NY), and Carnegie Hall. SLC, 2017–

Nadeen M. Thomas History, Women's History

BA, University of Pennsylvania. MEd, Hunter College, CUNY. PhD, CUNY Graduate Center. Research interests

include immigration, race, ethnicity, education systems, and nationalism in the United States and Europe. Also interested in the relationship between the built environment and social organization and how the layout of urban areas creates spaces of belonging and nonbelonging. Recently presented research on the French antieviling laws and the reinterpretation of public and private spaces, the Parisian public transportation system and its role in structuring geographic and social mobility, and the Parisian botanical gardens as an agent and symbol of national identity. SLC, 2015–

Clifford Thompson Writing

BA, Oberlin College. Author of *What It Is: Race, Family, and One Thinking Black Man's Blues* (2019), which was selected by *Time* magazine as one of the "Most Anticipated Books" of the season. Thompson received a Whiting Writers' Award for nonfiction in 2013 for *Love for Sale and Other Essays*, published by Autumn House Press, which also brought out his memoir, *Twin of Blackness* (2015). His personal essays and writings on books, film, jazz, and American identity have appeared in publications including *The Best American Essays 2018*, *The Washington Post*, *The Wall Street Journal*, *The Village Voice*, *The Times Literary Supplement*, *The Threepenny Review*, *Commonweal*, *Cineaste*, and *The Los Angeles Review of Books*. He is also the author of a novel, *Signifying Nothing*. Over a dozen years Thompson served as the editor of *Current Biography*, and he teaches creative nonfiction writing at the Bennington Writing Seminars, New York University, and Sarah Lawrence College. A painter, Thompson is a member of New York's Blue Mountain Gallery. He is the writer and illustrator of the graphic novel *Big Man and the Little Men*, due out in fall 2022 from Other Press. SLC, 2016–

Melisa Tien Theatre

BA, University of California–Los Angeles. MFA, Columbia University. Diploma, French Culinary Institute. A New York-based playwright, lyricist, and librettist, Tien is the author of the plays *Untitled Landscape*, *The Boyd Show*, *Best Life*, *Yellow Card Red Card*, *Familium Vulgare*, and *Refrain*. *Mary*, her musical co-written with composer Matt Frey, will have a workshop at New Dramatists in fall 2019. Her play *Best Life* was selected to participate in the 2018 Bushwick Starr Reading Series and will be part of JACK's inaugural season in its new space in Brooklyn. Her play *Yellow Card Red Card* was presented as part of the Ice Factory Festival in 2017 at the New Ohio Theatre and had a workshop production at the American Academy of Dramatic Arts in 2016. In addition to being a resident playwright at New Dramatists, she is a New York Foundation for the Arts fellow in playwriting/screenwriting, a Walter E. Dakin fellow at the Sewanee Writers' Conference, and a recipient of the Theater Masters Visionary Playwright Award. She has been a resident of the MacDowell Colony and the

Millay Colony and was a member of the 2010-2012 Women's Project Lab. She has presented work at the Great Plains Theatre Conference, the Women Playwrights International Conference, and the National Asian American Theatre Conference and Festival. SLC, 2019–

Cecilia Phillips Toro Biology

BA, Reed College (Portland, Oregon). PhD, Brown University. Postdoctoral Fellow, Oregon Hearing Research Center and Vollum Institute, Oregon Health & Science University. Neurobiologist with a special interest in sensory hair cell function. Author of papers on dopamine in the zebrafish lateral line, voltage-gated calcium channels, and synaptic physiology. Recipient of grants from the National Institutes of Health. Previously taught at Linfield College. SLC, 2018–

Alice Truax Writing

BA, Vassar College. MA, Middlebury College. Editor at *The New Yorker*, 1992-2002; book editor, 2001-present. Book reviews have appeared in *The New York Times Book Review*, *The New Yorker*, *Vogue*, and *The New York Review of Books*. Edited books include *Random Family* by Adrian Nicole LeBlanc, *Mostly True* by Molly O'Neill, *Aftermath* by Joel Meyerowitz, *The Surrender* by Toni Bentley, *Send* by William Schwalbe and David Shipley, *King's Gambit* by Paul Hoffman, and *Violent Partners* by Linda Mills. SLC, 2004–

Neelam Vaswani Theatre

Originally from Atlanta, GA, Vaswani spent the last 18 years working as a production stage manager and production manager in New York City. She currently serves as the director of production at Sarah Lawrence College. In her freelance career, she has worked on a wide range of shows, including Mabou Mine's *Peter and Wendy* and Mine's *Song for New York* by the late Ruth Maleczek. She has stage-managed the majority of Basil Twist's repertoire, including, *Arias With A Twist*, *Master Peter's Puppet Show*, *Petrushka*, *Dogugaeshi*, *La Bella Dormiente nel Bosco*, and *Sister's Follies*. Other credits include *The Adventures of Charcoal Boy*, *Wind Set-up*, *Don Cristobal*, and *Wind-up Bird Chronicle*, which was presented at the International Edinburgh Festival and the Singapore Arts Festival. Vaswani's work in the theatre has brought her all over the United States, as well as overseas to France, Stockholm, Edinburgh and Singapore. Currently, she is also a member of the Alphabet Arts collective, whose focus is to continue arts education through poetry and puppetry—specifically to underprivileged communities. And when not working in a dark theatre, she is the project manager for Emdee International, a textile company where she designs, builds, and does all the visual merchandising for six annual trade shows. SLC, 2016–

Larissa Velez-Jackson Theatre

A choreographer and hybrid artist who uses improvisation as a main tool for research and creation, focusing on personhood and the dancing/sound-making body, Velez-Jackson (LVJ) employs a deep humor to grant audiences universal access to contemporary art's critical discourse. Of her critically-acclaimed, 2010 show at Danspace Project, *The New York Times* said, "Ms. Velez-Jackson demonstrates her own formidable presence as she bursts into the space.... A choreographer who is not afraid of being (or showing) ugly onstage, she disarms her audiences with humor...." In 2011, she launched with her husband, Jon Velez-Jackson (Yackez), a song-and-dance collaboration called, "The World's Most Loveable Musical Duo." For more info on Yackez, visit www.yackez.com. Velez-Jackson is also the artistic director of the LVJ Performance Co. Her works have been performed widely in New York City, including at The Bushwick Starr, The Chocolate Factory, Roulette, Museum of Art and Design, Danspace Project, New Museum, American Realness Festival at Abrons Arts Center, and Martin E. Segal Theatre. In May 2014, LVJ performed S.P.E.D. THE BX, an exciting mobile outdoor work, with the support of the Bronx nonprofit, Papatian and Casita Maria Center for Arts and Education. S.P.E.D. THE BX was a durational, site-specific work that culminated for an audience of 70 children and BRONXNET cable television. Later in 2014, LVJ premiered "Star Crap Method" at Chocolate Factory Theater. The piece was the culmination of three years of studio and stage research in LVJ's improvisational performance practices for a cast of four people. The piece also featured lighting designer Kathy Kaufmann, who improvised the lighting design anew each performance. Talya Epstein, a member of the cast, was nominated for a 2015 New York Dance and Performance "Bessie" award for her performance in "Star Crap Method." SLC, 2020–

Ximena Venturini Spanish

BA, MA, MA, Universidad Complutense de Madrid, Spain. PhD, Tulane University. Venturini's scholarship unveils representations of subaltern spaces, identities, and sexualities in Argentina and Spain in the 21st century in a way that makes their theoretical contributions more accessible. More specifically, her scholarship reveals the importance of those spaces as spaces of resistance, memory, and an alternative option to contemporary neoliberal capitalist systems. Her research examined a corpus of texts and films in which the representation of urban spaces produces a marginal cultural identity. Venturini has received fellowships from the Università della Calabria (Italy) and the Freie Universität Berlin (Germany) and was a visiting researcher at the Universidad Complutense de Madrid (Spain). She is a collaborating member of the research group "Happiness in History: From Rome to Our Days. Discourse Analysis," where she analyzes the relationship between happiness

and childhood in contemporary Latin American and Spanish literature and visual culture. This group was developed within the scope of the Institute of Medieval, Renaissance, and Digital Humanities Studies (IEMYRhd) of the University of Salamanca, Spain. SLC, 2021–

Giancarlo Vulcano Filmmaking and Moving Image Arts, Music

BA, Sarah Lawrence College. MA, Queens College. Composer for the following: *Briarpatch* (2020), network anthology series, starring Rosario Dawson, Alan Cumming, and Jay Ferguson; *Modern Persuasion* (2019), independent feature; *State of Stress with Sanjay Gupta* (2018–2019), documentary for HBO; *Unbreakable Kimmy Schmidt*, Netflix series; *Great News* (2016–2018), NBC series created by Tracey Wigfield (2014–2018); *Getting Naked: A Burlesque Story* (2017), feature-length documentary by James Lester; *30 Rock* (2007–13), NBC series created by Tina Fey, starring Tina Fey, Tracy Morgan, Alec Baldwin, and Jane Krakowski; *Keith Broke His Leg* (2015–present), web series by Keith Powell; *Unfinished Spaces* (2012), feature-length documentary by Alysa Nahmias and Ben Murray; *Reise nach Tulum* (2011), feature film by Eduardo Villanueva; *What's the Harm?* (2010), short film by Steve Reese; *Under the Cover of Darkness: The Work of Michael Flomen* (2009), feature-length documentary by André Cornélius; *Love and Roadkill* (2008), short film by John David Allen; and *Red Angel* (2007), short film by Matthew Ross. Orchestrator for *Les Traducteurs* (2018), French feature film directed by Régis Roinsard, score by Jun Miyake. Orchestra score supervisor for *Gangs of New York* (2002), feature film starring Leonardo DiCaprio, Cameron Diaz, and Daniel Day-Lewis and directed by Martin Scorsese. Score producer for *Baby Mama* (2008), feature film produced by Universal, starring Tina Fey and Amy Poehler. Score production for *The Aviator* (2004), feature film starring Leonardo DiCaprio, Cate Blanchett, and Kate Beckinsale and directed by Martin Scorsese. Music score coordinator for *The Departed* (2006), feature film starring Jack Nicholson, Leonardo DiCaprio, Matt Damon, Alec Baldwin, and Martin Sheen and directed by Martin Scorsese. Music preparation for the following: *A History of Violence* (2005), feature film starring Viggo Mortensen, Maria Bello, and Ed Harris and directed by David Cronenberg; and *The Lord of the Rings* (2000–02), feature film trilogy directed by Peter Jackson; *Saturday Night Live* (2000–08)...among others. SLC, 2022–

Ilja Wachs Ilja Wachs Chair in Outstanding Teaching and Donning—Literature (on leave fall semester)

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–

Alma Watkins Dance/Movement Therapy
BA, Morgan State University. EdM, MA, Columbia University—Teachers College. CASCAC, Licensed Mental Health Counselor; studied many forms of dance—including tap, ballet, jazz, contemporary, and African—and has almost 20 years of clinical experience working with various populations, including survivors of domestic violence and sexual assault, substance abuse, and children in foster care and their families. SLC, 2016–

Seth Watter Film History

BA, Binghamton University. PhD, Brown University. Author of *The Human Figure on Film: Natural, Pictorial, Institutional, Fictional* (SUNY Press, forthcoming), as well as articles in *Grey Room*, *JCMS*, *Camera Obscura*, *Film International*, *Millennium Film Journal*, *Effects*, *NECSUS*, the volumes *Seeing Science: How Photography Reveals the Universe* (Aperture, 2019), and *Holisms of Communication: The Early History of Audio-Visual Sequence Analysis* (Language Science Press, 2021). Special interests in film theory, media theory, cultural techniques, nonverbal communication, and the history of the behavioral sciences. Currently at work on a book called *Nothing Never Happens: The Study of Interaction Since 1900*, which was supported by a NOMIS Postdoctoral Fellowship at the eikones – Center for the Theory and History of the Image, University of Basel, Switzerland (2020–21). Previous appointments include Brooklyn College, School of Visual Arts, and Pratt Institute. SLC, 2021–

Sonia Werner Literature

PhD, New York University. Interests include comparative literature; world literature, philosophy and critical theory, aesthetics and politics, realism and representation, nationalism and internationalism, theories and practices of performance, the global 19th century; and the novel. Werner is a visiting assistant professor at New York University's master's program in experimental humanities and social engagement and also teaches at the Gallatin School of Individualized Study. Her current book project, *Fringe Realisms: Belated Nations and the Invention of a Useable Present*, examines realism's relationship to nation formation in regions characterized by national and industrial belatedness. Her research has been published in *Novel: A Forum on Fiction* and is forthcoming in *Diacritics*. SLC, 2019–

Megan Williams Dance

BFA, The Juilliard School. MFA, Sarah Lawrence College. An independent dance artist, choreographer, teacher and repetiteur, Williams guest-taught in a variety of settings in 2020–21, choreographed two films for the Young People's

Chorus of New York City, and made two commissioned dance films for the Katonah (NY) Museum of Art, where she recently premiered a new site-adaptive work, "Beauty Persists." Her choreography has been produced by 92nd St Y, DanceNOW NYC at Joe's Pub and Dance Theater Workshop, 10Hairy Legs, as well as by the Rivertown Artist's Workshop, Barnspace, MIXT Co., Purchase College, Marymount Manhattan College, Connecticut College, and Interlochen Arts Academy. In addition to performing her own work, Williams was recently dancing with choreographer Rebecca Stenn and in Netta Yurashlmy's Paramodernities project. In the early '80s, Williams performed and toured internationally with the companies of Laura Glenn, Ohad Naharin, and Mark Haim; and in 1988, she joined the Mark Morris Dance Group—dancing for 10 years, touring worldwide, teaching, and appearing in several films, including *Falling Down Stairs* (with YoYo Ma), *The Hidden Soul of Harmony*, *The Hard Nut*, and *Dido and Aeneas*. She continues her affiliation with Morris as a guest performer (creating the role of Lady Capulet in Morris's 2009 *Romeo and Juliet: On Motifs of Shakespeare*), guest rehearsal director, and content specialist in the MMDG archives. Williams has staged Morris's work on the Purchase Dance Company, Vassar Repertory Company, Fieldston Dance Company, the Boston Ballet, and the Pittsburgh Ballet Theater and on students at The Juilliard School, George Mason University, Les Étés de la Danse (Paris), among many others. Williams has been Morris's assistant in a variety of settings, including ballet, Broadway, and television. From 2000-2013, she served on the modern dance faculty of the Conservatory of Dance at Purchase College, SUNY, and was a guest lecturer at Connecticut College from 2016-2018 and at Hunter College and Marymount Manhattan College in 2018-2019. She has taught Dance for Parkinson's Disease in Rye, NY, since 2011 and is on the renowned Dance for PD flagship teaching team. She taught professional-level ballet at the Gibney Dance Center for the last four years and is currently teaching ballet at Sarah Lawrence College and a yoga-based somatic practice at Purchase College and at Tovami Studio. Williams founded Megan Williams Dance Projects (MWDP) in the summer of 2016. MWDP was a DANCE NOW Commissioned Artist in 2018, premiering Williams's first full evening work, "One Woman Show," to great acclaim at Joe's Pub at the Public Theater in NYC. In September 2018, MWDP performed a work-in-progress at the 92nd St Y Fridays at Noon series in a shared bill with Molissa Fenley and Claire Porter. MWDP performed an encore of "One Woman Show" in January 2019 at Joe's Pub and took it on the road in April 2019. MWDP was part of the Dance Off the Grid series at the Emelin Theater in Mamaroneck, NY, in May 2019. Williams was an Artistic Partnership Initiative (API) Fellow at The Center for Ballet and the Arts at New York University in August/September 2019. MWDP's evening-length work, in collaboration with

composer Eve Beglarian at Danspace Project, NYC, was scheduled for a March 2020 debut but is being rescheduled due to the COVID-19 pandemic. SLC, 2019–

James Wilson Music (Cello)

BM, University of Michigan. MM, The Peabody Institute of The Johns Hopkins University. Recitalist and chamber musician, member of the Orpheus Chamber Orchestra; appeared at Lincoln Center, Carnegie Hall, Kennedy Center, Musikverein in Vienna, Koelner Philharmonie, National Concert Hall in Taipei, and Sydney Opera House. Performed at the Hong Kong Arts Festival, City of London Festival, Deutsches Mozartfest in Bavaria, Kuhmo Chamber Music Festival in Finland, Mostly Mozart Festival in New York, and Aspen Music Festival in Colorado. Former member of the Shanghai and Chester String Quartets and the Da Capo Chamber Players. Currently artistic director of the Richmond-based Chamber Music Society of Central Virginia. Teaches cello and chamber music at Columbia University in New York City and faculty member of the Bennington Chamber Music Conference in Vermont. SLC, 2017–

Marion Wilson Visual and Studio Arts

BA, Wesleyan University. MA, Columbia University. MFA, University of Cincinnati. Recipient of national grants, including NEA Artworks Grant with WPU Galleries, Paterson, NJ; ARTPLACE with McColl Center, Charlotte NC; and Mural Arts Project/ Restored Spaces. Completed residencies at ISCP (NYC), Millay Colony, McColl Center (NC), Golden Paints (NYC) and Lightwork (NY). Wilson Instituted a New Direction on social sculpture curriculum as a professor at Syracuse University (until 2017) and spearheaded several public art and architecture projects, including: MLAB; MossLab, 601 Tully; and now 100 Lagoon Pond, a floating studio and public platform on Martha's Vineyard. Wilson drove a renovated RV from Upstate New York to Miami with PULSE art fair. She has shown with Frederieke Taylor (NYC) and Cheryl Pelavin (NYC); New Museum of Contemporary Art (NYC); and Herbert Johnson Museum; her work has been published by *Hyperallergic*, *BOMB Magazine*, *Art in America*, *Time Out*, and *The New York Times*. SLC, 2021–

Matthew Wilson Music (Percussion)

New York-based drummer, Grammy nominee, celebrated jazz artist universally recognized for his musical and melodic drumming style, as well as being a gifted composer, bandleader, producer, and teaching artist. Performed at the White House as part of an all-star jazz group for a state dinner concert hosted by President Obama. Featured on the covers of *Downbeat* and *JazzTimes* magazines in November 2009. Voted #1 Rising Star Drummer in the *Downbeat* Critic's Poll. Committed to jazz education, he travels the world with the Matt Wilson Quartet to inspire children. SLC, 2017–

Heather Winters Filmmaking and Moving Image Arts BA, Sarah Lawrence College. University of London, School of Visual Arts. An American film producer, director, and writer and a two-time Sundance winning executive producer. Credits include: Oscar-nominated *Super Size Me*; *TWO: The Story of Roman & Nyro*; *The Rest I Make Up* (Best Movies of 2018, *The New Yorker*), *Anywhere, u.s.a.*; *Class Act*; *Convention*; *Google Me*; *ThunderCats*; *Silverhawks*; *The Comic Strip*; MTV's *Real World*. Select project awards include: Academy Award nomination, Best Documentary; winner, Best Director, Documentary, Sundance Film Festival; winner, Special Jury Prize, Dramatic Competition, Sundance Film Festival; winner, Audience Choice Award, Best Documentary Feature, Nashville Film Festival; winner, HBO Hometown Hero Award, Miami Gay and Lesbian Film Festival; nominee, Audience Award, Best Documentary, Palm Springs International Film Festival; winner, Audience Award, Best Documentary, Frameline Film Festival; winner, AARP Silver Image Award, Reeling Film Festival; winner, Jury Award Best Documentary, OUTshine Film Festival; winner, Jury Award Best Documentary Feature, Reeling: Chicago LGBTQ+ International Film Festival; winner, Best Feature, Artist Film Festival; winner, Best Documentary, Rhode Island International Film Festival; TELLY® Award; Platinum Best in Show, Aurora Award; first place, Chicago International Film Festival; Creative Excellence Award, U.S. International Film and Video Festival. Professional awards/affiliations include: Sarah Lawrence College Alumnae/i Citation for Achievement; Hall of Fame, Miami Beach Senior High School Alumni Association; Producers Guild of America; International Documentary Association; IFP; Women in Film. Founder, White Dock and Studio On Hudson production companies. SLC, 2011–

Komozi Woodard History BA, Dickinson College. MA, PhD, University of Pennsylvania. Special interests in African American history, politics, and culture, emphasizing the Black Freedom Movement, women in the Black Revolt, US urban and ethnic history, public policy and persistent poverty, oral history, and the experience of anti-colonial movements. Author of *A Nation Within a Nation: Amiri Baraka and Black Power Politics* and reviews, chapters, and essays in journals, anthologies, and encyclopedia. Editor, *The Black Power Movement, Part I: Amiri Baraka, From Black Arts to Black Radicalism*; *Freedom North*; *Groundwork*; *Want to Start a Revolution?*; and *Women in the Black Freedom Struggle*. Reviewer for American Council of Learned Societies; adviser to the Algebra Project and the PBS documentaries, *Eyes on the Prize II* and *America's War on Poverty*; board of directors, Urban History Association. SLC, 1989–

John Yannelli Director, Program in Music and Music Technology; William Schuman Scholar in Music—Music (on leave spring semester) 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 (on leave spring semester) 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–

Thomas Young Music (on leave spring semester) Cleo & Grammy award-winning lyric tenor—and recognized as the foremost interpreter of tenor roles in contemporary opera—Young has performed in concert halls, opera houses, and jazz venues in more than 40 countries. Known for his peerless versatility, he has been seen in operas by Anthony Davis, Tan Dun, John Adams, Schoenberg, Zimmermann, Stravinsky, Shostakovich, Handel, and Rossini—from San Francisco Opera and Chicago Lyric Opera to New York City Opera, Netherlands Opera, Opera de Lyon, Maggio Musicale, Opera de la Monnaie, Covent Garden, Hong Kong Festival, and Bergen International Festival, to name a few. Young has sung under the baton of distinguished conductors, including Zubin Mehta, Roger Norrington, Simon Rattle, and Esa-Pekka Salonen and with directors Peter Sellars, Pierre Audi, and David Pountney. His music theatre credits include national tours and regional appearances in *Jesus Christ Superstar* (Judas), *Pippin* (Leading Player), *Evita* (Che), and more. He received critical and public acclaim in *Stand Up Shakespeare*, directed by Oscar and Tony award winner Mike Nichols, which was recently remounted with Steppenwolf Theatre in Chicago with actor Jeff Perry. Young's orchestral appearances from tenors Cook Dixon & Young to solo work—both classical and theatre—are known internationally. His jazz credits include concert work with legends such as Tito Puente, Clark Terry, Nancy Wilson, J. D. Perren, James Carter, Julius Hemphill, Mike Renzi, Michael Wolff, and Grady Tate. In addition to his

work at SLC, Young is in demand internationally as a clinician and master class specialist. His discography is extensive. SLC, 1989–

Kate Zambreno Strachan Donnelley Chair in Environmental Writing—Writing
Author of the novels *O Fallen Angel* (Harper Perennial), *Green Girl* (Harper Perennial), and *Drifts* (Riverhead Books). Zambreno is also the author of *Heroines* (Semiotext(e)'s Active Agents), *Book of Mutter* (Semiotext(e)'s Native Agents), *Appendix Project* (Semiotext(e)'s Native Agents), and *Screen Tests* (Harper Perennial). Forthcoming in May 2021: *To Write as if Already Dead*, a study on Hervé Guibert for Columbia University Press. She is at work on an essay collection, *The Missing Person*, and a novel, *Ghosts*. Zambreno also teaches at Columbia University. She is a 2021 Guggenheim Fellow in Nonfiction. 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 Delhi, India; trained extensively in ballet and modern dance and performed with various independent choreographers and dance companies in Minneapolis. Co-founder of Tiny Mythic Theatre Company in New York City and both an actor and a writer for the company. Other past performances include leading roles in *A Dream Play* by August Strindberg, *When We Dead Awaken* by Henrik Ibsen, *Apocrypha* by Travis Preston and Royston Coppenger at the Cucaracha Theatre, *Two Small Bodies* at the Harold Clurman Theatre, *The Eagle Has Two Heads* at the Ohio Theatre in Soho, and *Democracy in America* at the Yale Repertory Theatre and Center Stage. She has appeared in several films, including *Irony*, *In Shadow City*, and *The Smallest Particle* by Ken Feingold and *The*

Madness of the Day by Terrance Grace. As a writer, she has collaborated with both The Private Theatre and Tiny Mythic Theatre, creating original works. SLC, 2013–

Charles Zerner Barbara B. and Bertram J. Cohn Professorship in Environmental Studies—Environmental Studies
BA, Clark University. MARCH, University of Oregon. JD, Northeastern University. Areas of specialization: landscape studies, environmental arts and humanities, political ecology, and environmental justice. Recent research focuses on urban and post-industrial landscapes of the anthropocene and visions for future interventions in a time of climate change. Field research on an ancient market garden in Istanbul; migrant families' kitchen gardens in Kathmandu, and landscapes in Israel and the occupied Palestinian territories. Earlier research on fishing and agrarian communities of Sulawesi, Indonesia, community-based reef management in Maluku Islands; groundwater salinization in west Java; indigenous communities and logging concessions, Kalimantan. Former program director, the Rainforest Alliance. Contributing author and editor, *People, Plants, and Justice: The Politics of Nature Conservation* (Columbia University Press 2000) and *Culture and the Question of Rights: Forests, Coasts, and Seas in Southeast Asia* (Duke University Press 2003). Co-editor of *Representing Communities: Politics and Histories of Community-Based Natural Resource Management* (2005) and *Making Threats: Biofears and Environmental Anxieties* (AltaMira Press, 2005). Recent chapters and articles include "Insurgent Ecologies: Rhetorics of Resistance and Affirmation in Yedikule, Istanbul's Ancient Market Garden" (2020), "The Garden of Dreams: Weedy Landscapes in Kathmandu," (2016), "Landscapes in Translation: Traveling the Occupied Palestinian Territories and Israel with Raja Shehadeh and David Grossman" (2014), and "Honey in the City, Just Food's Campaign for Legalizing Beekeeping in New York City" (2012). Director, Intersections Colloquium Series: Border Zones in Environmental Studies. Residencies at University of California–Irvine, Humanities Research Institute, and Woodrow Wilson International Center for Scholars. Recipient of Fulbright-Hays fellowship for fieldwork in Indonesia, National Endowment for the Humanities, and Social Science Research Council. SLC, 2000–

Sherry Zhang Dance
Sherry Zhang is a certified Tai Chi and Qi Gong instructor by the China Physical Education and Sports Committee, as well as a faculty member at the Pacific College of Oriental Medicine in NYC, teaching Tai Chi Quan and Qi Gong. A native of Hubei (China), she holds a bachelor's degree in physical education from Chengdu Physical Education Institute in Sichuan and was an associate researcher in the Chinese Wushu Research Institute in Beijing. Zhang

began to acquire an outstanding martial arts background at the age of 6. She has been a pioneer for China Wushu Association and was selected for the "List of China Wushu Celebrities" an honor the People's Republic of China bestowed on its top martial arts practitioners in 1998. SLC, 2021

Carol Zoref Director, The Writing Center—Writing BA, MFA, Sarah Lawrence College. Fiction writer and essayist. Author of *Barren Island* (University W. Michigan). National Book Awards Longlist, winner of AWP (Associated Writing Programs) Novel Award, National Jewish Book Award, Harold U. Ribalow Award for Fiction. Essays and stories in *Best of the Bellevue Literary Review*, *The New York Times*, *Global City Review*, *Christian Science Monitor*, and on various websites. Recipient of fellowships and grants from Virginia Center for Creative Arts, Hall Farm Center for Arts, and In Our Own Write. Winner of IOWW Emerging Artist Award and finalist for the Henfield Award, American Fiction Award, and Pushcart Prize. SLC, 1996–

Elke Zuern Politics
AB, Colgate University. MA, MPhil, PhD, Columbia University. Research interests include social movements in new democracies, popular responses to poverty and inequality, violence in democratization processes, reparations, collective memory, memorials, and reconciliation. Regional specialization: Sub-Saharan Africa, with extensive fieldwork in South Africa and Namibia. Author of *The Politics of Necessity: Community Organizing and Democracy in South Africa* (University of Wisconsin Press, 2011) and co-author of *Public Characters—The Politics of Reputation and Blame* (Oxford University Press, 2020). Former Van Zyl Slabbert Chair at the University of Cape Town and visiting scholar at the University of Johannesburg. Articles published in *Democratization*, *Comparative Politics*, *African Affairs*, *Journal of Modern African Studies*, *Politique Africaine*, *Transformation*, and *African Studies Review*, among others. SLC, 2002–