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

**Program Degree Awarded**

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

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

The Curriculum of the College as planned for the 2022–2023 academic year is described in the following pages.

Please note that some courses are yearlong and some are fall and spring semester only. 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.

First-Year Studies: Global Kinships: An Anthropological Exploration of Connectedness (p. 4), Mary A. Porter Anthropology

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology

Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais Anthropology

On Whiteness: An Anthropological Exploration (p. 5), Mary A. Porter Anthropology

The Anthropology of Images (p. 6), Robert R. Desjarlais Anthropology

Gendering in African Postcolonies (p. 7), Mary A. Porter Anthropology

Global Queer Literature: Dystopias and Hope (p. 14), Shoumik Bhattacharya Asian Studies

West African Dance (p. 28) Dance

Hip-Hop (p. 28) Dance

Political Economy of Women (p. 32), Kim Christensen Economics

History of Political Economy and Economic History (p. 33), Jamee Moudud Economics

Documentary Filmmaking: The Personal Is Political II (p. 46), Damani Baker Filmmaking and Moving Image Arts

Documentary Filmmaking: The Personal Is Political I (p. 45), Damani Baker Filmmaking and Moving Image Arts

The Making of Black America: Sports History From Jackie Robinson to Muhammad Ali (p. 59), Komosi Woodard History

Gender, Education, and Opportunity in Africa (p. 59), Mary Dillard History

Ideas of Africa, Africa Writes Back (p. 61), Mary Dillard History

DIGGING: The Blues Ethos and Jazz Aesthetics in Black America (p. 62), Komosi Woodard History

Latinx Public Humanities and Museum Studies (p. 64), William Garcia-Medina History

Gendered Histories of Sickness and Health in Africa (p. 64), Mary Dillard History

First-Year Studies: Literature Is Not a Luxury: African American Women’s Writing (p. 74), Elias Rodrigues Literature

Movement and Migration: Modern Caribbean Women’s Writing (p. 80), Elias Rodrigues Literature

Black Trans Studies (p. 83), Elias Rodrigues Literature

Rising Autocrats and Democracy in Decline? (p. 107), Elke Zuen Politics

International Perspectives on Psychology (p. 111), Christopher Hoffman Psychology

Technology and Social Identity (p. 128), Adrianna Munson Sociology

Readings in Latin American Literature (p. 129), Eduardo Lago Spanish

First-Year Studies: Fiction Workshop: Writing and the American Racial Imaginary (p. 150), Rattawut Lapcharoensap Writing

First-Year Studies: W/E: The Making of the Complete Lover, West/East (p. 151), Suzanne Gardinier 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: Global Kinships: An Anthropological Exploration of Connectedness
Mary A. Porter
FYS—Year | 10 credits

A common feature of human societies is the enforcement of rules that determine social relations, particularly regarding kinship. With whom may one be sexual? Whom may a person marry? Which children are “legitimate”? To marry a close relative or someone of the same gender may be deemed unnaturally close in some societies. And marriage across great difference—such as age, race, nation, culture, or class—can also be problematic. Social rules govern the acceptance or rejection of children in particular social groups, depending on factors such as the marital status of their parents or the enactment of appropriate rituals. And configurations of gender are always key to family arrangements. Kinship has always been plastic, but the range and speed of transformations in gender and kinship are accelerating due to globalization and to new medical and digital technologies. New medical technologies create multiple routes to conceiving a child, both within and without the “mother’s” womb. New understandings of the varieties of gender and new techniques in surgery permit sex/gender confirmations and changes. Self-administered DNA tests permit individuals to learn about their geographical roots and, sometimes, to discover close blood kin whom they did not even know they had. Digital media permit searches for babies to adopt, surrogates to carry an embryo, blood kin separated through adoption, and siblings sharing the same sperm-donor father. Globalization permits the movement of new spouses, infants, genetic material, embryos, and family members. Kin who are separated by great distance easily chat with each other in virtual family conversations on Skype. In this First-Year Studies seminar, we will look at many sites of gender and kinship through a variety of conceptual approaches, including theories of race, gender, queerness, the postcolonial, and anthropological kinship studies. Our topics will include transnational adoption between Sweden and Chile, the return of adoptees from China and Korea to their countries of birth, commercial surrogacy in India, polygamy in East and West Africa, cross-class marriage in Victorian England, incest regulation cross-culturally, African migrations to Europe, and same-sex marriage. Questions to explore will include: Who are “real” kin? Why do we hear so little about birth mothers? Why were intelligence tests administered to young babies in 1930s adoption proceedings? What is the experience of families with transgender parents or children? What is the compulsion to find genetically-connected kin? How many mothers can a person have? How is marriage connected to labor migration? Why are the people who care for children in foster care called “parents”? How is kinship negotiated in interracial families? Our materials for this class include ethnographies, scholarly articles, films, memoirs, and digital media. In the fall semester, students will alternate biweekly individual conferences with biweekly small-group research and writing activities. In the spring semester, students will have biweekly conferences.

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life
Robert R. Desjardais
Advanced, Seminar—Year | 10 credits
Prerequisite: permission of the instructor

“The future belongs to the ghosts,” remarked the philosopher Jacques Derrida in 1996. His interlocutor, Bernard Stiegler, phrases the main idea behind this statement: “Modern technology, contrary to appearances, increases tenfold the power of ghosts.” With the advent of the internet, various forms of social media, and the ubiquity of filmic images in our lives, Derrida’s observations have proven to be quite prophetic, such that
they call for a new field of study—one that requires less an ontology of being and the real and more a “hauntology” (to invoke Derrida’s ‘punish’ term) of the spectral, the virtual, the phantasmic, the imaginary, and the recurring revenant. In this seminar, we consider ways in which the past and present are haunted by ghosts. Topics to be covered include: specters and hauntings, figures and apparitions, history and memory, trauma and political crisis, fantasy and imagination, digital interfaces, and visual and acoustical images. We will be considering a range of films and video, photography, literary texts, acoustic reverberations, internet and social media, and everyday discourses and imaginings. Through these inquiries, we will be able to further our understanding of the nature of specters and apparitions in the contemporary world in their many forms and dimensions. Students will be invited to undertake their own hauntologies and, thus, craft studies of the phenomenal force of specters, hauntings, and the apparitional in particular social or cultural contexts.

Culture in Mind
Deanna Barenboim
Open, Seminar—Fall | 5 credits

In this psychology seminar, we will keep culture in mind as we explore the diversity of human behavior and experience across the globe. We will pay close attention to how culture influences psychological processes such as cognition, perception, and emotion, as well as people’s sense of self and their relations to their social world. Through our readings and discussions, we will ask questions like the following: How do parents in Sri Lanka raise their toddlers to adapt to local social expectations of attachment, hierarchy, and morality? How does an Inuit child come to learn the beliefs and values that structure adult social life in challenging geographic and environmental conditions? Is the experience of grief or anger universal or distinct in different societies? Do all people see color or experience time in the same ways, or does culture influence even those perceptual experiences that we often assume to be common to all people? What is it like to live across two cultural worlds or to move from one place to another, and how does the language that we speak or the communities in which we live influence the ways we think, feel, and act? Adopting an interdisciplinary approach, our course material will draw from cultural psychology, developmental psychology, human development, and psychological anthropology and will include peer-reviewed journal articles and books, as well as 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.

Understanding Experience: Phenomenological Approaches in Anthropology
Robert R. Desjarlais
Open, Seminar—Fall | 5 credits

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

On Whiteness: An Anthropological Exploration
Mary A. Porter
Sophomore and Above, Seminar—Fall | 5 credits

Putih, Blanken, Blankes, Wazungu, Caucasian, Blanc, White, Oyibo, Onye ocha, Brancos, Blancos...all these words, in different parts of the world, have denoted particular populations as white. Who counts as white varies, however, and has as much to do with behaviors and perceptions as with pigmentation. Settlers in overseas colonies, for example, ensured their ongoing privileged whiteness through particular behaviors, including racial segregation and the creation of leisurely pursuits and manners that mimicked the metropole. Whiteness is a complicated and messy category of particular relevance at this historical moment, and we will approach it in several ways. First, we will consider the discipline of anthropology as the source of an analytical toolkit. Having mastered that, we can conduct a more
critical exploration of the discipline of anthropology and its practitioners’ work on questions of white and nonwhite. We will then turn to the examination of particular sites where whiteness has been generated and contested. These include the Dutch colonies of South Africa and Indonesia and British-occupied Kenya, followed by contemporary and more local expressions of whiteness—including white nationalism and popular culture in postwar Great Britain and shifting notions of whiteness in the United States. In all of our explorations, we will examine the constructions of whiteness as it articulates with gender, class, sexuality, and popular culture and also with broader political contexts. Our resources will include anthropological texts, film, memoir, and fiction. The structure of the seminar is discussion-based. All students will participate in the discussions, both by speaking and by listening to each other.

Spaces of Exclusion, Places of Belonging

Deanna Barenboim
Intermediate, Seminar—Fall | 5 credits
Prerequisite: prior coursework in anthropology or related social sciences

This course explores issues of identity and difference, locality and community, through a close look at the interconnections between language and place. Engaging with recent scholarly work in the fields of linguistic anthropology, sociocultural anthropology, ethnic studies, sociology, geography, architecture, and literature, we will seek to decode sociospatial arrangements to better understand structures and processes of exclusion and marginalization. At the same time, we will observe how linguistic discourse and material realities shape people’s navigations through space and how efforts at placemaking create sites of collective identity, resistance, belonging, and recognition. We will ask questions such as: How does “talk of crime” instantiate racial segregation in a Brazilian favela? How does the use of everyday words like “nice” or “modern” disguise discrimination and define the boundaries of gated communities in places like Texas and Mumbai? And how does the language of public policy police green spaces to restrict access by people who are unhoused in San Diego? What does it mean to talk of “placeless” spaces or states, such as those instantiated through technologies like social media, radio, or meditative practice? How should we understand the connections between language, identity, and place in people’s experiences of displacement, transborder identifications, or longings for homeland as they play out for Sierra Leonean Muslims in Washington, DC, Ecuadorians in Italy, or Indigenous Latin American migrants in California and Wyoming? Posed in a wide range of ethnographic contexts, our efforts to puzzle through these issues will require attention to the ways in which space and place are spoken, embodied, gendered, racialized, and (il)legalized. We will likewise attend to the politics and ethics of decolonizing scholarship on space and place and to the meanings of an engaged anthropology that leans toward social justice.

Language, Politics, and Identity

Deanna Barenboim
Open, Seminar—Spring | 5 credits

This course will ask how words do things in the world, exploring the complex linkages of language, politics, and identity in both past and present contexts. We will pose a range of questions, such as: How does language enable powerful regimes to take force, and how do linguistic innovations constitute a creative means to challenge oppression? What role do the politics and poetics of language play in broader social movements and cultural revitalization efforts? How do particular political configurations produce language shift or constrain the possibilities for verbal expression in specific social groups? How does language take shape through specific narrative forms like testimonio, and how do such forms constitute or enable acts of political resistance? We will look at such topics in a range of ethnographic contexts, with a special focus on the Americas. Our readings will address case studies, including: the emergent Zapotec language and music revival in the highlands of Oaxaca, Mexico; the lexicon of terror that shaped the political kidnappings and murders of Argentina’s Dirty Wars; the legacies of secrecy, silence, and creative resistance among Pueblo nations in the US Southwest; the challenges and joys of bilingualism among transnational migrants; and the acts of narrative witnessing employed by a range of activists, including political prisoners, Indigenous rights leaders, and undocumented youth. Students will be invited to draw upon original linguistic research as a central part of their conference work.

The Anthropology of Images

Robert R. Desjarlais
Open, Seminar—Spring | 5 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.

Gendering in African Postcolonies
Mary A. Porter
Sophomore and Above, Large seminar—Spring | 5 credits

This seminar explores ways in which gender operates in myriad African contexts during colonial and postcolonial periods. We will interrogate concepts of gender and of the postcolonial, identifying the ways in which colonial relations endure beyond the period of occupation. We will begin by historically looking at local articulations of gender in Nigeria (female political power), Sudan (boy wives) and Kenya (intersexuality). Reading European colonial’s narratives about gender in African contexts will tell us much about their own gender systems and their (mis)understandings of African societies. Readings will describe contested attempts by European government officials and missionaries to abolish practices that they considered “barbaric,” such as the use of traditional medicinal practices, “paganism,” and circumcision. As we look at the period from the end of formal colonial rule to the present, we will analyse ongoing transformations in gender systems as they articulate with global issues. Of particular interest will be the ways in which Western feminist and queer-rights discourses impinge on African systems of gender and sexuality, resulting in a new kind of colonial relationship. The class will be discussion-based. Our texts will be archival documents, ethnographies, films, historical accounts, and fiction. Our writers will include Mariama Baa, Ngugi wa Thiongo, Ifi Amadiume, Ann Stoler, Gayle Rubin, and many more.

Culture and Mental Health
Deanna Barenboim
Intermediate, Seminar—Spring | 5 credits
Prerequisite: prior course work in psychology or related social sciences

This interdisciplinary course in psychology and anthropology will address mental health in diverse cultural contexts, drawing upon a range of case studies to illuminate the causes, symptoms, diagnosis, course, and treatment of mental illness across the globe. We open the course by exploring questions of the classification of mental illness to address whether Western psychiatric categories apply across different local contexts. We explore the globalization of American understandings of the psyche; the exportation of Western mental disorders; and the impact of psychiatric imperialism in places like Sri Lanka, Zanzibar, Oaxaca, and Japan. Through our readings of peer-reviewed articles and current research in cultural psychology, clinical psychology, and psychological and medical anthropology, we explore conditions such as depression and anxiety, schizophrenia, autism, sostu, and mal de ojo in order to understand the entanglements of psychological experience, culture, morality, sociality, and care. We explore how diagnostic processes and psychiatric care are, at times, differentially applied in the United States according to the client's race/ethnicity, class, and gender. Finally, we explore the complexities of recovery or healing, addressing puzzles such as why certain mental disorders considered to be lifelong, chronic, and severe in some parts of the world are interpreted as temporary, fleeting, and manageable elsewhere—and how such expectations influence people's ability to experience wellness or (re)integration into family, work, and society. Several of our authors will join us as invited guest speakers to talk about their current work. Students will conduct conference projects related to the central topics of our course.

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

Art and Society in the Lands of Islam (p. 10), Jerrilynn Dodds Art History
Arts of Spain and Latin America, 1492–1820: Imperial, Resistant, Colonial, and Transcultural Arts (p. 11), Jerrilynn Dodds Art History
Masterworks of Art and Architecture of Western Traditions (p. 11), Jerrilynn Dodds Art History
Econometric Analysis: Structural Explorations in the Social Sciences (p. 31), Jamee Moudud Economics
History of Political Economy and Economic History (p. 33), Jamee Moudud Economics
Critical Cartography and GIS (p. 53), Lauren Hudson Geography
Space, Place, and Uneven Development: Building the Countermap of New York City (p. 54), Lauren Hudson

Geography

Latinx Public Humanities and Museum Studies (p. 64), William Garcia-Medina

History

Metaphysical Poetry (p. 79), William Shullenberger

Literature

Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 82), Michelle Hersh, Eric Leveau

Literature

An Introduction to Statistical Methods and Analysis (p. 85), Daniel King

Mathematics

Symmetry of Ornament (p. 85), Philip Ording

Mathematics

First-Year Studies: Literature and Philosophy: Enthusiasm, Fanaticism, Superstition (p. 100), Abraham Anderson

Philosophy

The Philosophy of Sex and Love (p. 101), Roy Ben-Shai

Philosophy

Gender and Sexuality in Greek Literature and Philosophy (p. 101), Abraham Anderson

Philosophy

First-Year Studies: Approaches to Child Development (p. 110), Charlotte L. Doyle

Psychology

International Perspectives on Psychology (p. 111), Christopher Hoffman

Psychology

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 112), Gina Philogene

Psychology

Cultural Psychology (p. 113), Deanna Barenboim

Psychology

Doing Research With Young People: Research, Policy, and Activism (p. 115), Christopher Hoffman

Psychology

Culture and Mental Health (p. 116), Deanna Barenboim

Psychology

Critical Urban Environmentalism, Space, and Place (p. 117), Linwood J. Lewis

Psychology

The Hebrew Bible (p. 120), Ron Afzal

Religion

Sociology of the Built Environment (p. 125), Adrianna Munson

Sociology

Sociological Perspectives on Detention and “Deviance” (p. 125), Parthiban Muniandy

Sociology

Sociology of the Body, Disability, Illness, and Health (p. 126), Adrianna Munson

Sociology

Contextualizing Communications: The Poetics of Seeing (p. 126), Shahnaz Rouse

Sociology

Global Refugees: Temporariness and Displacement (p. 127), Parthiban Muniandy

Sociology

Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 127), Shahnaz Rouse

Sociology

Everyday Cosmopolitanism in Yonkers (p. 127), Parthiban Muniandy

Sociology

Technology and Social Identity (p. 128), Adrianna Munson

Sociology

Readings in Latin American Literature (p. 129), Eduardo Lago

Spanish

1,001 Drawings (p. 143), John O’Connor

Visual and Studio Arts

The Face Is a Clock: Drawing Portraits (p. 144), John O’Connor

Visual and Studio Arts

The Voice: A Fiction Workshop (p. 155), Nelly Reifler

Writing

Episodes (p. 156), Myra Goldberg

Writing

Words and Pictures (p. 154), Myra Goldberg

Writing

Stories And (p. 157), 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.

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais

Anthropology

Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais

Anthropology

Masterworks of Art and Architecture of Western Traditions (p. 11), Jerriynn Dodds

Art History

Principles of Botany (p. 17), Kenneth G. Karol

Biology

Plant Systematics and Evolution (p. 19), Kenneth G. Karol

Biology

Choreographing Light for the Stage (p. 30), Judy Kagel

Dance

Movement Observation I (p. 164), Elise Risher

Dance/ Movement Therapy
Space, Place, and Uneven Development: Building the Counteremap of New York City (p. 54), Lauren Hudson

Geography

Symmetry of Ornament (p. 85), Philip Ording Mathematics

First-Year Studies: Cities, Suburbs, Trains, and Highways: Politics and Geography (p. 105), Samuel Abrams

Politics

Art and Visual Perception (p. 112), Elizabeth Johnston

Psychology

Environmental Psychology: An Exploration of Space and Place (p. 113), Magdalena Ornstein-Sloan

Psychology

Critical Urban Environmentalism, Space, and Place (p. 117), Linwood J. Lewis

Sociology

Sociology of the Built Environment (p. 125), Adrianna Munson Sociology

Digital Imaging Studio (p. 145), Shamus Clisset Visual and Studio Arts

3D Modeling (p. 146), Shamus Clisset Visual and Studio Arts

Photogrammetry (p. 146), Shamus Clisset Visual and Studio Arts

Writing About the Arts (p. 158), Vijay Seshadri

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: Gods, Heroes, and Kings: Art and Myth in the Ancient World

David Castriota

FYS—Year / 10 credits

In modern terms, myth has come to be commonly understood as the antithesis of history. Whereas history is taken as a reasoned, factual account of the past and how things came to be, myth appears to operate in the realm of fiction or fantasy. Myths may have the claim of venerable tradition, but they are no longer accepted as an accurate record of events. The ancient world, however, made no such black-and-white distinctions. In antiquity, myth was accepted as early history. Its heroes were real, and their actions were thought to exemplify essential paradigms of political order and morality. Consequently, this course will apply a different approach in which myth is distinguished from history not by a truth test but, rather, by virtue of its function as a means of cultural self-representation. We shall examine the myths of ancient Egypt, Mesopotamia, Greece, and Rome—both in their literary form and in various media of visual art. Throughout, our goal will be to understand the potency of these narratives as vehicles of social or cultural values and as tools of power legitimizing and justifying closely entwined notions of religious and political authority. The course will close by considering how, in Late Antiquity, Christian narratives and ideologies in the literary and visual arts developed from the mythic traditions that preceded them.

First-Year Studies: Histories of Art and Climate Crisis

Sarah Hamill

FYS—Year / 10 credits

What can art tell us about humans’ relationships to land and environment? How does art shape our understanding of climate crisis and the Anthropocene or how humans have indelibly altered the Earth? This course offers a history of modern and contemporary art, from the 19th century to the present, through the lenses of the environment, ecology, and climate crisis. In the fall, we will explore the category of landscape painting, asking how Euro-American artists portrayed ideologies of imperialism, settler colonialism, and Western expansionism through the genre of landscape. We will also explore how Indigenous artists defined place, land, and embodiment as counter-histories to the dominant white, Western norm and look at representations of pollution, atmosphere, and climate across media. In the spring, we will consider how 20th- and 21st-century artists became environmentalists, ecofeminists, and environmental-justice activists across media. How have artists across the globe visualized the effects of climate change, making tangible geological
shifts that might seem invisible or happening elsewhere? How can art help us understand the past and shape discourses for the future? As an FYS course in art history, this course will introduce you to the skills of close reading, visual analytical writing, and library research. Assignments will include visual analysis essays, reading responses, peer reviews, a Wikipedia editing project, and a curatorial project. In the spring, this FYS course will participate in the Mellon-funded Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) course cluster in climate justice, which will entail attending lectures and a student symposium on climate justice, as well as collaborative dialogues between students in different disciplines. Individual conference meetings will alternate biweekly with group activities that may include field trips to area museums, writing workshops, and research sessions. Conference projects will entail writing a long-form research paper or presenting your research in an alternate format, such as a podcast or an online exhibition.

Histories of Modern and Contemporary Art
Sarah Hamill
Open, Lecture—Year | 10 credits

This yearlong course is an introduction to modern and contemporary art from 1860 to the present, focusing on its histories and counter-histories, canonical narratives, and underrepresented artists. In the fall, we will explore modernism in Europe, North America, and Latin America, investigating how artists responded to a world ravaged by fascism, colonialism, and war; altered by industry, technology, and rationalized forms of labor; and tested by shifting national, ethnic, and gendered identities. What representational strategies did artists use to respond to these upheavals? How is the history of Eurocentric avant-garde art also one of colonization and cultural appropriation? The course serves as an introduction to the historical avant-gardes, including Impressionism, Fauvism, Expressionism, Cubism, Constructivism, Vorticism, Dada, Surrealism, Muralism, the Harlem Renaissance, Abstract Expressionism, and Neoconcretism—as well as to alternative modernisms that fall outside the canon, including so-called “outsider” art, queer modernisms, and modernisms in India and Japan. In the spring, we will explore a sea-change that began in the 1950s as artists tested modernist categories of painting and sculpture; incorporated new technologies such as television and video into their art; and questioned patriarchal hierarchies through protest, activism, and audience participation. Our main focus will be art from 1960 to 2000, including Gutai, Happenings, Pop Art, Fluxus, Minimalism, Global Conceptual Art, Site-Specificity, Earthworks, the Chicano Arts Movement, the Black Arts Movement, Feminism, Video Art, Institutional Critique, Installation, Activist Art, Participatory Art, Relational Aesthetics, Craft, and New Media, with less attention paid to art since 2000. Throughout, we will focus on specific artworks and gain a vocabulary for close looking, while also attending to primary sources (manifestos, letters, statements, poems) and secondary, art historical and theoretical accounts. Assignments will include papers and reviews (based on works in New York City collections), weekly worksheets, peer reviews, presentations, reading responses, a contextual research essay, and a Wikipedia editing assignment. This course is a lecture-seminar hybrid. One lecture a week will be presented to introduce you to the broader movements. Weekly group conferences will look at case studies of artists responding to a dominant modernism, as well as methodological debates about decentering the canon. Students who took Global Modernism in 2021-22 should not register for this lecture due to the overlap between courses.

Art and Society in the Lands of Islam
Jerrilynn Dodds
Open, Lecture—Fall | 5 credits

This course will explore the architecture and visual arts of societies in which Islam is a strong political, cultural, or social presence. We will follow the history of some of these societies through the development of their arts and architecture, using case studies to explore their diverse artistic languages from the advent of Islam through the contemporary world. We will begin with an introduction to the history surrounding the advent of Islam and the birth of arts and architecture that respond to the needs of the new Islamic community. We will proceed to follow the developments of diverse artistic and architectural languages of expression as Islam spreads to the Mediterranean and to Asia, Africa, Europe, and North America—exploring the ways in which arts can help define and express identities for people living in multicultural societies. We will then draw this exploration into the present day, in which global economics, immigration, and politics draw the architecture and artistic attitudes of Islam into the global contemporary discourse. Our work will include introductions to some of the theoretical discourses that have emerged concerning cultural representation and exchange and appropriation in art and architecture. One of our allied goals will be to learn to read works of art and to understand how an artistic expression that resists representation can connect with its audience. And throughout this course, we will ask: Can there be an Islamic art?
Hellenization of the West, will focus on how the Greeks
spring half of the course, Ancient Italy and the
new civilization in the seventh and sixth centuries BC. The
Phoenician and Egyptian culture to produce a distinctive
"Orientalizing" process in which the Greeks adapted
Assyrians to the east. Then, we will consider the so-called
as well as connections with the Hittites, Phoenicians, and
Late Bronze Age—its relation to Minoan Crete and Egypt,
first examine the beginnings of Greek civilization in the
advanced stage of Hellenism from western Asia to Britain.
end, it would be the Romans rather than the Greeks
also managing to preserve a unique cultural identity. In the
absorb Greek ideas so thoroughly and consistently while
literary culture took root. No other region was ever able to
Etruscans and early Romans—that Greek artistic and
especially among the peoples of Italy—above all, the
formerly been the teachers of the Greeks. But it was
colonialism, and arts of revolution and national
identity. Students may, if they wish, extend their
course work to later artists (e.g., Diego Rivera, Frida
Khalo, José Bedia, Belkis Ayón, among others).

The Ancient Mediterranean
David Castriota
Open, Seminar—Year | 10 credits

Although the Romans come to mind most immediately as
the people who absorbed and passed on the achievements
of Greek civilization to the Western world, the
transmission of Greek culture to Western posterity was a
far more complex process involving various other peoples.
Already during the late second millennium BC, Greek
culture began to interact with that of its neighbors in the
Near East and Egypt to produce a common, “international,”
Eastern Mediterranean cultural zone. Later, after a period
of collapse and regression in the early first millennium BC,
renewed contact with the East would revitalize and
revolutionize Greek culture which, in due course, came to
dominate the entire Mediterranean region—even among
Near Eastern peoples like the Phoenicians, who had
formerly been the teachers of the Greeks. But it was
especially among the peoples of Italy—above all, the
Etruscans and early Romans—that Greek artistic and
literary culture took root. No other region was ever able to
absorb Greek ideas so thoroughly and consistently while
also managing to preserve a unique cultural identity. In the
end, it would be the Romans rather than the Greeks
themselves who would spread and administer an
advanced stage of Hellenism from western Asia to Britain.
The course will explore these issues for the entire year.
The fall portion, The Early Greeks and Their Neighbors, will
first examine the beginnings of Greek civilization in the
Late Bronze Age—its relation to Minoan Crete and Egypt,
as well as connections with the Hittites, Phoenicians, and
Assyrians to the east. Then, we will consider the so-called
“Orientalizing” process in which the Greeks adapted
Phoenician and Egyptian culture to produce a distinctive
new civilization in the seventh and sixth centuries BC. The
spring half of the course, Ancient Italy and the
Hellenization of the West, will focus on how the Greeks
affected Italic peoples like the Etruscans and, above all,
the Romans—who emerged as the dominant political force
in Italy and then across the Mediterranean and southern
Europe. The course will apply a varied approach,
concentrating largely on material culture, art, and
architecture but also on literary and historical data in
order to achieve a larger cultural perspective.

Masterworks of Art and Architecture
of Western Traditions
Jerrilynn Dodds
Open, Seminar—Year | 10 credits

This is a discussion-based course with some lecture
segments, in which students will learn to analyze works of
art for meaning against the backdrop of the historical and
social contexts in which the works were made. It 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 both formal analysis
and readings. 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. The “Western
Tradition” is understood here geographically, including
works executed by any political or cultural groups from the
Fertile Crescent, the Mediterranean, and extending to
Europe and the Americas. The course will include works
from Ancient Mesopotamia through the present.

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

Specters of the Subject: Hauntologies of Ghosts,
Phantasms, and Imaginings in Contemporary
Life (p. 4), Robert R. Desjarlais Anthropology
The Anthropology of Images (p. 6), Robert R. Desjarlais
Anthropology
First-Year Studies: American Film as Popular Art (p. 38),
Michael Cramer Film History
History and Aesthetics of Film (p. 39), Michael Cramer
Film History
The Working Girl Around the World (p. 39), Leana
Hirschfeld-Kroen Film History
Contemporary Moving-Image Art (p. 41), Peter Burr
Filmmaking and Moving Image Arts
Experimental Animation: Materials and Methods (p. 42),
Robin Starbuck Filmmaking and Moving Image Arts
Storyboarding for Film and Animation (p. 43), Scott Duce
Filmmaking and Moving Image Arts
Readings in Intermediate Greek (p. 56), Emily Anhalt Greek
(Ancient)
Latinx Public Humanities and Museum Studies (p. 64),
William Garcia-Medina History
Photographic Books
Photogrammetry
3D Modeling
Digital Imaging Studio
Visual and Studio Arts Fundamentals: Materials and
Senior Studio
The Face Is a Clock: Drawing Portraits
1,001 Drawings
First-Year Studies: Rigorous Action/Happy Accidents—A
Advanced Intermediate Spanish: Political
Travel and Tourism: Economies of Pleasure, Profit, and
Contextualizing Communications: The Poetics of
Art and Visual Perception
Psychocinematics: Film, Psychology, and
Neuroscience
Shushan
Drama
Literature
and Culture
Literature
Rorandelli
Literature
The Philosophy of Music
Symmetry of Ornament
Blood, Tears, and Laughter: Politics and Poetics of Stuart
Drama (p. 83), William Shullenberger Literature
Symmetry of Ornament (p. 85), Philip Ording Mathematics
The Philosophy of Music (p. 98), Martin Goldray Music
Aesthetics and the Philosophy of Art (p. 102), Scott
Shushan Philosophy
Psychocinematics: Film, Psychology, and
Neuroscience (p. 111), Elizabeth Johnston Psychology
Art and Visual Perception (p. 112), Elizabeth Johnston Psychology
Contextualizing Communications: The Poetics of
Seeing (p. 126), Shahnaz Rouse Sociology
Travel and Tourism: Economies of Pleasure, Profit, and
Power (p. 127), Shahnaz Rouse Sociology
Advanced Intermediate Spanish: Political
Creativity (p. 129), Heather Cleary Spanish
First-Year Studies: Rigorous Action/Happy Accidents—A
Laboratory for Theatre Artists (p. 132), David
Neumann Theatre
1,001 Drawings (p. 143), John O'Connor Visual and Studio Arts
The Face Is a Clock: Drawing Portraits (p. 144), John
O'Connor Visual and Studio Arts
Senior Studio (p. 144), John O'Connor Visual and Studio Arts
Visual and Studio Arts Fundamentals: Materials and
Play (p. 144), John O'Connor Visual and Studio Arts
Digital Imaging Studio (p. 145), Shamus Clisset Visual and Studio Arts
3D Modeling (p. 146), Shamus Clisset Visual and Studio Arts
Photogrammetry (p. 146), Shamus Clisset Visual and Studio Arts
Photographic Books (p. 147), Sophie Barbasch Visual and Studio Arts
Black-and-White Darkroom: An Immersion (p. 147), Sophie
Barbasch Visual and Studio Arts

ASIAN STUDIES

Asian studies is an interdisciplinary field grounded in current approaches to the varied regions of Asia. Seminars and lectures are offered on China, Japan, India, Bangladesh, Nepal, and Indonesia. Courses explore Asian cultures, geographies, histories, societies, and religions. Visual and performing arts are included in the Asian studies curriculum. Faculty 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.

The Atom Bombs as History, Experience, and Culture: Washington, Hiroshima, and Nagasaki

Kevin Landdeck
Open, Lecture—Fall | 5 credits

In January 2018, the Bulletin of Atomic Scientists set the hands of the Doomsday Clock (yes, it’s a thing!) at two minutes to midnight—the nearest it has been to catastrophe since 1953. Since then, yet another 20 seconds have been ticked off due to the multiple threats (ecological, biological, political, and, always, nuclear) that are now part of the Bulletin’s Clock calculations. Within the past two years, the world saw Donald Trump goading Kim Jong-un with tweets about the size of his nuclear “button.” In late 2019, Putin announced that Russia has developed “invincible” hypersonic nuclear missiles capable of hitting virtually anywhere on the globe. And in early 2022, North Korea has pushed ahead with hypersonic missile tests, as well. With world leaders continuing to flirt with the prospect of nuclear holocaust, an understanding of the only instance of nuclear warfare is again relevant, even crucial, to today’s world. Through a rich variety of sources (textual, visual, and cinematic), this lecture-seminar hybrid course will examine the atomic bombings of Hiroshima and Nagasaki, in August 1945, from three major perspectives. First, reading scholarship and primary documents, we will look at the decision to drop the bombs, as well as the postwar claims justifying
them. We will challenge the American narrative that the bombings were militarily necessary while also putting them into the historical context of World War II, specifically strategic bombing of nonmilitary targets, prospects of Japanese surrender in the final months of the conflict, and the looming Cold War with Russia. Second, we will confront the effects of the bombs on Hiroshima, Nagasaki, and their populations. Technical descriptions and firsthand accounts will help us grasp the unique destructiveness of the atomic bombs on both bodies and buildings, as well as how people coped with that destructiveness. The diary of HACHIYA Michihiko, for example, will reveal a medical doctor’s observations on the breakdown of society and how ordinary Japanese dealt with the aftermath of the bombing of Hiroshima. And, finally, the course examines the impact of the bombs on Japan’s postwar culture, including the profound sense of victimization they imparted, which has complicated Japanese narratives about World War II and inspired an abiding pacifism in Japanese society. In a different vein, serious literature written by survivors will open up the relevance of atomic narratives by exploring the social alienation endured by the *italichibakusha* (bomb survivors) in postwar Japan. TOMATSU Shomei’s photography of Nagasaki and its *italichibakusha* will provide a visual window on the bombs’ legacy, as well. And we will also examine some popular culture—the original (1954) *Godzilla* (*Gojirâ*) movie and some *anime* or *manga*—for the ways the bombs were appropriated and invoked in apocalyptic imagery, imagery that expressed a distinctive understanding of the dark side of science and technology and made a lasting contribution to wider global culture. This course will consist of weekly lectures, paired with a weekly seminar meeting for close discussion of our syllabus readings. Each student, thus, must not only attend the lecture but also choose one of the three seminar section times.

**Cultivating the Tao: Chinese Philosophy and Practice**

*Ellen Neskar*

**Open, Seminar—Year | 10 credits**

This course will look at China’s philosophical traditions—Confucianism, Buddhism, and Daoism—and seek to understand their role in shaping daily practices of self-cultivation and mindfulness. In the first semester, we will do close readings of the foundational texts in each of these traditions. Topics to be explored include: notions of the Dao (Tao) and the ways in which it might be attained by individuals and society; the essence of the mind, human nature and the emotions, and the ways in which they interact in behavior; the relationship between knowledge and action; and practices of inner self-cultivation and social engagement. In the second semester, we will look at the later development of these schools of philosophy with an emphasis on the various practices employed by people to attain the Dao in their own lives. The readings for this will include school regulations and curricula, monastery rules and ritual texts, “how-to” manuals for meditation and self-cultivations, diaries, and journals. Here, we will consider the ways in which individual and cultural practices were shaped and reshaped by the ongoing debates within Confucianism, Buddhism, and Daoism.

**Making Modern East Asia: Empires and Nations, 1700-2000**

*Kevin Landdeck*

**Open, Seminar—Year | 10 credits**

This yearlong seminar is a sustained look at the recent history of China and Japan, the major countries within East Asia. Placed alongside each other, the often wrenching history of Japan and China over the past three centuries raises important historical themes of Asian modernity—questioning both its sources and how we define it. Often portrayed as a direct import from the West in the 19th-century, we will ask whether modernity might instead be traced to legacies of Japan’s isolationist feudalism under the Tokugawa Shogunate (1603-1867) and China’s multietnic Manchu dynasty (1644-1911) even as we acknowledge the far-reaching impact of Euro-
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 from the Indian Penal Code Section 377, a colonial-era law used to criminalize homosexuality and other “unnatural” sex acts, 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-return” 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 B. R. 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).

Reading China’s Revolutions Through Literature and Memoir

Ellen Neskar
Open, Seminar—Fall | 5 credits

Some of the most revealing and groundbreaking prose written in 20th-century China is to be found in neither history nor politics but in fiction and memoir. The premise of this course is that literature offers an important glimpse into the individual, social, and cultural consequences of China’s revolutions. More specifically, the course will look at the literature produced following the 1911 revolution and May Fourth Movement, the 1949 Communist Revolution, the Cultural Revolution (1966-76) and the post-Mao era (1976-2000). Our reading will involve methods of both literary analysis and historical criticism. Topics to be explored include: the ways in which early writers viewed the problems of traditional literature, the proper form and function of revolution, and the role of literature in bringing about social change. We will also look at the ways in which some writers (among them Lu Xun and Ding Ling) created new narrative techniques to embody their vision of social realism and in which others adopted Western literary techniques to convey their self-image as “modern” or “international” writers.

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 always 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); Maxyland, 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).

Postrevolutionary Chinese Fiction: The Novel as History in a Neoliberal Age
Kevin Landdeck
Open, Seminar—Spring | 5 credits

This seminar looks to mainland and Taiwanese fiction as a window on recent Chinese history. In the 1980s, China emerged from the paroxysms of the Maoist period (1949-76) and began its transition toward a market-based economy. Accompanying this economic liberalization, many of the tight political controls on writers were (temporarily) loosened. All types of literature, but particularly fiction, boomed. China returned to its rich heritage of a book culture, with a mass book market sustained by avid consumers. And Chinese fiction has won an international audience and acclaim, culminating in 2011 MO Yan’s Nobel Prize in literature. Since then, however, political controls by the increasingly authoritarian state have been tightened again. Literature, thus, stands at the heart of China’s postrevolutionary history. We will interrogate fictional works in postrevolutionary China for how they deal with and understand a rapidly changing society and economy. What are the legacies of decades of revolution for Chinese literature? By examining narratives that deal with the Cultural Revolution (1966-76), we will look at how writers have assessed and appropriated the Maoist period, especially the experience of intellectuals “sent down” to the countryside. How did the “nativist” fiction of the 1980s and 1990s reevaluate Chinese tradition and traditional society? Urban fiction, often decadent and gritty, will raise issues of how authors and narratives portray China’s breakneck economic development? What is the relationship between art and politics in these works? Do they tacitly support or subtly resist political authoritarianism? We will also look at Taiwanese literature from the 1960s through the 1990s, as it, too, grappled with economic development, its political basis, and social effects. Along the way, we will encounter MO Yan’s blood-drenched bandit heroes; YU Hua’s long-suffering peasant; SU Tong’s vicious sadists; disaffected urban youths in an age of sex, drugs, and rock and roll; HAN Shaogong’s novel written in the form of a dictionary; and BAI Xianyong’s homosexual young men searching for love. The majority of the course consists of fiction from mainland China and Taiwan, but we will also read some short memoir pieces by novelists and the debates in Western media about MO Yan’s 2011 Nobel Prize. There is no prerequisite knowledge of China (history or literature) required for this course.

Crime and Punishment: Law and Popular Culture in Premodern China
Ellen Neskar
Open, Seminar—Spring | 5 credits

This course will offer a three-part approach to the study of law in premodern China, focusing on legal theory, courts and the implementation of law, and the relationship between law and popular culture. The first part will provide an overview of the philosophical basis of law, the state’s development of civil- and penal-law codes, and its creation of courts and judicial institutions. The second part of the course will look more closely at what constituted “crime” and the ways in which judges adjudicated criminal cases in the medieval period. Here, we will study case books and judicial judgments, precedent texts, magistrates’ manuals, forensic guidelines, and journal accounts. Topics we will examine include: the role and function of local judges, the processes by which penal cases were judged and punishments determined, and the rights and obligations of the various parties in a legal suit. The third part of the course will examine the ways in which the judicial system both influenced and was influenced by popular culture. Our readings will include religious tracts, folktales, and popular fiction. Topics will include the ways in which the court system shaped popular notions of justice, karma, and revenge; the contribution of the legal system to increasingly complicated notions of Heaven and Hell; and the rise of popular “detective” fiction centered on the courtroom and judges.
Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imagining in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology
Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais Anthropology
The Anthropology of Images (p. 6), Robert R. Desjarlais Anthropology
Art and Society in the Lands of Islam (p. 10), Jerrilynn Dodds Art History
Queer(ing) India: Literature, Film, and Law (p. 14), Shoumik Battacharya Asian Studies
Intermediate Chinese (p. 22), Fang-yi Chao Chinese
Introduction to Japanese Anime (p. 39), Caitlin Casiello Film History
The Atom Bombs as History, Experience, and Culture: Washington, Hiroshima, and Nagasaki (p. 58), Kevin Landdeck History
The Path to Putin (p. 58), Philip Swoboda History
Making Modern East Asia: Empires and Nations, 1700-2000 (p. 60), Kevin Landdeck History
Postrevolutionary Chinese Fiction: The Novel as History in a Neoliberal Age (p. 64), Kevin Landdeck History
First-Year Studies: W/E: The Making of the Complete Lover, West/East (p. 151), Suzanne Gardinier Writing
Poetry Workshop: The Zuihitsu (p. 160), Suzanne Gardinier Writing

**BIOLOGY**

Biology is the study of life in its broadest sense, ranging from topics such as the role of trees in affecting global atmospheric carbon dioxide down to the molecular mechanisms that switch genes on and off in human brain cells. Biology includes a tremendous variety of disciplines: molecular biology, immunology, histology, anatomy, physiology, developmental biology, behavior, evolution, ecology, and many others. Because Sarah Lawrence College faculty members are broadly trained and frequently teach across the traditional disciplinary boundaries, students gain an integrated knowledge of living things—a view of the forest as well as the trees.

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

**First-Year Studies: Urban Ecology**

Michelle Hersh
FYS—Year | 10 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. Although we may think of these processes occurring in “natural” areas with little-to-no human development, all of these processes still take place in environments heavily modified by humans, such as cities. This course will cover fundamental concepts in the discipline of ecology and then further explore how these patterns and processes are altered (sometimes dramatically) in urban environments. We will use examples from our local environment—the New York City metropolitan area—to understand ecological concepts in light of urbanization. The fall semester will include a biweekly outdoor lab session at local parks and field stations. Biweekly individual conferences with students will be held during both the fall and spring semesters. Special attention will be paid to the ecology of local streams and rivers, including field trips and work involving the Sarah Lawrence Center for the Urban River at Beczak. This course will also participate in interdisciplinary activities as part of the Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE).

**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 processes by which such advances in biological understanding are made. Classes will be supplemented by weekly laboratory work.
Experimental Neurobiology and Physiology

Cecilia Phillips Toro
Intermediate, Seminar—Year | 10 credits
Prerequisite: successful completion of General Biology Series: Genes, Cells, and Evolution or equivalent

Animals are composed of an astoundingly complex orchestra of molecules, cells, tissues, and organs that support life. In this laboratory-based seminar, we will explore the intricacies of animal physiology, from the molecular to the behavioral, while engaging in complementary experimentation using the versatile zebrafish model organism. Seminar and lab time will be integrated, as we move back and forth between discussing concepts in biology and applying them to our lab work. We will begin with the foundational subject of neurobiology by studying the nervous system and how it accomplishes the sensation and perception of diverse internal and external stimuli through visual, auditory, somatosensory, gustatory, and olfactory systems; the performance of precise movements and behaviors; and learning and memory. Our knowledge of the nervous system will serve as groundwork upon which we will grow our understanding of other topics in physiology, including circulation, respiration and breathing, feeding and digestion, thermoregulation, osmoregulation, hormonal regulation, reproduction, and camouflage. Students will learn to house, breed, and conduct experiments with adult and larval zebrafish and will collaboratively design and execute novel experiments based on relevant scientific literature.

Viruses and Pandemics

Drew E. Cressman
Open, Seminar—Fall | 5 credits

Ebola, smallpox, influenza, rabies...these and other viruses are the smallest lifeforms on Earth, yet they are one of the most powerful and devastating biological forces ever unleashed. Throughout human history, virally-caused pandemics have periodically ravaged human populations—altering the social fabric, confounding political and medical responses, and revealing the fragility of the human species. Examples range from the Antonine Plague, which killed five-million people during the time of the Roman empire, to the 15-million deaths during the Cocoliztli epidemic of the 1600s in Mexico and Central America, to the Spanish flu pandemic of the early 20th century that claimed an estimated 50- to 100-million victims. The current COVID-19 pandemic has reminded the world of the dominance of viruses and exposed the challenges of confronting these microscopic pathogens on a global scale. This course will examine the biology and behavior of viruses, the role of such pathogens in inducing different pandemics throughout the course of history, and the means by which they can rapidly spread through a population. We will explore how vaccines, quarantines, and other medical, social and political responses work to mitigate and eventually overcome viral outbreaks, as well as how we track down and study pathogenic viruses. During the course, we will consider the representation of viruses through readings drawn from texts such as Richard Preston’s The Hot Zone, John Barry’s The Great Influenza, and C. J. Peters’ Virus Hunter.

General Biology Series: Anatomy and Physiology

Beth Ann Ditkoff
Open, Seminar—Fall | 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.

Principles of Botany

Kenneth Q. Karol
Open, Seminar—Fall | 5 credits

Understanding the basic principles of plant biology is crucial to understanding the complex web of life on Earth and its evolutionary history. Nearly all organisms, including humans, rely on plants—directly or indirectly—for their basic needs. Consequently, plants are essential to our existence; by studying them, we learn more about our self and the world we inhabit. This course is an introductory survey of botanical science and is designed for the student with little science background. We will broadly examine numerous topics related to botany, including: cell biology comprising DNA/RNA, photosynthesis, and respiration; plant structure, reproduction, and evolution; and plant diversity, ecology, and habitats. Seminars and textbook readings will be supplemented by a field trip to the New York Botanical Garden. Conference projects will provide the opportunity for the student to explore specific botanical interests in detail.
Biology of Cancer

Drew E. Cressman
Intermediate, Seminar—Fall | 5 credits
Prerequisite: completion of one or more courses in biology or chemistry

Cancer is likely the most feared and most notorious of human diseases, being devastating in both its scope and its prognosis. Cancer has been described as an alien invader inside one’s own body, characterized by its insidious spread and devious ability to resist countermeasures. Cancer’s legendary status is rightfully earned, accounting for 13 percent of all human deaths worldwide and killing an estimated eight-million people annually. In 1971, President Richard Nixon declared a “war on cancer”; since then, more than $200 billion have been spent on cancer research. While clinical success has been modest, tremendous insights have been generated in understanding the cellular, molecular, and genetic mechanisms of this disease. In this course, we will explore the field of cancer biology, covering topics such as tumor viruses, cellular oncogenes and tumor suppressor genes, cell immortalization, multistep tumorigenesis, cancer development and metastasis, and the treatment of cancer. In addition, we will discuss new advances in cancer research and draw from recent articles in the published literature. Readings will also include Siddhartha Mukherjee’s The Emperor of All Maladies.

Gothic Decay: The Literature and Science of Soils, Swamps, and Forests

Michelle Hersh, Eric Leveau
Open, Joint seminar—Spring | 5 credits

Western literature and culture deeply influence how our country negatively perceives transitional spaces, such as the spaces between cultivated land and forest or between water and land. The need for control pushes us to reshape or eliminate marshes, swamps, thickets, and other forms of overgrowth. Similarly, we feel uncomfortable considering the soils in which we bury our dead—or we ignore them completely. Yet, a closer examination of the biology of decay reveals cycles of life that follow death, with growth, reproduction, and nutrient exchange accompanying decay at every turn. We will read excerpts of literary works that have shaped our cultural perception of decay and of these transitional states and spaces, including works by Sophocles, Mary Shelley, Alice Walker, Robin Wall Kimmerer, and others. We will also explore the ecosystems themselves through lab experiments and trips to local parks and field stations (Center for the Urban River at Bezzak, Untermyer Gardens). This joint course will evaluate the divide between culture and science and explore how cultural representations may evolve with an adequate framing of scientific research and findings. This course fully participates in the collaborative interludes in the Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster.

Sensory Biology

Cecilia Phillips Toro
Open, Seminar—Spring | 5 credits

Why do chili peppers taste “hot,” while peppermint gum tastes “cold”? How can humans distinguish between a trillion different odors? Can onions be confused with apples if our noses are plugged? Why do flowers appear different to humans and to bees? Why can’t we hear the echolocation calls of most bats? The answers to these questions lie in our understanding of how animals interact with their environments via sensory perception. In this course, we will study the sensory systems underlying hearing, balance, vision, smell, taste, and touch, as well as unique abilities that support some animal navigation strategies like magnetoreception used by butterflies and sea turtles during migration. We will explore senses from a neurobiological perspective and, therefore, will begin with an overview of the nervous system and the structure and function of neurons. We will then study how each sense is based on the perception of a particular stimulus by specialized sensory neurons within specialized sensory tissues. We will discuss how stimuli are converted to cellular information and how that is communicated to the brain, leading to perception.

Genetics

Drew E. Cressman
Sophomore and Above, Seminar—Spring | 5 credits
Prerequisite: completion of AP Biology or an equivalent course

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 and the molecular functions of genes and DNA — and how mutations in DNA can lead to physical abnormalities and diseases such as Trisomy 21, hemophilia, or others. Finally, we will discuss the role of genetics in influencing such complex phenotypes as behavior or traits such as intelligence. Classes will be supplemented with weekly laboratory work.
Plant Systematics and Evolution
Kenneth G. Karol
Intermediate, Seminar—Spring | 5 credits
Prerequisite: one semester of college-level introductory botany, biology, or similar—such as Principles of Botany, Evolutionary Biology, General Biology Series—Ecology

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. 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.

Virology
Drew E. Cressman
Advanced, Seminar—Spring | 5 credits
Prerequisite: completion of college-level course work in biology and/or chemistry

Viruses are some of the smallest biological entities found in nature—yet, at the same time, perhaps the most notorious. Having no independent metabolic activity of their own, they function as intracellular parasites depending entirely on infecting and interacting with the cells of a host organism to produce new copies of themselves. The effects on the host organism can be catastrophic, leading to disease and death. HIV has killed more than 18-million people since its identification and infected twice that number. Ebola, West Nile, herpes, and pox viruses are all well-known yet shrouded in fear and mystery. During the course of this semester, we will examine the biology of viruses by discussing: their physical and genetic properties; their interaction with host cells; their ability to commandeer the cellular machinery for their own reproductive needs; the effects of viral infection on host cells; and, finally, how viruses and other subviral entities may have originated and evolved. In addition, we will examine how viruses have been discussed in the primary research literature and other media, with readings drawn from Laurie Garrett’s The Coming Plague and others.

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

- General Chemistry I (p. 20), Mali Yin Chemistry
- General Chemistry II (p. 20), Mali Yin Chemistry
- Organic Chemistry I (Guided Inquiry) (p. 21), Colin Abernethy Chemistry
- Organic Chemistry II (Guided Inquiry) (p. 21), Colin Abernethy Chemistry
- Environmental Chemistry (p. 21), Mali Yin Chemistry
- Biochemistry (p. 21), Mali Yin Chemistry
- Bio-Inspired Artificial Intelligence (p. 26), James Marshall Computer Science
- Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 82), Michelle Hersh, Eric Leveau Literature
- An Introduction to Statistical Methods and Analysis (p. 85), Daniel King Mathematics
- Electromagnetism & Light (Calculus-Based General Physics) (p. 104) Physics
- First-Year Studies: Approaches to Child Development (p. 110), Charlotte L. Doyle Psychology
- Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 112), Maia Pujara Psychology
- The Psychology of Food and Eating Behaviors (p. 115), Maia Pujara Psychology
- The Mind-Body Connection: Psychophysiology Research Seminar (p. 117), Maia Pujara Psychology
- Sociology of the Body, Disability, Illness, and Health (p. 126), Adrianna Munson Sociology
- Technology and Social Identity (p. 128), Adrianna Munson Sociology

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.

Resonance Research and Spectroscopy Seminar

Colin Abernethy, Merideth Frey

Open, Seminar—Year | 10 credits

Nuclear magnetic resonance (NMR) has played a huge role in science since the mid-20th century, garnering five Nobel prizes across chemistry, physics, and medicine. Today, NMR remains a crucial analytical and diagnostic tool in these scientific disciplines. Fortunately, the recent development of inexpensive benchtop NMR spectrometers provides new opportunities for undergraduate students to gain hands-on learning and research skills related to this highly applicable technique. This lab-based course has been co-developed and will be co-taught by experimental physicist Merideth Frey and physical chemist Colin Abernethy, so students can learn the science and applications of NMR while developing experimental research skills using Sarah Lawrence’s benchtop NMR spectrometers. This yearlong, lab-based course will cover the theory, practice, and applications of NMR in a truly multidisciplinary way—linking the physics behind these techniques with their applications in chemistry, medicine, quantum information science, and beyond. In addition to work done as a class, students will undertake individual projects that will involve designing and performing their own research projects utilizing the benchtop NMR spectrometers. At the end of the year, students will be given the opportunity to present particularly successful projects as posters or talks at regional or national scientific meetings; this work may also be featured in the supplemental course material posted online. Merideth Frey will teach this course in the fall; Colin Abernethy, in the spring.

Elemental Epics: Stories of Love, War, Madness, and Murder From the Periodic Table of the Elements

Colin Abernethy

Open, Lecture—Fall | 5 credits

The periodic table displays the chemical elements according to the structure of their atoms and, consequently, their chemical properties. The periodic table also represents a treasure trove of fascinating stories that span both natural and human history. Many of the elements on the table have influenced key historical events and shaped individual lives. In this course, we will tour the periodic table and learn how the stories of the discovery and investigation of the elements fuse science with human drama—from murders to cures for deadly diseases and from new technologies to the fall of civilizations.

General Chemistry I

Mali Yin

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

General Chemistry II

Mali Yin

Intermediate, Small Lecture—Spring | 5 credits

Prerequisite: General Chemistry I

This course is a continuation of General Chemistry I. We will begin with a detailed study of both the physical and chemical properties of solutions. This will enable us to consider the factors that affect both the rates and 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.
Organic Chemistry I (Guided Inquiry)

Colin Abernethy
Open, Small Lecture—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 will enable us to rationalize the vast number of reactions that organic reagents undergo. Topics covered in this course include: the types of bonding within organic molecules; fundamental concepts of organic reaction mechanisms (nucleophilic substitution, elimination, and electrophilic addition); the conformations and configurations of organic molecules; and the physical and chemical properties of alkanes, halogenoalkanes, alkenes, alkyenes, 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.

Environmental Chemistry

Mali Yin
Open, Seminar—Fall | 5 credits

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

Biochemistry

Mali Yin
Advanced, Seminar—Spring | 5 credits
Prerequisite: Organic Chemistry and General Biology

Biochemistry is the chemistry of biological systems. This course will introduce students to the important principles and concepts of biochemistry. Topics will include the structure and functions of biomolecules, such as amino acids, proteins, enzymes, nucleic acids, RNA, DNA, and bioenergetics. This knowledge will then be used to study the pathways of metabolism.

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

Biology of Cancer (p. 18), Drew E. Cressman Biology
Genetics (p. 18), Drew E. Cressman Biology
Virology (p. 19), Drew E. Cressman Biology
Watersheds (p. 35), Bernice Rosenzweig Environmental Science
Pollution (p. 35), Bernice Rosenzweig Environmental Science
An Introduction to Statistical Methods and Analysis (p. 85), Daniel King Mathematics
CHINESE

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

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

Beginning Chinese
Fang-yi Chao
Open, Small seminar—Year | 10 credits

Beginning Chinese is designed for students with little-to-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 (ACTFL) 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 essential to daily-life communication.

Intermediate Chinese
Fang-yi Chao
Intermediate, Small seminar—Year | 6 credits
Prerequisite: at least one year of Mandarin Chinese or knowledge of basic Chinese

Intermediate Chinese is designed for students who have finished at least one year of Mandarin Chinese or who already have knowledge of basic Chinese. The goal of this course is to help students 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 sufficiently enough 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.

Cultivating the Tao: Chinese Philosophy and Practice (p. 13), Ellen Neskar Asian Studies
Reading China’s Revolutions Through Literature and Memoir (p. 14), Ellen Neskar 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.

First-Year Studies: Gods, Heroes, and Kings: Art and Myth in the Ancient World (p. 9), David Castriota
Art History
The Ancient Mediterranean (p. 11), David Castriota
Art History
Readings in Intermediate Greek (p. 56), Emily Anhalt
Greek (Ancient)
Intermediate Greek: Poetry and Prose (p. 56), Emily Fairey
Greek (Ancient)
First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 73), Emily Anhalt
Literature
First-Year Studies: Text and Theatre (p. 74), Joseph Lauinger
Literature
Tradition and Transformation: 17th-Century British Literature (p. 76), William Shullenberger
Literature
Metaphysical Poetry (p. 79), William Shullenberger
Literature
Blood, Tears, and Laughter: Politics and Poetics of Stuart Drama (p. 83), William Shullenberger
Literature
First-Year Studies: Literature and Philosophy: Enthusiasm, Fanaticism, Superstition (p. 100), Abraham Anderson
Philosophy
Gender and Sexuality in Greek Literature and Philosophy (p. 101), Abraham Anderson
Philosophy
Relativism (p. 102), Abraham Anderson
Philosophy
Introduction to Ancient Greek Religion and Society (p. 121), Ron Afzal
Religion
Writing About the Arts (p. 158), Vijay Seshadri
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.

Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais
Anthropology
The Anthropology of Images (p. 6), Robert R. Desjarlais
Anthropology
Experimental Neurobiology and Physiology (p. 17), Cecilia Phillips Toro
Biology
Sensory Biology (p. 18), Cecilia Phillips Toro
Biology
Genetics (p. 18), Drew E. Cressman
Biology
Virology (p. 19), Drew E. Cressman
Biology
First-Year Studies: Achilles, the Tortoise, and the Mystery of the Undecidable (p. 24), James Marshall
Computer Science
Introduction to Computer Programming (p. 24), Michael Siff
Computer Science
Computer Organization (p. 24), Michael Siff
Computer Science
Bio-Inspired Artificial Intelligence (p. 26), James Marshall
Computer Science
Metaphysical Poetry (p. 79), William Shullenberger
Literature
An Introduction to Statistical Methods and Analysis (p. 85), Daniel King
Mathematics
The Philosophy of Music (p. 98), Martin Goldray
Music
Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 106), David Peritz
Politics
Justice, Care, and the Lifespan Revolution: A Community-Based Seminar (p. 108), David Peritz
Politics
First-Year Studies: Approaches to Child Development (p. 110), Charlotte L. Doyle
Psychology
Psychocinematics: Film, Psychology, and Neuroscience (p. 111), Elizabeth Johnston
Psychology
Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 112), Maia Pujara
Psychology
Art and Visual Perception (p. 112), Elizabeth Johnston
Psychology
The Psychology and Neuroscience of Addictions (p. 113), David Sivesind
Psychology
Speaking the Unspeakable: Trauma, Emotion, Cognition, and Language (p. 114), Emma Forrester
Psychology
The Psychology of Food and Eating Behaviors (p. 115), Maia Pujara
Psychology
Mindfulness: Science and Practice (p. 116), Elizabeth Johnston
Psychology
The Mind–Body Connection: Psychophysiology Research Seminar (p. 117), Maia Pujara
Psychology
Sociology of the Body, Disability, Illness, and Health (p. 126), Adrianna Munson
Sociology

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.

First-Year Studies: Achilles, the Tortoise, and the Mystery of the Undecidable
James Marshall
FYS—Year | 10 credits

In this course, we will take an extended journey through Douglas Hofstadter’s Pulitzer Prize-winning book, Gödel, Escher, Bach, which has been called “an entire humanistic education between the covers of a single book.” The key question at the heart of the book is: How can minds possibly arise from mere matter? Few people would claim that individual neurons in a brain are “conscious” in anything like the normal sense in which we experience consciousness. Yet, consciousness and self-awareness emerge, somehow, out of a myriad of neuronal firings and molecular interactions. How can individually meaningless physical events in a brain, even vast numbers of them, give rise to meaningful awareness, to a sense of self? And could we duplicate such a process in a machine? Considering these questions will lead us to explore a wide range of ideas—from the foundations of mathematics and computer science to molecular biology, art, and music and to the research frontiers of modern-day cognitive science and neuroscience. Along the way, we will closely examine Gödel’s incompleteness theorem, the drawings of M. C. Escher, the music of J. S. Bach, mathematical logic and formal systems, the limits of computation, and the past history and future prospects of artificial intelligence. 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.

Introduction to Computer Programming
Michael Siff
Open, Small Lecture—Fall | 5 credits

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

Computer Organization
Michael Siff
Intermediate, Seminar—Year | 10 credits
Prerequisite: one semester of programming experience and permission of the instructor

This course investigates how computers are designed “underneath the hood” and how basic building blocks can be combined to make powerful machines that execute intricate algorithms. There are two essential categories of components in modern computers: the hardware (the physical medium of computation) and the software (the instructions executed by the computer). As technology becomes more complex, the distinction between hardware and software blurs. We will study why this happens, as well as why hardware designers need to be concerned with the way software designers write programs and vice versa. Along the way, we will learn how computers work from higher-level programming languages such as Python and JavaScript, to system-level languages C and Java, down to the basic zeroes and ones of machine code. Topics include Boolean logic, digital-circuit design, computer arithmetic, assembly and machine languages, memory hierarchies,
and parallel processing. Special attention will be given to the RISC architectures—now the world’s most common, general-purpose microprocessors. In particular, we will focus on the ARM architecture and Apple's new M1 processors. Time permitting, we will investigate the relationship between energy consumption and the rise of multicore and mobile architectures.

**Quantum Computing**

**James Marshall**  
*Intermediate, Seminar—Fall | 5 credits*

*Prerequisite: familiarity with linear algebra or equivalent mathematical preparation*

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

**Privacy, Technology, and the Law**

**Michael Siff**  
*Open, Seminar—Spring | 5 credits*

What do Bitcoin, NFTs, Zoom, self-driving vehicles, and Edward Snowden have in common? The answer lies in this course, which focuses on how a few very specific computer technologies are dramatically altering daily life. In this course, we will develop a series of core principles that explain the rapid change and will help us chart a reasoned path to the future. We begin with a brief history of privacy, private property, and privacy law. Two examples of early 20th-century technologies required legal thinking to evolve: 1) whether a pilot (and passengers) of a plane is trespassing when the plane flies over someone's backyard; and 2) whether the police can listen to a phone call from a phone booth (remember those?) without a warrant. Quickly, we will arrive at the age of information and will be able to update these conundrums: a drone flies by with an infrared camera, a copyrighted video is viewed on YouTube via public WiFi, a hateful comment is posted on Reddit, a playful TikTok is taken out of context and goes viral for all to see, an illicit transaction involving Bitcoin is made between seemingly anonymous parties via Venmo. To get a better handle on the problem, we will consider the central irony of the internet: It was developed at the height of the Cold War, as a way to maintain a robust communication system in the event of a nuclear attack, and now its open nature puts us at risk of 21st-century security threats such as electronic surveillance, aggregation and mining of personal information, and cyberterrorism. We will contrast doomsday myths popularized by movies such as War Games with more mundane scenarios such as total disruption of electronic commerce. Along the way, we will address questions such as: Does modern technology allow people to communicate secretly and anonymously? Can a few individuals disable the entire internet? Can hackers launch missiles or uncover blueprints for nuclear power plants from remote computers on the other side of the world? We will also investigate other computer-security issues, including spam, computer viruses, and identity theft. Meanwhile, with our reliance on smart phones, text messages, and electronic mail, have we unwittingly signed up ourselves to live in an Orwellian society? Or can other technologies keep “1984” at bay? Our goal is to investigate if and how society can strike a balance so as to achieve computer security without substantially curtailing rights to free speech and privacy. Along the way, we will introduce the science of networks and describe the underlying theories that make the internet and its related technologies at once tremendously successful and so challenging to regulate. A substantial portion of the course will be devoted to introductory cryptology—the science (and art) of encoding and decoding information to enable private communication. We will conclude with a discussion of how cutting-edge technologies, such as
blockchains, are impacting commerce today and how quantum cryptography and quantum computing may impact the privacy of communications tomorrow.

**Bio-Inspired Artificial Intelligence**  
*James Marshall*  
Intermediate, Seminar—Spring | 5 credits  
Prerequisite: at least one semester of experience programming in a high-level, object-oriented language such as Python, Java, or C++

The field of artificial intelligence (AI) is concerned with reproducing the abilities of human intelligence in computers. In recent years, exciting new approaches to AI have been developed, inspired by a wide range of biological processes and structures that are capable of self-organization, adaptation, and learning. These sources of inspiration include biological evolution, neurophysiology, and animal behavior. This course is an in-depth introduction to the algorithms and methodologies of biologically-inspired AI and is intended for students with prior programming experience. We will focus primarily on machine-learning techniques—such as evolutionary computation and genetic algorithms, reinforcement learning, artificial neural networks, and deep learning—from both a theoretical and a practical perspective. Throughout the course, we will use the Python programming language to implement and experiment with these techniques in detail. Students will have many opportunities for extended exploration through open-ended, hands-on lab exercises and conference work.

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

Critical Cartography and GIS (p. 53), Lauren Hudson  
*Geography*

Proof and Paradox (p. 87), Erin Carmody  
*Mathematics*

Time to Tinker (p. 103), Merideth Frey  
*Physics*

Classical Mechanics (Calculus-Based General Physics) (p. 104)  
*Physics*

Technology and Social Identity (p. 128), Adrianna Munson  
*Sociology*

Digital Imaging Studio (p. 145), Shamus Clisset  
*Visual and Studio Arts*

3D Modeling (p. 146), Shamus Clisset  
*Visual and Studio Arts*

Photogrammetry (p. 146), Shamus Clisset  
*Visual and Studio Arts*

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**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 Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory**  
*Peggy Gould*  
FYS—Year | 10 credits  

“Historically, pandemics have forced humans to break with the past and imagine their world anew. This one is no different. It is a portal, a gateway between one world and the next.”
Acclaimed feminist author, educator, and revolutionary thinker bell hooks wrote, “Art constitutes one of the rare locations where acts of transcendence can take place and have a wide-ranging transformative impact” (Art on My Mind: Visual Politics, 1999). Historian Howard Zinn echoes this, saying, “...the artist transcends the immediate. Transcends the here and now. Transcends the madness of the world. Transcends terrorism and war. The artist thinks, acts, performs music, and writes outside the framework that society has created...” (Artists in Times of War, 2003). The tumultuous period that we are currently experiencing, with unprecedented challenges in social, political, and environmental realms, sets the stage for us as artists to contribute the vital elements of human civilization that are our domain. Collective effort is at the heart of performing arts; thus, our contributions rely upon our abilities to connect and coordinate. Ultimately, the power of any collective relies upon the vibrance of each member. From Broadway, opera, and concert stages to experimental performance venues and political demonstrations, collective actions by artists have played a part in moving society forward. We will study works by visionary artists who have been inspired to venture across disciplines to grapple with the challenges of their times (including Anna Deveare Smith, Tony Kushner, Janelle Monet, Bill T. Jones, Meredith Monk) and will join forces, drawing upon the unique history of each participant to construct an expansive portal for individual and collaborative inquiry. This is a course for students with an established practice and experience in theatre, music, and/or dance who wish to continue advancing skills in their established disciplines. Students will take additional multiple components in dance, music, or theatre to comprise a Third program in one of these performing arts. Students will be guided through a selection of components in their discipline during registration and will attend discipline-specific information sessions as part of the registration process.

- Theatre students will take two or three additional theatre components, along with biweekly Theatre Meetings and periodic Think Tank meetings, and will fulfill Tech Credit requirements. Students are welcome to audition for theatre projects each semester.
- Music students will take three or four additional components, including individual lessons, Music Theory, Music History, Music Technology (optional), and Performance Ensemble (by audition), along with concert attendance and periodic Music Tuesday meetings. Students are welcome to join more than one performance ensemble (recommended for students who have had previous training in music, such as instrumental lessons, beginning theory, etc.).
- Dance students will take three or four additional components, including movement practice classes and creative practice, along with periodic Dance Meetings, and will fulfill the Dance Tech Production requirements. Students are welcome to audition for dance program performances each semester.

**THE CURRICULUM**

**Movement Studio Practice**

*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; there will be various levels of the course.**
Dance Movement Fundamentals
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. No prior experience in dance is required. Students who have successfully completed this course will be prepared to enter Movement Studio I and/or Ballet I.

Ballet
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. There will be two levels for this course; placement will be determined during registration.

West African Dance
Component

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

Hip-Hop
Component

In this 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
Component

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.

Conditioning
Component

This conditioning uses embodied anatomy, Pilates-based strengthening, body-weight exercises, information about cardiovascular fitness, and artistic reflection to build a healthy groundwork from which to build a sustained physical dance practice. Each week, we will address a different area in the body with an anatomical lecture, definition and palpation of bony landmarks and activation of specific support structures, and targeted exercises to help build deeper understanding and support. This more intellectual investigation will be applied directly to movement to help develop technical training, as well as to encourage injury prevention and rehabilitation. Students will be expected to show critical-thinking skills around the concepts presented in class. Students are expected to be present, attempt exercises and develop personal modifications when necessary, and show some physical progress throughout the semester. Discussion in class is
encouraged, as that is a time to display internal process. It is suggested, though not required, for students to maintain a journal throughout the semester.

**Improvisation**  
*Peggy Gould*  
*Component—Year*

Improvisation is a potentially limitless resource. Whether arising from movement itself or from conceptual/imaginative sources, improvisation can yield raw materials for making dances and other performance works. Improvisation can form the basis for community-building activities. It can also support the advancement of our technical skills in all dance forms, from conceptual and choreographic to performative, by giving us greater access to our personal connections to movement. In this course, we will engage in a variety of approaches to improvisation. We will investigate the properties of movement in the context of experience and performance, using activities that range from highly structured to virtually unstructured. The aim of our work is to delve deeply into the creative process in a variety of environmental settings, from the dance studio to outdoor sites around the campus. Throughout the year, goals will include building capabilities for sustained exploration of movement instincts and appetites, honing perceptive and communicative skills, and learning to use improvisation to advance movement technique. All of these goals will support the development of a durable foundation from which to work creatively.

**Composition**  
*Component*

Movement and creativity are the birthrights of every human being. This component will explore expressive and communicative movement possibilities by introducing different strategies for making dances. Problems posed run the gamut from conceptually-driven dance/theatre to structured movement improvisations. Students will learn to access and mold kinetic vocabularies, collaboratively or individually, and incorporate music, sound, gesture, text, and objects in pursuit of a vision. Students will be asked to create and perform studies, direct one another, and share and discuss ideas and solutions with peers. Students are not required to make finished products but, rather, to involve themselves in the challenges and joys of rigorous play.

**Choreographic Lab**  
*Component—Year*

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 both emergent and established voices and a wide range of approaches to contemporary artistic practice.

**Live Time-Based Art**  
*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
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.

Anatomy
Peggy Gould
Component—Year
Prerequisite: prior experience in dance and/or athletics
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); 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. 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 micropolitics in established
dance training techniques, examining connections
between movement and emotion, exploring implications of
movement disorders such as Parkinson's Disease, 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 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.

Choreographing Light for the Stage
Judy Kagel
Component—Year
This course will examine the fundamentals of design, and
how to both think compositionally and work collaboratively as an artist. The medium of light will be
used to explore the relationship between art, technology,
and movement. Discussion and experimentation will
reveal how light defines and shapes an environment.
Students will learn a vocabulary to speak about light and
how to express their artistic ideas. Through hands-on
experience students will practice installing, programing
and operating lighting fixtures and consoles. The artistic
and technical skills they build will then be demonstrated
together by creating original lighting designs for the works
developed in the Time Based Art course.

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 the 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 alumni; and
casting sessions for departmental performances created
by the Live Time-Based Art class.
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. 164), Elise Risher Dance/Movement Therapy
Metaphysical Poetry (p. 79), William Shullenberger Literature
First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 96), Peggy Gould Music
First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 130), Peggy Gould Theatre
First-Year Studies: Rigorous Action/Happy Accidents—A Laboratory for Theatre Artists (p. 132), David Neumann Theatre
First-Year Studies: Rigorous Action/Happy Accidents—A Laboratory for Theatre Artists (p. 132), David Neumann Theatre
Senior Studio (p. 144), John O’Connor Visual and Studio Arts
Visual and Studio Arts Fundamentals: Materials and Play (p. 144), John O’Connor 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.

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology
The Anthropology of Images (p. 6), Robert R. Desjarlais Anthropology
Queer(ing) India: Literature, Film, and Law (p. 14), Shoumik Bhattacharya Asian Studies
Global Queer Literature: Dystopias and Hope (p. 14), Shoumik Bhattacharya Asian Studies
Econometric Analysis: Structural Explorations in the Social Sciences (p. 31), Jamee Moudud Economics
History of Political Economy and Economic History (p. 33), Jamee Moudud Economics
Intermediate Macroeconomics: Theory and Policies (p. 34), An Li Economics
Writing Fantasy Scripts (p. 48), Jessica Rotondi Filmmaking and Moving Image Arts
The Path to Putin (p. 58), Philip Swoboda History
Globalization Past and Present: Global and Local Communities in Yonkers (p. 63), Margarita Fajardo History
An Introduction to Statistical Methods and Analysis (p. 85), Daniel King Mathematics

International Perspectives on Psychology (p. 111), Christopher Hoffman Psychology
Doing Research With Young People: Research, Policy, and Activism (p. 115), Christopher Hoffman Psychology
Sociology of the Built Environment (p. 125), Adrianna Munson Sociology

ECONOMICS

At Sarah Lawrence College, economics is not taught as a set of techniques for working in a static field but, rather, as an evolving discipline. In the liberal-arts tradition, Sarah Lawrence students approach the study of economics by addressing issues in historical, political, and cultural context. 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.

Introduction to Economic Theory and Policy
Kim Christensen
Open, Small Lecture—Year | 10 credits

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, behavioralist, Marxian, and feminist. Finally, we’ll apply these contrasting theoretical perspectives to current economic issues and controversies. Requirements will include frequent, short writing assignments and participation in a small-group project.

Econometric Analysis: Structural Explorations in the Social Sciences
Jamee Moudud
Open, Lecture—Year | 10 credits

This course is designed for all students interested in the social sciences who wish to understand the methodology and techniques involved in the estimation of structural relationships between variables. The course is intended for students who wish to be able to carry out empirical work in their particular field, both at Sarah Lawrence...
College and beyond, and critically engage empirical work done by academic or professional social scientists. The practical, hands-on approach taken in this course will be useful to those students who wish to do future conference projects in the social (or natural) sciences with significant empirical content. The course will also be invaluable for students who are seeking internships, planning to enter the job market, or desiring to pursue graduate education in the social sciences and public policy. After taking this course, students will be able to analyze questions such as the following: What is the relationship between slavery and the development of capitalist industrialization in the United States? What effects do race, gender, and educational attainment have in the determination of wages? How does the female literacy rate affect the child mortality rate? How can one model the effect of economic growth on carbon-dioxide emissions? What is the relationship among sociopolitical instability, inequality, and economic growth? How do geographic location and state spending affect average public-school teacher salaries? How do socioeconomic factors determine the crime rate in the United States? During the course of the year, we will study all of these questions. In the first semester, we will cover the theoretical and applied statistical principles that underlie Ordinary Least Squares (OLS) regression techniques. We will begin with the assumptions needed to obtain the Best Linear Unbiased Estimates of a regression equation, also known as the “BLUE” conditions. Particular emphasis will be placed on the assumptions regarding the distribution of a model’s error term and other BLUE conditions. We will also cover hypothesis testing, sample selection, and the critical role of the t- and F-statistic in determining the statistical significance of an econometric model and its associated slope or “β” parameters. Further, we will address the three main problems associated with the violation of a particular BLUE assumption: multicollinearity, serial correlation, and heteroscedasticity. We will learn how to identify, address, and remedy each of these problems. In addition, we will take a similar approach to understanding and correcting model specification errors. The spring semester class will build on the fall class by introducing students to advanced topics in econometrics. We will study difference-in-difference estimators, autoregressive dependent lag (ARDL) models, co-integration, and error correction models involving nonstationary time series. We will investigate simultaneous equations systems, vector error correction (VEC), and vector autoregressive (VAR) models. The final part of the seminar will involve the study of panel data, as well as logit/probit models. As with the fall class, the spring class will also be very “hands-on,” in that students will get ample exposure to concrete issues while also being encouraged to consider basic methodological questions (e.g., the debates between John Maynard Keynes and Jan Tinbergen) regarding the power and limitations of econometric analysis. The spring semester is particularly relevant to students who wish to pursue graduate studies in a social-science discipline, although it will be equally relevant for those seeking other types of graduate degrees that involve knowledge of intermediate-level quantitative analysis.

Political Economy of Women
Kim Christensen
Open, Seminar—Year / 10 credits

What factors determine the status of women in different societies and communities? What role is played by women’s labor, both inside and outside the home? By cultural norms regarding sexuality and reproduction? By religious traditions? After a brief theoretical grounding, this course will address these questions by examining the economic, political, social, and cultural histories of women in the various racial/ethnic and class groupings that make up the United States. Topics to be explored include: the role of women in the Iroquois Confederation before white colonization and the factors that gave Iroquois women significant political and social power in their communities; the status of white colonist women in Puritan Massachusetts and the economic, religious, and other factors that led to the Salem witchcraft trials of 1692; the position of African American women under slavery, including the gendered and racialized divisions of labor and reproduction; the growth of competitive capitalism in the North and the development of the “cult of true womanhood” in the rising middle class; the economic and political changes that accompanied the Civil War and Reconstruction and the complex relationships between African American and white women in the abolitionist and women’s rights movements; the creation of a landless agricultural labor force and the attempts to assimilate Chicana women into the dominant culture via “Americanization” programs; the conditions that encouraged Asian women’s immigration and their economic and social positions once here; the American labor movement and the complicated role that organized labor has played in the lives of women of various racial/ethnic groups and classes; the impact of US colonial policies on Puerto Rican migration and Puerto Rican women’s economic and political status on both the Island and the mainland; the economic/political convulsions of the 20th century, from the trusts of the early 1900s to World War II, and their impact on women’s paid and unpaid labor; the impact of changes in gendered economic roles on LGBT communities; the economic and political upheavals of the 1960s that led to the so-called “second wave” of the women’s movement; and the current position of women in the US economy and polity and the possibilities for more inclusive public policies concerning gender and family issues. In addition to class participation
and the conference project, requirements include regular short essays on the readings and approximately a half-dozen longer essays that synthesize class materials with the written texts.

**History of Political Economy and Economic History**

*Jamee Moudud*

*Open, Seminar—Year | 10 credits*

In this yearlong seminar, the fall semester will be devoted to the study of the theoretical debates on the history of economic and legal thought. It will be shown that the study of economics is incomplete without an understanding of the relationship of the economy to law and politics. These theoretical debates will be linked to transformations in capitalism in a number of different geographic contexts, especially the United States, Europe, and Africa. The dominant approach in contemporary economics is the neoclassical school. This course will introduce students to the origins, foundational tools and questions, and analytical constructs at the heart of both neoclassical and other schools of thought in economics. In the fall, the first part of the course will deal with what is called classical political economy (primarily Adam Smith, David Ricardo, and Karl Marx). Next, given that property, contracts, and torts are at the core of markets, the course will integrate the path-breaking insights from the linked American Legal Realist and Original Institutional Economics traditions to understand the legal institutional foundations of markets. The final part of the course will deal with the perspectives of some of the major founders of the neoclassical school (Léon Walras, William Stanley Jevons, and John Bates Clark) and their debates with institutional economists during the interwar period. Finally, the contemporary New Institutional Economics framework, with its foundations in neoclassical economics, will be compared with the insights of the original institutional economists and legal realists. The spring semester will be devoted to the study of two major topics: business history (including the study of colonialism, race, and slavery) and monetary history. The goal of the spring semester is to enable students to reflect on the applicability (or otherwise) of the theoretical perspectives discussed in the fall.

**Intermediate Microeconomics: Conflicts, Coordination, and Institutions**

*An Li*

*Intermediate, Seminar—Fall | 5 credits*

**Prerequisite:** prior knowledge of microeconomics

Economics was born in the 18th century, around the same time that capitalism emerged in Europe. Since then, economists have sought to understand the ways in which people allocate, produce, exchange, and distribute things in capitalist societies and how such activities impact people’s welfare. For the most part of the 20th century, microeconomics centered on the “efficiency” of the free market. Since the late 20th century, contending and critical paradigms have successfully challenged the narrow definition of “efficiency” and broadened the scope of analysis from the free market to a variety of institutions. In this course, we will examine the fundamental questions, such as: What are the incentives of individual decision making under different circumstances? How do individuals make decisions? What are the social consequences of individual decision making? We will not only learn about traditional issues such as how individual consumers and firms make decisions and the welfare properties of the market but also examine how individuals interact with each other, the power relationship between individuals, the power relationship on the labor market and the credit market and inside the firms, the situations where individuals care about other than their self-interests, the successful and unsuccessful coordination of individuals, and the institutional solutions for improving social welfare.
Intermediate Macroeconomics: Theory and Policies
An Li
Intermediate, Seminar—Spring | 5 credits
Prerequisite: prior knowledge of economics

Keynes not only revolutionized economic theory in 1937 but also led generations of economists to believe that the government should play an active role in managing a country’s aggregate demand. Yet, since the 1980s, the theoretical and policy world of mainstream economics took a great U-turn and, once again, embraced the fundamental role of the free market. In macroeconomics, this is reflected by the pursuit of goals such as fiscal austerity, a balanced budget, financial deregulation, and liberalization of international finance. In this course, we will examine the fundamental debates in macroeconomic theory and policymaking. The standard analytical framework of aggregate demand, aggregate supply, labor market, inflation, exchange rate, and economic growth will be used as our entry point of analysis. On top of that, we will examine multiple theoretical and empirical perspectives on money, credit and financial markets, consumption, investment, governmental spending, unemployment, international finance, growth and distribution, economic crisis, technological change, and long waves of capitalist societies. More recent progressive theories and policies will be discussed, such as universal basic income and job guarantee, modern monetary theory, etc.

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

Critical Cartography and GIS (p. 53), Lauren Hudson Geography
Space, Place, and Uneven Development: Building the Countermap of New York City (p. 54), Lauren Hudson Geography
Globalization Past and Present: Global and Local Communities in Yonkers (p. 63), Margarita Fajardo History
An Introduction to Statistical Methods and Analysis (p. 85), Daniel King Mathematics
International Political Economy (p. 107), Yekaterina Oziashvili Politics
The Age of Global Uprisings (p. 108), Yekaterina Oziashvili Politics
Sociology of the Built Environment (p. 125), Adrianna Munson Sociology
Global Refugees: Temporariness and Displacement (p. 127), Parthiban Muniandy Sociology

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.

Natural Hazards

Bernice Rosenzweig
Open, Small Lecture—Fall | 5 credits

Natural hazards are Earth-system processes that can harm humans and the ecosystems on which we rely. These processes include a wide variety of phenomena, including volcanoes, earthquakes, wildfires, floods, heat waves, and hurricanes. The terms “natural hazard” and “disaster” are often used interchangeably. There have been many examples of natural hazards that have resulted in catastrophic loss of life, socioeconomic disruption, and radical transformation of natural ecosystems; however, through improved understanding of these phenomena, we can develop strategies to better prepare for and respond to natural hazards and mitigate harm. In this course, we will use case studies of natural-hazard events to explore their underlying Earth-system processes, covering topics such as plate tectonics, mass wasting, weather, and climate. Along with the social and infrastructure factors that determined their impact on people, we will also explore related topics—such as probability, risk, and environmental justice—and the direct and indirect ways that different types of natural hazards will be exacerbated by global climate change. Students will attend one weekly lecture and one weekly group conference, where we will
discuss scientific papers, explore data, and work on a collaborative project to investigate a potential natural-hazard event.

Watersheds
Bernice Rosenzweig
Open, Seminar—Year | 10 credits

A watershed is an area of land (and the soils that underlie it) that drains to a common outlet. But this simple concept provides a critically important framework for understanding our most important water-management issues, along with many processes in environmental science and ecology. Watersheds can be defined across a range of spatial scales—from a suburban parking lot to the drainage basin of the Amazon River—and their diverse forms and characteristic represent a variety of climates, land uses, and topographies. In this course, we’ll learn how watersheds are delineated and explore the flow of water through watersheds, covering topics such as precipitation, evapotranspiration, infiltration, stream and river networks, and groundwater flow. During the second semester of the course, we’ll build on this foundation to study topics in watershed management, including water infrastructure, urbanization, interbasin transfers, flooding, water quality, and the impacts of global climate change. The course will include a weekly lab session, with indoor data-analysis activities along with field visits to sites in the Hudson River and Bronx River watersheds. No prior experience in earth or environmental science is required; however, students should be prepared to draw on the math skills they learned in high school for the water analyses that we’ll perform in this course.

Pollution
Bernice Rosenzweig
Intermediate, Seminar—Spring | 5 credits

Prerequisite: one semester of college-level chemistry or at least two semesters of high-school chemistry

The pollution of our air, water, and soils is responsible for millions of deaths across the globe each year, along with immeasurable harm to natural ecosystems. In this seminar, we will study the chemistry of environmental pollutants that are most salient today—including lead, soot, pesticides, per- and polyfluoroalkyl substances (PFAS), sewage, nutrients, and greenhouse gases—and learn about how their chemistry influences their fate and their transport through the environment and, in turn, their impacts on human health and natural ecosystems. We will also study basic techniques of pollutant monitoring and strategies to remediate different types of pollution and restore healthy ecosystems and communities. Beyond this, we will explore the broader concept of pollution, considering how compounds that can be vital to our survival can also harm our environment, as well as how thresholds for when a compound becomes a “pollutant” are determined. Course work will include both chemistry problem-sets and diverse readings about historic and current pollution issues. Conference work will allow students to develop a case study of a pollution incident or ongoing pollution hazard.

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

Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais

The Anthropology of Images (p. 6), Robert R. Desjarlais

First-Year Studies: Urban Ecology (p. 16), Michelle Hersh

Viruses and Pandemics (p. 17), Drew E. Cressman

Principles of Botany (p. 17), Kenneth G. Karol

Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 18), Michelle Hersh, Eric Leveau

Genetics (p. 18), Drew E. Cressman

Plant Systematics and Evolution (p. 19), Kenneth G. Karol

Virology (p. 19), Drew E. Cressman

General Chemistry I (p. 20), Mali Yin

General Chemistry II (p. 20), Mali Yin

Environmental Chemistry (p. 21), Mali Yin

Biochemistry (p. 21), Mali Yin

Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 33), An Li

Economics of Environmental Justice (Intensive Semester in Yonkers) (p. 33), An Li

Metaphysical Poetry (p. 79), William Shullenberger

Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 82), Michelle Hersh, Eric Leveau

Blood, Tears, and Laughter: Politics and Poetics of Stuart Drama (p. 83), William Shullenberger

An Introduction to Statistical Methods and Analysis (p. 85), Daniel King

Classical Mechanics (Calculus-Based General Physics) (p. 104)

Electromagnetism & Light (Calculus-Based General Physics) (p. 104)

Critical Urban Environmentalism, Space, and Place (p. 117), Linwood J. Lewis

Sociology of the Built Environment (p. 125), Adrianna Munson
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.

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

- Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais
- Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais
- The Anthropology of Images (p. 6), Robert R. Desjarlais
- Queer(ing) India: Literature, Film, and Law (p. 14), Shoumik Bhattacharya
- Global Queer Literature: Dystopias and Hope (p. 14), Shoumik Bhattacharya
- First-Year Studies: Urban Ecology (p. 16), Michelle Hersh
- Principles of Botany (p. 17), Kenneth G. Karol
- Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 18), Michelle Hersh, Eric Leveau
- Plant Systematics and Evolution (p. 19), Kenneth G. Karol
- General Chemistry I (p. 20), Mali Yin
- General Chemistry II (p. 20), Mali Yin
- Environmental Chemistry (p. 21), Mali Yin
- Biochemistry (p. 21), Mali Yin
- Econometric Analysis: Structural Explorations in the Social Sciences (p. 31), Jamee Moudud
- History of Political Economy and Economic History (p. 33), Jamee Moudud
- Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 33), An Li
- Economics of Environmental Justice (Intensive Semester in Yonkers) (p. 33), An Li
- Natural Hazards (p. 34), Bernice Rosenzweig
- Watersheds (p. 35), Bernice Rosenzweig
- Pollution (p. 35), Bernice Rosenzweig
- Critical Cartography and GIS (p. 53), Lauren Hudson
- Space, Place, and Uneven Development: Building the Countermap of New York City (p. 54), Lauren Hudson
- The Edgy Enlightenment (p. 62), Philip Swoboda
- First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 73), Emily Anhalt
- Plundered: Tales of Extractivism and Resistance (p. 75), Heather Cleary
- Tradition and Transformation: 17th-Century British Literature (p. 76), William Shullenberger
- Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 82), Michelle Hersh, Eric Leveau
- Blood, Tears, and Laughter: Politics and Poetics of Stuart Drama (p. 83), William Shullenberger
- An Introduction to Statistical Methods and Analysis (p. 85), Daniel King
- First-Year Studies: Cities, Suburbs, Trains, and Highways: Politics and Geography (p. 105), Samuel Abrams
Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 106), David Peritz

Politics

First-Year Studies: Urban Health in a Multicultural Context (p. 111), Linwood J. Lewis Psychology

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 112), Gina Philogene Psychology

Environmental Psychology: An Exploration of Space and Place (p. 113), Magdalena Ornstein-Sloan Psychology

Critical Urban Environmentalism, Space, and Place (p. 117), Linwood J. Lewis Psychology

Sociology of the Built Environment (p. 125), Adrianna Munson Sociology

Contextualizing Communications: The Poetics of Seeing (p. 126), Shahnaz Rouse Sociology

Global Refugees: Temporariness and Displacement (p. 127), Parthiban Munniandy Sociology

Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 127), Shahnaz Rouse Sociology

After Nature: On Writing the Environment (p. 157), Kate Kzambreno 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.

First-Year Studies: Global Kinships: An Anthropological Exploration of Connectedness (p. 4), Mary A. Porter Anthropology

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology

Culture in Mind (p. 5), Deanna Barenboim Anthropology

Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais Anthropology

On Whiteness: An Anthropological Exploration (p. 5), Mary A. Porter Anthropology

Spaces of Exclusion, Places of Belonging (p. 6), Deanna Barenboim Anthropology

Language, Politics, and Identity (p. 6), Deanna Barenboim Anthropology

The Anthropology of Images (p. 6), Robert R. Desjarlais Anthropology

Gendering in African Postcolonies (p. 7), Mary A. Porter Anthropology

Culture and Mental Health (p. 7), Deanna Barenboim Anthropology

Histories of Modern and Contemporary Art (p. 10), Sarah Hamill Art History

Art and Society in the Lands of Islam (p. 10), Jerrilynn Dodds Art History

Arts of Spain and Latin America, 1492–1820: Imperial, Resistant, Colonial, and Transcultural Arts (p. 11), Jerrilynn Dodds Art History

Queer(ing) India: Literature, Film, and Law (p. 14), Shoumik Bhattacharya Asian Studies

Global Queer Literature: Dystopias and Hope (p. 14), Shoumik Bhattacharya Asian Studies

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 26), Peggy Gould Dance

West African Dance (p. 28) Dance

Hip-Hop (p. 28) Dance

Political Economy of Women (p. 32), Kim Christensen Economics

Documentary Filmmaking: The Personal Is Political II (p. 46), Damani Baker Filmmaking and Moving Image Arts

Documentary Filmmaking: The Personal Is Political I (p. 45), Damani Baker Filmmaking and Moving Image Arts

Writing Fantasy Scripts (p. 48), Jessica Rotondi Filmmaking and Moving Image Arts

Readings in Intermediate Greek (p. 56), Emily Anhalt Greek (Ancient)

Gender, Education, and Opportunity in Africa (p. 59), Mary Dillard History
The Emergence of the Modern Middle East (p. 59), Matthew Ellis *History*
Ideas of Africa, Africa Writes Back (p. 61), Mary Dillard *History*
The City of Yonkers: Histories of Change, Continuity, and Community (p. 61), Kishauna Soljour *History*
Latinx Public Humanities and Museum Studies (p. 64), William Garcia-Medina *History*
Gendered Histories of Sickness and Health in Africa (p. 64), Mary Dillard *History*
Beginning Latin (p. 70), Emily Anhalt, Emily Fairey *Latin*
First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 73), Emily Anhalt *Literature*
First-Year Studies: Literature Is Not a Luxury: African American Women's Writing (p. 74), Elias Rodrigues *Literature*
Documentation and Transformation: Mapping Travel in Contemporary Literature (p. 76), Una Chung *Literature*
Tradition and Transformation: 17th-Century British Literature (p. 76), William Shullenberger *Literature*
Art of Indetermination: Eastern Praxis in Dialogue With Feminist and Postcolonial Thought (p. 77), Una Chung *Literature*
Metaphysical Poetry (p. 79), William Shullenberger *Literature*
Movement and Migration: Modern Caribbean Women's Writing (p. 80), Elias Rodrigues *Literature*
Blood, Tears, and Laughter: Politics and Poetics of Stuart Drama (p. 83), William Shullenberger *Literature*
Black Trans Studies (p. 83), Elias Rodrigues *Literature*
First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 96), Peggy Gould *Music*
Jewish Philosophers: From Spinoza to Arendt (p. 100), Roy Ben-Shai *Philosophy*
First-Year Studies: Urban Health in a Multicultural Context (p. 111), Linwood J. Lewis *Psychology*
International Perspectives on Psychology (p. 111), Christopher Hoffman *Psychology*
Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 112), Gina Philogene *Psychology*
Culture in Mind (p. 113), Deanna Barenboim *Psychology*
Doing Research With Young People: Research, Policy, and Activism (p. 115), Christopher Hoffman *Psychology*
Culture and Mental Health (p. 116), Deanna Barenboim *Psychology*
Sociology of the Body, Disability, Illness, and Health (p. 126), Adrianna Munson *Sociology*
Contextualizing Communications: The Poetics of Seeing (p. 126), Shahnaz Rouse *Sociology*
Technology and Social Identity (p. 128), Adrianna Munson *Sociology*
Readings in Latin American Literature (p. 129), Eduardo Lago *Spanish*
First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 130), Peggy Gould *Theatre*
First-Year Studies: Fiction Workshop: Writing and the American Racial Imaginary (p. 150), Rattawut Lapcharoensap *Writing*
Wrongfully Accused (p. 157), Marek Fuchs *Writing*

**FILM HISTORY**

Sarah Lawrence students approach film, first and foremost, as an art. The College’s film-history courses take social, cultural, and historical contexts into account—but films themselves are the focus of study and discussion. Students seek equal artistic value 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 disciplines enables students working in those areas to apply their knowledge of film to creative projects. And within the film—history discipline, the study of film gives students insight into stylistic techniques and how they shape meaning. Advanced courses in specific national genres, forms, movements, and filmmakers—both Western and non-Western—provide a superb background in the history of film and a basis for sound critical judgment. Students benefit from New York City’s enormously rich film environment, in which film series, lectures, and festivals run on a nearly continuous basis.

**First-Year Studies: American Film as Popular Art**

Michael Cramer
FYS—Year | 10 credits

In the years following its emergence in the late 1800s, film quickly became an enormously popular art form, as well as a large and lucrative industry. The American film industry had reached worldwide dominance and began to exercise an enormous influence upon American culture. Focusing primarily on films produced by major Hollywood studios, this course will examine the relationship between the artistic and industrial sides of film, as well as the cultural impact and implications of its status as popular and “mass” art. Course sessions will include an introduction to the terminology and techniques used to analyze films, as well as the fundamentals of academic writing and research. During the first semester, our focus will be on the rise of Hollywood cinema as both an industry and a set of storytelling techniques, with a particular emphasis on the ways that cinema shaped American identity, ideology, and culture. We will consider, in particular, how film raised
questions about the relationship between “high” and “mass,” or “popular,” arts and how different forms of filmmaking both determined and destabilized these categories. Other topics to be covered in the first semester will include the role of race, gender, and class in representation and spectatorship, the development of distinct film genres, and the role played by Hollywood during key moments in 20th-century history (the Great Depression, World War II). Topics to be covered during the second semester will include the relationship between film and other media (television, the internet), the role of technology in shaping film form and content, the decline of the Hollywood studio system, the relationship between Hollywood studios and African American filmmakers and audiences, and the changing role of American life from 1960s to the present. During the fall semester, students will meet with the instructor weekly for individual conferences. In the spring, conferences will take place on a biweekly basis.

History and Aesthetics of Film
Michael Cramer
Open, Lecture—Year | 10 credits

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

Introduction to Japanese Anime
Caitlin Casiello
Open, Lecture—Fall | 5 credits

Japanese animation, or anime, is a global phenomenon—a cultural export that has come to stand in for Japan itself in much of the world. Defined by a national identity as “Japanese” but beloved by an international audience of fans and creators, anime is a contradictory and diverse group of texts that allow us to begin to think about what it means for culture to flow globally in the 20th and 21st centuries. In this course, students will learn about the history of Japanese animation from the 1920s to the present. The course offers broad exposure to Japanese animation, from mainstream television cartoons to experimental art animation, but with an emphasis on the specific tradition of Japanese animation production that came to be known globally as “anime.” We will discuss anime as an intermedial consumer art form deeply connected to other media, such as manga (comic books), toys, video games, literature, music, traditional art, and live-action film. Our own experiences of anime as consumers/fans will be placed in context with academic theories of animation and methods for the study of anime. Students will learn about the Japanese cultural and historical context while also examining their own position in creating global anime reception. Assignments will help students develop research skills in Japanese studies, formal film-analysis skills, and creative methods for scholarly engagement. Themes will include production and marketing (e.g., “the media mix”), technology and labor, gender and sexuality, propaganda and political interests (e.g., “Cool Japan”), race and colonialism, genre, auteurism, reception and fan culture (e.g., “otaku” and “fujoshi”), religion, comedy, video games and interactive media, and intertextuality. Works discussed will include Astro Boy; films by Miyazaki Hayao, Galaxy Express 999, Sailor Moon, Doraemon, Mobile Suit Gundam, Naruto, manga by Hagio Moto, Neon Genesis Evangelion, Ghost in the Shell, Osomatsu-san, stop-motion animation by Kawamoto Kihachirō, and the works of Shinkai Makoto.

The Working Girl Around the World
Leana Hirschfeld-Kroen
Open, Seminar—Spring | 5 credits

Since the Lumière brothers filmed their female employees leaving the factory in 1895, the “working girl” has become a fixture of global cinema. This seminar approaches this archetypal modern character as a foundational figure for film history and an important vernacular link for national
Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

Specters of the Subject: Hauntings of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology

Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais Anthropology

The Anthropology of Images (p. 6), Robert R. Desjarlais Anthropology

Histories of Modern and Contemporary Art (p. 10), Sarah Hamill Art History

Queer(ing) India: Literature, Film, and Law (p. 14), Shoumik Bhattacharya Asian Studies

Global Queer Literature: Dystopias and Hope (p. 14), Shoumik Bhattacharya Asian Studies

Live Time-Based Art (p. 29) Dance

Contemporary Moving-Image Art (p. 41), Peter Burr Filmmaking and Moving Image Arts

Not for Children: Alternative Animation, 1960–present (p. 42), Robin Starbuck Filmmaking and Moving Image Arts

Experimental Animation: Materials and Methods (p. 42), Robin Starbuck Filmmaking and Moving Image Arts

2D Digital Animation: Short Narratives (p. 41), Scott Duce, Robin Starbuck Filmmaking and Moving Image Arts

Storyboarding for Film and Animation (p. 43), Scott Duce Filmmaking and Moving Image Arts

Radical Strategies: Experimental Documentary (p. 46), Robin Starbuck Filmmaking and Moving Image Arts

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**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.

Contemporary Moving-Image Art
Peter Burr
Open, Lecture—Fall | 5 credits

This course highlights the work of a single contemporary artist each week, providing masterclasses and conversations with them both in person and in virtual space. The highlighted artists’ work will cover a range of visual forms, including feature films, video art, internet art, installation art, virtual reality, and video games. The themes explored in the works presented will provide a broad view of political representation, formal experimentation, and personal expression. Through weekly visiting-artist lectures, we will explore the history of the moving image; discuss its impact on broader cultural issues; and analyze the power of this art form as a tool for self expression, a platform for worldbuilding, and an agent of social change. Conferences will be dedicated to discussing the work in small groups, considering it within the field of contemporary moving-image art. Students are expected to make connections between the work presented in class and current issues through weekly written responses.

Animation

3D Character and Environments
Phillip Birch
Open, Small seminar—Year | 10 credits

This course will focus on the creation and animation of computer graphic-generated characters and environments. We will utilize Maya, an industry-standard 3D modeling and animation application, to create unique characters. Topics covered will be the basics of character creation, topology, edge flows, rigging, weighting, and UV mapping. Over the course of the semester, students will create a variety of different characters, both bipedal and non-bipedal. Students will learn how to make walk cycles and to automate facial expressions for their own unique characters. We will cover how to integrate these characters into traditional animation environments, as well as film projects. Sample exercises include the creation of a dance music video, and a dining experience. By the conclusion of the term, students will have a basis for the fundamentals of character creation and animation.

2D Digital Animation: Short Narratives
Scott Duce, Robin Starbuck
Open, Seminar—Year | 10 credits

In this class, students will develop animation and storytelling skills by focusing on the process of creating animated short films. Participants will develop and refine their personal style through exercises in story design and assignments directed at translating ideas into moving images. 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 green screen, keyframing, timeline, effects, 2D space, layering, and lighting. Exercises in the fall will provide students with a working knowledge of the software Harmony by Toon Boon. The fall semester, taught by Robin Starbuck, includes instruction exercises in all of the production steps required to produce a short, animated film of one-to-three minutes. These include the basic principles of animation, color and visual design, story development, continuity, motion, timing, frame-by-frame digital drawing, and rotoscoping. The spring semester, taught by Scott Duce, will involve the hands-on production of a single, short, animated film or PSA by each student. The Toon Boom software will be used for the students’ animated film production in the spring. Harmony is a creative, efficient software used in the film and TV animation industry. No prior drawing experience is necessary.

Advanced Independent Studio, Animation
Scott Duce, Robin Starbuck
Advanced, Small seminar—Year | 10 credits
Prerequisite: one animation or storyboarding class

This is an advanced independent-study class for experienced animation students who wish to invest time in producing a refined animated film or a hybrid animation/
video film for their portfolio. Participants should be committed to the preplanning and production of an animated work over the course of the academic year. Students will work independently, with regular individual conferences.

**Character Design**  
*Scott Duce*  
*Open, Large seminar—Fall | 5 credits*

This course focuses on the concepts of character design development as a preproduction stage to animation. Students will gain knowledge in drawing by learning 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 animatic projects, students will draw and conceptualize human, animal, mechanical, and hybrid figures. Students will research characters in their visual, environmental, psychological, and social aspects to establish a full understanding of characterization. Both hand-drawn materials and digital drawing will be used throughout the semester. Students may use their choice of drawing software, based on their own experience and skill level. Students new to digital drawing will work in Storyboard Pro software or Procreate software if they own an iPad. All students will have access to the animation rooms—which include a variety of software options, including Storyboard Pro, Harmony, Photoshop, Illustrator, and editing software Final Cut Pro and Adobe Premier. Assignments and projects will include character boards, model sheets, and animatics. There will be daily character drawing exercises, structural anatomy demonstrations, basic digital drawing concepts, and empirical perspective drawing discussions throughout the semester. This is a drawing course, which requires a commitment to learning to draw, and is labor-intensive. Good drawing demands time, commitment, and intelligence. The final conference project for this course is a concept-based, fully-developed character animatic. Knowledge from this course can be used to create and enhance animations; to establish a character outline for an interactive media project; or to help in developing a cast of characters for game design, graphic novels, or narrative film.

**Experimental Animation: Materials and Methods**  
*Robin Starbuck*  
*Open, Seminar—Fall | 5 credits*

Animation is the magic of giving life to objects and materials through motion. Whether through linear storytelling or conceptual drive, a sense of wonder is achieved with materials, movement, and transformation. Combining digital processes with handmade techniques, this class helps students hone their design skills to create short works that communicate through simplicity. The emphasis of the class is on process and concept, starting with a series of workshops intended to enhance student’s skills in idea generation, concept development, and material animation techniques. The class includes instruction in a variety of undercamera, stop-motion processes, including: cut-out paper animation, sequential drawing, sand, after-effects motion graphics, simple object animation, and green-screen performance for stop motion. All aspects of progressive movement are covered, especially the laying out of ideas through time and the establishment of convincing motion. The course includes instruction in basic design techniques, material manipulation, movement and timing, color, and concept development. A brief foundational study of the history of experimental animation is introduced through viewing animated film work of artists from around the globe. During the semester, each student completes five short animated films, ranging in length from 30 seconds to two minutes. Students are required to provide their own external media hard drive and to purchase some additional art materials. Software instruction includes AfterEffects, Adobe Premier, and Dragonframe. The aim of this course is to explore freely with materials in order to trailblaze fresh narrative and aesthetic possibilities in animation. Final projects may be executed as animated or hybrid films or as animated video projections for installation or performance. Collaborations with music, dance, or theatre students can be established at the incentive of individual class participants.

**Not for Children: Alternative Animation, 1960–present**  
*Robin Starbuck*  
*Open, Large seminar—Spring | 5 credits*

This seminar course will take the form of a screening and discussion seminar, designed to provide an overview of auteur animation based on alternative writing and the relationship of form and style to content. We will examine various forms of animated films produced between 1960 and the present, with some time spent on the history and cultural crosscurrents within which this work was produced. The class will survey a wide range of work from a diverse selection of artists, including Oscar Fischinger, Lotte Reiniger, Renske Mijnheer, Stacey Steers, Karen Yasinsky, Adam Beckett, Christine Panushka, Chris Sullivan, William Kindridge, Lius Cook, and many more. The focus of the class is on animated film forms alternative to commercial animation; hand-drawn, cel-painted, cutout, stop motion, pixilated, puppet, and, more recently, CGI independents. In most cases, artists retaining control of their own work—unlike the battery of decision makers in commercial studio systems—will be
the guiding factor in selecting work for review. As a class, we will look for aesthetic consequences and structural differences within the auteur system vs. animation. All students are expected to fully participate in discussions during class meetings. Animation production will not be taught in this class; however, creative conference projects in studio arts, writing, media, and performing arts will be encouraged. Students will be expected to conduct research outside of class; to deliver a class presentation on an area of personal interest related to the social, political, and art movements in the experimental animation genre; and to complete a conference project or paper.

**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 to establish shot-by-shot progression, staging, frame composition, editing, and continuity in film and other media. Instruction will concentrate primarily on drawing from thumbnail sketches through final presentation storyboards and animatics. The final project for this class will be the production by each student of a full presentation storyboard and a low-res animatic in a combined visual, audio, and text presentation format. Knowledge of storyboards and animatics from this class can be used for idea development and presentation of your project to collaborators, for pitching projects, to professional agencies, and—most importantly—for you, the maker. Storyboard Pro software will be used throughout this course.

**Producing for Film and Television**

Beth Levison  
*Open, Large seminar—Fall | 5 credits*

In film, while significant attention is inevitably paid to the director and his/her vision, the actualization of any project—whether it be documentary, fiction, or hybrid—rests in the ability of the producer to realize and even enhance a director’s vision all the way from development through distribution. The job of the producer is to support a project’s creative direction and to make the project happen on schedule, on budget, within legal compliance, and toward the desired educational, distribution, impact, or even commercial goals of the film. The producer’s job is also to ensure a production environment that is informed and dictated by inclusive, safe, and ethical practices. In an ideal scenario, the director and producer work hand-in-hand, constantly weighing creative concerns against producing realities. Producing for Film and Television is a foundational course, designed to ground students in the fundamentals of the producing craft. The course will be organized around a semester-long project—the execution of a proposal (treatment, rough schedule, and budget) for a short film. In this way, students will experience firsthand the role of the producer through the development stage of a project—from the germ of an idea to its research, development, and final proposal presentation and pitch. While students will experience producing firsthand as it relates to their own project, instruction will extend the applicability of lessons learned to best filmmaking practices and include recent and current examples or conversations underway in the US film industry. Watching, screening, and analyzing films from a producing lens will be an ongoing aspect of the course. Although the “hard skills” of producing are the core of this class—budgeting, scheduling, and fundraising—the softer skills of producing in terms of team building, clear communications, and time management will be ongoing themes, as will issues of accountability, inclusion, safety, and representation.

Ultimately, the producer is accountable to many people: the subjects of your film and the people with whom you work, including funders, executive producers, distributors, and others. An understanding of a whole panoply of skills is paramount to the role of producer, to your success in this class, and to your future as a filmmaker if that is your focus. This class is being taught in person on the College campus. Conferences will be held in small groups.

**Good, Fast, Cheap: The Sacred Triad of Film Scheduling**

Sandra Luckow  
*Open, Seminar—Spring | 2 credits*

Good, fast, cheap. In the world of film scheduling, your quest is to attain these three attributes—but you can only have two of the three. If you want the film to be done well and quickly, it’s going to be expensive. If you want it good and cheap, it is going to take a while. If you want it fast and inexpensive, it probably won’t be very good. Film scheduling, the hard skill that is also an artistic puzzle of strategic planning is the single most-important tool in narrative filmmaking in determining creative and financial choices. To talk intelligently and realistically about a
movie’s budget, one must first break down a script to its essential elements and then plan a schedule taking into account constants and variables. Unless a budget has been derived from a detailed analysis and breakdown of the screenplay, it will be just another piece of fantastical fiction. Film scheduling is the breakdown and translation of the script into a mosaic of doable actions within a given period of time and based on economic efficiency and best working practices. It is an innovative, color-coded system called a production board that allows one to see all of the necessary elements of a screenplay and then arrange the order of shooting in the most efficient, economical, and artistically advantageous manner possible. This class takes students through this industry-standard, three-part process of film scheduling: breaking down the script, preparing/creating a production strip board, and determining the final shooting schedule. Only then can we begin the creation of the budget. The class will begin by using as a case study a 15-minute, 16mm film school-produced short, Uptown Express, winner of a producing award at New York University–Tisch, for its creative production solutions. Students will attempt to find solutions for challenges that faced Uptown Express’s production and consider the best practices for safety and working with a crew. Then, to begin establishing a sense of practical budgetary considerations and practices, students will break down and schedule a short screenplay of their choosing. We will be using Movie Magic Scheduling software for the production board and breakdown sheets. This is a two-credit class meeting once a week without conferences.

Concept Art: The Medea Project

Scott Duce
Intermediate/Advanced, Seminar—Spring | 5 credits
Prerequisite: one college-level film, animation, or visual arts (painting or drawing) class and permission of the instructor

This intermediate/advanced-level preproduction film and animation course is designed to provide students with an experience developing concept-based visual material established through each participant’s interpretation of the classical myth, Medea. The class will research the story of Medea, as it is interpreted in the novel Bright Air Black by David Vann. Vann’s novel will become the intermediary through which students develop and build a digital production portfolio and animatic. Through readings, discussions, and artwork, each student will formulate an interpretation of Bright Air Black that both expresses the original narrative and is uniquely their own vision. For this, students will produce a cast of characters through model sheets and size boards, character staging and backgrounds, and a high-resolution final animatic. The course concludes with the class together producing a printed-edition portfolio made up of each student’s interpretation of the main character, Medea. Every student will receive a portfolio containing a print of each class member’s drawing of Medea. We will also distribute copies of the portfolio to selected members of the College community. Expectations for this course include the atmosphere of a professional working studio with a high degree of individual responsibility and work ethic. Students should understand that work of the highest quality will be demanded. Participation in group discussions, field trips, portfolio building and collating, and screenings will be mandatory. Information and experience gained from this course can be used to produce a professional portfolio or film reel; the invention of characters for future animations, graphic novels, and game design; or the execution of serial drawings.

Production

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 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!

Designing Film for Virtual Environments

Phillip Birch
Sophomore and Above, Small 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
teams to produce their films, building trust among each other as collaborators and practicing filmmaking as essentially interdependent creative work. Students will be required to make their work public and create social-engagement strategies for their final films. 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, screenings, and an understanding of the power of artists in movements for justice.

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.

Documentary Filmmaking: The Personal Is Political I
Damani Baker
Open, Seminar—Fall | 5 credits

In this documentary course, students will locate themselves in larger movements for change in order to produce a three-to-five minute film. The projects may be grounded in portraiture, historically informed, and even the experimental and will exist through a lens of social change and personal experience. Students will work in teams to produce their films, building trust among each other as collaborators and practicing filmmaking as essentially interdependent creative work. Students will be required to make their work public and create social-engagement strategies for their final films. 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, screenings, and an understanding of the power of artists in movements for justice.

On Multimodal Scholarship: The Use of Digital Technologies for Community-Oriented Research
Yeong Ran Kim
Open, Seminar—Fall | 5 credits

This course draws upon multimodal scholarship, encouraging students to express their critical thinking not only through the written word but also through multiple forms of media, particularly in the context of community-oriented research. Media scholar Tara McPherson describes the multimodal humanist, who “deploy[s] new experiential, emotional, and even tactile aspects of argument and expression [that] can open up fresh avenues of inquiry and research” and eventually “reconfigures the relationships among author, reader, and technology.” What kind of scholarly arguments and expressions can we shape through digital media? How is it creating knowledge with multisensorial (visual, aural, and tactile) media different from writing a research paper? How does multimodal scholarship change the relationships among artists, researchers, and community members? In class, we will have multi-, trans-, and interdisciplinary conversations in order to fundamentally transform the ways in which we approach critical inquiry in a community-oriented setting. In particular, we will focus on the idea and practice of intersectionality, a necessary component of co-creating knowledge with communities and across differences anchored in race, ethnicity, gender, disability, and class. As a conference project, students will work with the community youth from surrounding neighborhoods and create a multimedia project together in groups.

Storytelling Through the Lens: Filmmaking Basics
K. Lorrel Manning
Open, Seminar—Fall | 5 credits

In these days of technological advancement, anyone can pick up an iPhone and call themselves a filmmaker—but how many of them are actually good? In this seminar/
workshop for the nascent filmmaker, we will first focus on the filmmaking fundamentals that every director needs to learn for a career in film and television: basic filmmaking terms, crew positions, camera operation, shot angles and composition, camera movement, basic lighting, sound recording, and editing. Next, students will learn how to break down a screenplay into its essential elements for low-budget shooting. They will learn how to create shot lists, floor plans, look books, and other important tools necessary for a successful shoot. As a way of developing one’s own artistic eye and voice, several independent, short, shooting assignments will be given, then viewed and discussed in class. Because collaboration is key in filmmaking, students will also be divided into groups for several weekly assignments, giving them the opportunity to serve in various roles on the crew. The idea is for students to acquire the skills needed for creating compelling cinematic work both on their own and with others. For conference, students will write, develop, and prep a short film over the course of the semester.

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.

Documentary Filmmaking: The Personal Is Political II
Damani Baker
Open, Seminar—Spring | 5 credits

In this documentary course, students will locate themselves in larger movements for change in order to produce a three-to-five minute film. The projects may be grounded in portraiture, historically informed, and even the experimental and will exist through a lens of social change and personal experience. Students will work in teams to produce their films, building trust among each other as collaborators and practicing filmmaking as essentially interdependent creative work. Students will be required to make their work public and create social-engagement strategies for their final films. 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.

Everyday Archives: Digital Media and the Aesthetic Collaboration
Yeong Ran Kim
Open, Seminar—Spring | 5 credits

This course aims to create everyday archives in collaboration with community members from the College’s surrounding neighborhoods. Working with SLC’s community partners, students will create a team blog to document the modes of perception, consciousness, and affect that characterize everyday life. Drawing upon Ann Cvetkovich’s “radical archive of emotion,” José Esteban Muñoz’s “ephemera as evidence,” and David Román’s “archival drag,” we will explore aspects of everyday life that often go unnoticed but are crucial in order to understand who we are and how we perceive the world. By utilizing digital media, we will engage in other modes of recordkeeping, intervention, and preservation. Throughout the semester, students will organize a series of workshops to teach audio recording, photography, video, and creative writing for the youth. The conference project constitutes a collaborative, community, digital-media project that emerges in dialogue among the community members and all of us.

Radical Strategies: Experimental Documentary
Robin Starbuck
Open, Seminar—Spring | 5 credits

In this course, we examine the experimental documentary form as political/social/personal discourse and practice. We take as a starting point avant-garde documentary production and explore this in the manner that theorist Renov defines as “the rigorous investigation of aesthetic forms, their composition and functioning,” and in which, “poetics confront the problematics of power...” Throughout the semester, students will produce a series of
experimental film exercises while simultaneously researching and producing a single, short, experimental documentary film for conference work. This class acquaints students with the basic theory and purpose of experimental film/video, as compared to narrative documentary formats. Instruction will include critical methodologies that will help establish aesthetic designs for a student's own work. In the class, we will survey a wide range of avant-garde documentary films from the 1920s to the present, with the central focus being student's options for film production in the context of political and cultural significance. The various practices inherent in experimental documentary film speak to a range of possibilities for what a movie might be. Within these practices, issues such as whose voices are heard and who is represented become of crucial Importance.

Filming With Actors: A Workshop for Directors and Actors
K. Lorrel Manning
Intermediate, Large seminar—Spring | 2 credits
Prerequisite: for FMIA students, completion of at least one film-production class

Learning how to communicate with actors is the number-one job of a budding director. It has often been said, however, that “directing is 85-90 percent casting.” A successful actor/director collaboration can create magic on the screen. How does one choose the right actor for a role? How does one get a great performance from an actor? What are the tools needed for the director to have an effective and successful collaboration with an actor? How do actors communicate effectively with directors? In this workshop/seminar, open to FMIA and theatre students, we will explore the dynamics of the collaborative relationship between actors and directors from casting to filming. For the directors (FMIA students), we will explore the various stages of the directing process: the role of the director, casting, script analysis, rehearsals, and communication with actors. Directors will be assigned one or two scenes to rehearse and film in class with actors, with feedback provided by the instructor. For the actors (theatre students), we will explore the basics of acting on film, with a focus on script analysis and the elements of characterization. We will also explore methods that will allow the actor’s work on camera to be loose, spontaneous, and real. Students will leave class with a strong set of tools that will assist them in their continued work as directors and actors.

Filmmaking Production Collective
Misael Sanchez
Intermediate, Large seminar—Spring | 5 credits
Prerequisite: two semesters of production or permission of the instructor; all interested students must interview

This course, open to intermediate/advanced students with works in progress, will provide a framework to pursue the production of an advanced-project short film. 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. Course discussions will include script revisions, budgeting, scheduling, script breakdowns, casting, locations, crewing, equipment allocations, and preparations for postproduction. Students will complete a production book that will include all of the elements necessary to properly pursue the making of their project. Both individual and group projects are invited to apply to the class. Interested students will be asked to submit a proposal prior to the interview process.

Screenwriting
Writing the Feature-Length Screenplay
Rona Naomi Mark
Open, Seminar—Year | 10 credits

“To make a great film, you need three things—the script, the script, and the script.”  
—Alfred Hitchcock

The world’s directors are in agreement—a solid screenplay is the foundation of any great film. This class is designed to help the beginning screenwriter find his or her voice as a film artist, using the written language of visual storytelling. 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 weekly assignments will be aimed at developing students’ screenwriting muscles. In the first semester, students will write scenes and short screenplays; plus, they will learn about structuring feature-length work. Students will “pitch” ideas and rigorously outline their stories. During the second semester, students will write their feature-length screenplay. The pages they present will be “table-read,” and students will receive critical feedback for future revisions. By the end of the year, students will have completed a first draft of their screenplay.
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.

Writing Fantasy Scripts  
*Jessica Rotondi  
Open, Seminar—Fall | 5 credits*

This class will involve learning how to write the fantasy genre for film and TV, as well as learning the necessary components of a strong script for both short-form and feature scripts. The class will cover the essential elements of a well-written fantasy script. In addition, we’ll explore how to create scripts that mix genres and use fantasy elements, which many popular films and TV shows do. After learning about the format for short- and web-series scripts, students will have the option of pitching and developing ideas in either the genre or subgenre of fantasy. They will then learn how to further develop the plot, characters, theme, style, and tone of their scripts through discussion, exercises, and outlines. We will workshop the scripts with readings in class, which will be followed by notes given by myself and fellow students. Students will revise their scripts and finish the class with a completed and polished draft of their short- or web-series scripts. This class is designed to help both beginning and experienced screenwriters understand how to create strong fantasy elements in their scripts while finding his or her voice as a screenwriter. Having the fantasy genre and effective techniques of visual storytelling as the main focus of this class will particularly support these goals and will also inspire students to delve into their imaginations to create distinctive and well-structured fantasy scripts or scripts where fantasy is a subgenre, such as comedy, drama, horror, etc.

Screenwriting for TV: Writing the Spec  
*Marygrace O’Shea  
Sophomore and Above, Seminar—Fall | 5 credits*

The fundamental skill of successful TV 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 an important first step for all TV writers—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 those fundamental skills by taking students, step-by-step, through the writing of their own spec (sample) script for an ongoing, currently airing, scripted half-hour TV series—comedy, drama, or dramedy/traumedy. The fall course will take students through the spec-script process, from premise lines through the outline/beat sheet to writing a draft of a 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 class, there will be heavy TV viewing in the first third of the semester, as students “learn” the shows that are spec-ed in this class. Prospective students are expected to have an extensive working knowledge across many genres of scripted TV shows that have aired domestically over the past several decades.

Screenwriting: Tools of the Trade  
*K. Lorrel Manning  
Open, Large seminar—Spring | 5 credits*

The screenplay is the starting point for nearly every film, television, 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. Weekly writing prompts will be given, focusing on the highlighted fundamentals of the previous week. 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. For conference, students will work on an independent, short screenplay that they will outline, write, and revise throughout the semester.
Writing the Adaptaed Feature
*Maggie Greenwald*

Intermediate/Advanced, Seminar—Spring | 5 credits
Prerequisite: one screenwriting class

Your favorite novel has never been made into a movie, a little-known historical figure is your personal role model, or a relative’s journey of survival fascinates you. These are some of the preexisting sources that inspire us to write movies. Working from novels, biographies, historical events, true crime, etc., students will develop feature-length screenplays. From pitching ideas, outlining, and building mood boards in order to develop cinematic storytelling skills, this course will take the student through the process of distilling the preexisting material into a three-act narrative structure. Students will develop their screenplays in an intimate workshop, where all work will be shared and critiqued in a safe and constructive atmosphere. The goal: Acts I & 2, completed; Act 3, outlined. *This class is limited to 16 students.*

Advanced Writing for TV: Writing the Original Script
*Marygrace O’Shea*

Advanced, Seminar—Spring | 5 credits
Prerequisite: Screenwriting for TV: Writing the Spec or permission of the instructor

Building on fundamentals learned in the fall, this class focuses on creating an original TV pilot—an important component of your portfolio for agents, managers, showrunners, and producers. Students will hone concepts, develop characters, and generate beat sheets and pages to create and write an original, scripted, half-hour show (no three-camera sitcoms). Focusing on engineering story machines, we power characters and situations with enough conflict to generate episodes over many years. In conference, students may wish to work on a pitch deck, pitch pages, and work in depth through additional drafts of their script pages. Prospective students are expected to have an extensive working knowledge across many genres of scripted TV shows that have aired domestically during the past several decades.

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 manage 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 both feature 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, both picture and 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, 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. 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.

Music and Sound for Film
*Giancarlo Vulcano*

Open, Seminar—Spring | 3 credits

This class will explore the ways in which music and sound serve the dramatic intent of a film. As coinhabitants of the aural spectrum, a film’s score and sound design are increasingly called upon to interact. Working in one of these areas now implies an understanding of the other. This class will cover: spotting music/sound with a director, choosing musical themes that correspond to the dramatic needs of a film, using sound design to highlight facets of the world and its characters, conceptualizing the sound world of a film, and designing the music and sound so that they occupy different but complementary spaces. The marriage of sound and music has deep roots in the history of cinema, and special attention will be paid to great works of the past. There will be weekly listening assignments to survey the history of film music and to explore current trends. Technical topics covered will include: 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, management, and workflow. Students will work on sound design and/or scoring concepts using video clips that I provide or, better yet, using works from their fellow students in the film
department. Music students will be asked to compose cues, and nonmusic film students will be asked to sound design scenes—with the goals being technical and expressive clarity.

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology
Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais Anthropology
The Anthropology of Images (p. 6), Robert R. Desjarlais Anthropology
Yoga (p. 28) Dance
Guest Artist Lab (p. 29) Dance
Choreographing Light for the Stage (p. 30), Judy Kagel Dance
History and Aesthetics of Film (p. 39), Michael Cramer Film History
Introduction to Japanese Anime (p. 39), Caitlin Casiello Film History
Music and Sound for Film (p. 99), Giancarlo Vulcano Music Aesthetics and the Philosophy of Art (p. 102), Scott Shushan Philosophy
Psychocinematics: Film, Psychology, and Neuroscience (p. 111), Elizabeth Johnston Psychology
Art and Visual Perception (p. 112), Elizabeth Johnston Psychology
Contextualizing Communications: The Poetics of Seeing (p. 126), Shahnaz Rouse Sociology
Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 127), Shahnaz Rouse Sociology
First-Year Studies: Rigorous Action/Happy Accidents—A Laboratory for Theatre Artists (p. 132), David Neumann Theatre
1,001 Drawings (p. 143), John O'Connor Visual and Studio Arts
The Face Is a Clock: Drawing Portraits (p. 144), John O'Connor Visual and Studio Arts
Senior Studio (p. 144), John O'Connor Visual and Studio Arts
Visual and Studio Arts Fundamentals: Materials and Play (p. 144), John O'Connor Visual and Studio Arts
Digital Imaging Studio (p. 145), Shamus Clisset Visual and Studio Arts
3D Modeling (p. 146), Shamus Clisset Visual and Studio Arts
Photogrammetry (p. 146), Shamus Clisset Visual and Studio Arts
Performance Art (p. 149), Clifford Owens Visual and Studio Arts

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 assistantsip 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, Large 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.

Advanced Beginning French
Open, Seminar—Year | 10 credits
Prerequisite: placement test to be taken during interview week at the beginning of the fall semester

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 reading short texts from the French and francophone worlds—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.

Intermediate French I
Ellen Di Giovanni
Intermediate, Seminar—Year | 10 credits
Prerequisite: placement test to be taken during interview week at the beginning of the fall semester or completion of Beginning French

This intermediate course will offer a systematic review of the most fundamental aspects of French grammar. The aim of this course is to give students greater fluency in French and to prepare them for possible study abroad with the SLC in Paris program. The class will emphasize developing oral proficiency by working on specific grammatical structures and conjugations, as well as idiomatic expressions. We will also focus on writing skills through in-class short essays and exercises with the primary goal of strengthening students’ grammatical agility and technical vocabulary. Students will also be introduced to modern French and francophone culture by studying short texts (articles, short stories, poems, excerpts from novels), visual media, music, and film. Recent courses for this level have focused on French and francophone identities in the 20th and 21st centuries, French film and theatre, and education and childhood in the modern age. 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 the following year. This course is conducted entirely in French.

Intermediate French II
Intermediate, Seminar—Year | 10 credits
Prerequisite: placement test to be taken during interview week at the beginning of the fall semester or completion of Intermediate French I

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. We will review the fundamentals of French grammar while also stressing nuances and special cases in order for students to speak and write in a more authentic French. This course is designed to prepare students to do advanced work with the SLC study-abroad program in Paris; students will be introduced to different forms of French academic writing. Students are expected to be able to easily read more complex texts and to express themselves more abstractly. A major component of the course will be the study and discussion of literary texts in French. We will read both short texts and longer works in their entirety in order to develop skills of reading comprehension and analysis. Recent courses for this level
have focused on the literature of the everyday in French, on existentialism, and on French and francophone autobiographies. 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 the following year. This course is conducted entirely in French.

Intermediate III/Advanced French
Intermediate/Advanced, Seminar—Year | 10 credits
Prerequisite: placement test (to be taken during interview week at the beginning of the fall semester) or successful completion of either Intermediate II or SLC in Paris

This seminar serves as an advanced study of literature in French, in which students will read relevant texts by French and francophone authors while also consolidating and perfecting their language skills. A major component of the course will be the discussion of literature in French. Students will read both excerpted texts and works in their entirety and will also build skills of reading comprehension and literary analysis in French. The course is aimed at both students planning on studying abroad during their junior year and those returning from SLC in Paris. Recent courses for this level have focused on nature in French literature, on fantastic and surreal literature, on women writers, and on Paris in modern literature. 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. This course is conducted entirely in French.

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

Radical Strategies: Experimental Documentary (p. 46), Robin Starbuck Filmaking and Moving Image Arts
The Edgy Enlightenment (p. 62), Philip Swoboda History
First-Year Studies: Crime and Mystery in Modern French and Francophone Fiction (p. 73), Jason Earle Literature

GENDER AND SEXUALITY STUDIES

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

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

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

First-Year Studies: Global Kinships: An Anthropological Exploration of Connectedness (p. 4), Mary A. Porter Anthropology
Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology
Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais Anthropology
On Whiteness: An Anthropological Exploration (p. 5), Mary A. Porter Anthropology
The Anthropology of Images (p. 6), Robert R. Desjarlais Anthropology
Gendering in African Postcolonies (p. 7), Mary A. Porter Anthropology
Histories of Modern and Contemporary Art (p. 10), Sarah Hamill Art History
Queer(ing) India: Literature, Film, and Law (p. 14), Shoumik Bhattacharya Asian Studies
Global Queer Literature: Dystopias and Hope (p. 14), Shoumik Bhattacharya Asian Studies
Political Economy of Women (p. 32), Kim Christensen Economics
The Working Girl Around the World (p. 39), Leana Hirschfeld-Kroen Film History
Documentary Filmaking: The Personal Is Political II (p. 46), Damani Baker Filmaking and Moving Image Arts
Documentary Filmaking: The Personal Is Political I (p. 45), Damani Baker Filmaking and Moving Image Arts
Space, Place, and Uneven Development: Building the Countermap of New York City (p. 54), Lauren Hudson Geography
Gendered Histories of Sickness and Health in Africa (p. 64), Mary Dillard History
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.

Critical Cartography and GIS
Lauren Hudson
Open, Seminar—Fall | 5 credits

At first glance, the map is a pretty straightforward document. Its sole purpose (allegedly) is to orient us in our world. Orientation, however, is a big task; and when we trace the evolution of the map from the Tabula Rogeriana of the 12th century to the medieval mappa mundi and through the 3D landscapes rendered by the US military, we not only see the evolving ways in which we orient ourselves but also our evolving judgment of the worlds that we inhabit. Maps are historical documents unto themselves. For geographers, the map communicates the history of our discipline from tools of empire to Marxist counter-topography. Maps have never been value-free or objective. This course follows the evolution of the map, geographic thought, and Geographic Information Systems (GIS) through the following disciplinary moments: critical geography and GIS, feminist geography and GIS, queering the map, indigenous mapping, mapping environmental (in)justice, and urban geography, among others. At the same time, students will learn the basics of the mapping software ArcGIS. Our seminars inform the critical geographic work that we will do in these lab sessions, and
the sessions give us the opportunity to practically understand the social and political tensions of mapping. Students will not only source, manage, and analyze data to create maps of their choosing for their conference project but also ground their research, as a whole, in one of the subdisciplines covered in class. Students will also be encouraged to continue their research by adding a GIS/spatial component to their conference work in the second semester.

**Space, Place, and Uneven Development: Building the Countermap of New York City**

Lauren Hudson

Intermediate, Seminar—Spring | 5 credits

Prerequisite: at least one semester of GIS or equivalent experience in data visualization (including online mapping via Open Street Maps, CARTO, etc.) and/or relevant work in computer science and/or studio art.

The 1981 collection, *This Bridge Called My Back* (edited by Cherrie Moraga and Gloria Anzaldúa), is a landmark text in women's political and organizing literature. Forty years later, the text understandably no longer sits comfortably alongside our more contemporary critiques of gender and class. Despite its limits, and what no longer ages well, Audre Lorde's essay, *The Master's Tools Will Never Dismantle the Master's House*, still resonates. We find the adage in our texts to one another, in our organizing materials, and in our own writing. For geographers, generally, and mappers, specifically, we encounter Lorde's provocation every time we decide to map. The history of cartography is inexplicably linked to the history of imperialism and colonialism. Maps built the master's house. And yet, despite this, countermaps of our experiences have also emerged to tell our stories of resistance. What do we make of this? Are they, too, tools that eventually undermine our efforts to carve out a different way of being and doing? Or are they truly radical bulwarks against racial capitalism? Whereas the Critical Cartography course in the fall focused on geography literature as it relates to GIS, this course discusses the politics of placemaking and, therefore, necessarily combines feminist, urban, and economic geography literatures. Here, we will situate what we already technically and critically know about spatial practices into the much broader context of placemaking in the unequal city. Our focus is New York, but our lens is varied. Student conference projects will focus on identifying particular vectors of inequality in New York, illustrating the spatial aspects of social, environmental, economic, or any other issue of the student's choosing. This course will also be an opportunity for students to explore alternative, qualitative mapping practices.

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

- Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais
- Econometric Analysis: Structural Explorations in the Social Sciences (p. 31), Jamee Moudud
- History of Political Economy and Economic History (p. 33), Jamee Moudud
- Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 33), An Li
- Economics of Environmental Justice (Intensive Semester in Yonkers) (p. 33), An Li
- Natural Hazards (p. 34), Bernice Rosenzweig
- Environmental Science
- Watersheds (p. 35), Bernice Rosenzweig
- Environmental Science
- Pollution (p. 35), Bernice Rosenzweig
- Environmental Science
- The Emergence of the Modern Middle East (p. 59), Matthew Ellis
- History
- Globalization Past and Present: Global and Local Communities in Yonkers (p. 63), Margarita Fajardo
- History
- First-Year Studies: Cities, Suburbs, Trains, and Highways: Politics and Geography (p. 105), Samuel Abrams
- Politics
- International Perspectives on Psychology (p. 111), Christopher Hoffman
- Psychology
- Environmental Psychology: An Exploration of Space and Place (p. 113), Magdalena Ornstein-Sloan
- Psychology
- Doing Research With Young People: Research, Policy, and Activism (p. 115), Christopher Hoffman
- Psychology
- Sociology of the Built Environment (p. 125), Adrianna Munson
- Sociology
- Global Refugees: Temporariness and Displacement (p. 127), Parthiban Muniandy

**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).

**Intermediate German**

*Roland Dollinger*

Intermediate, Small seminar—Year | 10 credits

Prerequisite: Beginning German at the college level or at least four semesters of German in high school

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 in the fall will consist of short stories, fairy tales, and a graphic novel called *Heimat* (Home). In the spring semester, we will focus on 20th-century stories, historical essays, and some films in order to learn about the major phases of German history and culture between 1871 and today. 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 further improve their speaking and writing skills. Regular conferences with Ms. Mizelle will supplement class work, help improve fluency and pronunciation, and emphasize conversational conventions for expressing opinions and leading discussions.

**Advanced German: Postwar German Literature and Film**

*Roland Dollinger*

Advanced, Small Lecture—Fall | 5 credits

Prerequisite: approval from Dr. Dollinger during registration

Find the full description for this course under Literature.

**Advanced German: Home, Exile, and Emigration in German Literature**

*Roland Dollinger*

Advanced, Small Lecture—Spring | 5 credits

Prerequisite: approval from Dr. Dollinger during registration

Find the full description for this course under Literature.

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

- The Working Girl Around the World (p. 39), Leana Hirschfeld-Kroen Film History
- The Edgy Enlightenment (p. 62), Philip Swoboda History
- Postwar German Literature and Film (p. 75), Roland Dollinger Literature
- Home, Exile, and Emigration in German Literature (p. 75), Roland Dollinger Literature
GREEK (ANCIENT)

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

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

Readings in Intermediate Greek

Emily Anhalt

Intermediate, Seminar—Fall | 3 credits
Prerequisite: permission of the instructor

Qualified students will read selected passages of Homer and Herodotus in Greek. The class will meet twice each week.

Intermediate Greek: Poetry and Prose

Emily Fairey

Intermediate, Small seminar—Spring | 3 credits
Prerequisite: two semesters of Beginning Greek or the equivalent or permission of the instructor

In this course, students of Ancient Greek will choose two texts, one by a prose author and one by a poet, for close reading over the semester. Examples of texts might be: Herodotus’ Histories and the Homeric Hymn to Aphrodite, or the poems of Sappho and Plato’s Symposium. Our goal will be to investigate poetic and prosaic literary constructs, review grammar, and to read different types of Ancient Greek texts.

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

Beginning Latin (p. 70), Emily Anhalt, Emily Fairey Latin
First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 73), Emily Anhalt
Literature
Metaphysical Poetry (p. 79), William Shullenberger
Literature
Introduction to Ancient Greek Religion and Society (p. 121), Ron Afzal Religion

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.

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology

The Anthropology of Images (p. 6), Robert R. Desjarlais Anthropology

Viruses and Pandemics (p. 17), Drew E. Cressman Biology

General Biology Series: Anatomy and Physiology (p. 17), Beth Ann Ditkoff Biology

Principles of Botany (p. 17), Kenneth G. Karol Biology

Biology of Cancer (p. 18), Drew E. Cressman Biology

Genetics (p. 18), Drew E. Cressman Biology

Virology (p. 19), Drew E. Cressman Biology

Resonance Research and Spectroscopy Seminar (p. 20), Colin Abernethy, Merideth Frey Chemistry

General Chemistry I (p. 20), Mali Yin Chemistry

General Chemistry II (p. 20), Mali Yin Chemistry

Environmental Chemistry (p. 21), Mali Yin Chemistry

Biochemistry (p. 21), Mali Yin Chemistry

Yoga (p. 28) Dance

Anatomy (p. 30), Peggy Gould Dance

Anatomy Research Seminar (p. 30), Peggy Gould Dance

History of Political Economy and Economic History (p. 33), Jamee Moudud Economics

Economics of Environmental Justice (Intensive Semester in Yonkers) (p. 33), An Li Economics

Pollution (p. 35), Bernice Rosenzweig Environmental Science

Documentary Filmmaking: The Personal Is Political II (p. 48), Damani Baker Filmmaking and Moving Image Arts

Gendered Histories of Sickness and Health in Africa (p. 64), Mary Dillard History

An Introduction to Statistical Methods and Analysis (p. 85), Daniel King Mathematics

Time to Tinker (p. 103), Merideth Frey Physics

Resonance Research and Spectroscopy Seminar (p. 104), Colin Abernethy, Merideth Frey Physics

Classical Mechanics (Calculus-Based General Physics) (p. 104) Physics

Electromagnetism & Light (Calculus-Based General Physics) (p. 104) Physics

First-Year Studies: Approaches to Child Development (p. 110), Charlotte L. Doyle Psychology

First-Year Studies: Urban Health in a Multicultural Context (p. 111), Linwood J. Lewis Psychology

Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 112), Maia Pujara Psychology

The Psychology and Neuroscience of Addictions (p. 113), David Sivesind Psychology

Environmental Psychology: An Exploration of Space and Place (p. 113), Magdalena Ornstein-Sloan Psychology

Speaking the Unspeakable: Trauma, Emotion, Cognition, and Language (p. 114), Emma Forrester Psychology

Doing Research With Young People: Research, Policy, and Activism (p. 115), Christopher Hoffman Psychology

Family Caregiving Across the Lifespan (p. 115), Magdalena Ornstein-Sloan Psychology

The Psychology of Food and Eating Behaviors (p. 115), Maia Pujara Psychology

Mindfulness: Science and Practice (p. 116), Elizabeth Johnston Psychology

Critical Urban Environmentalism, Space, and Place (p. 117), Linwood J. Lewis Psychology

The Mind-Body Connection: Psychophysiology Research Seminar (p. 117), Maia Pujara Psychology

Sociology of the Body, Disability, Illness, and Health (p. 128), Adrianna Munson Sociology

Technology and Social Identity (p. 128), Adrianna Munson Sociology

Stories And (p. 157), Myra Goldberg 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.
The Atom Bombs as History, Experience, and Culture: Washington, Hiroshima, and Nagasaki

Kevin Landdeck
Open, Lecture—Fall | 5 credits

In January 2018, the Bulletin of Atomic Scientists set the hands of the Doomsday Clock (yes, it’s a thing) at two minutes to midnight—the nearest it has been to catastrophe since 1953. Since then, yet another 20 seconds have been ticked off due to the multiple threats (ecological, biological, political, and, always, nuclear) that are now part of the Bulletin’s Clock calculations. Within the past two years, the world saw Donald Trump goading Kim Jong-un with tweets about the size of his nuclear “button.” In late 2019, Putin announced that Russia has developed “invincible” hypersonic nuclear missiles capable of hitting virtually anywhere on the globe. And in early 2022, North Korea has pushed ahead with hypersonic missile tests, as well. With world leaders continuing to flirt with the prospect of nuclear holocaust, an understanding of the only instance of nuclear warfare is again relevant, even crucial, to today’s world. Through a rich variety of sources (textual, visual, and cinematic), this lecture-seminar hybrid course will examine the atomic bombings of Hiroshima and Nagasaki in August 1945 from three major perspectives. First, reading scholarship and primary documents, we will look at the decision to drop the bombs, as well as the postwar claims justifying them. We will challenge the American narrative that the bombings were militarily necessary while also putting them into the historical context of World War II, specifically strategic bombing of nonmilitary targets, prospects of Japanese surrender in the final months of the conflict, and the looming Cold War with Russia. Second, we will confront the effects of the bombs on Hiroshima, Nagasaki, and their populations. Technical descriptions and firsthand accounts will help us grasp the unique destructiveness of the atomic bombs on both bodies and buildings, as well as how people coped with that destructiveness. The diary of HACHIYA Michihiko, for example, will reveal a medical doctor’s observations on the breakdown of society and how ordinary Japanese dealt with the aftermath of the bombing of Hiroshima. And, finally, the course examines the impact of the bombs on Japan’s postwar culture, including the profound sense of victimization they imparted, which has complicated Japanese narratives about World War II and inspired an abiding pacifism in Japanese society. In a different vein, serious literature written by survivors will open up the relevance of atomic narratives by exploring the social alienation endured by the italichibakusha (bomb survivors) in postwar Japan. TOMATSU Shomei’s photography of Nagasaki and its italichibakusha will provide a visual window on the bombs’ legacy, as well. And we will also examine some popular culture—the original (1954) Godzilla (Gojirō) movie and some anime or manga—for the ways the bombs were appropriated and invoked in apocalyptic imagery, imagery that expressed a distinctive understanding of the dark side of science and technology and made a lasting contribution to wider global culture. This course will consist of weekly lectures, paired with a weekly seminar meeting for close discussion of our syllabus readings. Each student, thus, must not only attend the lecture but also choose one of the three seminar section times.

International Law

Mark R. Shulman
Open, Lecture—Fall | 5 credits

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.

The Path to Putin

Philip Swoboda
Open, Small Lecture—Fall | 5 credits

Vladimir Putin has now been the dominant figure in Russian politics for more than 20 years. He has presided over the creation of an autocratic system of government in his country that is very different from the system that the friends of democracy hoped would emerge in Russia after the collapse of Communist Party rule. He has also made Russia one of the most unpredictable and feared state actors on the international scene. This course will attempt to shed light on the Putin phenomenon by placing him, his regime, and his policies in their historical context. We will examine the political culture of the Soviet Union in its final decades and the role played in the Soviet system by the KGB, the internal security and espionage apparatus in which Putin and many of his closest associates began their careers. We will trace the demise of single-party rule. He has also made friends of democracy hoped would emerge in Russia after the collapse of Communist Party rule. He has also made Russia one of the most unpredictable and feared state actors on the international scene. This course will attempt to shed light on the Putin phenomenon by placing him, his regime, and his policies in their historical context. We will examine the political culture of the Soviet Union in its final decades and the role played in the Soviet system by the KGB, the internal security and espionage apparatus in which Putin and many of his closest associates began their careers. We will trace the demise of single-party rule. He has also made friends of democracy hoped would emerge in Russia after the collapse of Communist Party rule. He has also made Russia one of the most unpredictable and feared state actors on the international scene. This course will attempt to shed light on the Putin phenomenon by placing him, his regime, and his policies in their historical context. We will examine the political culture of the Soviet Union in its final decades and the role played in the Soviet system by the KGB, the internal security and espionage apparatus in which Putin and many of his closest associates began their careers. We will trace the demise of single-party rule. He has also made friends of democracy hoped would emerge in Russia after the collapse of Communist Party rule. He has also made Russia one of the most unpredictable and feared state actors on the international scene. This course will attempt to shed light on the Putin phenomenon by placing him, his regime, and his policies in their historical context. We will examine the political culture of the Soviet Union in its final decades and the role played in the Soviet system by the KGB, the internal security and espionage apparatus in which Putin and many of his closest associates began their careers. We will trace the demise of single-party rule. He has also made friends of democracy hoped would emerge in Russia after the collapse of Communist Party rule. He has also made Russia one of the most unpredictable and feared state actors on the international scene. This course will attempt to shed light on the Putin phenomenon by placing him, his regime, and his policies in their historical context. We will examine the political culture of the Soviet Union in its final decades and the role played in the Soviet system by the KGB, the internal security and espionage apparatus in which Putin and many of his closest associates began their careers. We will trace the demise of single-party rule. He has also made friends of democracy hoped would emerge in Russia after the collapse of Communist Party rule. He has also made Russia one of the most unpredictable and feared state actors on the international scene. This course will attempt to shed light on the Putin phenomenon by placing him, his regime, and his policies in their historical context. We will examine the political culture of the Soviet Union in its final decades and the role played in the Soviet system by the KGB, the internal security and espionage apparatus in which Putin and many of his closest associates began their careers. We will trace the demise of single-party rule.
other influential figures during the past quarter-century. We will examine Putin’s dealings with the “Near Abroad” (the now-independent republics that used to be components of the Soviet Union), especially Ukraine. We will look at the long history of Russia’s highly ambivalent attitudes toward the West and at various manifestations of this ambivalence in contemporary Russia. Finally, we will explore some of the rival theories recently put forward about the ultimate nature of the Putin regime, its internal dynamics, and the aims of its aggressive conduct toward its neighbors and Western rivals.

The Making of Black America: Sports History From Jackie Robinson to Muhammad Ali
Komazi Woodard
Open, Lecture—Fall | 5 credits
By the 20th century, African Americans had produced a distinctive ethos and aesthetic of pleasure—not only in music and dance but also in sports, including the Negro Leagues and boxing clubs. In Harlem, an early Black professional basketball team played its games on a dance floor. Excluded from the early white professional basketball leagues, African Americans developed their own styles and strategies in street ball. They introduced those styles to Black college leagues. As African Americans finally entered the NBA, they transformed the American game with their strategic thinking. Similar dynamics developed in Negro League baseball, football, and boxing clubs. Weekly film screenings complement the readings in this lecture.

Human Rights
Mark R. Shulman
Open, Lecture—Spring | 5 credits
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.

Gender, Education, and Opportunity in Africa
Mary Dillard
Open, Seminar—Year | 10 credits
This class is focused on the study of how class, gender, ethnicity, race, and religion influence differential access to education for African children and adults. During the term, we will study several contentious debates related to education in Africa; namely, the impact of colonialism and religion on the development of African education, the role of gender and social class in excluding children from school, tensions between traditional education and formal schooling, and the classroom experiences of African children. Our studies will be focused around three major themes: social constructions of gender, discourses related to education and development, and the impact of educational opportunity on African peoples’ lives. A basic concept undergirding our discussions will be the assumption that gender, as a category, is socially constructed and, therefore, operates in different ways depending on the society in question. Because this is primarily a history class, we will interrogate both how constructions of gender have changed over time and how notions of gender have been affected by outside influences (e.g., religious, political, economic). Through the use of primary documents, historical texts, life histories, novels, and policy reports, we will also discuss methodologies for researching the educational experiences of African women and girls. Because of the COVID-19 pandemic, we will also take the opportunity to investigate how infectious disease affects access to education, as well as the economic benefits that are believed to be derived from formal schooling.

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.

Making Modern East Asia: Empires and Nations, 1700-2000
Kevin Landdeck
Open, Seminar—Year | 10 credits
This yearlong seminar is a sustained look at the recent history of China and Japan, the major countries within East Asia. Placed alongside each other, the often wrenching history of Japan and China over the past three centuries raises important historical themes of Asian modernity—questioning both its sources and how we define it. Often portrayed as a direct import from the West in the 19th-century, we will ask whether modernity might instead be traced to legacies of Japan's isolationist feudalism under the Tokugawa Shogunate (1603-1867) and China's multiethnic Manchu dynasty (1644-1911) even as we acknowledge the far-reaching impact of Euro-American imperialism. For example, did the evolving samurai culture and the rise of commercialism in the Tokugawa era lay the socioeconomic foundation for Japan's political and economic modernity in the late 19th century? And did deep changes in Qing China society destabilize the delicate dynastic balance of power as early as the 18th century? Both China and Japan have entrenched master narratives that portray themselves as victims of the West, but we will also investigate the contours of Asian imperialism. How and why were their empires built, and how did they end? How were the nation-states that we now call China and Japan formed, and how was nationalism constructed (and re-constructed) in them? What role did socioeconomic, cultural, and international crises play in fueling nationalist sentiments? How and where was radicalism (of various forms, including Maoism) incubated? The impact of war, preparing for it, waging it, and rebuilding in its wake will be a repeated theme, too. And, finally, we will look at Asia's economic dynamism, covering both Japan's post-World War II capitalism (and its roots in the wartime imperialist project) and China's transition to a market economy. Course readings consist of historical scholarship regularly punctuated by primary sources, documents, fiction, and some film.

Gaming the Past: Atlantic Revolutions
Eileen Ka-May Cheng
Open, Seminar—Fall | 5 credits
It is June 1776. You are a member of the New York Provincial Congress and are about to vote on whether to authorize New York's delegates to the Continental Congress to declare independence from Britain. If you vote in favor and the rebellion fails, you could be tried and executed for treason. If you vote against, you could be ostracized by your revolutionary neighbors or worse—tarred and feathered or violently tortured in other ways. These are some of the dilemmas that the course will ask you to face as you engage in role-play simulations of the American and French Revolutions and the ratification 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 18th century—a world 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, indeed, at times aversive to them. The course thus 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 thatforeignness on its own terms. This is a large seminar, capped at 20, with group conferences.

The Losers: Dissent and the Legacy of Defeat In American Politics From the American Revolution to the Civil War
Eileen Ka-May Cheng
Open, Seminar—Fall | 5 credits
Though our nation was born in conflict and is sustained by conflict, the present always seems inevitable; surely, the United States of 2022 is but the flowering of the seeds planted so many centuries ago. To imagine that the Revolutionary War ended in failure, that the Founding Fathers were hanged, and that the names of loyalists such as Hutchinson and Arnold were as much on our lips as Washington, Adams, and Jefferson seems blasphemous. Or to imagine celebrating the loyalist William Franklin as a hero rather than his father, Benjamin, seems utterly
Ideas of Africa, Africa Writes Back

Mary Dillard
Open, Seminar—Fall | 5 credits

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

Palestine/Israel and the Politics of History

Matthew Ellis
Open, Seminar—Fall | 5 credits

This course provides a comprehensive introduction to major topics and debates in the historiography of Palestine/Israel from the mid-19th century to the present. The course has two broad goals: first, to delineate significant trends and transformations that defined the political, economic, cultural, intellectual, and social history of that contested land in the modern period; and second, to explore the evolution of—and fraught political debates surrounding—varying interpretations of this history. Themes to be covered include: Ottoman Palestine in the 19th and early 20th centuries; Jewish modernity and the origins and trajectory of Zionism as an ideology and political movement; the emergence and development of Palestinian national identity and nationalism; British colonial rule and the Mandate system; the historiography of partition and its consequences; the construction of Israeli national culture and identity after 1948; the politics of memory among Israelis and Palestinians; regional war and diplomacy; the role of the United States and the global ramifications of struggle in Palestine/Israel; and various aspects of state and society within Israel, with a special focus on the diversity of its ethnic and religious composition. It bears saying that this is not a course about the “Arab-Israeli conflict” or even primarily about “conflict,” as such; rather, this course provides an integrative approach to Palestinian and Israeli history—emphasizing the construction and articulation of multiple visions for forging collective identity within Palestine/Israel, as well as strategies for establishing and asserting control over it. To this end, we will pay particular attention in this course to cultural sources—especially literature and film—as a way to capture the complexity of voices and identities that claim this land as their own.

The City of Yonkers: Histories of Change, Continuity, and Community

Kishauna Soljour
Open, Seminar—Fall | 5 credits

Yonkers, the fourth-largest city in New York State, is known as the “Queen City of the Hudson.” Over the course of its history, Yonkers has also been known as “The City of
Gracious Living” and, more recently, “Westchester’s Hippest City.” During the 20th century, the city weathered social, economic, political, and cultural movements that mirrored national developments. A stronghold for industry, factories within Yonkers were vital to World War I and World War II production. In the wake of the world wars, the city became a site of mass deindustrialization, as companies looked westward and to the Caribbean for more cost-effective options. Following this economic wane, public housing became the centerpiece of a US Supreme Court case that linked desegregation to education and community. After a nearly 30-year battle, the case forever changed the landscape and composition of the city. The aftershocks of that monumental legislation have reverberated well into the 21st century, as Yonkers experiences a revitalization of its waterfront and downtown area. At the core of each of the transitions are communities and organizations that responded using a variety of tactics. This course studies the local history of Yonkers and its role within state and national narratives. Through readings, music, film, and course work, we will consider how history relied on the actions of individuals, as well as community groups. Moreover, we will analyze their role in dismantling or upholding systems of inequality. In order to do this, we will focus on conceptions of citizenship and examine the entwined relationships of the people, places, and ideas that have shaped the city. This semester-long class will enable students to develop an understanding of how race, class, gender, and community shaped the changes that the city experienced over the last century to provide an interdisciplinary discourse on how Yonkers continues to thrive and survive.

Text and Context: Readings From the 20th-Century United States

Lyde Cullen Sizer
Sophomore and Above, Seminar—Fall | 3 credits

“But alas!” the aging Frederick Douglass wrote to the young activist Ida B. Wells. “Even crime has power to reproduce itself and create conditions favorable to its own existence. It sometimes seems that we are deserted by Earth and Heaven—yet we must still think, speak and work, and trust in the power of a merciful God for final deliverance.” Douglass had lived through enslavement, the Civil War, the unfinished revolution of Reconstruction, and the materialist savagery of the Gilded Age. He was writing to Wells during the 1890s, the nadir in race relations. Douglass had felt hope and felt deserted, as the years passed. This course will look hard at those who thought and worked through the prism of their historical moment, focusing on three discrete decade studies: the 1860s, the 1890s, and the 1920s. Themes will include shifting ideas about manhood and womanhood, enslavement and race, immigration, national identity, and social convention. Arguably, these were eras where repression prevailed, yet we will look at those who resisted the hard wind of culture, leaning against it despite feeling deserted, and creating space for later cultural, social and political change. Historians will inform our work, but much of it will be reading contemporaries, primary documents from the eras in question. (“Decades” will be defined loosely, with the 1860s beginning with Douglass’s narrative of enslavement in 1845.)

The Edgy Enlightenment

Philip Swoboda
Sophomore and Above, Seminar—Fall | 5 credits

Between the triumph of the Enlightenment in the mid-18th century and the rise of Romanticism in the 1790s lies a span of time, extending roughly from 1760 to 1800, populated by a variety of writers who foreshadowed the end of the Enlightenment without being truly “Romantic.” Many of the most exciting and influential works of literature and thought produced in the 18th century were products of this ambiguous period. For want of a better name, scholars have labeled some of these works “pre-Romantic.” It might be more useful to think of them as products of an “edgy Enlightenment”—a late, adventurous phase of the Enlightenment whose representatives had begun to question the Enlightenment’s own cherished beliefs and, in some cases, to discard them. In this course, we will read a number of the most famous texts produced by writers of the “edgy Enlightenment.” Some were originally written in French: Rousseau’s path-breaking autobiography, The Confessions; Diderot’s comic experimental novel, Jacques the Fatalist and His Master. We also will look at works by Scottish writers: Adam Ferguson’s prophetic Essay on the History of Civil Society and the racy poetry of Robert Burns. Finally, we will read a number of German classics of this period: Goethe’s pioneering novel of an actor’s personal development, Wilhelm Meister’s Apprenticeship; several plays by his close collaborator, Friedrich Schiller; short treatises by the brilliant philosopher Immanuel Kant; and selections from the writings of the renowned explorer and naturalist Alexander von Humboldt. Students may undertake conference projects on a broad range of topics in European history.

DIGGING: The Blues Ethos and Jazz Aesthetics in Black America

Komazi Woodard
Sophomore and Above, Seminar—Fall | 5 credits

By the 20th century, African Americans produced distinctive ethos and aesthetics of pleasure in music and dance. Artists like Paul Robeson, Bessie Smith, Ma’ Rainey, Billie Holiday, Louis Armstrong, Ella Fitzgerald, Lester
Young, and Duke Ellington were paradigmatic in that cultural production. In turn, the Blues ethos and Jazz aesthetics influenced the African American imagination in social, political, economic, and cultural life. Students in this seminar are encouraged to research music, dance, art, theatre, film, sports, or architecture.

**Gaming the Past II: The Struggle for Democracy**

*Eileen Ka-May Cheng*

Open, Large seminar—Spring | 5 credits

It is 1787, and you are a delegate to the Constitutional Convention. Will the proposed Constitution save the fragile new nation from falling into anarchy, or is it an instrument of tyranny that threatens to destroy the freedoms that the revolutionaries fought so hard to defend? These are some of the questions the course will ask you to confront as you engage in role-play simulations of three seminal moments in the development of democracy—going back to ancient Athens after the Peloponnesian War, then moving to the Constitutional Convention, and ending with the struggle for women’s suffrage among the Bohemians of Greenwich Village in the early 20th century. 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 these historical figures—a world 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, indeed, at times aversive to them. The course thus 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 is a large seminar, capped at 20, with group conferences. The course can serve either as a continuation of a previous Gaming the Past class or as a stand-alone seminar.

**War in the American Imagination**

*Eileen Ka-May Cheng*

Open, Seminar—Spring | 5 credits

Americans often like to think of the United States as a nation founded on ideals, but the United States also was, as one historian has put it, a nation “founded in blood.” Valley Forge was once our Statue of Liberty. After all, the American Revolution was not just a struggle for the ideals of liberty and equality that Jefferson so eloquently expounded in the Declaration of Independence. It was also a war for independence from Britain; an international conflict that included France and Spain; and, let us not forget, a bitter and cruel civil war among Americans themselves. In effect, we were birthed as a nation divided. How did this legacy of bloodshed shape American identity? To what extent did Americans sacralize bloodshed and, thus, conflate it with idealism? We remember the Alamo, but can anyone recall the basis of our claim to that territory? Are we not here going further and actually equating bloodshed with idealism? To what extent did Americans see their later wars as an extension of the Revolutionary War? Was the Civil War a second American Revolution, or was the American Revolution the nation’s first civil war? The course will examine these questions by looking at how Americans perceived and remembered the wars in which they fought, from the Revolution to the Vietnam War. Among the wars to be considered are the Revolutionary War, War of 1812, Mexican-American War, Civil War, World War I, and World War II; the course will culminate with a role-play simulation of the debate over the Vietnam Veterans Memorial. In effect, the course offers an exploration into how we may “see things not as they are but as we are.”

**Globalization Past and Present: Global and Local Communities in Yonkers**

*Margarita Fajardo*

Open, Large seminar—Spring | 5 credits

This course is an introduction to thinking globally and acting locally; it examines how different regional, national, and local communities see their place in the world and how events, processes, or structures that cross national and regional boundaries affect specific communities and individuals. The course encompasses all continents but gives special attention to Latin America and Latino flows, networks, and exchanges. The course assumes globalization as both historical and contemporary; thus, it is divided into two parts. The first part of the course explores globalization in a long-term historical perspective, including ancient world precedents; 14th-century exchanges before European hegemony; the encounter and collision of Europe, Africa, and the Americas in the modern world; the Enlightenment and the Age of Revolutions; the Industrial Revolution and the Great Divergence; among others. The second part of the course explores major transnational issues today, including climate change and environmentalism, social justice and human rights, movement of diseases and global health, world trade and financial inequality, migration and labor
movements, and world religions and multiculturalism, among others. The course has a community work component: it asks students to interrogate the concepts, practices, processes, and events studied in class through and within their work with the Yonkers community. The course will help students situate the experience of migration, labor, finance, health, education, religion, and culture of Yonkers communities and individuals within wider and longer patterns of flows, structures, and networks between the Americas and the world.

**Latinx Public Humanities and Museum Studies**

*William Garcia-Medina*

*Open, Seminar—Spring | 5 credits*

In this course, students will build a foundation for studying and engaging in museum studies in conversation with Latinx studies. The goal of this course is to offer students multiple perspectives that would aid their understanding and practice of Latinx public humanities through an antiracist framework. The course provides students with history and theories in museum and Latinx studies and then an opportunity for engaging in a hands-on research project that leads to the “Making Home” Latinx Public Humanities initiative between Sarah Lawrence College and the Hudson River Museum. Students will conduct field and archival research; conduct oral-history interviews; and collaborate with community organizations, leaders, and residents to curate an exhibit, podcasts, and teaching resources that will be part of a “Making Home” Latinx Public Humanities project. Each year will have a different praxis focus according to the initiative’s timeline. This year, the course focuses on identifying and centering local histories and legacies of Latinx organizations, leaders, residents, and centers in Westchester County.

**Postrevolutionary Chinese Fiction: The Novel as History in a Neoliberal Age**

*Kevin Landdeck*

*Open, Seminar—Spring | 5 credits*

This seminar looks to mainland and Taiwanese fiction as a window on recent Chinese history. In the 1980s, China emerged from the paroxysms of the Maoist period (1949-76) and began its transition toward a market-based economy. Accompanying this economic liberalization, many of the tight political controls on writers were (temporarily) loosened. All types of literature, but particularly fiction, boomed. China returned to its rich heritage of a book culture, with a mass book market sustained by avid consumers. And Chinese fiction has won an international audience and acclaim, culminating in 2011 with MO Yan’s Nobel Prize in literature. Since then, however, political controls by the increasingly authoritarian state have been tightened again. Literature, thus, stands at the heart of China’s postrevolutionary history. We will interrogate fictional works in postrevolutionary China for how they deal with and understand a rapidly changing society and economy. What are the legacies of decades of revolution for Chinese literature? By examining narratives that deal with the Cultural Revolution (1966-76), we will look at how writers have assessed and appropriated the Maoist period, especially the experience of intellectuals “sent down” to the countryside. How did the “nativist” fiction of the 1980s and 1990s reevaluate Chinese tradition and traditional society? Urban fiction, often decadent and gritty, will raise issues of how authors and narratives portray China’s breakneck economic development? What is the relationship between art and politics in these works? Do they tacitly support or subtly resist political authoritarianism? We will also look at Taiwanese literature from the 1960s through the 1990s, as it, too, grappled with economic development, its political basis, and social effects. Along the way, we will encounter MO Yan’s blood-drenched bandit heroes; YU Hua’s long-suffering peasant; SU Tong’s vicious sadists; disaffected urban youths in an age of sex, drugs, and rock and roll; HAN Shaogong’s novel written in the form of a dictionary; and BAI Xianyong’s homosexual young men searching for love. The majority of the course consists of fiction from mainland China and Taiwan, but we will also read some short memoir pieces by novelists and the debates in Western media about MO Yan’s 2011 Nobel Prize. There is no prerequisite knowledge of China (history or literature) required for this course.

**Gendered Histories of Sickness and Health in Africa**

*Mary Dillard*

*Sophomore and Above, Seminar—Spring | 5 credits*

How does an individual’s gender expression determine how s/he 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.

**Women on the Edge: Literature, Politics, and Culture in the 20th Century United States**

*Lyde Cullen Sizer*

*Sophomore and Above, Seminar—Spring | 3 credits*

A friend put her arms around Edna Pontellier, feeling her shoulder blades, in Kate Chopin’s 1899 novel *The Awakening*. Why? To see if her wings were strong. “The bird that would soar above the level plain of tradition and prejudice must have strong wings,” she told Edna. “It is a sad spectacle to see the weaklings bruised, exhausted, fluttering back to earth.” In this course, we will read the work of US women writers who soar “above the level plain of tradition and prejudice.” Historians will help us understand the worlds in which the writers live and, hence, the strength that they must use to offer their voices; however, we will largely focus on women writers outside of the worlds of privilege in which Edna lived. Those women will include recent immigrants like Anzia Yezierska, Harlem Renaissance writers like Nella Larsen, struggling Midwest farm women like Josephine Johnson, cloistered radical women in lesbian pulps like Valerie Taylor, early Civil Rights activists like Ann Petry, and powerful cultural critics like Toni Morrison and Sandra Cisneros, among others. Taught mainly through primary sources, this course will bracket those novels and stories with scholarship in order to provide a sense of historical context.

**Propaganda and Mass Communications in Modern History**

*Matthew Ellis*

*Intermediate, Large seminar—Spring | 5 credits*

*Prerequisite: one year of college-level course work in history and the social sciences*

This seminar provides an interdisciplinary analysis of the phenomenon of propaganda and mass communications within modern society. How does propaganda “work”? How should we characterize the individuals and institutions that shape and disseminate it? What are the specific languages and visual symbols that propagandists have typically used to persuade and communicate with mass audiences? How have both “democratic” and “authoritarian” societies sought to generate consent? And how, in turn, have individuals and social groups drawn the line between what is truth and what is propaganda? Although the manipulation of information for political ends has been intrinsic to human societies across history, this course focuses on the so-called “axial age of propaganda,” beginning with World War I, which saw the emergence of tightly organized, large-scale, government-sponsored propaganda efforts across Europe and the United States. This course will utilize a variety of case studies to explore the symbolic content of specific kinds of propaganda and the institutional milieux that produce it, paying attention to propaganda that seeks both to overthrow social structures and to maintain them. We will place special emphasis on the interwar period, when—amid the onset of totalitarian regimes in Europe—the very nature of “public opinion” and mass society were hotly debated by intellectuals and interpretive experts. The course will also closely investigate the emergence of mass communications “experts” during World War II and trace their role in shaping social-science research throughout the Cold War. Finally, the course will consider the ubiquity of propaganda in contemporary society, focusing on the role of image-making professionals working in the spheres of political campaigning, advertising, and public relations.

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

*Understanding Experience: Phenomenological Approaches in Anthropology* (p. 5), Robert R. Desjarlais

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

Gendering in African Postcolonies (p. 7), Mary A. Porter

First-Year Studies: Gods, Heroes, and Kings: Art and Myth in the Ancient World (p. 9), David Castriota

The Ancient Mediterranean (p. 11), David Castriota

The Atom Bombs as History, Experience, and Culture: Washington, Hiroshima, and Nagasaki (p. 12), Kevin Landdeck

Making Modern East Asia: Empires and Nations, 1700-2000 (p. 13), Kevin Landdeck

Reading China’s Revolutions Through Literature and Memoir (p. 14), Ellen Neskar

Postrevolutionary Chinese Fiction: The Novel as History in a Neoliberal Age (p. 15), Kevin Landdeck

Crime and Punishment: Law and Popular Culture in Premodern China (p. 15), Ellen Neskar

Viruses and Pandemics (p. 17), Drew E. Cressman

Elemental Epics: Stories of Love, War, Madness, and Murder From the Periodic Table of the Elements (p. 20), Colin Abernethy

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 26), Peggy Gould

Econometric Analysis: Structural Explorations in the Social Sciences (p. 31), Jamee Moudud

Political Economy of Women (p. 32), Kim Christensen

Economics

History of Political Economy and Economic History (p. 33), Jamee Moudud

First-Year Studies: American Film as Popular Art (p. 38), Michael Cramer

Film History

History and Aesthetics of Film (p. 39), Michael Cramer

Film History

The Working Girl Around the World (p. 39), Leana Hirschfeld-Kroen

Film History

Space, Place, and Uneven Development: Building the Countermap of New York City (p. 54), Lauren Hudson

Geography

Intermediate German (p. 55), Roland Dollinger

Advanced German: Postwar German Literature and Film (p. 55), Roland Dollinger

Advanced German: Home, Exile, and Emigration in German Literature (p. 55), Roland Dollinger

Readings in Intermediate Greek (p. 56), Emily Anhalt

Greek (Ancient)

Intermediate Greek: Poetry and Prose (p. 56), Emily Fairey

Greek (Ancient)

Latinx Public Humanities and Museum Studies (p. 64), William Garcia-Medina

History

Beginning Italian: Viaggio in Italia (p. 68), Tristana Rorandelli

Italian

Intermediate Italian: Modern Italian Culture and Literature (p. 69), Tristana Rorandelli

Beginning Latin (p. 70), Emily Anhalt, Emily Fairey

First-Year Studies: The Invention of Homosexuality (p. 71), Julie Abraham

Lesbian, Gay, Bisexual, and Transgender Studies

Queer Theory: A History (p. 72), Julie Abraham

Lesbian, Gay, Bisexual, and Transgender Studies

First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 73), Emily Anhalt

Literature

First-Year Studies: Text and Theatre (p. 74), Joseph Lauinger

Literature

Reading High Romanticism: Blake to Keats (p. 75), Neil Arditi

Literature

Postwar German Literature and Film (p. 75), Roland Dollinger

Literature

Plundered: Tales of Extractivism and Resistance (p. 75), Heather Cleary

Literature

Home, Exile, and Emigration in German Literature (p. 75), Roland Dollinger

Literature

Tradition and Transformation: 17th-Century British Literature (p. 76), William Shullenberger

Literature

Literature in Translation: 20th-Century Italian Literature and Culture (p. 79), Tristana Rorandelli

Literature

Imagining Imperialism (p. 80), Fredric Smoler

Literature

Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 82), Michelle Hersh, Eric Leveau

Literature

Blood, Tears, and Laughter: Politics and Poetics of Stuart Drama (p. 83), William Shullenberger

Literature

Novelists and Sociologists (p. 83), Fredric Smoler

Literature

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 96), Peggy Gould

Music

First-Year Studies: Literature and Philosophy: Enthusiasm, Fanaticism, Superstition (p. 100), Abraham Anderson

Philosophy

Jewish Philosophers: From Spinoza to Arendt (p. 100), Roy Ben-Shai

Philosophy

The Philosophy of Sex and Love (p. 101), Roy Ben-Shai

Philosophy

First-Year Studies: Cities, Suburbs, Trains, and Highways: Politics and Geography (p. 105), Samuel Abrams

Politics

Presidential Leadership and Decision Making (p. 106), Samuel Abrams

Politics

International Political Economy (p. 107), Yekaterina Oziashvili

Politics

The Age of Global Uprisings (p. 108), Yekaterina Oziashvili

Politics

International Perspectives on Psychology (p. 111), Christopher Hoffman

Psychology

The Hebrew Bible (p. 120), Ron Afzal

Religion
Introduction to Ancient Greek Religion and Society (p. 121), Ron Afzal Religion
Perspectives on 9/11: Religion, Politics, and Culture (p. 121), Kristin Zahra Sands Religion
Readings in Early Christianity: John (p. 122), Ron Afzal Religion
Sociological Perspectives on Detention and “Deviance” (p. 125), Parthiban Muniandy Sociology
Contextualizing Communications: The Poetics of Seeing (p. 126), Shahnaz Rouse Sociology
Global Refugees: Temporariness and Displacement (p. 127), Parthiban Muniandy Sociology
Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 127), Shahnaz Rouse Sociology
Advanced Intermediate Spanish: Political Creativity (p. 129), Heather Cleary Spanish
First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 130), Peggy Gould Theatre
Details Useful to the State: Writers and the Shaping of the US Empire, 1945 to the Present (p. 152), Suzanne Gardiner Writing
Episodes (p. 156), Myra Goldberg Writing
Stories And (p. 157), Myra Goldberg Writing
Children's Books: A Reading and Writing Adventure (p. 154), Myra Goldberg 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.

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology
Culture in Mind (p. 5), Deanna Barenboim Anthropology
Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais Anthropology
Spaces of Exclusion, Places of Belonging (p. 6), Deanna Barenboim Anthropology
Language, Politics, and Identity (p. 6), Deanna Barenboim Anthropology
The Anthropology of Images (p. 6), Robert R. Desjarlais Anthropology
Gendering in African Postcolonies (p. 7), Mary A. Porter Anthropology
Cultural and Mental Health (p. 7), Deanna Barenboim Anthropology
Art and Society in the Lands of Islam (p. 10), Jerryllyn Dodds Art History
Masterworks of Art and Architecture of Western Traditions (p. 11), Jerryllyn Dodds Art History
Queer(ing) India: Literature, Film, and Law (p. 14), Shoumik Bhattacharya Asian Studies
Reading China’s Revolutions Through Literature and Memoir (p. 14), Ellen Neskar Asian Studies
Global Queer Literature: Dystopias and Hope (p. 14), Shoumik Bhattacharya Asian Studies
Crime and Punishment: Law and Popular Culture in Premodern China (p. 15), Ellen Neskar Asian Studies
Beginning Chinese (p. 22), Fang-yi Chao Chinese
Intermediate Chinese (p. 22), Fang-yi Chao Chinese
History of Political Economy and Economic History (p. 33), Jamee Moudud Economics
Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 33), An Li Economics
Intermediate Macroeconomics: Theory and Policies (p. 34), An Li Economics
The Working Girl Around the World (p. 39), Leana Hirschfeld-Krohn Film History
Documentary Filmmaking: The Personal Is Political II (p. 46), Damani Baker Filmmaking and Moving Image Arts
Documentary Filmmaking: The Personal Is Political I (p. 45), Damani Baker Filmmaking and Moving Image Arts
Beginning French (p. 50), Jason Earle French
Advanced Beginning French (p. 51) French
Intermediate French I (p. 51), Ellen Di Giovanni French
Intermediate French II (p. 51) French
Intermediate III/Advanced French (p. 52) French
Readings in Intermediate Greek (p. 56), Emily Anhalt Greek (Ancient)

THE CURRICULUM 67
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 conferences, 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 firsthand 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
Prerequisite: Beginning Italian or the equivalent

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.

The full description of this related course may be found under the appropriate discipline.

Literature in Translation: 20th-Century Italian Literature and Culture (p. 79), 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, Izumi Funayama, 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. Two sections of this course: Section 1 will be taught by Izumi Funayama; section 2, by Yoshimi Arai in the fall and Sayuri Oyama in the spring.

Advanced Beginning Japanese
Izumi Funayama
Open, Seminar—Year | 10 credits
Prerequisite: Beginning Japanese or its equivalent and permission of the instructor

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 effectively handle simple communicative tasks and situations, 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.

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

Introduction to Japanese Anime (p. 39), Caitlin Casiello
Film History
Japanese Diary Literature, Essays, and the “I” Novel (p. 82), Sayuri I. Oyama
Literature
Readings in Contemporary Japanese Religion and Culture (p. 121), Griffith Foulk

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.

Beginning Latin
Emily Anhalt, Emily Fairey
Open, Seminar—Year | 10 credits

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

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

The Anthropology of Images (p. 6), Robert R. Desjarlais
Anthropology
First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 73), Emily Anhalt
Literature
Metaphysical Poetry (p. 79), William Shullenberger

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.

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology

Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais Anthropology

Spaces of Exclusion, Places of Belonging (p. 6), Deanna Barenboim Anthropology

Language, Politics, and Identity (p. 6), Deanna Barenboim Anthropology

Arts of Spain and Latin America, 1492–1820: Imperial, Resistant, Colonial, and Transcultural Arts (p. 11), Jerrilyn Dodds Art History

Political Economy of Women (p. 32), Kim Christensen Economics

Documentary Filmmaking: The Personal Is Political II (p. 46), Damani Baker Filmmaking and Moving Image Arts

Documentary Filmmaking: The Personal Is Political I (p. 45), Damani Baker Filmmaking and Moving Image Arts

Globalization Past and Present: Global and Local Communities in Yonkers (p. 63), Margarita Fajardo History

Latinx Public Humanities and Museum Studies (p. 64), William Garcia-Medina History

Plundered: Tales of Extractivism and Resistance (p. 75), Heather Cleary Literature

International Perspectives on Psychology (p. 111), Christopher Hoffman Psychology

First-Year Studies: From Schools to Prisons: Inequality and Social Policy in the United States (p. 118), Luisa Laura Heredia Public Policy

The Politics of “Illegality,” Surveillance, and Protest (p. 118), Luisa Laura Heredia Public Policy

Technology and Social Identity (p. 128), Adrianna Munson Sociology

Advanced Intermediate Spanish: Political Creativity (p. 129), Heather Cleary Spanish

Readings in Latin American Literature (p. 129), 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.

First-Year Studies: The Invention of Homosexuality

Julie Abraham

FYS—Year / 10 credits

Different historians trace the invention of homosexuality to different historical moments from the 16th to the mid-19th centuries. The invention of heterosexuality, it would seem, followed after. Certainly the term “heterosexual” appeared only after the term “homosexual” was coined in the later 19th century. Neither meant, at first, what they mean today. In this class, we will study the development of modern understandings of same-sex desire in relation to understandings of sex, gender, race, class, nation, nature, culture, and opposite-sex desire. We will be drawing centrally on literary works, especially novels, which have been crucial sites for the construction and dissemination of modern conceptions of sexuality. But we will also be reading histories, science, laws, letters, and polemics, and watching films. Although we will be considering some earlier materials, we will focus on two periods: first, from the 1880s to the 1960s; then, the 1960s to the present. By the 1880s, almost everyone agrees, a recognizably modern understanding of homosexuality was becoming available. The sexual/cultural landscapes that subsequently developed were not radically rearranged until the 1960s, when the gay and women’s liberation movements insisted on a political analysis of sexuality. Over the past 50 years, that political analysis and the activism it has fostered have had profound consequences for LGBT lives and cultural presences, even as earlier understandings still persist. This course will serve as an introduction to a broad range of modern literature; to fundamental works in the history of sexuality and contemporary queer studies; and to critical thinking about how we talk, read, and write about sex. Though class materials will be generally focused on Europe and North America from the 1880s to the present, conference work may deal with histories, politics, or
cultural works from this context; conference projects may also be focused on other times and places. 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.

Queer Theory: A History
Julie Abraham
Sophomore and Above, Seminar—Fall | 5 credits

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

Virginia Woolf in the 20th Century
Julie Abraham
Sophomore and Above, Seminar—Spring | 5 credits

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

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology
Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais Anthropology
Queer(ing) India: Literature, Film, and Law (p. 14), Shoumik Bhattacharya Asian Studies
Global Queer Literature: Dystopias and Hope (p. 14), Shoumik Bhattacharya Asian Studies
Radical Strategies: Experimental Documentary (p. 46), Robin Starck Filmmaking and Moving Image Arts
Space, Place, and Uneven Development: Building the Countermap of New York City (p. 54), Lauren Hudson Geography
Human Rights (p. 99), Mark R. Shulman History
Movement and Migration: Modern Caribbean Women’s Writing (p. 80), Elias Rodrigues Literature
Black Trans Studies (p. 83), Elias Rodrigues Literature
The Philosophy of Sex and Love (p. 101), Roy Ben-Shai Philosophy
Gender and Sexuality in Greek Literature and Philosophy (p. 101), Abraham Anderson Philosophy
Sociology of the Body, Disability, Illness, and Health (p. 126), Adrianna Munson Sociology
Contextualizing Communications: The Poetics of Seeing (p. 126), Shahnaz Rouse Sociology
Technology and Social Identity (p. 128), Adrianna Munson Sociology
Readings in Latin American Literature (p. 129), Eduardo Lago Spanish
Performance Art (p. 149), Clifford Owens Visual and Studio Arts
Performance Art (p. 149), Dawn Kasper Visual and Studio Arts
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: The Literature of Exile From Ancient Rome to Renaissance England

Gillian Adler
FYS—Year | 10 credits

The course will examine representations of exile and diaspora in literary texts from ancient epic to Renaissance drama. We will study authors who were displaced from their communities, including the antique Roman poet Ovid and the medieval Italian poet Dante, and explore how they expressed anxieties about ostracism and distance through both autobiographical and fictional forms. We also will discuss how they used their works to leverage the physical experience of exile into more empowering perspectives and positions of distance. Reading epic narratives, including Virgil’s Aeneid, the Anglo–Saxon poem Beowulf, and Milton’s Paradise Lost, we will consider the possibilities of freedom, discovery, and transformation in exile. In these narratives, exile has the potential to instigate political foundation, creative production, and spiritual discovery. Finally, this course will look at the exilic metaphors used by female authors, including Christine de Pizan and Margery Kempe, both to articulate and to subvert positions of gendered marginalization. The study of a range of literary texts will demonstrate how authors found ways of legitimizing themselves or their characters in the face of ostracism and displacement. In the process, students will develop their ability to analyze literature and cultivate a sense of literary history, especially “genealogies” traceable across ancient and medieval texts. Students are required to attend individual conferences on a biweekly basis. During the first semester, individual conferences will alternate with biweekly group conference meetings, which will focus on cultivating research skills and theoretical frameworks. Individual conference projects should be semester-long; therefore, students will complete two research-length essays over the course of the year.

First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History

Emily Anhalt
FYS—Year | 10 credits

Reality is currently under siege. Millions of people today believe, to their core, things that are demonstrably not true. Are we “each entitled to our own reality,” as some would argue? The ancient Greeks thought otherwise. Some 2,500 years ago, the Greeks began to distinguish μῦθος (origin of the English word “myth”)—an unverified, unverifiable story—from historiē (origin of the English word “history”), an inquiry into the facts for the purpose of making a rational assessment. Simultaneously, the Ancient Greeks began to reject tyranny and introduce democratic political ideals and institutions. Tyrants, however, require obedient subjects unwilling or unable to fact-check even their most preposterous lies. Today’s autocrats and would-be autocrats bombard us with fictions, even contradictory fictions, so as to eradicate the very concept of objective fact. As individuals, we are losing the ability to assess facts on their merits. We’re losing the ability to learn not only from history but even from our own experience. Succumbing to authoritative speakers, many of us prefer virtue-signaling to real-world problem solving. We’re abandoning verbal persuasion in favor of violence and intimidation. Can democratic ideals and institutions survive if we can no longer distinguish myth from history, fiction from fact? What is the value of evidence-based, logical reasoning? How can we learn from fiction without being deceived by it? Reading and discussing Homer’s Iliad and Odyssey (c. 8th cent. BCE) and Herodotus’s Histories (c. 440s, 430s BCE), we will examine these and other questions that are as vital to human survival and success today as they were centuries ago. This course is designed for students who welcome open-minded critical inquiry and are eager to read texts that are challenging both intellectually and emotionally. 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.

First-Year Studies: Crime and Mystery in Modern French and Francophone Fiction

Jason Earle
FYS—Year | 10 credits

Exploring the history of the modern novel in French is often an investigation into the scene of a crime. Since the advent of modernity, authors have repeatedly turned to criminal acts in order to tell stories—using the framework
of the detective hunt to construct and subvert narrative forms and exploring the motives of the actors involved to pose questions of morality and justice. By depicting modern techniques of policing and punishment, the representation of crime also serves as a way for authors to comment on the social, economic, and sexual politics of their day. At the same time, the recent global success of the Netflix series Lupin—an updating of the exploits of a popular, early 20th-century, French fictional master thief—testifies to the endless adaptability of these stories, as well as to their enduring appeal to their consumers. In this course, we will pursue an inquiry into the literature of crime by focusing on works of fiction from the 19th century to the present day. We will consider a variety of different types of criminal activity, from petty theft and shocking murders to conspiratorial plots and terrorist attacks, in order to examine the aesthetic, moral, and political implications of the representation of crime. Authors studied might include Honoré de Balzac, Albert Camus, Emmanuel Carrère, Maryse Condé, Virginia Despentes, Marguerite Duras, Jean Genet, André Gide, Alain Mabanckou, Patrick Modiano, Alain Robbe-Grillet, Albertine Sarrazin, Georges Simenon, Leila Slimani, and Emile Zola. Alongside our narrative readings, we will screen several films by prominent French and francophone filmmakers. Class will entail close readings of primary texts in English translation, and we will work on how to offer critical analyses of works in seminar discussions and class essays. This course will alternate biweekly individual conferences with biweekly small-group activities, including writing workshops, screenings, and field trips.

First-Year Studies: Text and Theatre
Joseph Lauinger
FYS—Year | 10 credits

This course explores the relation between the play as written text and the play as a staged event. More than any other literary form, drama depends upon a specific place and time—a theatre and its audience—for its realization. The words of a play are the fossils of a cultural experience; they provide the decipherable means by which we can reconstruct approximations of the living past. With this goal in mind, we will read and examine texts from Ancient Greece to contemporary New York (with many stops in between) in an attempt to understand the range of dramatic possibility and the human challenge of making theatre. This course will have weekly conferences for the first six weeks and biweekly conferences thereafter.

First-Year Studies: Literature Is Not a Luxury: African American Women's Writing
Elias Rodrigues
FYS—Year | 10 credits

“For women, then, poetry is not a luxury,” Audre Lorde writes. “It is a vital necessity of our existence.” Poetry, Lorde continues, helps to bring about an understanding of what is, as well as to imagine what might be. This understanding of literature as shedding new light on existence and as sketching new possibilities held a profound political importance for the tradition of Black women’s writing, in which literature was called upon to demonstrate the worthiness of Emancipation as well as of civil rights. This seminar seeks to study that tradition, its political importance, and its artistic achievements by studying the long history of Black women’s writing in America across a variety of forms and genres. Over the course of the first semester, we will focus especially on the gendered and sexual conditions of slavery by authors who experienced it and by modern writers imagining it—reading works by authors such as Phyllis Wheatley, Harriet Jacobs, Toni Morrison, Natasha Trethewey, and more. Over the course of the second semester, we will turn to the post-Emancipation era, focusing especially on the evolving meanings of gender and sexuality amidst Jim Crow, the Civil Rights Movement, and the contemporary—reading authors such as Ida B. Wells, Gwendolyn Brooks, Lorraine Hansberry, and more. Along the way, we will do short creative and critical assignments to better acquaint ourselves with the methods of research, of thought, and more. 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.

The Forms and Logic of Comedy
Fredric Smoler
Open, Small Lecture—Year | 10 credits

Comedy is a startlingly various form that operates with a variety of logics; it can be politically conservative or starkly radical, savage or gentle, optimistic or despairing. In this course, we’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. The reading lists for both semesters are subject to revision.

**Reading High Romanticism: Blake to Keats**  
_Neil Arditi_  
_Open, Small Lecture—Fall | 5 credits_

This lecture focuses on the interpretation and appreciation of the most influential lyric poems written in English in the tumultuous decades between the French Revolution and the Reform Act of 1832. Over the course of two generations, Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats invented a new kind of autobiographical poem that largely internalized the myths that they had inherited from literary and religious traditions. The poet’s inward, subjective experience became the inescapable subject of the poem—a legacy that continues to this day. We will be exploring ways in which the English Romantic poets responded to the political impasse of their historical moment and created poems out of their arguments with themselves, as well as their arguments with one another. Our preeminent goal will be to understand each poem’s unique contribution to the language.

**Postwar German Literature and Film**  
_Roland Dollinger_  
_Open, Small Lecture—Fall | 3 credits_

In this course, we will study short stories about the war by Heinrich Böll; plays about a German soldier coming home from the war and having no home anymore (by Wolfgang Borchert); Friedrich Dürenmatt’s _The Visit;_ Max Frisch’s parable about antisemitism; Peter Weiss’ play about the Auschwitz trials in Germany; Schlink’s famous and problematic novel, _The Reader;_ Eugen Ruge’s _In Times of Fading Light, _a family novel covering East German history; Judith Herman’s (post)feminist stories; creative nonfiction by Anna Funders, about a young girl who wanted to get across the Berlin Wall; Sebald’s haunting novel, _Austerlitz, _about a man dealing with the trauma of his Kindertransport; and _Belonging, _the graphic novel by Nora Krug about a German woman who is exploring her family’s history. The list of films includes _Murderer Among Us, Germany Pale Mother, The Lives of Others, _and the comedy _Good—bye Lenin._ Thematically, all these texts and movies are tied by one common theme: the question of how German writers and filmmakers were dealing with the legacy of National Socialism and Stalinism in East Germany. This lecture (open, three credits) is taught in English; German language skills are not required. Advanced German students have the option of taking this lecture for five credits; during an extra meeting, we will work on all aspects of Advanced German—reading, speaking, and writing—by analyzing and discussing (in German) the same postwar German texts and/or others not covered in this lecture.

**Plundered: Tales of Extractivism and Resistance**  
_Henry Cleary_  
_Open, Small Lecture—Spring | 5 credits_

First, it was gold. Then, it was silver, sugar, oil...bananas, avocados. Taking as its point of departure Eduardo Galeano’s foundational study, _The Open Veins of Latin America,_ this course will explore the centuries-long history of plunder—and resistance—in Abya Yala through fiction and nonfiction, feature films, and documentaries. We will look at some of the most pressing environmental and social-justice issues in the region—including deforestation, industrial pollution, and access to water—with an eye toward the relationship between activism and artistic expression. Our contextualized readings and viewings will include public statements and creative works from land defenders; Pablo Neruda’s condemnation of neoimperialism in his poem, _The United Fruit Company;_ Samanta Schweblin’s gothic novel about the horrors of agrochemicals; a narrative film set against the successful uprising against water privatization in Bolivia; and frontline journalism. This course will focus on the lands colonized by Spain and Portugal and the intersecting forms of neocolonial violence to which they continue to be subjected but will not lose sight of the resonances between these histories and those that took, and are taking, place across the continent. This interactive small lecture will fully participate in the collaborative interludes and other programs of the Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster.

**Home, Exile, and Emigration in German Literature**  
_Roland Dollinger_  
_Open, Small Lecture—Spring | 3 credits_

Human history has always been characterized by the forced or voluntary migration of groups of people or individuals. In this small lecture, we will analyze stories, novels, and some theoretical texts about the dialectical relationship between the concepts of “home” and “exile.” While our principal focus will lie on the interpretation of German literary texts from the 18th century until today, this lecture will begin with selected stories from the Old Testament (Pentateuch) in order to illustrate what, perhaps, can be called “the archetypal dimension of exile”; i.e., the fact that “being in exile”—no longer “at home”—seems to be the existential and psychological norm and not the exception of our human existence. This
the nature of performance, not only as a form of artistic prominence of drama raised unsettling questions about a king, Charles II, who loved theatre and all-too-public England's first professional female actors and the reign of early form of celebrity culture, thanks in part to the rise of and popular entertainment. The period also introduced an help to shape the modern conventions of dramatic art musical theatre, Restoration and 18th-century Britain From soap operas to sketch comedy, drag shows to

Documentation and Transformation: Mapping Travel in Contemporary Literature

Una Chung
Open, Seminar—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 contemporary literature. We will also make our own forays into travel writing with weekly field notebook exercises and creative nonfiction essays about place, movement, journey. As a part of conference work, students will work in small groups on individual or collaborative projects. Major topics of the course include ethnography, tourism, psychogeography, postcolonial histories, translation, migration, exile, memory. Authors may include: Christa Wolf, Helene Cixous, Jamaica Kincaid, Michael Ondaatje, Amitav Ghosh, W. G. Sebald, Orthan Pamuk, Bhanu Kapil, Ocean Vuong, Cristina Rivera Garza, Yoko Tawaka, Nguyễn Ba Thiong’o, Ayad Akhtar, Robert Macfarlane, and others.

Acting Up: Theatre and Theatricality in the Long-Running 18th Century

James Horowitz
Open, Large seminar—Year | 10 credits

From soap operas to sketch comedy, drag shows to musical theatre, Restoration and 18th-century Britain helped to shape the modern conventions of dramatic art and popular entertainment. The period also introduced an early form of celebrity culture, thanks in part to the rise of England’s first professional female actors and the reign of a king, Charles II, who loved theatre and all-too-public extramarital sex. At the same time, the increasing prominence of drama raised unsettling questions about the nature of performance, not only as a form of artistic practice but also as an element of social and political life. What if, for instance, our putatively God-given identities (king and subject, wife and husband) were merely factitious roles that we could adopt or discard at will? This seminar considers how authors and theatrical professionals from the 1660s to the 1820s imagined the potential of performance to transform—or sometimes to reinforce—the status quo, with a look ahead to plays and films that have inherited and adapted the legacy of 18th-century entertainments, as well as backward to the Renaissance drama that paved the way for Restoration stagecraft. Our emphasis will be on plays, with a survey of major Restoration and 18th-century comedies (some of the funniest ever written), parodies, afterpieces, heroic tragedies, imperial pageants, sentimental dramas, and Gothic spectacles by authors such as William Wycherley, George Etherege, John Dryden, Aphra Behn, Susanna Centlivre, John Gay, Henry Fielding, Elizabeth Inchbald, Pierre Beaumarchais, and Georg Büchner. We will also consider nondramatic writing on performance and theatrical culture, including 18th-century acting manuals, racy theatrical memoirs, and a “masquerade novel” by Eliza Haywood, as well as earlier plays by the likes of Shakespeare and Ben Jonson. More contemporary playwrights and filmmakers under consideration may include Bertolt Brecht, Jean Genet, Howard Hawks, Alfred Hitchcock, François Truffaut, Edward Albee, and Jeremy O. Harris. This is a large seminar, with group conferences that include assigned reading.

Tradition and Transformation: 17th-Century British Literature

William Shullenberger
Open, Seminar—Year | 10 credits

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

**Eight American Poets**

*Neil Ardi*
*Sophomore and Above, Seminar—Year | 10 credits*

American poetry has multiple origins and a vast array of modes and variations. In this course, we will focus our attention on the trajectories of eight American poets: Whitman, Dickinson, and Robert Frost in our first semester; Wallace Stevens, T. S. Eliot, Hart Crane, Elizabeth Bishop, and John Ashbery in our second semester. Some of the poems that we will read are accessible on a superficial level and present challenges to interpretation only on closer examination; other poems—most notably, those written by Dickinson, Stevens, Eliot, Crane, and Ashbery—present significant challenges at the most basic level of interpretation. The major prerequisite for this course is, therefore, a willingness to grapple with literary difficulty and with passages of poetry that are, at times, baffling or highly resistant to paraphrase. We will seek to paraphrase them anyway or account as best we can for the meanings that they create out of the meanings that they evade. Our central task will be to appreciate and articulate the unique strengths of each of the poems that we encounter through close, imaginative reading and informed speculation. This course may be taken for one or both semesters, although students wishing to add the course in the spring must have taken at least one previous semester of literature at the college level.

**Art of Indetermination: Eastern Praxis in Dialogue With Feminist and Postcolonial Thought**

*Una Chung*
*Sophomore and Above, Large seminar—Year | 10 credits*

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 selections of key works within contemporary critical theory, while assembling individual archives 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.

**Austen Inc.: 18th-Century Women Writers**

*James Horowitz*
*Sophomore and Above, Seminar—Year | 10 credits*

By the time of her death in 1817, Jane Austen could boast that books by women had “afforded more extensive and unaffected pleasure than those of any other literary corporation in the world.” A mere century and a half earlier, it was still a rarity for a woman to publish under her own name. This course traces the emergence of professional female authorship from the end of the Renaissance to the heyday of Romanticism, along the way introducing students to the most illustrious and intriguing members of Austen’s “literary corporation.” We will divide our time between authors who remain familiar today (Aphra Behn, Mary Wollstonecraft) and those who have been unjustly forgotten (Eliza Haywood, Elizabeth Inchbald). The texts we cover will be as eclectic as the authors themselves, ranging from lyric poems to Gothic novels, sex comedies to political jeremiads, fantasy literature to travel writing, slave narratives to courtship fiction. The centerpiece of the spring semester will be an extended discussion of Austen’s own work, including at least three of her novels and a selection from her outrageous juvenilia. The popular and scholarly reception of 18th-century women’s writing will also be considered.

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

*Nicolaus Mills*
*Sophomore and Above, Seminar—Year | 10 credits*

“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 classic marriage-plot novels such 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*, and Sally Rooney’s *Normal People*, 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. *First-year students may enroll in this course with permission of the instructor.*

**Dante’s Encyclopedia: *The Divine Comedy* and its Intertexts**

*Gillian Adler*

*Open, Seminar—Fall | 5 credits*

Dante’s *The Divine Comedy* is, perhaps, the most creative encyclopedic work of the Middle Ages. Presenting the story of a unique religious pilgrimage through Hell, Purgatory, and Paradise, this epic poem envelops readers in a comprehensive education on everything from philosophy and theology to astronomy and geometry. The work teems with information on virtue and vice, as a reader of medieval spiritual texts might expect, but also surprises with debates on secular and sacred love, political theory, local and universal histories, and inquiries of ethics, epistemology, and ontology. This course will explore Dante’s “circle of knowledge,” as it emerges through the aesthetic, emotional, and intellectual dimensions of his poem. The study of intertextual figures will help to illuminate the subtle ways in which Dante promotes his understanding of the world. Works—including not only the three canticles of Dante’s *The Divine Comedy* but also excerpts from his *New Life (Vita Nuova)*, *Monarchy (De Monarchia)*, *On Eloquence in the Vernacular (De Vulgari eloquentia)*, and *The Banquet (Convivio)*—will be read in translation.

**Disability, Media, and Literature**

*Emily C. Bloom*

*Open, Seminar—Fall | 5 credits*

This course examines representations of disability in literature and other media while also exploring how disability shapes the experience of readers and audiences. Course readings will include stories such as H. G. Wells’s *The Country of the Blind*, novels like Joseph Conrad’s *The Secret Agent*, and poetry collections like Ilya Kaminsky’s *Deaf Republic*. We will also watch films such as *The Diving Bell and the Butterfly* and *Crip Camp*. In addition to these works, we will read a range of secondary texts about the history of audiobooks for the blind and dyslexic, sign-language poetics, and legislation for closed captioning, among other topics. We will look at particular artists and their work to consider how a deaf playwright approaches writing for the stage, how a blind memoirist describes her experiences in art museums, and how an actor with cerebral palsy experiences the physicality of his craft. Conference work will include community engagement with the Wartburg Adult Care Community. You will be asked to consider the access needs of seniors at Wartburg and work together to help make literature, music, and film more accessible to them.

**Reading Serially: What Watching TV Tells Us About the Victorian Novel**

*Emily Foster*

*Open, Seminar—Fall | 5 credits*

The first season of the TV show *Dickinson* depicts an exchange between the two lesser-known Dickinson siblings: Emily’s sister, Lavinia, and her brother, Austin. They’re discussing Charles Dickens’ *Bleak House*. “Can you believe it about Lady Dedlock?” Austin asks Lavinia. “Oh my god, SPOILERS,” Lavinia yells, putting her hands over her ears. The Victorian novel was read much in the same way that we enjoy the bite-sized portions of *Dickinson*, *WandaVision*, or *Killing Eve* that Apple TV, Disney Plus, or Hulu feed to us. Victorian publishers often released novels in partial, successive sections or installments. This course will interrogate the experience of reading the serialized Victorian novel. Together, we’ll read four serialized Victorian novels: Charles Dickens’ *Great Expectations*, William Makepeace Thackeray’s *Vanity Fair*, Mary Elizabeth Braddon’s *Lady Audley’s Secret*, and Elizabeth Gaskell’s *Cranford*. We will read *Cranford* in its original serial installments, with time gaps interpolated between the “release” of each new episode to approximate the Victorian experience. We will read the other three novels in their 21st-century guise as single-volume texts. We’ll study all four novels alongside supplemental scholarly investigations of the experience of reading, re-reading, and delayed narrative gratification and explore how Victorian novelists paved the way for what may well be our most prevalent contemporary mode of storytelling: the televised serial. We’ll also consider the rise of other serialized forms, like the podcast. Because serialization in any century impacts the writer as well as the reader, we will examine how writing individual chapters or episodes on deadline and getting “early” reader feedback mid-story may have affected both Victorian novelists and today’s telescript writers. In so doing, we’ll also explore how we produce and watch TV today; for example, we might examine the possible motivations behind Disney’s recent pivot to releasing more shows one episode at a time, such as *The Book of Boba Fett* or *Hawkeye*. We’ll also watch a show that is coming out episode-by-episode during the fall season.
2022 semester in order to observe our own viewing of serialized content in real time. One class period will include a visit from Eduardo Pavez Goye, a telenovela-writer-turned-academic, who will talk to us about the process of crafting a show that is released daily. The intersection here—between 19th- and 21st-century cultural products—will also facilitate our exploration of different critical vantage points, including close reading, historicism, and reader-response approaches. Conference projects could include, for example, an exploration of another serialized Victorian novel, an investigation of other modern mediums that utilize the serial form (comic books, podcasts), or investigating the origins of the Victorian serial form (sketches, short stories).

Classic American Literature: The 19th Century and Its Legacy
Nicolaus Mills
Open, Seminar—Fall | 5 credits

At a time when he was America’s most famous novelist, Ernest Hemingway declared that all modern American literature begins with Mark Twain’s novel, Huckleberry Finn. This course is based on the belief that Hemingway did not look closely enough at the authors who constitute the classic American prose writers of the 19th century. The heroes and heroines of their densely-written books offer us a legacy of defiance that is distinctly modern.

Twain is no outlier when put in their company. In the autobiographical Narrative of the Life of Frederick Douglass, Douglass flees slavery to begin a new life in the North as a writer and abolitionist. In Nathaniel Hawthorne’s The Scarlet Letter, Hester Prynne refuses to conform to Puritan society and has a baby out of wedlock. In Herman Melville’s Moby Dick, his narrator—who never reveals his actual name—goes to sea seeking meaning on a whale ship. In Henry Thoreau’s Walden, Thoreau takes up life in the woods in order to draw closer to nature. In Mark Twain’s Huckleberry Finn, Huck travels down the Mississippi with an escaped slave with whom Huck sides despite his southern upbringing. In Henry James’s The Portrait of a Lady, Isabel Archer refuses to make the marriage expected of her; and in Edith Wharton’s The House of Mirth (published at the start of the 20th century), her heroine, Lily Bart, flouts convention even more daringly. In focusing on just seven books, the aim of this course is to provide an opportunity for a series of close readings of representative texts. In conference, students will be encouraged to look more closely at other work by these same authors, as well as the 19th-century English novel.

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.

Metaphysical Poetry
William Shullenberger
Open, Seminar—Fall | 5 credits

The best lyric poets of 17th-century England have been loosely characterized as “metaphysical poets” because of
their “wit”; their intellectual range, rigor, and inventiveness; the versatility and trickery of their poetic strategies; and their remarkable fusion of thought and passion. Masters of paradox, these poets stage and analyze their expressive intensities with technical precision. They eroticize religious devotion and sanctify bodily desire with fearless and searching bravado. They stretch their linguistic tightropes across a historical arena of tremendous political and religious turmoil, in response to which they forge what some critics consider to be early evidences of the ironic self-consciousness of modernity, poetic dramatizations of the Cartesian ego. We will test these claims, as well as the sufficiency of the category “metaphysical,” against the evidence of the poems themselves. We will closely read significant poems of Donne, Jonson, Herbert, Phillips, Herrick, Vaughan, Crashaw, Milton, Marvell, and Behn. We will attend primarily to how they work as poems, looking at argument, structure, diction, syntax, tone, image, and figure. We will also consider their religious, cultural, and psychological implications. Students will prepare three papers based on class readings. Conference work is recommended in correlative topics: the English Bible, Spenser’s The Faerie Queene, Shakespearean and Jacobean drama, or influences on and comparisons to Romantic or Modern English poetry.

Imagining Imperialism
Fredric Smoler
Open, Seminar—Fall | 5 credits

Traditional imperialism is generally understood to be the policy of extending a state’s authority by territorial acquisition. Neoimperialism is generally understood to be the establishment of economic and political hegemony over other states. Because 19th-century European imperialism was remarkably dynamic and expanded over much of the globe — by 1914, the only truly sovereign states not controlled by Europeans or their descendants were Japan, what were then called Abyssinia and Siam, and Afghanistan — we tend to see imperialism through the prism of race. But this can be a distorting prism, because imperialism is almost as old as politics. The first Sumerian cities were part of imperial arrangements. And, over the millennia, imperialism has been almost indifferent to race (in our sense of the word) as often as it has been racially-charged. So, while we will look at some of the ways in which imperialism maps onto modern conceptions of race and racism, we will also examine older imperial ventures and arguments. The indictments of and apologies for imperialism are richly contradictory, Imperialism has been understood as the cause of war and as the only possible escape from war, as the instrument of civilization and as the devastating exposure of the moral claims of the “civilized,” as the hidden economic base of wealthy societies and as an economically irrational and self-destructive course that brings down wealthy societies. The clash of rival imperialisms is often seen as the great and terrible drama of the last century, and the new century has been touted as inaugurating a burst of self-conscious imperialism by the United States — which had long understood itself as a vigorously anti-imperial power while being seen by many as the most successful imperial power of modern history. In this course, we shall look at some of the literature, history, and theories of imperialism. Readings may include, among others, Thucydides, Xenophon, Virgil, Gibbon, Marx, Conrad, Kipling, Schumpeter, Joseph Roth, Orwell, and Shaw. We shall also look at contemporary theorists and use some secondary sources.

Movement and Migration: Modern Caribbean Women’s Writing
Elias Rodrigues
Sophomore and Above, Seminar—Fall | 5 credits

Though discussions of immigration in the United States have recently focused on the transnational movement of people from Central and South America, this country, in general, and the Eastern Seaboard, in particular, have long been porous to the movement of Black people from the Caribbean. From the 18th-century importation of Africans enslaved in Barbados to the Carolinas, through the immigration of African Americans to Haiti after Haitian Independence, up to the contemporary seasonal migration of Jamaican farmworkers to Upstate New York, Black people have long moved between the United States and the Caribbean. How might we understand the gendered, racial, and classed dimensions of migration differently if we focused on the recent history of Caribbean arts and letters? This course seeks to answer this question by studying anglophonic 20th- and 21st-century Caribbean women’s writing on migration between the metropole (be it New York City, London, or elsewhere) and the Caribbean. Reading across forms (novels, poetry, and so on) and genres (historical fiction, epics, etc.), we will attend to the writings of authors such as Edwidge Danticat, Jamaica Kincaid, Dionne Brand, M. Nourbese Philip, and more. Along the way, we’ll read recent works of theory and scholarship to advance our understanding of the texts and the subjects. In so doing, we will seek to understand how modern Caribbean women’s writing continues to influence Black studies and Black thought across the globe. Short assignments may include close readings, historical papers, and more.
**Romantic Legacies: Tennyson to T. S. Eliot**  
Neil Arditi  
Open, Seminar—Spring | 5 credits  
This course offers a survey of some of the most influential poets writing in English from the Victorian period to the early 20th century, when modernists like T. S. Eliot and Ezra Pound loudly proclaimed their break from Romanticism and its Victorian heirs. Our readings are bookended by two monuments to their cultural moments: Tennyson’s long elegy for Arthur Hallam, *In Memoriam: A. H. H.*, which Queen Victoria kept on her bedside table next to her Bible, and Eliot’s *The Waste Land*, of which William Carlos Williams wrote: “It wiped out our world as if an atom bomb had been dropped upon it and our brave sallies into the unknown were turned to dust.” Eliot’s debt to Tennyson is clearer in retrospect than it was to Eliot’s contemporaries. Indeed, as the course title suggests, all the poets on our syllabus can be read, productively, as heirs of Romanticism whose attempts to break with Romantic tradition only extended and enlarged it. This course presumes some familiarity with the most influential British Romantic poets or a willingness to gain a familiarity with their work in conference. Poets to be studied include, among others: Tennyson, Whitman, R. Browning, C. Rossetti, Dickinson, Hardy, Yeats, and Eliot.

**Time in Literature and Philosophy**  
Roy Ben-Shai, Gillian Adler  
Open, Joint seminar—Spring | 5 credits  
Where do we turn to understand the human experience of time? Science and technology might tell us about the physical flow of time or how the units of seconds, minutes, hours, and days might help to order time. Philosophy and literature, however, broaden the question of what time really is—emphasizing its inscrutability and elusiveness. Works in these disciplines demonstrate not only the mystery of human temporality but also the ways in which language and art attempt to capture, represent, or escape time. This course will examine the abiding concern with time and the complexities of temporal experience by examining a range of philosophical and literary writings, from antiquity to the present, as well as several films. Readings will include works by Augustine, Nietzsche, Kant, Krysteva, and Heidegger, as well as literary texts by Boethius, Chaucer, Shakespeare, Wordsworth, and Woolf.

**Gender and Sexuality in the Irish Novel**  
Emily C. Bloom  
Open, Seminar—Spring | 5 credits  
Irish writers have long been interested in the correlation between gender and sexuality and issues of religion, class, colonization, revolutionary nationalism, migration, and poverty. When Ireland became the first nation to vote in favor of gay marriage by national referendum in 2015, Irish voters were acutely conscious of their country’s fraught history: Years of sexual-abuse scandals within the Catholic Church had weakened the hold of the Church on voters, and young Irish voters, in particular, now wanted their country to take a progressive lead on the world stage. This course will chart changing attitudes toward gender and sexuality from the 19th to the 21st century. We will do so by examining works of literature, history, and anthropology. Particular attention will be paid to literary genres, such as the national tale in which the 1800 Act of Union was figured as the marriage between a feminized Ireland and a masculine England; the Big House novel—an Irish variant of the country-house novel—pioneered by women writers; Gothic novels like Oscar Wilde’s *The Picture of Dorian Gray*; the expatriate modernist novels of James Joyce and Elizabeth Bowen; banned books that were silenced by national censorship boards in the mid-20th century; and the new wave of 21st-century Irish writers led by Sally Rooney.

**Signs of the Material World: Dostoevsky and 19th-Century Science**  
Melissa Frazier  
Open, Seminar—Spring | 5 credits  
“Once it’s proved to you, for example, that you are descended from an ape, there’s no use making a wry face; just take it for what it is,” the Underground Man says; Lebeziatnikov, in *Crime and Punishment*, attempts to educate the prostitute Sonia by lending her a copy of G. H. Lewes’s pioneering work in physiological psychology, *The Physiology of Common Life*. Ivan Karamazov rejects non-Euclidean geometry, while his brother Dmitrii worries that chemistry will displace God: “Move over a little, Your Reference, there’s no help for it, chemistry’s coming!” This one-semester course will frame a rich and multifaceted reading of *Notes from Underground*, *Crime and Punishment*, and *The Brothers Karamazov* with an exploration of Dostoevsky’s complicated view of the interrelationships of mind and body and mind and material world. We will consider Dostoevsky’s response in the context of the very many of his contemporaries engaged in a new discourse of science, including his main ideological opponent, Nikolai Chernyshevsky, as well as writers whose
Gothic Decay: The Literature and Science of Soils, Swamps, and Forests

Michelle Hersh, Eric Leveau
Open, Joint seminar—Spring | 5 credits

Western literature and culture deeply influence how our country negatively perceives transitional spaces, such as the spaces between cultivated land and forest or between water and land. The need for control pushes us to reshape or eliminate marshes, swamps, thickets, and other forms of overgrowth. Similarly, we feel uncomfortable considering the soils in which we bury our dead—or we ignore them completely. Yet, a closer examination of the biology of decay reveals cycles of life that follow death, with growth, reproduction, and nutrient exchange accompanying decay at every turn. We will read excerpts of literary works that have shaped our cultural perception of decay and of these transitional states and spaces, including works by Sophocles, Mary Shelley, Alice Walker, Robin Wall Kimmerer, and others. We will also explore the ecosystems themselves through lab experiments and trips to local parks and field stations (Center for the Urban River at Beczak, Untermyer Gardens). This joint course will evaluate the divide between culture and science and explore how cultural representations may evolve with an adequate framing of scientific research and findings. This course fully participates in the collaborative interludes in the Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster.

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 personal and far-reaching. This course will explore how first-person writing, with its emphasis on supplying an “I” for an eye, increased 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 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 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.

Japanese Diary Literature, Essays, and the “I” Novel

Sayuri I. Oyama
Open, Seminar—Spring | 5 credits

In this seminar, we will read personal narratives over the last millennium to examine how personal experiences are translated and transformed in writing. We will begin with selections of diary literature, including Ki no Tsurayuki’s *Tosa Diary* (c. 935), in which a fictional female narrator claims that she will “try her hand at one of those diaries that men are said to keep” and explore the connections between gender and writing. We will also read the *Kagero Diary* (c.974), whose author is known as the Mother of Michitsuna, and consider both its autobiographical elements as well as its psychological self-expression and critical perspective on Heian marriage politics. Next, we will turn to personal essays referred to as *zuihitsu* (literally translated as “following the brush”), including imperial lady-in-waiting Sei Shonagon’s *The Pillow Book* (c.1005), Buddhist recluses Kamo no Chomei’s *Essays in Idleness* (c.1329-1333). Finally, we will turn toward the modern “I” novel (*shishosetsu*)—an autobiographical narrative that often involves a form of confession of one’s personal life—to
Blood, Tears, and Laughter: Politics and Poetics of Stuart Drama
William Shullenberger
Open, Seminar—Spring | 5 credits
To act: a political commitment or a theatrical gesture? In 17th-century England, as now, distinctions between political and theatrical spheres were hard to draw. Early in the century, Shakespeare and his contemporary playwrights created a self-reflexive, experimental, ironic, taboo-breaking style of dramaturgy and poetic language to trace the psychology and resilience of characters and communities who could no longer act on the basis of old verities to hold their inner and outer worlds together. When parliamentary forces gained control of London in the early stages of the mid-century Civil War (1642-49), they closed the theatres as centers of both decadence and dissidence. But they also staged the most spectacular and consequential theatrical event of the century in the trial and public execution of Charles I (1649), a king who had believed that he ruled by divine right and who had, himself, used theatre—in the genre of the court masque—to press his claim. In 1660, Charles II restored the Stuart line to the throne of England and brought a different kind of theatre with him. Witty, urbane, continentally inflected, it participated in the new conservative and skeptical settlement of political and religious power by representing and stabilizing the values shared by the ruling class. Then there is Milton, who wrote dramas in both the early and the late periods of Stuart drama and provided radical critiques of their subjects, their structures, and their politics. This course will offer a close reading of diverse dramatic texts of the Stuart periods and discover, thereby, a great deal about the culture and politics of the early modern period in England. Conference work is recommended in correlative topics: further readings of the selected playwrights, Greek and Roman drama, the English Bible, poetry of the period, influences and adaptations in more recent literature.

Black Trans Studies
Elias Rodrigues
Sophomore and Above, Seminar—Spring | 5 credits
The publication of the first issue of Trans Studies Quarterly in 2014 both announced a field and institutionalized already existing knowledge production. In the years since, trans studies, in general, and Black trans studies, in particular, have continued to expand, yielding new ways of thinking about identity, state violence, and the political production of life, among other things. This course seeks to acquaint students with recent developments in Black trans studies. We begin with writing about early American history to study the ways in which the understandings of gender by enslaved Africans differed from European colonial genders. We continue through the 19th century to read narratives of slavery alongside recent scholarship on such narratives in Black trans studies. And, finally, we turn to the 20th and 21st centuries, focusing on artistic production by Black trans authors in mediums such as film, visual art, and literature. On top of our central focus on the relationship between race and gender, we will pay special attention to resistance, incarceration, and visibility—engaging with cultural producers such as Janet Mock, Tourmaline, Rivers Solomon, CeCe MacDonald, Danze Smith, and more. Along the way, short critical assignments will help us to engage more closely and more deeply with research methods, cultural criticism, and individual cultural works.

read works by writers such as Tayama Katai, Shiga Naoya, Hayashi Fumiko, Dazai Osamu, Tsushima Yoko, Mizumura Minae, and others. Alongside these texts, we will read other critical sources that explore questions of genre, translation, biographical and other historical “facts,” and how these influence and challenge our readings of personal narratives. No previous background in Japanese studies is required for this course.

Novelist and Sociologist
Fredric Smoler
Open, Seminar—Spring | 5 credits
One group of 19th-century realist novels, also some later novels with apparently comparable ambitions, are sometimes imagined to have been, in part, responses to things that seemed unprecedented; e.g., an acceleration of historical velocity, the diffusion of new forms of economic life, the rise of new classes and pressures on older elites, increasing urbanization, and the apparently sudden and disorienting arrival of something denoted by a word that dated from the beginning of the 19th century—modernity. The ambitions of these novels included description and assessment (in the title of one of them) of “the way we live now.” In roughly the same period, a new science—sociology—appeared, comparably ambitious and also attempting the description and analysis of new forms of social order and social change. Since some of the novelists and sociologists appear to have been engaged in a comparable project, it may be rewarding to read them together—which is what we’ll do in this class. Our syllabus will probably include Balzac’s Old Goriot, Stendhal’s The Red and the Black, Dickens’ Bleak House, George Eliot’s Middlemarch, Tolstoy’s Anna Karenina, Ralph Ellison’s Invisible Man, Marx’s and Engels’ Communist Manifesto, some of Simmel’s essays and some of Weber’s, and W. E. B. Du Bois’ The Souls of Black Folk. Whether or not it proves particularly profitable to read these writers in the same course, we’ll certainly read some good books.
Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais

Reading China’s Revolutions Through Literature and Memoir (p. 14), Ellen Neskar

Global Queer Literature: Dystopias and Hope (p. 14), Shoumik Bhattacharya

Postrevolutionary Chinese Fiction: The Novel as History in a Neoliberal Age (p. 15), Kevin Landdeck

Crime and Punishment: Law and Popular Culture in Premodern China (p. 15), Ellen Neskar

Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 18), Michelle Hersh, Eric Leiveau

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 26), Peggy Gould

The Working Girl Around the World (p. 39), Leana Hirschfeld-Kroen

Film History

2D Digital Animation: Short Narratives (p. 41), Scott Duce, Robin Starbuck

Intermediate German (p. 55), Roland Dollinger

Advanced German: Postwar German Literature and Film (p. 55), Roland Dollinger

Advanced German: Home, Exile, and Emigration in German Literature (p. 55), Roland Dollinger

Readings in Intermediate Greek (p. 56), Emily Anhalt

Greek (Ancient)

Intermediate Greek: Poetry and Prose (p. 56), Emily Fairey

Greek (Ancient)

Text and Context: Readings From the 20th-Century United States (p. 62), Lyde Cullen

Sizer History

The Edgy Enlightenment (p. 62), Philip Swoboda

History

Postrevolutionary Chinese Fiction: The Novel as History in a Neoliberal Age (p. 64), Kevin Landdeck

History

Women on the Edge: Literature, Politics, and Culture in the 20th Century United States (p. 65), Lyde Cullen

Sizer History

Beginning Italian: Viaggio in Italia (p. 68), Tristana Rorandelli

Italian

Intermediate Italian: Modern Italian Culture and Literature (p. 69), Tristana Rorandelli

Italian

Beginning Latin (p. 70), Emily Anhalt, Emily Fairey

Latin

First-Year Studies: The Invention of Homosexuality (p. 71), Julie Abraham

Lesbian, Gay, Bisexual, and Transgender Studies

Queer Theory: A History (p. 72), Julie Abraham

Lesbian, Gay, Bisexual, and Transgender Studies

Virginia Woolf in the 20th Century (p. 72), Julie Abraham

Lesbian, Gay, Bisexual, and Transgender Studies

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 96), Peggy Gould

Music

The Philosophy of Music (p. 98), Martin Goldray

Philosophy

Jewish Philosophers: From Spinoza to Arendt (p. 100), Roy Ben-Shai

Philosophy

The Philosophy of Sex and Love (p. 101), Roy Ben-Shai

Aesthetics and the Philosophy of Art (p. 102), Scott Shushan

Religion

The Hebrew Bible (p. 120), Ron Afzal

Religion

Introduction to Ancient Greek Religion and Society (p. 121), Ron Afzal

Reading in Early Christianity: John (p. 122), Ron Afzal

Religion

Advanced Intermediate Spanish: Political Creativity (p. 128), Heather Cleary

Spanish

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 130), Peggy Gould

Theatre

First-Year Studies: Rigorous Action/Happy Accidents—A Laboratory for Theatre Artists (p. 132), David Neumann

Theatre

Visual and Studio Arts Fundamentals: Materials and Play (p. 144), John O’Connor

Visual and Studio Arts

Art From Code (p. 144), Angela Ferraiolo

Visual and Studio Arts

New Genres: Graphic Novel (p. 145), Angela Ferraiolo

Visual and Studio Arts

New Genres: Abstract Form (p. 144), Angela Ferraiolo

Visual and Studio Arts

New Genres: Diary Forms (p. 145), Angela Ferraiolo

Visual and Studio Arts

First-Year Studies: Fiction Writing Workshop; The Basics not Excluding the Virtuosic (p. 150), Mary LaChapelle

Writing

First-Year Studies: Reading and Writing Personal Essays (p. 151), Clifford Thompson

Writing

First-Year Studies: W/E: The Making of the Complete Lover, West/East (p. 151), Suzanne Gardinier

Writing

The Art of the Short Story (p. 152), Brian Morton

Writing

Details Useful to the State: Writers and the Shaping of the US Empire, 1945 to the Present (p. 152), Suzanne Gardinier

Writing

Encounters With the Novel (p. 156), Brian Morton

Writing

Writing and Reading Fiction (p. 154), Brian Morton

Writing

Episodes (p. 156), Myra Goldberg

Writing

Stories And (p. 157), Myra Goldberg

Writing

Children’s Books: A Reading and Writing Adventure (p. 154), Myra Goldberg

Writing

Fiction Workshop (p. 153), Mary LaChapelle

Writing

Fiction Workshop: Portraiture (p. 154), Rattawut Lapcharoensap
Speculative Fiction Workshop (p. 155), Chandler Klang Smith Writing
The Source of Stories: Writing From Your Own Experience (p. 158), Mary Morris Writing
After Nature: On Writing the Environment (p. 157), Kate Kzambreno Writing
True or False? (p. 159), Stephen O’Connor Writing
Writing About the Arts (p. 158), Vijay Seshadri Writing
A Question of Character: The Art of the Profile (p. 158), Alice Truax Writing
Hybrids of Poetry and Prose: A Multi-Genre Workshop (p. 159), Jeffrey McDaniel Writing
Poetry: On and Off the Page (p. 160), Jeffrey McDaniel Writing
Masks, Personas, and The Literal I (p. 159), Jeffrey McDaniel Writing
Poetry Workshop: The Zuihitsu (p. 160), Suzanne Gardinier Writing

**MATHEMATICS**

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

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

**First-Year Studies: Pattern**

*Philip Ording*

**FYS—Year | 10 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 year, 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. 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. This course is recommended for any student interested in mathematics as the science of patterns, as well as those intending to study visual art or education. No particular math background is required.

**An Introduction to Statistical Methods and Analysis**

*Daniel King*

**Open, Lecture—Fall | 5 credits | Remote**

**Prerequisite:** basic high-school algebra and plane coordinate geometry

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; 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. **This course will be conducted entirely online via Zoom.**

**Symmetry of Ornament**

*Philip Ording*

**Open, Small Lecture—Spring | 5 credits**

This lecture will present a formal analysis of ornament, using the mathematical principles of symmetry. Symmetric designs appear in material cultures from around the world and throughout history, from Bronze Age...
ceramics, 15th-century Islamic tiling, Latin American textiles, and Fijian bark cloth to the Arts and Crafts movement. Symmetry is a correspondence among the parts of a figure or object. Such a correspondence is often described in terms of an operation (“isometry,” in mathematical terms); for example, we will show that the symmetries of designs that repeat in one or two directions are comprised of just four types of operations: translation, rotation, reflection, and glide reflection. The collection of all possible symmetries of a figure comprises its “symmetry group,” and we will use this to classify finite and infinite ornamental designs. Many of the cultural artifacts that we study predate the mathematical theory of groups; in this sense, the lecture introduces the prehistory of modern mathematics. Museum visits and group conferences will offer students direct experience analyzing examples of visual structures in decorative art and design.

Calculus I: The Study of Motion and Change

Philip Ording
Open, Seminar—Fall | 5 credits
Prerequisite: successful completion of study in trigonometry and pre-calculus topics

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 changes that we see. 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 deeper investigation of a single topic or application of the calculus or conduct a study of some other mathematically-related topic, including artistic projects. This seminar is intended for students interested in advanced study in mathematics or science, preparing for careers in the health sciences or engineering, or simply wishing to broaden and enrich the life of the mind.

Calculus II: Further Study of Motion and Change

Open, Seminar—Spring | 5 credits
Prerequisite: The minimum required preparation for the study of Calculus II is successful completion of study in Calculus I

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, including artistic projects. This seminar is intended for students interested in advanced study in mathematics or science, preparing for careers in the health sciences or engineering, or simply wishing to broaden and enrich the life of the mind.

Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations

Erin Carmody
Intermediate, Seminar—Year | 10 credits
Prerequisite: successful completion of Calculus II or its equivalent; a score of 4 or 5 on the Calculus BC Advanced Placement Exam

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 planes and 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.
Proof and Paradox
Erin Carmody
Intermediate, Seminar—Fall | 5 credits
Prerequisite: one year of college-level mathematics or the equivalent

One of the remarkable ironies of modern mathematics is that the success of its methodology has exposed its own limitations. In particular, the advances in mathematical foundations and logic of the early 20th century precipitated Kurt Gödel's incompleteness theorems—which establish that, for any effective axiomatic system of mathematics, there are mathematical truths that mathematics cannot prove. Gödel's proof is remarkable for both its philosophical implications and its very ingenuity. To prepare our study of the proof, the seminar will review basic logic, set theory, elementary number theory and the standard techniques of mathematical proof. Having completed a close reading of Gödel's proof, we will then explore the relationship between proof and understanding in more recent mathematical practice. Students will have an opportunity to strengthen their mathematical reading and writing abilities while engaging contemporary mathematical issues concerning the progress of the discipline, the role of computers in proof, and best practices in mathematical exposition. This seminar is recommended not only for the mathematically inclined but also for students interested in computer science, law, or philosophy.

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: Achilles, the Tortoise, and the Mystery of the Undecidable (p. 24), James Marshall Computer Science
Introduction to Computer Programming (p. 24), Michael Siff Computer Science
Computer Organization (p. 24), Michael Siff Computer Science
Quantum Computing (p. 25), James Marshall Computer Science
Privacy, Technology, and the Law (p. 25), Michael Siff Computer Science
Bio-Inspired Artificial Intelligence (p. 26), James Marshall Computer Science
Econometric Analysis: Structural Explorations in the Social Sciences (p. 31), Jamee Moudud Economics
Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 33), An Li Economics
Intermediate Macroeconomics: Theory and Policies (p. 34), An Li Economics

Classical Mechanics (Calculus-Based General Physics) (p. 104) Physics
Electromagnetism & Light (Calculus-Based General Physics) (p. 104) Physics

MIDDLE EASTERN AND ISLAMIC STUDIES

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

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology
Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais Anthropology
The Anthropology of Images (p. 6), Robert R. Desjarlais Anthropology
Art and Society in the Lands of Islam (p. 10), Jerrilynn Dodds Art History
Documentary Filmmaking: The Personal Is Political II (p. 46), Damani Baker Filmmaking and Moving Image Arts
Documentary Filmmaking: The Personal Is Political I (p. 45), Damani Baker Filmmaking and Moving Image Arts
Human Rights (p. 59), Mark R. Shulman History
The Emergence of the Modern Middle East (p. 59), Matthew Ellis History
Palestine/Israel and the Politics of History (p. 61), Matthew Ellis History
First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 73), Emily Anhalt Literature
International Perspectives on Psychology (p. 111), Christopher Hoffman Psychology
Perspectives on 9/11: Religion, Politics, and Culture (p. 121), Kristin Zahra Sands Religion
Technology and Social Identity (p. 128), Adrianna Munson Sociology
First-Year Studies: W/E: The Making of the Complete Lover, West/East (p. 151), Suzanne Gardinier Writing
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 it 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, internship, 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
- **Harpsichord 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 Breczinski
- **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 Hielas

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 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.
**Classes for Beginning Students**

**Guitar Class**  
Glenn Alexander, William Anderson  
Component  
This course is for beginning students in acoustic or electric guitar. Faculty recommendation is required.

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

**Studio Class**  
Thomas Young, Mary Phillips, Molly Quinn  
Component  
This is a beginning course in basic vocal technique. Each student's vocal needs are met within the structure and content of the class. Placement audition is 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  
In this 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 these structures communicate. Studies will include notation and ear training, as well as theoretical exercises, rudimentary analyses, and the study of repertoire from various eras of Western music. This course will meet twice each week (two 90-minute sessions). Hearing and Singing is taken concurrently with this course.

**Theory II: Basic Tonal Theory and Composition**  
Paul Kerekes, Patrick Muchmore  
Component  
Prerequisite: Theory I: Materials of Music; Survey of Western Music for students who have not had a similar history course  
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.

**Advanced Theory**

Advanced Theory requires either a yearlong seminar or two semester-long seminars in music history, which include Jazz History; The Modern Concerto: Evolutions and Styles (fall); Transformation Sounds! Ethnomusicology and Social Change (fall); Ecomusicology: Music, Activism and Climate Change (spring); The Beatles (spring); The Modern Symphony: Evolutions and Styles (spring).

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

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

**Advanced Theory: Jazz Theory and Harmony**  
Glenn Alexander  
Component  
Prerequisite: Theory II: Basic Tonal Theory and Composition  
This course will study the building blocks and concepts of jazz theory, harmony, and rhythm. That will include the study of the standard modes and scales, as well as the use of melodic and harmonic minor scales and their respective
modals systems. It will include the study and application of diminished and augmented scales and their role in harmonic progression, particularly the diminished chord as a parental structure. An in-depth study will be given to harmony and harmonic progression through analysis and memorization of triads, extensions, and alterations, as well as substitute chords, reharmonization, and back cycling. We will look at polytonality and the superposition of various hybrid chords over different bass tones and other harmonic structures. We will study and apply all of the above to their characteristic and stylistic genres, including bebop, modal, free, and progressive jazz. The study of rhythm, which is possibly the single-most-important aspect of jazz, will be a primary focus, as well. We will also use composition as a way to absorb and truly understand the concepts discussed.

Advanced Theory: 20th-Century Theoretical Approaches: Post-Tonal and Rock Music
Patrick Muchmore
Component
Prerequisite: successful completion of Theory II: Basic Tonal Theory and Composition

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.

Advanced Theory: Compositional Tools and Techniques
Patrick Muchmore
Component
Prerequisite: Theory I or equivalent performance on the diagnostic exam

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.

Music Technology Courses: Studio for Electronic Music and Experimental Sound

EMS I: Introduction to Electronic Music and Music Technology
John Yannelli
Component
Prerequisite: permission of the instructor

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

EMS II: Recording, Mixing, and Mastering Electronic Music
John Yannelli
Component
Prerequisite: permission of the instructor

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.

EMS III: Studio Composition and Music Technology
John Yannelli
Prerequisite: successful completion of EMS I and EMS II or equivalent, at or beyond the Advanced Theory level, and permission of the instructor
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. Class size is limited.

Music History Classes

Survey of Western Music
Carsten Schmidt
Component
This course is a chronological survey of Western music from the Middle Ages to the present. It 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 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 course is also available as a two-credit, stand-alone, yearlong class.

The Modern Concerto: Evolutions and Styles
Patrick Muchmore
Component—Fall
This course will begin with the origins of the concerto form 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 concertos and unsung classics of the genre. In addition to the usual common-practice suspects, students will be introduced to the lives and works of Amy Beach, Dmitri Shostakovich, Unsuk Chin, Tan Dun, John Corigliano, Sofia Gubaidulina, Alban Berg, Giya Kancheli, Ellen Taaffe Zwilich, Philip Glass, 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 two-credit, stand-alone, yearlong class.

The Modern Symphony: Evolutions and Styles
Patrick Muchmore
Component—Spring
This course will begin with the origins of the symphonic form in the Classical and Romantic eras and will then explore the many “-isms” of the 20th and 21st centuries, as they manifested themselves in that format. The course will function as both a history course, introducing the biographies of many composers 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 Nergård, 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 two-credit, stand-alone, semester-long class.

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, Thelonious Monk, Miles Davis, John Coltrane, Charlie Parker, bebop, cool jazz, jazz of the ‘60s and ‘70s, fusion and jazz rock, jazz of the ‘80s, and modern trends. The crossover of jazz into other styles of modern music, such as rock and R&B, will be discussed, as will the influence that modern concert music and world music has had on jazz styles. This is one of the music history component courses required for all Advanced Theory students.

This is a two-semester course; however, it will be possible to enter in the second semester. This course is also available as a two-credit, stand-alone, yearlong class.

The Beatles
Martin Goldray
Open, Component—Spring
See course description under Lectures and Seminars.

Transformation Sounds!
Ethnomusicology and Social Change
Niko Higgins
Open, Component—Fall
See course description under Lectures and Seminars.

Ecomusicology: Music, Activism, and Climate Change
Niko Higgins
Open, Component—Spring
See course description under Lectures and Seminars.

Music and Sound for Film
Giancarlo Vulcano
Open, 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 one credit for participation in an ensemble and may be eligible for a lesson for an additional one credit.

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

Jazz Studies include the following ensembles:

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 Vaughan, 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 Thelonious 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. The course will provide an environment for vocalists to learn to hear forms and changes and also to work on vocal improvisation, if they so choose. This will not only give students an opportunity to work on singing solo or lead vocals but also to work with other vocalists in singing backup or harmony vocals for and with each other. And it will serve as a great opportunity for instrumentalists to learn the true art of accompanying the jazz vocalist, which will prove to be a valuable experience in preparing for a career as a professional musician. Audition required.

**Vocal Studies**

**Chamber Choir/Chorus**  
Component

Early madrigals and motets and contemporary works especially suited to a small number of voices will form the body of this group’s repertoire. The ensemble will perform winter and spring concerts. Chamber Choir meets twice a week. Audition required.

**Jazz Vocal Seminar**  
*Thomas Young*  
Component—Spring

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.

**Solo and Ensemble Singing**  
*Mary Phillips*  
Component

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) will 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.

**World Music Ensembles**

**Solkattu**  
*Niko Higgins*  
Component—Fall

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

**African Classics**

*Andrew Algire*

Component

The worldwide phenomenon of Afropop has earned its place in the history of great musical movements. This performance ensemble is dedicated to exploring contemporary African musical styles such as Afrobeat, highlife, Mandé jazz, and more. Many vibrant and innovative bands emerged during the era of explosive creative growth that characterized postcolonial Africa. Our repertoire will feature the music of several prominent groups and musicians who were essential to this period, and we will perform tightly structured arrangements of some of their most influential and popular pieces. There will be some opportunities for genre-appropriate improvisation and soloing. A wide range of instruments will be welcome, including strings, horns, guitars, keyboards, drums, and various other percussion instruments. Basic facility on one’s musical instrument is expected, but prior experience with African musical aesthetics is neither assumed nor required.

**Other Classes and Ensembles**

**Awareness Through Movement™**

*Carsten Schmidt*

Component—Fall

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), and many performing artists have found them to be hugely helpful in developing greater ease, reducing unwanted tension and performance anxiety, and preventing injuries. Another benefit is the often increased capacity for learning and, perhaps most importantly, an increased enjoyment of performing and the creative process.

**Baroque Ensemble**

*Carsten Schmidt*

Component—Spring

This performance ensemble focuses on music from roughly 1600 to 1750 and is open to both instrumentalists and singers. Using modern instruments, we will explore the rich and diverse musical world of the Baroque. Regular coachings will be supported by sessions exploring a variety of performance practice issues, such as ornamentation, notational conventions, continuo playing, and editions. **Audition required.**

**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 and collaboration with other programs, such as dance, theatre, film, and performance art, as well as community outreach. **Open to a limited number of students; audition required.**
Guitar Ensemble
William Anderson
Component
Prerequisite: permission of the instructor
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.

Senior Recital
Component—Spring
This component offers students the opportunity to share the results of their sustained work in performance study with the broader College community. During the semester of their recital, students will receive additional coaching by their principal teachers. Audition required.

Required Concert Attendance/Music Tuesdays Component

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

Master Classes and Workshops

Master Class
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. Master classes are 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 from 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.

Lectures and Seminars

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory
Peggy Gould
FYS—Year / 10 credits
“Historically, pandemics have forced humans to break with the past and imagine their world anew. This one is no different. It is a portal, a gateway between one world and the next.”
—Arundhati Roy, The Pandemic is a Portal (April 2020)
Acclaimed feminist author, educator, and revolutionary thinker, bell hooks wrote, “Art constitutes one of the rare locations where acts of transcendence can take place and have a wide-ranging transformative impact” (from Art on My Mind: Visual Politics, 1999). Historian Howard Zinn echoes this, saying, “...the artist transcends the immediate. Transcends the here and now. Transcends the madness of the world. Transcends terrorism and war. The artist thinks, acts, performs music, and writes outside the framework that society has created...” (from Artists in Times of War, 2003). The tumultuous period that we are currently experiencing—with unprecedented challenges in social, political, and environmental realms—sets the stage
for us as artists to contribute the vital elements of human civilization that are our domain. Collective effort is at the heart of performing arts; thus, our contributions rely upon our abilities to connect and coordinate. Ultimately, the power of any collective relies upon the vibrance of each member. From Broadway, opera, and concert stages to experimental performance venues and political demonstrations, collective actions by artists have played a part in moving society forward. We will study works by visionary artists who have been inspired to venture across disciplines to grapple with the challenges of their times (including Anna Deveare Smith, Tony Kushner, Janelle Monet, Bill T. Jones, Meredith Monk) and will join forces, drawing upon the unique history of each participant to construct an expansive portal for individual and collaborative inquiry. This is a course for students with an established practice and experience in theatre, music, and/or dance who wish to continue advancing skills in their established disciplines. Students will take additional multiple components in dance, music, or theatre to comprise a Third program in one of these performing arts. Students will be guided through a selection of components in their discipline during registration and will attend discipline-specific information sessions as part of the registration process.

- Theatre students will take two or three additional theatre components, along with biweekly Theatre Meetings and periodic Think Tank meetings, and will fulfill Tech Credit requirements. Students are welcome to audition for theatre projects each semester.

- Music students will take three or four additional components, including individual lessons, Music Theory, Music History, Music Technology (optional), and Performance Ensemble (by audition), along with concert attendance and periodic Music Tuesday meetings. Students are welcome to join more than one performance ensemble (recommended for students who have had previous training in music, such as instrumental lessons, beginning theory).

- Dance students will take three or four additional components, including movement practice classes and creative practice, along with periodic Dance Meetings, and will fulfill the Dance Tech Production requirements. Students are welcome to audition for dance program performances each semester;

**FYS in Performing Arts** is a yearlong course comprised of a weekly component class and weekly individual donning conferences. Serving as a home base for students, it will be a core class from which explorations into various disciplines arise. Class meetings will incorporate both practice-based and theoretically-based activities, experimenting with interdisciplinary possibilities through collaborative exercises, reflection, discussion, reading, and writing. Class readings will be selected texts from within theatre, music, and dance, as well as fields beyond the arts. Conferences in the spring semester may be weekly or biweekly, according to students’ needs and progress. Over the course of the year, we will conceptualize and create a collective multidisciplinary performance work to be shown informally at the end of the spring semester, with elements contributed by each member of the class/collective. Independent research inquiries will be pursued throughout the year, supported by individual conferences and periodic working groups in class, culminating in the writing, revising, and presentation of a research paper in the spring semester. The aim of this course is to support the development of skills necessary for expansive artistic collaboration and sustained academic research.

Supported by the immersive opportunities of SLC’s theatre, music, and dance programs, with emphasis on live performance, students in this course will acquire new abilities and critical insights through experiential and theoretical studies. FYS in Performing Arts is intended for students who have both a strong interest in theatre, music, and/or dance, as well as a desire to discover more about the interconnectedness of the disciplines.

**First-Year Studies: Music**  
*Carsten Schmidt*  
**FYS | 10 credits**  

This course is designed for students with all levels of prior music experience, from beginning to advanced. Each student will be enrolled in a full music program that reflects Sarah Lawrence College’s educational philosophy of closely integrating theory and practice in the study of music. The music program (also called a Music Third) consists of a number of components: individual instruction in voice, an instrument, or composition; courses in history and/or theory; participation in an ensemble; and concert attendance. We will regularly attend performances on campus, as well as in New York City at, for instance, the Metropolitan Opera, Carnegie Hall, and the Brooklyn Academy of Music. We mostly will start with live musical experiences in order to generate our investigations. The seminar will also feature frequent in-class performances by guest artists, class members, and the instructor. The music that we study in class will range from the early 16th century to the early 21st. Our emphasis will be on Western classical music and will occasionally include jazz, non-Western, and popular music traditions, as well. In order to develop and improve their insights and their ability to share those insights with others, students will write regular short papers and give short presentations and will also complete a larger paper in the spring. Students will have individual and small group conferences with the instructor to work on specific projects.
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, along with our own experiences. The musical repertory will include medieval and Renaissance music, music by Bach, songs by Schubert, and examples from the symphonic repertory of 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 that we need as the class proceeds. This course is a large lecture and may enroll up to 60 students. This course may also be taken as a component.

Transformation Sounds!
Ethnomusicology and Social Change

Niko Higgins
Open, Seminar—Fall | 5 credits

This course features the interdisciplinary study of music and culture by focusing on the role of music in social change. Why is music so important to social movements? How is music used to both challenge and support certain ideologies and institutions of power? How have governments used music to build national solidarity, and how have activists used it to incite change? How can we relate these phenomena to our own experiences with music in daily life? We will explore answers to these questions through historical and ethnographic literature about music and learn about the diverse settings in which music and politics intersect. The course presents some theoretical foundations of music, self, and society and then examines music and politics in specific contexts. Class sessions will explore topics such as American spirituals during slavery and emancipation, Islamic political movements in Iran, and the role of music and sound in the Occupy Wall Street and Black Lives Matter movements. We will learn the many ways in which music becomes a resource for modeling the kind of social and political transformations that people hope to create in their communities or nations. Throughout the course, we will listen to and discuss numerous musical examples and gain familiarity with the musical genres that we study. Class sessions will be devoted to discussing readings about music from a wide range of fields, including ethnomusicology, anthropology, history, and sociology. No prior experience in music is necessary. Participation in the Solkattu Ensemble (Indian vocal percussion) is strongly encouraged. This course may be counted as either humanities or social science credit. This course may also be taken as a 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 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 component.

Ecomusicology: Music, Activism, and Climate Change

Niko Higgins
Open, Seminar—Spring | 5 credits

This course looks at the intersections of music, culture, and nature. We will study how artists and musicians are using music and sound to address climate change by surveying important trends in the young field of ecomusicology, such as soundscape studies,
environmental musical criticism, acoustic ecology, and animal musicalities. Themes will range from music vs. sound and the cultural construction of nature toaurality and the efficacy of sonic activism. Class sessions may include Appalachian coal-mining songs, indigenous music from the Arctic, art music composition, soundscapes, field recordings, birdsong, soundwalks, and musical responses to environmental crises such as Hurricane Katrina and the nuclear accident in Fukushima, Japan. Participation in the Faso Foli (West African percussion) ensemble is strongly encouraged. No prior experience in music is necessary. 

This course may be counted as either humanities or social science credit. This course may also be taken as a component.

Music and Sound for Film
Giancarlo Vulcano
Open, Seminar—Spring | 3 credits

This class will explore the ways in which music and sound serve the dramatic intent of a film. As coinhabitants of the aural spectrum, a film's score and sound design are increasingly called upon to interact. Working in one of these areas now implies an understanding of the other. This class will cover: spotting music/sound with a director, choosing musical themes that correspond to the dramatic needs of a film, using sound design to highlight facets of the world and its characters, conceptualizing the sound world of a film, and designing the music and sound so that they occupy different but complementary spaces. The marriage of sound and music has deep roots in the history of cinema, and special attention will be paid to great works of the past. There will be weekly listening assignments to survey the history of film music and to explore current trends. Technical topics covered will include: 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, management, and workflow. Students will work on sound design and/or scoring concepts using video clips that I provide or, better yet, using works from their fellow students in the film department. Music students will be asked to compose cues and nonmusic film students will be asked to sound design scenes, with the goals being technical and expressive clarity.

Components for Individual Credit

The following components may be taken as a stand-alone course not part of a traditional music third. Eligible students may take a maximum of two stand-alone components for a total of 3 credits (i.e. a Music History component and an Individual Lesson). Students who elect to take chamber music or an ensemble for credit may also qualify for an individual lesson on the instrument used in the ensemble.

Individual Instruction – Lessons
1 credit
Prerequisite: Limited to intermediate or advanced students only

See list above for Instruments or Composition.

Chamber Music/Performance Ensemble
See list under Performance Ensembles. This may be taken for one credit or two credits, if taken with a lesson.

Music History
2 credits
See list under Music History components.

Music Technology
2 credits
See description under Music Technology Courses.

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

Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais

Anthropology

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 26), Peggy Gould Dance

Movement Studio Practice (p. 27) Dance

Dance Movement Fundamentals (p. 28) Dance

Ballet (p. 28) Dance

West African Dance (p. 28) Dance

Hip-Hop (p. 28) Dance

Yoga (p. 28) Dance

Live Time-Based Art (p. 29) Dance

Performance Project (p. 30) Dance

Anatomy (p. 30), Peggy Gould Dance

Anatomy Research Seminar (p. 30), Peggy Gould Dance

Documentary Filmmaking: The Personal Is Political I (p. 45), Damani Baker Filmmaking and Moving Image Arts

Music and Sound for Film (p. 49), Giancarlo Vulcano Filmmaking and Moving Image Arts

Beginning Italian: Viaggio in Italia (p. 68), Tristana Rorandelli Italian

Intermediate Italian: Modern Italian Culture and Literature (p. 69), Tristana Rorandelli Italian
Science, Aesthetics, and Philosophy and Literature; those organized around thematic topics, such as Philosophy of the College offers three types of philosophy courses: those great tradition of classical and contemporary philosophy, interests in the arts and natural sciences. Stressing the ways to connect the study of philosophy with their educational experience with the discipline’s many centralities that help students synthesize their study might include visual programming, artificial experimentation, this initiative helps students establish deep 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.

First-Year Studies: Literature and Philosophy: Enthusiasm, Fanaticism, Superstition
Abraham Anderson
FYS—Year | 10 credits
We live at a time when fanaticism, religious and otherwise, has become a subject of great concern. This is not a new problem: Western literature and philosophy have been concerned with fanaticism since the beginning, and we cannot understand the way the problem of fanaticism appears to us now without going back to the earlier discussions and transformations of that question. The reading list, which may be modified, is Euripides, Bacchae; Plato, Euthyphro, Apology, Crito, Phaedrus, Lucretius, On the Nature of Things; St. Paul, Epistle to the Romans; Montaigne, “On Presumption”; Shaftesbury, Characteristics; Swift, Gulliver’s Travels; Hume, “The Natural History of Religion,” “Of Superstition and Enthusiasm,” “Of Parties,” History of England, Vol. 5, an excerpt on the New Model Army; Kant, Dreams of a Spirit-Seer; Lessing, Nathan the Wise; Bentham, “Anarchistical Fallacies”; Orwell, Animal Farm, 1984. During the fall semester, students will meet with the instructor weekly for individual conferences with some opportunities for small-group meetings; in the spring, we will normally meet every other week.

Jewish Philosophers: From Spinoza to Arendt
Roy Ben-Shai
Open, Small Lecture—Fall | 5 credits
Hannah Arendt famously wrote that 19th-century Jews stood “between pariah and parvenu,” a formulation that embodies the complex relationship between Jews and the
modern world. With the rise of the new science in the 17th century, Enlightenment beliefs and practices in the 18th century, and the emancipation of Jewish communities in the 19th century, the role played by Jewish philosophers—in advancing these processes, as well as struggling to locate themselves within them—became increasingly prominent. Tracing the history of Jewish thinkers from the 17th to the 20th centuries, we will consider how they grappled with their cultural heritage in a climate of enlightenment and emancipation on the one hand and anti-Semitism, persecution, and pogroms on the other. Central themes include the role of the sacred in the modern world, alienation and exclusion, national consciousness and utopianism, memory, and cultural despair. While most of our sources are philosophical (Spinoza, Mendelssohn, Maimon, Marx, Freud, Benjamin, Adorno), we’ll read historical documents, theological treatises, novels, poems, and correspondences, as well.

**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 is it 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.

**The Philosophy of Sex and Love**  
Roy Ben-Shai  
Open, Seminar—Year | 10 credits

One of the fundamental transformations to occur in society and culture over the course of the 20th and 21st centuries is the understanding of sex and love and the relation—or nonrelation—between them. Among the many catalysts for this change, we may count changing perceptions of sexual difference, gender, sexuality, gender identity, and gender roles; an increasing range of possibilities for reproduction or nonreproduction; and the problematization of the nuclear, monogamous, heterosexual family structure. This yearlong seminar will engage in the philosophical examination of these topics. While we will read some ancient philosophy, including Plato’s *Symposium* and some late-modern texts by the Marquis de Sade and the Baron von Sacher-Masoch (the authors who gave their names to Sadism and to Masochism, respectively), most of our readings will be from 20th- and 21st-century sources, including Sigmund Freud, Claude Levi-Strauss, Georges Bataille, Simone de Beauvoir, Michel Foucault, Julia Kristeva, Audre Lorde, Lee Edelman, Paul Preciado, Maggie Nelson, and Luce Irigaray. Students will be required to not read *Fifty Shades of Grey*.

**Gender and Sexuality in Greek Literature and Philosophy**  
Abraham Anderson  
Open, Seminar—Fall | 5 credits

Modern discussions of gender and sexuality have a predecessor in the literature and philosophy of ancient Greece, which have informed recent thought on the topic. Of the Greek discussions, we shall focus on just a few. We shall begin with poetry by Sappho, Sophocles’ *Antigone*, and Euripides’ *Bacchae*. We shall go on to Aristophanes’ *Thesmophoriazusae*, Plato’s *Symposium*, Aristophanes’ *Ecclesiazusae*, and Book Five of Plato’s *Republic*.

**Feminist Ethics**  
Scott Shushan  
Open, Seminar—Fall | 5 credits

This course investigates the ways in which feminist philosophers have challenged traditional approaches to moral philosophy. We will look at feminist ethics as not just a branch of ethics (for instance, one addressing the concerns of women) but as an approach to ethics as a whole that puts pressure on dominant moral philosophies—specifically, those inspired by Kant and Mill. Feminist philosophers have sought to correct the privileging of the male standpoint and question its characterization as neutral. Where traditional moral philosophy focuses on individual moral subjects, feminist interventions have illuminated the social and material
conditions under which moral problems arise and moral actions occur. Over the course of the semester, we will consider how feminist ethics invite us to reconsider: (1) the way moral theories determine what counts as harmful or wrong; (2) how moral psychology construes our motivation to act and our responsibility for what we have done; and (3) individual social issues, including misogyny, abortion, and our thinking around sex. Our aim will be to appreciate how these thinkers expand the scope of moral consideration and to ask previously ignored or obscured questions. How does one's upbringing shape their moral outlook, and should it change what one is responsible for? How does being oriented by care reframe what we take ethics to be about? What kinds of beings (and things) are eligible for moral consideration? Should this include animals? Or the environment? How does a feminist perspective allow us to notice systematic oppression on the grounds of race or sexuality? In working through these questions and others, some of the thinkers we will read include Elizabeth Anscombe, Simone de Beauvoir, Judith Butler, Claudia Card, Patricia Hill Collins, Cora Diamond, Carol Gilligan, bell hooks, Eva Kittay, Iris Murdoch, and Margaret Walker.

Aesthetics and the Philosophy of Art
Scott Shushan
Open, Seminar—Spring | 5 credits

Art seems to be an inextricable part of human life. The question that guides this class is seemingly simple: What is art? As will soon become clear, answering this question proves to be exceedingly difficult; for example: Are trees works of art? Is an iPhone a work of art? Is a movie a work of art? Are all movies works of art? Is a doodle in your notebook a work of art? It may turn out that no definitive answer to our guiding question is possible; however, without demarcating between what counts as art and what doesn't, art refers to everything and, consequently, to nothing special. This class investigates how works of art become meaningful. The narrative of the class traces the different frameworks used by philosophers over the last 2,500 years to pursue this question. We will follow a historical narrative, learning how these frameworks have responded both to each other and to the artworks of their time. We will read texts by Plato, Aristotle, Kant, Hegel, Danto, Benjamin, and others, as well as analyze artworks from Sophocles, William Shakespeare, Édouard Manet, Pablo Picasso, Andy Warhol, John Cage, Kara Walker, Jordan Peele, and many others. At the end of the semester, our aim will be to articulate what is so special about art and why we care about it.

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology
Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais Anthropology
The Anthropology of Images (p. 6), Robert R. Desjarlais Anthropology
Cultivating the Tao: Chinese Philosophy and Practice (p. 13), Ellen Neskar Asian Studies
First-Year Studies: Achilles, the Tortoise, and the Mystery of the Undecidable (p. 24), James Marshall Computer Science
Introduction to Computer Programming (p. 24), Michael Siff Computer Science
Yoga (p. 28) Dance
Econometric Analysis: Structural Explorations in the Social Sciences (p. 31), Jamee Moudud Economics
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.

Time to Tinker

Merideth Frey
Open, Small Lecture—Spring | 5 credits

Do you enjoy designing and building things? Do you have lots of ideas of things that you wished existed but do not feel you have enough technical knowledge to create yourself? Do you wish you could fix some of your favorite appliances that just stopped working? Do you want to help find solutions to problems in our community? This course is meant to give an introduction to tinkering, with a focus on learning the practical physics behind basic mechanical and electronic components while providing the opportunity to build things yourself. The course will have one weekly meeting with the whole class and three smaller workshop sessions to work on team-based projects. (You are expected to choose one of the three workshop sessions to attend weekly.) The course will be broken down into four primary units: design and modeling; materials, tools, and construction; electronics and Arduino; and mechanics. There will be weekly readings and assignments, and each unit will include both individual and small-group projects that will be documented in an individual portfolio to demonstrate the new skills that you have acquired. For a semester-long, team-based conference project, your team will be creating an engineered piece based on the needs of a community partner. At the end of the semester, your team will exhibit and present your work and write a report reflecting on the design, desired functionality, and individual contributions that led to the finished product. Let’s get tinkering!
Resonance Research and Spectroscopy Seminar
Colin Abernethy, Merideth Frey
Open, Seminar—Year | 10 credits

Nuclear magnetic resonance (NMR) has played a huge role in science since the mid-20th century, garnering five Nobel prizes across chemistry, physics, and medicine. Today, NMR remains a crucial analytical and diagnostic tool in these scientific disciplines. Fortunately, the recent development of inexpensive benchtop NMR spectrometers provides new opportunities for undergraduate students to gain hands-on learning and research skills related to this highly applicable technique. This yearlong, lab-based course has been co-developed and will be co-taught by experimental physicist Merideth Frey and physical chemist Colin Abernethy, so students can learn the science and applications of NMR while developing experimental research skills using Sarah Lawrence’s benchtop NMR spectrometers. The course will cover the theory, practice, and applications of NMR in a truly multidisciplinary way—linking the physics behind these techniques with their applications in chemistry, medicine, quantum information science, and beyond. In addition to work done as a class, students will undertake individual projects that will involve designing and performing their own research projects utilizing the benchtop NMR spectrometers. At the end of the year, students will be given the opportunity to present particularly successful projects as posters or talks at regional or national scientific meetings; this work may also be featured in the supplemental course material posted online. Merideth Frey will teach this course in the fall; Colin Abernethy, in the spring.

Classical Mechanics (Calculus-Based General Physics)
Open, Seminar—Fall | 5 credits
Prerequisite: Calculus I or equivalent or currently enrolled in Calculus I

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. The 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.

Electromagnetism & Light (Calculus-Based General Physics)
Open, Seminar—Spring | 5 credits
Prerequisite: Calculus II or equivalent or currently enrolled in Calculus II

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.

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

Resonance Research and Spectroscopy Seminar (p. 20), Colin Abernethy, Merideth Frey
Computer Organization (p. 24), Michael Siff
Quantum Computing (p. 25), James Marshall
Natural Hazards (p. 34), Bernice Rosenzweig
Tradition and Transformation: 17th-Century British Literature (p. 76), William Shullenberger
Metaphysical Poetry (p. 79), William Shullenberger
An Introduction to Statistical Methods and Analysis (p. 85), Daniel King
Calculus I: The Study of Motion and Change (p. 86), Philip Ording

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.

- Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais  
  *Anthropology*
- Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais  
  *Anthropology*
- The Anthropology of Images (p. 6), Robert R. Desjarlais  
  *Anthropology*
- Gendering in African Postcolonies (p. 7), Mary A. Porter  
  *Anthropology*
- Introduction to Economic Theory and Policy (p. 31), Kim Christensen  
  *Economics*
- Econometric Analysis: Structural Explorations in the Social Sciences (p. 31), Jamee Moudud  
  *Economics*
- Political Economy of Women (p. 32), Kim Christensen  
  *Economics*
- History of Political Economy and Economic History (p. 33), Jamee Moudud  
  *Economics*
- Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 33), An Li  
  *Economics*
- Economics of Environmental Justice (Intensive Semester in Yonkers) (p. 33), An Li  
  *Economics*
- Intermediate Macroeconomics: Theory and Policies (p. 34), An Li  
  *Economics*
- Documentary Filmmaking: The Personal Is Political II (p. 48), Damani Baker  
  *Film and Moving Image Arts*
- Critical Cartography and GIS (p. 53), Lauren Hudson  
  *Geography*
- Space, Place, and Uneven Development: Building the Countermap of New York City (p. 54), Lauren Hudson  
  *Geography*
- Globalization Past and Present: Global and Local Communities in Yonkers (p. 63), Margarita Fajardo  
  *History*
- Beginning Latin (p. 70), Emily Anhalt, Emily Fairey  
  *Latin*
- First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 73), Emily Anhalt  
  *Literature*
- Metaphysical Poetry (p. 79), William Shullenberger  
  *Literature*
- An Introduction to Statistical Methods and Analysis (p. 85), Daniel King  
  *Mathematics*
- First-Year Studies: Cities, Suburbs, Trains, and Highways: Politics and Geography (p. 105), Samuel Abrams  
  *Politics*
- Presidential Leadership and Decision Making (p. 106), Samuel Abrams  
  *Politics*
- International Political Economy (p. 107), Yekaterina Oziashvili  
  *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.

### First-Year Studies: Cities, Suburbs, Trains, and Highways: Politics and Geography

**Samuel Abrams**  
FYS—Year / 10 credits

Winston Churchill purportedly remarked that “we shape our buildings; thereafter, they shape us,” suggesting that the built environment and geography more generally have a profound impact on society, culture, and politics. This course explicitly will take the study of politics and the social world out of the narrow and traditional views of political science—views that regularly see individuals as “atoms” that are, in the words of Kenneth Shepsle, “unconnected to the social structure in which he or she is embedded”—and, instead, look at how “politics and people” are embedded in particular spaces and places, and networks are highly conditioned, based on specific locational qualities, histories, and features. This course rejects the idea that individuals are atoms and explicitly brings geography into the picture in our study of American politics at the start of the 21st century—in a moment of intense rancor and polarization. After examining theory and methodology, the course tackles a number of big
issues that are hotly debated in academic, political, and policy circles vis-à-vis the built environment. One example is the ever-growing literature on geographic differences and regionalism in the United States as an underlying cause of American division and fractionalization. These geographic fissures do not fall along easy-to-map state lines but, rather, along a variety of regions in the United States that have been described and mapped by scholars in a number of social-science disciplines. We will examine and review a number of literatures and large amounts of localized data that will enable us to look more precisely into the numerous claims that there are nontrivial regional differences in terms of political beliefs, behaviors, and distinct regional political cultures. While American regions display varied histories and cultures, the question that we will attempt to answer is whether these histories and cultures have an impact on contemporary political attitudes, behaviors, and social values. We will take on similar empirical topics throughout the year, using many tools available from the social sciences—from GIS to historical election and economic data—to examine issues of welfare, mobility, and “hollowing out the middle”; employment; innovation; gerrymandering and issues of representation; competition over natural resources; mass transit and the impact of transportation and highways on sociopolitical development; and urban and rural differences. Many of these topics will be familiar, but the tools through which we examine them will be via a geospatial lens; and the way in which we understand the surrounding politics will, hopefully, be more complete when compared to the traditional lenses of political science. This FYS seminar will be an open, nonpartisan forum for discussion and debate. As such, the course will be driven by data, not dogma. We will use a variety of approaches based in logic and evidence to find answers to various puzzles about American policy and will treat this material as social scientists—not ideologues. Comfort with numbers and statistics is expected. This course will have weekly conferences for the first six weeks; biweekly conferences thereafter.

**Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds?**

*David Peritz*

**Open, Lecture—Fall | 5 credits**

Many of us are struck by what seems to be the growing irrationality of contemporary democratic politics to the point where we despair of our capacity to address problems like global climate change or pandemics that could pose existential threats to our species, not to mention a whole range of urgent but more mundane policy issues. In this class, we will seek to understand disturbing trends like populism, polarization, and disinformation in part on their own terms but also by asking whether they are deeply rooted in human nature—at least on our current best understandings of ourselves. More specifically, democracy seems to rely on at least a minimum degree of rationality and self-control on the part of the citizens whose votes and opinions guide government policy. But is this reliance foolhardy in light of what recent history, psychology, evolutionary theory, philosophy, and cognitive science teach? Do aspects of our current social and technological circumstances make us less rational and self-controlled today than our Enlightenment progenitors hoped we were becoming 200-odd years ago in the era of democratic revolutions—the era from which ideas and institutions that continue to inform our politics today emerged? In this course, we will survey aspects of the political history of recent centuries, as well as our own historical moment, to ask if they should temper confidence in the power of reason in politics? We will also examine recent research in cognitive science and philosophy that conclude that it is hard to sustain a model of human behavior that places reason and rationality in the driver’s seat. What alternative accounts of human nature are emerging from recent research? And what are their political implications, especially for democratic societies? This course will survey these issues by examining the intersection of cognitive science, philosophy and political science, history and theory to ask whether the Enlightenment’s faith in democracy was misplaced. Or, instead, are there reasons to believe that democracy can maintain its claim to legitimacy even after reason has been demoted in our understandings of human nature?

**Presidential Leadership and Decision Making**

*Samuel Abrams*

**Sophomore and Above, Seminar—Year | 10 credits**

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

International Political Economy

Yekaterina Oziashvili
Open, Seminar—Fall | 5 credits

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

Introduction to Modern Political Philosophy

David Peritz
Open, Seminar—Fall | 5 credits

Political philosophy consists of: a discourse of thinking about the nature of political power; the conditions for its just and unjust use; the rights of individuals, minorities and majorities; and the nature and bounds of political community. Rather than tackling pressing political problems one at a time, political theorists seek systematic solutions in overall visions of just societies or comprehensive diagnoses of the roots of oppression and domination in political orders. In this course, we focus on modern writers who shaped the terms and concepts that increasingly populate political imaginations the world over; that is, the conscious and unconscious ideas about rights, power, class, democracy, community, and the like that we use to make sense of our political lives. In this semester-long introduction to this field, we will concentrate on the long social-contract tradition that stretches from Hobbes and Locke to Rousseau and Kant and its critics, especially Hume and Hegel. By studying these thinkers, we will be better positioned to answer something like the following range of questions. What is the nature of political power? What is the content of social justice? Does democracy threaten basic individual rights? Is it more important to respect the individual or the community when the interests of the two conflict? What aspects of human potential and social worlds do different grand theories of political life illuminate and occlude? In answering these questions, we will be forced to test both the internal coherence and the continuing relevance of the political visions that shape modern politics.

Rising Autocrats and Democracy in Decline?

Elke Zuern
Intermediate/Advanced, Seminar—Fall | 5 credits
Prerequisite: prior course work in the social sciences

At the end of the Cold War, many Western writers wrote triumphantly about the global victory of democracy and capitalism. In the last five years, we have been bombarded with news of autocrats, both at home and abroad, undermining democracy. We hear that democracy is dying while markets and inequality reach new heights. COVID-19 has reinforced many of these trends but also created new opportunities for shifting some of our current trajectories. This seminar will address the connections between liberal democracy and market capitalism as they have reinforced
and contradicted one another. It will explore the role of social movements in bringing about change and the alternative ideals they have offered. To understand the challenges that states face, we begin with inequality in the United States and the election and reelection campaign of Donald Trump. We then look backward and forward for a deeper understanding of political and economic regime change in a range of states. In this moment of great significance for the future of American democracy, we will pay particular attention to the United States but will also consider a set of powerful states outside the OECD, which have defined themselves as the BRICS: Brazil, Russia, India, China, South Africa. To understand present-day challenges and opportunities, we will discuss the rise of neoliberalism, as well as state experiments with social democracy and the redistribution of wealth. We will explore the increase in populist leaders and popular uprisings. As we evaluate the present, we will consider a range of popular responses to these challenges, as well as alternative frameworks for the future.

The Age of Global Uprisings

Yekaterina Oziashvili
Open, Seminar—Spring | 5 credits

The first two decades of the 21st century have been decades of uprisings. Looking at images of protesters filling the streets of Paris, France, or Santiago, Chile, it’s hard to believe that, in 1989, Francis Fukuyama famously proclaimed the end of history—delivered by the final victory of liberalism over competing ideologies. He concluded: “The end of history will be a very sad time. The struggle for recognition, the willingness to risk one’s life for a purely abstract goal, the worldwide ideological struggle that called forth daring, courage, imagination, and idealism will be replaced by economic calculation, the endless solving of technical problems, environmental concerns, and the satisfaction of sophisticated consumer demands. In the posthistorical period, there will be neither art nor philosophy, just the perpetual caretaking of the museum of human history.” The 1990s, indeed, seemed to confirm Fukuyama’s predictions. Liberal ideology—within its promarket, technocratic, and antidemocratic policies—left no space for politics or resistance. Margaret Thatcher’s infamous argument that “There is no alternative” became a posthistorical axiom rather than an ideological position. But in Belgrade on October 5, 2000, a state radio/television station was charged by a heavy-equipment machine, beginning a series of Colour Revolutions in Eastern Europe; and just like that, the posthistorical period of boredom was over. In this class, we will look at a series of uprisings that have taken the early 21st century by storm. We will start with the Colour Revolutions, move on to the Arab Spring and the Occupy movement, and end with more recent uprisings—including the Yellow Vests in France, independence movements in Catalonia and Hong Kong, and antiausterity protests in Latin America, Europe, and the Middle East. Some of those movements organized in opposition to corrupt and undemocratic governments or fake elections; others, in response to democratic governments’ lack of consideration for the livelihood of the working people and dominance of capital over human beings and environment. Not all of those movements were ultimately emancipatory projects, however, and their demands and tactics have been radically different. This class will look at the differences and similarities between the movements and ask: What can we learn from those uprisings, and what is next?

Justice, Care, and the Lifespan Revolution: A Community-Based Seminar

David Peritz
Open, Seminar—Spring | 5 credits

What does it mean to age with dignity? What is required, both individually and socially, to fairly and with dignity provide the special care that the elderly often require? Special urgency attends these questions today, as we are in the midst of a lifespan revolution with many people living more than twice as long as the average person did just a few generations earlier. This urgency is compounded by the fact that the organization and distribution of care labor does not yet adequately reflect this lifespan revolution or the transition to highly mobile and less traditional societies characterized by rapid social and technological changes—changes that can make aging harder and care more difficult to provide. Societies in which an ever-larger portion of their populations have entered elderhood face issues to do with justice in the distribution of care, the nature and forms of ageism, or the isolation of those deemed elderly from the rest of society. Meanwhile, the organization and distribution of care labor remains deeply structured by traditional assumptions, as well as inequalities and prejudices that occupy the intersections of age, gender, and race. Viewed simultaneously from these angles, the lifespan revolution presents new and pressing ethical issues about how best to lead a complete and extended human life. The lifespan revolution also presents issues of justice about how society can productively incorporate—while also respecting and caring for those living far longer than humans have in the past—and fairly distribute “Love’s Labor” of caring. These will be among the most urgent issues of ethics and justice in the middle of the 21st century. This course will examine these issues, in part, by drawing on a variety of academic fields, including philosophy, political theory, psychology, cognitive science, labor studies, and literature. This is also a community-based course; we will partner with Wartburg, a diverse
Courses offered in related disciplines this year are listed below. Full descriptions of the courses may be found under the appropriate disciplines.

Specters of the Subject: Hauntologies of Ghosts, Phantasmics, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais *Anthropology*
Privacy, Technology, and the Law (p. 25), Michael Siff *Computer Science*
First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 26), Peggy Gould *Dance*
Introduction to Economic Theory and Policy (p. 31), Kim Christensen *Economics*
Econometric Analysis: Structural Explorations in the Social Sciences (p. 31), Jamee Moudud *Economics*
Political Economy of Women (p. 32), Kim Christensen *Economics*
History of Political Economy and Economic History (p. 33), Jamee Moudud *Economics*
Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 33), An Li *Economics*
Economics of Environmental Justice (Intensive Semester in Yonkers) (p. 33), An Li *Economics*
Intermediate Macroeconomics: Theory and Policies (p. 34), An Li *Economics*
Critical Cartography and GIS (p. 53), Lauren Hudson *Geography*
Readings in Intermediate Greek (p. 56), Emily Anhalt *Greek (Ancient)*
Intermediate Greek: Poetry and Prose (p. 56), Emily Fairey *Greek (Ancient)*
International Law (p. 58), Mark R. Shulman *History*
The Path to Putin (p. 58), Philip Swoboda *History*
Human Rights (p. 59), Mark R. Shulman *History*
The Emergence of the Modern Middle East (p. 59), Matthew Ellis *History*
Palestine/Israel and the Politics of History (p. B1), Matthew Ellis *History*
The Edgy Enlightenment (p. 62), Philip Swoboda *History*
Propaganda and Mass Communications in Modern History (p. 65), Matthew Ellis *History*
Beginning Italian: *Viaggio in Italia* (p. 68), Tristana Rorandelli *Italian*
Intermediate Italian: Modern Italian Culture and Literature (p. 69), Tristana Rorandelli *Italian*
Beginning Latin (p. 70), Emily Anhalt, Emily Fairey *Latin*
First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 73), Emily Anhalt *Literature*
Plundered: Tales of Extractivism and Resistance (p. 75), Heather Cleary *Literature*
Literature in Translation: 20th-Century Italian Literature and Culture (p. 79), Tristana Rorandelli *Literature*
An Introduction to Statistical Methods and Analysis (p. 85), Daniel King *Mathematics*
First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 96), Peggy Gould *Music*
First-Year Studies: Literature and Philosophy: Enthusiasm, Fanaticism, Superstition (p. 100), Abraham Anderson *Philosophy*
Jewish Philosophers: From Spinoza to Arendt (p. 100), Roy Ben-Shai *Philosophy*
The Philosophy of Sex and Love (p. 101), Roy Ben-Shai *Philosophy*
Gender and Sexuality in Greek Literature and Philosophy (p. 101), Abraham Anderson *Philosophy*
Relativism (p. 102), Abraham Anderson *Philosophy*
Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 112), Gina Philogene *Psychology*
First-Year Studies: From Schools to Prisons: Inequality and Social Policy in the United States (p. 118), Luisa Laura Heredia *Public Policy*
The Politics of “Illegality,” Surveillance, and Protest (p. 118), Luisa Laura Heredia *Public Policy*
Introduction to Ancient Greek Religion and Society (p. 121), Ron Afzal *Religion*
Perspectives on 9/11: Religion, Politics, and Culture (p. 121), Kristin Zahra Sands *Religion*
Sociology of the Built Environment (p. 125), Adrianna Munson *Sociology*
Sociological Perspectives on Detention and “Deviance” (p. 125), Parthiban Muniandy *Sociology*
Contextualizing Communications: The Poetics of Seeing (p. 126), Shahnaz Rouse *Sociology*
Global Refugees: Temporariness and Displacement (p. 127), Parthiban Muniandy *Sociology*
Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 127), Shahnaz Rouse *Sociology*
Everyday Cosmopolitanism in Yonkers (p. 127), Parthiban Muniandy *Sociology*
Advanced Intermediate Spanish: Political Creativity (p. 129), Heather Cleary *Spanish*
First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 130), Peggy Gould *Theatre*
First-Year Studies: W/E: The Making of the Complete Lover, West/East (p. 151), Suzanne Gardinier *Writing*
Details Useful to the State: Writers and the Shaping of the US Empire, 1945 to the Present (p. 152), Suzanne Gardinier *Writing*
Episodes (p. 156), Myra Goldberg *Writing*
Wrongfully Accused (p. 157), Marek Fuchs *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.

The full description of this related course may be found under the appropriate discipline.

Sociology of the Built Environment (p. 125), Adrianna Munson *Sociology*

**PSYCHOLOGY**

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

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

Some 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 2022-2023 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, NY; and participating in environmental education at our Center for the Urban River at Beczak (CURB). Psychology is also a core component of two focused, semester-long, community-based academic programs: the Intensive Semester in Yonkers and Sarah Lawrence College’s Study Abroad Program in Sub-Saharan Africa.

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

The college has two psychology-related graduate programs—Art of Teaching and Child Development—which 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 New York University’s 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: Approaches to Child Development**

*Charlotte L. Doyle
Open, FYS—Year / 10 credits*

What are the worlds of children like? How can we come closer to understanding those worlds? In this class, we will use different modalities to cast light on them. One set of lenses is provided by psychological theory. Various psychologists (Piaget, Vygotsky, Freud, Erikson, Bowlby, Skinner, Bandura, Chess, Bronfenbrenner) have raised particular questions and suggested conceptual answers. 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 examine systematic studies carried out by developmental psychologists in areas such as the development of thinking, social understanding, language, gender, friendship, and morality. We will take up the development of the brain and nervous system and consider the implications for psychological questions. An important counterpoint to reading about children is direct observation. All students will do fieldwork at the Early Childhood Center and make notes on what they observe. At times, we will draw on student observations to support or critique theoretical concepts. Fieldwork also will provide the basis for conference work. Ideally, conference projects will combine the interests of the student, some library reading, and some aspect of fieldwork observation. Among the projects students have designed in the past are exploring children’s friendships, observing what children say as they are painting, following a child as he is learning English as a second language, and writing and perhaps illustrating a children’s book. We will meet for conference weekly in the first semester, as you develop your individual conference project and for donning matters. In the spring, the conferences could be weekly or biweekly, depending on your needs and the progress of your conference projects. The world of childhood is magical. This course is for students who understand that the magic won’t disappear if we take a close, intellectually rigorous look.

First-Year Studies: Urban Health in a Multicultural Context

Linwood J. Lewis
FYS—Year | 10 credits

This FYS/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 for anyone interested in city life. The community-partnership/service-learning component is an important part of this class; for one morning or afternoon per week, students will work in local community agencies to promote health-adaptive, person-environment interactions within our community. Students will have an individual conference every other week and a group conference on alternating weeks. In the group conferences, we will discuss the nature of academic work in general and practice research, reading, writing, and editing skills. Students who choose to participate in this program will move onto campus on Sunday, August 28, for the three-day program before joining regular move-in activities for first-year students starting on Wednesday, August 31.

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.

Psychocinematics: Film, Psychology, and Neuroscience

Elizabeth Johnston
Open, Small Lecture—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 argue 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 our point of view, we will also investigate how the study of film can advance our understanding of the workings of perception, attention, emotion, and memory. We will watch some films together and discuss clips 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. The course format is a small lecture (30 people), with one lecture and one small seminar (10 people) every week.

Crossing Borders and Boundaries: The Social Psychology of Immigration

Gina Philogue
Open, Small Lecture—Fall | 5 credits

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

—Franklin D. Roosevelt

Immigration is a worldwide phenomenon where people move into another nation with the intention of making a better life for themselves and/or residing there. This seminar explores the processes shaping our conceptualizations of immigration and immigrants. The course has a social-psychological emphasis, with social psychology being the latest in the social sciences to contribute to the immigration debates. Beyond that, the course is also anchored in a multidisciplinary perspective to assure the broadest possible exploration of this complex topic.

Finding Happiness and Keeping It: Insights From Psychology and Neuroscience

Maia Pujara
Open, Large Lecture—Fall | 5 credits

“We cannot cure the world of sorrows, but we can choose to live in joy.”

—Joseph Campbell

We all want happy lives filled with meaning and satisfaction. Yet, for many of us, happiness can be difficult to obtain with regularity or to sustain over a long period of time. Happiness is more than a feeling; rather, it is a state of well-being that should last a lifetime. Like exercising to improve physical health, it takes sustained cognitive effort to improve our mental health and engage in practices to promote well-being. We can look to evidence from the fields of psychology and neuroscience, which tells us that we are mentally unprepared to: (1) predict what will make us happy, and (2) engage in behaviors that are known to make us happier. In this course, we will cover the psychological and brain-based factors for why happiness feels so fleeting and what we can do to build better and more effective 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 Kahneinan, and others. We will also discuss studies in neuroscience that show how behavioral interventions in positive psychology can impact the brain’s structure and function—just like building stronger muscles during exercise. Through 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 detrimental habit (e.g., overspending, social-media use, poor sleep hygiene, complaining, procrastinating) by establishing a plan to introduce into their daily lives evidence-based practices for sustained well-being. 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 finding and keeping happiness and well-being requires intentional practice and maintenance. As part of this course, students should come prepared to engage in meaningful self-work.

Art and Visual Perception

Elizabeth Johnston
Open, Small 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. The course format is a small lecture (30 people), with one lecture and one small seminar (10 people) every week.

**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.

**Child and Adolescent Development**

*Carl Barenboim*

*Open, Seminar—Year | 10 credits*

In this course, we will study the psychological growth of the child from birth through adolescence. In the process, we will read about some of the major theories that have shaped our thinking concerning children, including psychoanalytic (Freud and Erikson), behaviorist (Skinner), social learning (Bandura), and cognitive developmental (Piaget). A number of aspects of child development will be considered, including: the capabilities of the infant; the growth of language, thinking, and memory; various themes of parent-child relations, including attachment, separation, and different parenting styles; peer relations (friendships, the “rejected child”); sex role development; some of the “real-world” challenges facing today’s children and adolescents (e.g., “pushing” young children, divorce, and single-parent/blended families); and the modern study of childhood resilience in the face of difficult circumstances. Direct work with children will be a part of this course.

**Culture in Mind**

*Deanna Barenboim*

*Open, Seminar—Fall | 5 credits*

In this psychology seminar, we will keep culture in mind as we explore the diversity of human behavior and experience across the globe. We will pay close attention to how culture influences psychological processes such as cognition, perception, and emotion, as well as people’s sense of self and their relation to their social world. Through our readings and discussions, we will ask questions like the following: How do parents in Sri Lanka raise their toddlers to adapt to local social expectations of attachment, hierarchy, and morality? How does an Inuit child come to learn the beliefs and values that structure adult social life in challenging geographic and environmental conditions? Is the experience of grief or anger universal or distinct in different societies? Do all people see color or experience time in the same ways, or does culture influence even those perceptual experiences that we often assume to be common to all people? What is it like to live across two cultural worlds or to move from one place to another, and how does the language we speak or the communities within which we live influence the ways we think, feel, and act? Adopting an interdisciplinary approach, our course material will draw from cultural psychology, developmental psychology, human development, and psychological anthropology and will include peer-reviewed journal articles and books, as well as 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.

**Environmental Psychology: An Exploration of Space and Place**

*Magdalena Ornstein-Sloan*

*Open, Seminar—Fall | 5 credits*

This course explores human-environment interactions and the relationships between 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;
social justice; and varying conceptualizations and experiences of “home,” based on gender, race, class, age, and 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 the class.

**Neurodiversity and Clinical Psychology**  
**David Sivesind**  
Open, Seminar—Fall | 5 credits

“Neurodiversity may be every bit as crucial for the human race as biodiversity is for life in general. Who can say what form of wiring will prove best at any given moment?”


“Defects, disorders, diseases can play a paradoxical role by bringing out latent powers, developments, evolutions, forms of life that might never be seen or even be imaginable in their absence.”

—Oliver Sacks

This seminar focuses on the concept of neurodiversity and the potential impact of this concept in understanding certain clinical concerns. To some authors, the concept of neurodiversity is of simple relation to the concepts of biodiversity or genetic diversity, with a focus on different ways in which brains might develop. To other authors, the term describes a social/political stance in viewing difference. That is the concept of neurodiversity that will be explored in this course, as it relates to current and developing ways of understanding difference related to several ways of presenting traditionally-termed “disorders” within mental health treatment. Definitions of the term “neurodiversity” vary, with one conference defining it as “a concept where neurological differences are to be recognized and respected as any other human variation” (National Symposium on Neurodiversity, 2011). From that point of view, such differences are not necessarily pathology but, rather, differences to be celebrated and respected. This is in stark contrast to deficit models of taxonomy of mental illness, such as catalogued in the DSM 5. The course will provide an overview of this form of disorder description in order to frame points of view that contain distinctly different and sometimes opposed assumptions. We will explore ways in which these views have influence regarding the spirit of intervention (e.g., correction versus accommodation). Readings will explore important, related continuums of essentialist versus contextualist understandings of these presentations to help us understand how the focus of interventions varies based on underlying assumptions. The course begins with a focus on these points of view regarding autism, as this is the area where the neurodiversity movement first gained the powerful momentum of self-advocacy and framed the larger debate regarding challenges to the deficit model. Since that initial momentum, the neurodiversity concept has also been applied to other areas of difference: dyslexia, ADHD, bipolar disorder, and others. The course also incorporates an older literature regarding the sometimes-assumed link between mental illness and creativity debate, which is complex, as well as literature focused on potential overlooked strengths and abilities that may exist within these populations. We will consider work in this domain such as that of Kay Jamison, Oliver Sacks, Naoki Higashida, and others. Most of all, the course aims to increase student understanding regarding potential heightened abilities, as well as challenges, in neurodiverse populations.

**Moral Development**  
**Carl Barenboim**  
Intermediate, Seminar—Fall | 5 credits  
**Prerequisite: prior course work in psychology**

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

**Speaking the Unspeakable: Trauma, Emotion, Cognition, and Language**  
**Emma Forrester**  
Intermediate, Seminar—Fall | 5 credits  
**Prerequisite: previous college-level course work in psychology**

Psychological trauma has been described as unspeakable—so cognitively disorganizing and intense that it is difficult to put the experience and the emotions that 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 different aspects of the cognitive, emotional, and biological impact of undergoing a trauma and how these 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 we use reflect our cognitive and emotional functioning, especially for students interested in pursuing topics such as these at an advanced or graduate level.

**Doing Research With Young People: Research, Policy, and Activism**

*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.

**Family Caregiving Across the Lifespan**

*Magdalena Ornstein-Sloan*

*Open, Seminar—Spring | 5 credits*

Care and caregiving are aspects of daily life that each of us depend upon at various times throughout our lives. Yet, care remains hidden and devalued in our current sociopolitical climate in which women continue to provide a majority of care. In this course, we will look at care, both as an orientation and as an activity provided by family and friends to people with disabilities and older adults. An ethics of care will provide a lens through which to explore the experiences of family caregivers. Specifically, our focus will be on caregiving youth, young-adult, and male family caregivers, as well as on paid caregivers and care receivers living with a variety of disabilities and chronic illnesses. Students will have the opportunity to engage with qualitative research methods, such as interviews and photovoice, as we explore care and caregiving from a variety of perspectives. This course will take an interdisciplinary approach and introduce students to the various literatures on family caregiving. From psychology to public health, we will consider care as a reciprocal process that ebbs and flows throughout the lifespan. We will read from feminist theory, critical disabilities studies, psychology, and public health, as well as look at how care is portrayed in popular culture, film, and books. We will learn about individual and policy responses geared toward supporting family caregivers, as well as about organizations that are dedicated to creating better conditions of care for all of us. There may be opportunities to engage with grassroots advocacy organizations and with research (with me) for conference, although this depends upon the status of the research and the community-based projects.

**The Psychology of Food and Eating Behaviors**

*Maia Pujara*

*Open, Seminar—Spring | 5 credits*

Why do we eat? What is the function of food? These questions seem simple on the surface, but the many possible answers reveal the complexity of our relationship with food. At its core, food is an essential source of nutrition and sustenance. Beyond that, food can serve as a source of great pleasure, anguish, or both and as a tool for controlling ourselves, our bodies, and our environments. Food choices are shaped by our relationships with others, our culture and upbringing, our emotions, and our bodies. In this broad survey course, students will be exploring concepts ranging from the psychological and biological underpinnings of how we sense and perceive different tastes to how we develop food preferences and eating behaviors in the context of both “normal” and disordered
relationships with food. High standards of beauty and mass/social media’s perpetuation of an “ideal” body type are at the forefront of disordered eating behaviors, which will be considered in conjunction with the psychological and biological factors underlying the development of disordered eating behaviors. Global changes in diet and eating habits, the rise in obesity and related health issues, and the sustainability of current food patterns will also be discussed. By examining the attitudes, behaviors, and practices around food choices and eating behaviors, students will learn essential psychological, biological, cultural, and social theories to develop a greater appreciation and awareness of our highly complex relationship with food.

Mindfulness: Science and Practice
Elizabeth Johnston
Sophomore and Above, Seminar—Spring | 5 credits

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

Puzzling Over People: Social Reasoning in Childhood and Adolescence
Carl Barenboim
Intermediate, Seminar—Spring | 5 credits
Prerequisite: prior course in psychology

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

Culture and Mental Health
Deanna Barenboim
Intermediate, Seminar—Spring | 5 credits
Prerequisite: prior course work in psychology or related social sciences

This interdisciplinary course in psychology and anthropology will address mental health in diverse cultural contexts, drawing upon a range of case studies to illuminate the causes, symptoms, diagnosis, course, and treatment of mental illness across the globe. We open the course by exploring questions of the classification of mental illness to address whether Western psychiatric categories apply across different local contexts. We explore the globalization of American understandings of the psyche; the exportation of Western mental disorders; and the impact of psychiatric imperialism in places like Sri Lanka, Zanzibar, Oaxaca, and Japan. Through our readings of peer-reviewed articles and current research in cultural psychology, clinical psychology, and psychological and medical anthropology, we will explore conditions such as depression and anxiety, schizophrenia, autism, susto, and mal de ojo in order to understand the entanglements of psychological experience, culture, morality, sociality, and care. We explore how diagnostic processes and psychiatric care are, at times, differentially applied in the United States according to the client’s race/ethnicity, class, and gender. Finally, we explore the complexities of recovery or healing, addressing puzzles such as why certain mental disorders considered to be lifelong, chronic, and severe in some parts of the world are interpreted as temporary, fleeting, and manageable elsewhere—and how such expectations influence people’s ability to experience wellness or (re)integration into family, work, and society. Several of our authors will join us as invited guest speakers to talk about their current work. Students will conduct conference projects related to the central topics of our course.
Critical Urban Environmentalism, Space, and Place

Linwood J. Lewis
Intermediate, Seminar—Spring | 5 credits
Prerequisite: a college-level, semester-long course in social sciences/environmental studies/psychology

In North American countries, 83.6 percent of residents live in cities as of 2020, and 56 percent of the world’s population is urban. Traditional environmental movements focus on the “natural” world, and the built environment tends to be undertheorized and perhaps underanalyzed. Yet, urban spaces are also sites of resistance, as residents create community gardens from vacant lots, paint public-housing project exterior walls, and lobby for city government support of the built environment. This course explores paths toward humanistic urban revitalization and civic engagement through community partnership. We will read in three main domains: knowledge of local and global urban environments; physical, mental, and social/community health; and theory and philosophies of urban environments. The relationship between urban sustainability and social dynamics, such as ethical decision-making and sociopolitical power relations (Sze, 2020), seem to lead to a particular set of public-private solutions. These are implemented from the top downward, without input from stakeholders and residents, with serious implications for resident health. In turn, health is strongly affected by the urban physical environment, infrastructure, pollution, population density, and the concomitant social environment (Galea and Vlahov, 2005). And as development occurs, long-time residents of neighborhoods are being displaced. How can we ensure that the health and welfare of all denizens are developed as well as purported positive economic change? The community-partnership/service-learning component is an important part of this class. For one morning or afternoon per week, students will work in local community agencies to promote health-adaptive, person-environment interactions within our community.

The Mind-Body Connection: Psychophysiology Research Seminar

Maia Pujara
Intermediate, Seminar—Spring | 5 credits
Prerequisite: previous course work in psychology and biology

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 walk into the room? Psychophysiology is the experimental study of these bodily, or peripheral, signals, which are thought 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 field of psychophysiology, which is the study of the relationship between signals recorded from the body and brain to emotional and cognitive states. In the first third of the semester, we will cover 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 these 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 developing a conscious awareness of, and ascribing meaning to, the signals from the body. We will discuss major theories of emotion and the mind-body connection, including the James-Lange Theory, the Somatic Marker Hypothesis (Damasio), the Neurovisceral Integration Model (Thayer & Lane), and the Polyvagal Theory (Porges), among others. Through in-class labs and discussions of relevant research papers in the second third of the semester, students will learn how to measure peripheral markers of arousal (e.g., heart rate, respiration, electrodermal activity to measure sweating, pupillary responses) and relate those signals to emotionally provocative events. In the final third of the semester, in their small lab groups, students will oversee seminar discussions on applications of psychophysiology as it relates to a special topic of their choice, including social interactions, sleep and dreaming, marketing and consumerism, psychopathology (mental health), social justice, and more. Through conference work, students will identify a topic of personal interest to explore through the lens of psychophysiology and, after performing a literature review, propose a hypothetical research question that incorporates one or more of the methods that we discuss in class. At the end of the semester, students will present their conference work at the Sarah Lawrence poster symposium.

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology
Culture in Mind (p. 5), Deanna Barenboim Anthropology
Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais Anthropology
The Anthropology of Images (p. 6), Robert R. Desjarlais Anthropology
Culture and Mental Health (p. 7), Deanna Barenboim Anthropology
Experimental Neurobiology and Physiology (p. 17), Cecilia Phillips Toro Biology
Sensory Biology (p. 18), Cecilia Phillips Toro Biology
Genetics (p. 18), Drew E. Cressman Biology
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/Juárez. This combination of study and direct experience exposes students to various approaches to problems and builds an enduring commitment to activism in many forms.

First-Year Studies: From Schools to Prisons: Inequality and Social Policy in the United States

Luisa Laura Heredia
FYS—Year | 10 credits

Inequality and social policy go hand in hand in the United States. From the schools to the criminal justice system, policies structure our lives by either contributing to or helping to scale back inequality. This course introduces students to policymaking through the lens of different issue areas in the United States. Students will examine major policy areas—including immigration, criminal justice, health, and education—along three axes. First, we will explore these areas socially and historically to see how debates and policies have evolved. We will also draw from the social-science literature to examine the strengths and weaknesses and the intended and unintended consequences of these policies. Second, we will explore the complicated system of institutions that have the power to make public-policy decisions in each of these areas and across federal, state, and local levels. Finally, we will explore the role of different actors in attempting to influence and implement policy—organized interests, experts, and local communities. Students will leave the class with an understanding of major policy issues, policymaking, and how to effect policy change. This foundational information will feed into broader discussion about inequality in the United States. This class will have weekly conferences for the first four weeks; it will then alternate biweekly individual conferences with biweekly small-group activities.

The Politics of “Illegality,” Surveillance, and Protest

Luisa Laura Heredia
Advanced, Seminar—Fall | 5 credits

Prerequisite: one year of college-level social-science courses, with at least one course above the "open" level

Over the contemporary history of the United States, newspapers, television, Facebook and Twitter have disseminated images of unauthorized immigrants and their allies taking to the streets to protest punitive immigration policies. Images and videos of unauthorized
youth “sitting-in” in acts of civil disobedience, coming out as “undocumented, unafraid, and unapologetic,” and facing off with police and immigration officials have been circulated by undocumented activists themselves, as well as more mainstream media outlets. Before the uptick in actions of undocumented youth, migrants and their allies took to the streets to push for immigration reform. The aerial shot of Downtown Los Angeles on March 25, 2006, with more than 500,000 immigrants and allies wearing white T-shirts, was one in a series of images that captured the 2006-2007 demonstrations in big cities where they were expected, like Chicago and New York, but also in smaller towns and cities such as in Nebraska, Colorado, and Indiana. These images speak to us of a movement for immigrant rights that calls us to engage with questions of immigration enforcement, “illegality,” and citizenship. In this course, we will explore the historical, legal, and cultural construction of “illegality.” Rather than a strictly legal category, “illegality” has been constructed over time through policy and discourse. As such, we will ground our investigation of the present in an investigation of the past. Students will assess the evolution of immigration-control practices and of the construction of “illegality,” from the US focus on policing the Chinese, through the buildup of the US-Mexico border, and into the present. Our study of contemporary debates will center on the shifts in immigration control and the actions of key elite and grassroots actors in attempting to shape this politics of enforcement. Students will use the theoretical tools provided by studies of immigration enforcement, social movements, and the politics of membership and belonging in order to assess immigration politics over time and to offer ways forward in the contemporary moment. Note that, as an advanced course, this class will require a considerable amount of reading and a heavy workload.

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology
Privacy, Technology, and the Law (p. 25), Michael Siff Computer Science
Introduction to Economic Theory and Policy (p. 31), Kim Christensen Economics
Econometric Analysis: Structural Explorations in the Social Sciences (p. 31), Jamee Moudud Economics
Political Economy of Women (p. 32), Kim Christensen Economics
History of Political Economy and Economic History (p. 33), Jamee Moudud Economics
Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 33), An Li Economics

Economics of Environmental Justice (Intensive Semester in Yonkers) (p. 33), An Li Economics
Intermediate Macroeconomics: Theory and Policies (p. 34), An Li Economics
Natural Hazards (p. 34), Bernice Rosenzweig Environmental Science
Watersheds (p. 35), Bernice Rosenzweig Environmental Science
International Law (p. 58), Mark R. Shulman History
Human Rights (p. 59), Mark R. Shulman History
The City of Yonkers: Histories of Change, Continuity, and Community (p. 61), Kishauna Soljour History
An Introduction to Statistical Methods and Analysis (p. 85), Daniel King Mathematics
First-Year Studies: Cities, Suburbs, Trains, and Highways: Politics and Geography (p. 105), Samuel Abrams Politics
Rising Autocrats and Democracy in Decline? (p. 107), Elke Zuern Politics
Justice, Care, and the Lifespan Revolution: A Community-Based Seminar (p. 108), David Peritz Politics
First-Year Studies: Urban Health in a Multicultural Context (p. 111), Linwood J. Lewis Psychology
International Perspectives on Psychology (p. 111), Christoph Hoffman Psychology
Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 112), Gina Philogene Psychology
Doing Research With Young People: Research, Policy, and Activism (p. 115), Christopher Hoffman Psychology
Family Caregiving Across the Lifespan (p. 115), Magdalena Ornstein-Sloan Psychology
Critical Urban Environmentalism, Space, and Place (p. 117), Linwood J. Lewis Psychology
Sociology of the Built Environment (p. 125), Adrianna Munson Sociology
Sociological Perspectives on Detention and “Deviance” (p. 125), Parthiban Munniandy Sociology
Sociology of the Body, Disability, Illness, and Health (p. 126), Adrianna Munson Sociology
Global Refugees: Temporariness and Watersheds (p. 127), Parthiban Munniandy Sociology
Technology and Social Identity (p. 128), Adrianna Munson Sociology
Wrongfully Accused (p. 157), Marek Fuchs 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
First-Year Studies: The Buddhist Philosophy of Emptiness

Griffith Foulk
FYS—Year | 10 credits

The concept of a “thing”—an entity that exists in and of itself, separate from all other things—is nothing but a useful fiction; in the real world, there actually are no “things” that meet that description. This, in a nutshell, is the startling proposition advanced by the Buddhist doctrine of śunyatā—or “emptiness,” as the Sanskrit term is usually translated. Often misconstrued by critics as a form of nihilism (“nothing exists”), idealism (“all that exists are mental phenomena”), or skepticism (“we can never know what really exists”), the emptiness doctrine is better interpreted as a radical critique of the fundamental conceptual categories that we habitually use to talk about and make sense of the world. This FYS course has several aims. In general, it is designed to help students develop the kind of research, writing, and critical thinking skills that are needed for academic success in college and in whatever career paths they may pursue thereafter. More specifically, the course aims to impart a clear, accurate understanding of the “emptiness” doctrine as it developed in the context of Buddhist intellectual history and found expression in various genres of classical Buddhist literature. Another aim of the course is to explore ways in which the emptiness doctrine, if taken seriously as a critique of the mechanisms and inherent limitations of human knowledge, may be fruitfully brought to bear in a number of different disciplines—academic and otherwise. In the fall semester, the class will read and discuss a number of Buddhist texts—primary sources in English translation from the original Sanskrit or Chinese—that advocate the philosophy of emptiness, as well as some secondary scholarship on the subject. Students will also be given a series of homework assignments that target basic academic skills in the humanities and social sciences (e.g., how to do bibliographic research and evaluate the reliability of sources; how to annotate scholarly writing). Individual conference meetings with the instructor in the fall will be devoted to learning and improving those skills. In the spring semester, the class will read and discuss a number of scholarly works written in English that deal with Western (non-Buddhist) traditions of historiography, literary theory, and scientific inquiry. The readings are designed to introduce students to some of the main intellectual trends in the humanities, social sciences, and “hard” sciences that they are likely to encounter in other college courses. At the same time, the class will learn how to use the Buddhist doctrine of emptiness as an analytical tool to critique the conceptual models employed in the various academic disciplines treated in the readings. For individual conference work in the spring, each student will be required to use that tool to analyze the fundamental nomenclature—the way of dividing up the world into “things”—employed by some particular field of human endeavor, which may be an academic, artistic, or athletic discipline or any other endeavor (e.g., political or economic) in which they are especially interested. At the end of the semester, each student will have half of a class meeting to introduce their particular field of inquiry to everyone else. They will select some representative readings that the class will do in advance, lead a discussion of those readings, and present their own critical analysis of the nomenclature used in the field in question. All students will have an individual conference meeting with the instructor on a weekly basis for the first six weeks of the course; thereafter, conferences may be held on a biweekly basis, depending on student progress.

The Hebrew Bible

Ron Afzal
Open, Seminar—Year | 10 credits

The Hebrew Bible stands at the foundation of Western culture. Its stories permeate our literature, our art—indeed, our sense of identity. Its ideas inform our laws, have given birth to our revolutions and social movements, and have thereby made most of our social institutions possible (as well as the movements to remove them). What is this book? How was it written? Who wrote it? Who preserved it for us? Why has all or part of this body of literature been considered holy to the practitioners of both Judaism and Christianity? Four thousand years ago, various groups of small-tribe, wandering nomads would get together and tell stories. These stories were not preserved on stone tombs but in the hearts and memories of the people to whom they belonged. We will read the collection of traditions in the book called Genesis and compare these stories with other texts (written in mud and stone), such as The Epic of Gilgamesh and The Babylonian Creation Epic, which were contemporary with biblical traditions. We will read the Biblical epic of liberation, Exodus; the historical books that weave theology into a history of a nation; and the oracles of the great Hebrew prophets of Israel—those reformers, judges, priests, mystics, and poets to whom modern culture owes its grasp of justice. We will trace the social, intellectual, and political history of the people formed by these traditions from the Late Bronze Age until the Roman Age.
Readings in Contemporary Japanese Religion and Culture
Griffith Foulk
Intermediate/Advanced, Seminar—Year | 10 credits
Prerequisite: two years of college-level Japanese language study
An examination of religious beliefs, practices, and institutions in Japanese society today, this course covers all of the major religious traditions and movements in contemporary Japan: Shintō, the various schools of Buddhism, Shūgendō, Christianity, and the so-called New Religions that have flourished in the postwar period. Issues of historical development are touched on but only as an aid to understanding the current religious scene. The approach is thematic, with a focus on elements of Japanese religiosity that recur in different traditions—such as ancestor worship, beliefs in fate and karma, festivals, pilgrimages, the sanctification of natural phenomena, taboos against impurities, exorcisms, and rites of purification. Extensive use will be made in class of a variety of audio-visual materials, including animated films, documentaries, and amateur videos of ritual performances. The primary aim of the course is to provide insights into the intellectual, ethical, aesthetic, and spiritual wellsprings of contemporary Japanese culture at large and not simply to familiarize students with the basics of Japanese religion narrowly conceived. Because the assigned readings include materials written and spoken in Japanese, this course is open only to students who have completed at least two years of Japanese language study at the college level, or the equivalent. The course is designed to help such students continue their study of Japanese language at the intermediate or advanced levels.

Introduction to Ancient Greek Religion and Society
Ron Afzal
Open, Seminar—Fall | 5 credits
Few people dispute the enormous impact that the Ancient Greeks have had on Western culture and even on the modern world in general. This seminar will introduce the interested student to this culture mainly through reading salient primary texts in English translation. Our interest will range broadly. Along with some background reading, we will be discussing mythology (Hesiod), epic hymns and poetry (Homer), history (Herodotus), politics, religion, and philosophy. By the end of the seminar, students should have a basic understanding of the cultural contribution of the Ancient Greeks, as well as a basic timeline of their history through the Hellenistic age.

Perspectives on 9/11: Religion, Politics, and Culture
Kristin Zahra Sands
Open, Seminar—Fall | 5 credits
It has now been more than 20 years since the attacks on the World Trade Center and the Pentagon on September 11, 2001. How have perceptions changed about the events that occurred that day? 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 9/11 attacks, 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 have this 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 these 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 at the College, the approach is an interdisciplinary one that draws upon readings and other materials from a variety of academic, artistic, and literary fields.

Religious Mavericks and Radicals
Kristin Zahra Sands
Open, Seminar—Spring | 5 credits
Is religion meant to protect the status quo or to challenge it? This course examines individuals and groups that have experimented with ideas and practices that are designed to upend established paradigms and institutions in nonviolent ways. On the individual level, this might involve spiritual training along the lines of “crazy wisdom,” which is intended to destabilize the ordinary ways in which one views oneself and reality. It might also entail the adoption of monastic-like disciplines that stand in stark contrast to the materialist preoccupations of ordinary life. On the societal and political levels, religious innovators have created communities and movements that challenge the mainstream interpretations of their respective traditions or the norms of their societies. What distinguishes these
individuals and groups is their strong commitment to ideas and practices that require fundamental and profound changes in individual, social, and political behaviors. These commitments are usually not considered a reinterpretation of scriptures and earlier teachings but, rather, a rediscovery of their most crucial elements. Whether flouting society’s conventions through holy madness or alternative communitarian practices—or contesting them through new theologies and political activism—these practices are understood as a type of spiritual work. Examples of this phenomenon will be taken from a variety of religious traditions and movements.

Readings in Early Christianity: John
Ron Afzal
Sophomore and Above, Seminar—Spring | 5 credits

The Fourth Gospel and the epistles associated with its authors, 1-3 John, have been particularly significant for the development of Christian thought. In this course, we will study The Gospel of John closely, engaging in the hermeneutical arts with an eye to the development of Christian theology, as well as uncovering the history and growth of the early Christian community responsible for its unique prose and views regarding Jesus of Nazareth and the role of Christian discipleship. We will immerse ourselves in the Hellenistic world, especially as it relates to Mediterranean Judaism. In doing so, we will examine the roots of Christian antisemitism and the development of Gnosticism and Christian docetism.

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

Specters of the Subject: Hauntologies of Ghosts, Phantasmagoria, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology
Understanding Experience: Phenomenological Approaches to the Study of Religion (p. 5), Robert R. Desjarlais Anthropology
The Anthropology of Images (p. 6), Robert R. Desjarlais Anthropology
First-Year Studies: Gods, Heroes, and Kings: Art and Myth in the Ancient World (p. 9), David Castriota Art History
Intermediate Greek: Poetry and Prose (p. 56), Emily Fairley Greek (Ancient)
The Emergence of the Modern Middle East (p. 59), Matthew Ellis History
Palestine/Israel and the Politics of History (p. 61), Matthew Ellis History
Beginning Latin (p. 70), Emily Anhalt, Emily Fairley Latin
Reading High Romanticism: Blake to Keats (p. 75), Neil Arditi Literature

Tradition and Transformation: 17th-Century British Literature (p. 76), William Shullenberger
Eight American Poets (p. 77), Neil Arditi Literature
Metaphysical Poetry (p. 79), William Shullenberger Literature
Romantic Legacies: Tennyson to T. S. Eliot (p. 81), Neil Arditi Literature
Blood, Tears, and Laughter: Politics and Poetics of Stuart Drama (p. 83), William Shullenberger Literature
First-Year Studies: Literature and Philosophy: Enthusiasm, Fanaticism, Superstition (p. 100), Abraham Anderson Philosophy
Jewish Philosophers: From Spinoza to Arendt (p. 100), Roy Ben-Shai Philosophy
Stories And (p. 157), 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. 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 students 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**  
Melissa Frazier  
Intermediate, Seminar—Year | 10 credits  
Prerequisite: one year of college-level Russian or the equivalent

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.

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

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 4), Robert R. Desjarlais *Anthropology*  
**The Path to Putin** (p. 58), Philip Swoboda *History*  
**Signs of the Material World: Dostoevsky and 19th-Century Science** (p. 81), Melissa Frazier *Literature*

**SARAH LAWRENCE INTERDISCIPLINARY COLLABORATIVE ON THE ENVIRONMENT (SLICE)**

The Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) was developed to allow Sarah Lawrence College (SLC) students, faculty, and community partners to study a variety of environmental topics across the humanities as well as the sciences and social sciences. As multiple human and non-human induced environmental crises unfold and disproportionately affect vulnerable frontline communities, students in SLICE courses will engage in a shared dialogue about the human-environment interaction in courses that seek to understand environmental crises and their impacts on organisms and ecosystems; the social and economic forces contributing to climate and other environmental injustices; and the complex relationships between humanity, animality, race, class, ethnicity, gender, sexuality, and the natural world. The SLICE curriculum includes a unique, Mellon-funded, cross-institutional pedagogy bringing together students from Sarah Lawrence College and Bronx Community College (BCC) for events, workshops, discussions, collaborative projects, and field trips focused on climate justice and the humanities. SLICE cluster courses come together during two two-week interludes each semester to focus on interdisciplinary learning, seeking to understand, historicize, and analyze relationships between humans, animals, the land and environment from the perspectives of the arts and humanities, as well as mathematics, science, social science. SLICE-affiliated courses will also participate in events and workshops, while continuing course meetings throughout the semester. SLC and BCC students in SLICE-cluster and SLICE-affiliated courses will have the opportunity to present their research at an interdisciplinary symposium each spring.
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.
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.

Sociology of the Built Environment
Adrianna Munson
Open, Lecture—Fall | 5 credits

This course begins with a question: What is nature? Over the course of one semester, we will answer this question—drawing on insight from science and technology studies and the tools of ethnographic methods. Lectures will explore key concepts in the sociology of nature—including Karl Marx's reproduction, Michael Bell's natural conscience, and William Cronon's second nature—in addition to substantive topics like the human ability to act on nature, the politics of land ownership, the relationship between humans and animals, and the conception of humans and cities as natural spaces. Group conferences will be devoted to training in ethnographic methods and peer review of ongoing ethnographic work. For their final conference work, students will craft an ethnographic portfolio of weekly ethnographic fieldnotes, memos reflecting on connections to course concepts, and a final analysis that summarizes key findings.

Sociological Perspectives on Detention and “Deviance”
Parthiban Muniandy
Open, Lecture—Spring | 5 credits

In this lecture, students will be introduced to key areas of study in the sociology of “deviance,” detention, and illegality. We will be taking a global and transnational perspective on examining the ways in which social groups define, categorize, and reinforce deviance and illegality, from the treatment of minority and persecuted groups to the detention and expulsion of populations such as undocumented migrants and refugees. Students will learn about foundational theories and concepts in the field, starting with a reading of Émile Durkheim's classical study of suicide and the idea of anomie, followed by Robert Merton's strain theory, and then contemporary ones such as conflict theory, labeling theory, and the infamous “broken-windows” theory. The class will take a critical approach to reflecting and challenging ideas about deviance and illegality by examining global and transnational forms of population governance, such as...
ongoing mutations to human rights and the technocratic management of displaced populations through humanitarianism around the world. We will be reading about major sectors of transnational deviance and crime, including industrial fishing and trafficking on the high seas (Ian Urbina's *Outlaw Ocean*), exploitation and profiteering through international logistics (Carolyn Nordstrom's *Global Outlaws*), and transnational sex work and trafficking (Christine Chin and Kimberly Hoang). This critical lens is intended to help us understand how different groups and populations are rendered “deviant” or “illegal” for the purposes of management and control (or political leverage) and to what extent groups themselves are able to resist or challenge those categorizations. Finally, we will be looking at how social movements and acts of resistance can produce widescale changes in societies toward the treatment and categorization of people seen as “deviants,” “criminals,” or “illegals”—including struggles against apartheid, hunger strikes in prisons, and protest movements for undocumented groups. Additionally, we will be discussing how social transformations wrought by three years of living under a global pandemic has led to the emergence of new forms of deviance related to biopolitical and biotechnological notions of population health and well-being. For conference work in this lecture, students will work in groups to produce portfolios of research on an area of study related to deviance, detention, and illegality. Each portfolio will include presentations and discussions of the chosen area of study, as well as critical essays written by each student that bring in conceptual and theoretical discussions drawn from the class.

**Sociology of the Body, Disability, Illness, and Health**

*Adrianna Munson*

*Open, Seminar—Year | 10 credits*

In this yearlong seminar, we will examine bodies: how disability and illness shape life experience; the ways in which the body is surveilled by government and other institutions, including the medical profession; and the individual development of social identity. The course explores several themes, including the politics of reproduction, agency and labor, bodies in transition, stigmatization, and resisting bodies. Substantive topics include the experience of pregnancy, gender development in childhood, the development of sexual identity, the onset of severe mental illness, the isolating experience of physical decline, and the politics of death and dying. For their conference work, students are invited to select one bodily experience, disability, or illness to explore in depth. The first semester will be devoted to background reading and the development of a research question. This will lay the groundwork for second-semester data collection and analysis.

**Contextualizing Communications: The Poetics of Seeing**

*Shahnaz Rouse*

*Open, Seminar—Fall | 5 credits*

Seeing is not a natural process or an individual activity; rather, it is embedded in social forces and imbued with historically and spatially constructed meanings. This seminar is designed to interrogate how we communicate and to make meaning from such a vantage point. While the course takes a broadly construed sociology of culture as its point of departure, it also understands sociology as what a British sociologist called a “parasitical” discipline that frequently disrupts and violates disciplinary borders and boundaries. This course will follow in that vein. Our initial readings—which will include Raymond Williams, Edward Said, Aime Cesaire, and John Berger—will set the conceptual framework for what follows. We will draw upon literature, film and music, (auto)biography, letters, diaries, oral histories, and archival and legal texts emanating from different parts of the globe, with an emphasis on cultural productions about and from the Global South and/or diasporic communities. Our analyses will be framed in terms of a number of themes and questions, relating these to the contexts within which the works were produced. We will start with an overview of historical and methodological questions; examine colonial texts and their critiques, the production of nationalism(s) and identities, censorship, postcoloniality and the violence of “home,” and conclude with transformative visions. It is hoped that this perusal of a diversity of genres and voices will enable us to rethink the relationship of objectivity and subjectivity, fiction, biography and fact, and political and social censorships to which their producers subscribe or against which they struggle, as well as struggles over voice and in the remaking of space. Our goal is to problematize naturalistic “ways of seeing” (a term borrowed from John Berger) and, thus, show how seeing (through sonic, cinematic, and literary constructions) is both an ideologically regimented activity and a creative form of emancipatory action. Rather than seeing our readings as the expression of individual genius, we will engage with them as a way to become astute readers of the material poetics of social life.
Global Refugees: Temporariness and Displacement
Parthiban Muniandy
Sophomore and Above, Seminar—Fall | 5 credits

What does it mean to be a “temporary” person? The multiple discourses surrounding “migrants,” “refugees,” “illegal,” and other “foreign” people often paint problematic, exaggerated, and frustratingly misunderstood portraits about entire communities and populations. Politicians and movements (often of the far-right disposition) continue to reinforce views of the foreigner as a national threat, one that will rip apart the fabric of society if left to its own devices. Yet, more than ever, we live in a world where almost 245 million people are living in a country other than where they were born—and that includes millions of refugees and displaced populations who struggle under incredibly vulnerable and precarious conditions. Some 740 million people migrate internally, primarily from rural to urban centers, bringing the total number of migrants to more than one billion people. Even during a global pandemic, displacement around the world has continued to lead to large numbers of people stuck in “temporary” status and conditions, while the dual threat of climate displacement and geopolitical conflict promises even more expulsions and displacement. Here, we focus on communities and groups of migrants who are often targeted as national “problems”: refugees, undocumented persons, and so-called “economic” migrants. We start by looking at how different groups of migrants become categorized through institutionalized regimes as “temporary” populations—guest workers, asylum seekers, seasonal workers, and foreign workers—and examine what implications this temporariness imposes upon migrants themselves, both at the everyday level and in terms of the larger political climate. We will explore the realities of today’s migrant experience, with a special focus on temporariness, globalized fragmentation of social reproduction, and regimes of managed migration around the world. We will explore different forms through which the experiences of being temporary, precarious, and displaced are depicted and represented, including the mediums of photography, film, fiction, and video games. Lastly, we will look at how societies around the world are attempting to prepare for a changing demographic reality of hyperdiversity and a more permanent state of precariousness and vulnerability. The course will require students to seek out and develop reflective projects (blogs, forums, wikis, or journals) focusing on these key questions. As part of conference projects, students will be encouraged to imagine different, nonconventional ways of writing and expressing themes of vulnerability, precarity, temporariness, and being out-of-place in today’s world.

Travel and Tourism: Economies of Pleasure, Profit, and Power
Shahnaz Rouse
Sophomore and Above, Seminar—Fall | 5 credits

This course takes a long view of travel, seeing it as a “contact zone”—a contradictory site of learning and exchange, as well as exploitation. Among the questions the course will address are the following: What are the reasons for travel historically and in the modern world? What factors draw individuals to travel singly and as members of collectivities? What sites draw the traveler and/or the tourist? What is the relationship between the visited site and the sight of the visitor? How is meaning produced in/through/of particular sites? How do these meanings differ, depending on the positionality of the traveler? What makes particular sites inviting? What is the relationship between the visitor and the local inhabitant? Can one be a traveler in one’s own home (site)? What is the relationship between travel and tourism, pleasure and power in/through travel? How are race, gender, and class articulated in/through travel? We will examine these questions through a multiplicity of sources—including but not limited to diaries, journals, and memoirs by travelers, as well as films and scholarly writings on travel and tourism. Throughout, the relation between material and physical bodies will remain a central focus of the course. Conference possibilities include analyses of your own travel experiences, examination of travel writings pertaining to specific places, theoretical perspectives on travel and/or tourism, or the political economy of travel. Fieldwork locally is yet another possibility for conference work.

Everyday Cosmopolitanism in Yonkers
Parthiban Muniandy
Open, Seminar—Spring | 5 credits

Cities and urban spaces are important places in which the marginalized poor and other underprivileged communities seek refuge and shelter by engaging in forms of rebuilding and placemaking that tend to fall outside of the purview and control of the state and authorities. Here, we take a transnational perspective on how the precarious and vulnerable urban poor develop strategies and practices of living that are geared toward securing greater autonomy and dignity primarily through forms of peripheral development and informality. We will explore interconnected themes of family, kinship, work, gender, and social reproduction as they pertain to the urban poor. We will also pay attention to how diversity and difference are negotiated daily by communities of faith, creed, color, ethnicity, and gender that share the same urban work and communal spaces. Some of the theories and concepts that we will read include: Teresa Caldeira’s “autoconstruction,”
Asef Bayat’s “quiet encroachment of the ordinary,” Henri Lefebvre’s “right to the city,” Ananya Roy’s “subaltern urbanism,” and Mignolo’s “border thinking.” The City of Yonkers will be a case study for many of those themes of difference, informality, everyday cosmopolitanism, and hyperdiversity. This course will take the City of Yonkers as an urban center for the ethnographic study of life in a cosmopolitan setting. Students will have the opportunity to work with organizations such as the Yonkers Public Library to explore some of the questions around difference, diversity, and everyday cosmopolitanism among the various communities in the city. The course will include a fieldwork component where, each week, students will couple ongoing participant observations with the writing of field notes.

**Technology and Social Identity**

*Adrianna Munson*

*Open, Seminar—Spring | 5 credits*

In this course, we will explore the nature of agency—or the motivation behind and responsibility for action—and the role of technology in shaping personal social identity. We begin by discussing how to treat nonhumans as actors in their own right before exploring key concepts that include Donna Haraway’s cyborg and Bruno Latour’s hybrid agent—concepts that allow us to consider how humans utilize nonhumans in their environment (assistive technologies for people with disabilities, animals, clothing, etc.) to enact social identity and become inseparable from them. This lays a foundation for us to explore how social identities like race, gender, ability, and socioeconomic status are made and unmade in interactions with technology. We will consider how identities are shaped by institutions, embodied in individuals, and conceived as lifelong projects. In past conference projects, students have explored deaf identity and cochlear implants, responsible pet ownership and leashes, bicycles in urban space, and hacking culture on video-game servers.

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

- Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais *Anthropology*
- Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais *Anthropology*
- The Anthropology of Images (p. 6), Robert R. Desjarlais *Anthropology*
- Privacy, Technology, and the Law (p. 25), Michael Siff *Computer Science*
- Econometric Analysis: Structural Explorations in the Social Sciences (p. 31), Jamee Moudud *Economics*
- Political Economy of Women (p. 32), Kim Christensen *Economics*
- History of Political Economy and Economic History (p. 33), Jamee Moudud *Economics*
- Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 33), An Li *Economics*
- Economics of Environmental Justice (Intensive Semester in Yonkers) (p. 33), An Li *Economics*
- Intermediate Macroeconomics: Theory and Policies (p. 34), An Li *Economics*
- The Edgy Enlightenment (p. 62), Philip Swoboda *History*
- Latinx Public Humanities and Museum Studies (p. 64), William Garcia-Medina *History*
- Gendered Histories of Sickness and Health in Africa (p. 64), Mary Dillard *History*
- Propaganda and Mass Communications in Modern History (p. 65), Matthew Ellis *History*
- Beginning Italian: *Viaggio in Italia* (p. 68), Tristana Rorandelli *Italian*
- Literature in Translation: 20th-Century Italian Literature and Culture (p. 79), Tristana Rorandelli *Literature*
- Novelists and Sociologists (p. 83), Fredric Smoler *Literature*
- An Introduction to Statistical Methods and Analysis (p. 85), Daniel King *Mathematics*
- The Beatles (p. 98), Martin Goldray *Music*
- The Philosophy of Sex and Love (p. 101), Roy Ben-Shai *Philosophy*
- First-Year Studies: Cities, Suburbs, Trains, and Highways: Politics and Geography (p. 105), Samuel Abrams *Politics*
- Rising Autocrats and Democracy in Decline? (p. 107), Elke Zuern *Politics*
- The Age of Global Uprisings (p. 108), Yekaterina Oziashvili *Politics*
- Justice, Care, and the Lifespan Revolution: A Community-Based Seminar (p. 108), David Peritz *Politics*
- First-Year Studies: Approaches to Child Development (p. 110), Charlotte L. Doyle *Psychology*
- First-Year Studies: Urban Health in a Multicultural Context (p. 111), Linwood J. Lewis *Psychology*
- Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 112), Gina Philogene *Psychology*
- Doing Research With Young People: Research, Policy, and Activism (p. 115), Christopher Hoffman *Psychology*
- Critical Urban Environmentalism, Space, and Place (p. 117), Linwood J. Lewis *Psychology*
- First-Year Studies: From Schools to Prisons: Inequality and Social Policy in the United States (p. 118), Luisa Laura Heredia *Public Policy*
- The Politics of “Illegality,” Surveillance, and Protest (p. 118), Luisa Laura Heredia *Public Policy*
- The Hebrew Bible (p. 120), Ron Afzal *Religion*
- The Voice: A Fiction Workshop (p. 155), Nelly Reifler *Writing*
- Wrongfully Accused (p. 157), Marek Fuchs *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

Eduardo Lago
Open, Seminar—Fall | 5 credits

The aim of this course is to enable students without previous knowledge of the language to develop the skills necessary to achieve effective levels of communication in Spanish at a basic level. From the start, students will be in touch with authentic language materials in the form of films, TV series, video clips, documentaries, newspaper articles, and songs, as well as short stories and poems. In the regular class meetings, we will actively implement a wide range of techniques aimed at creating an atmosphere of dynamic oral exchange. The study of grammar will take place by combining the theoretical study of morphological and syntactic structures with the exploitation of everyday situations through the incorporation of a wide set of functional-contextual activities and resources. An important component of this class is group work. Students will participate in several collaborative projects with fellow members of the class throughout the semester. Weekly conversation sessions with the language assistant are an integral part of the course.

Advanced Intermediate Spanish: Political Creativity

Heather Cleary
Open, Seminar—Year | 10 credits
Prerequisite: permission of the instructor

This course looks at ways that 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 literature, film, music, and visual art by Frida Kahlo and Diego Rivera, Sara Gómez, Samanta Schweblin, Yásnaya E. Aguilar Gil, Lia García La Novia Sirena, and many more. We will also study the politically creative actions of communities and organizations working outside the structures of the nation-state. An important aspect of this course will involve following activist movements in real time and working with social-justice initiatives in Yonkers and its surroundings. 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. Contact hcleary@ for information on taking the Spanish placement test.

Readings in Latin American Literature

Eduardo Lago
Advanced, Seminar—Fall | 5 credits
Prerequisite: permission of the instructor

This course is meant for students who have a solid command of Spanish and are capable of conducting language work at an advanced level. The main purpose of the class is to develop and consolidate a reading capacity that will allow the in-depth study of literary texts in the original language and from all over the Spanish-speaking world. An important segment of the seminar will be devoted to the examination of the most relevant works inscribed in the tradition of so-called “magical realism,” exploring its roots in Africa and the Indigenous cultures of Latin America. This includes fiction by Rosario Castellanos, María Luisa Bombal, Gabriel García Márquez, Cristina Peri Rossi, Alejo Carpentier, and Lydia Cabrera, among others. We will then proceed to examine the connections between the fantastic as a genre and the complexities of politics, both historically and in the most recent literary manifestations. In the course of study, we will also cover fundamental moments of the Latin American poetic tradition from its origins to the present day. Women writers will be one of the main areas of literary analysis, as their productions have resulted in a radical reversal of the canon—as is also the case with LBGTQ+ and Afro-Caribbean authors.

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

Arts of Spain and Latin America, 1492–1820: Imperial, Resistant, Colonial, and Transcultural Arts (p. 11), Jerrilynn Dodds Art History
Plundered: Tales of Extractivism and Resistance (p. 75), Heather Cleary Literature

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 both 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 and 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, communities, 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 Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory

Peggy Gould
FYS—Year | 10 credits

“Historically, pandemics have forced humans to break with the past and imagine their world anew. This one is no different. It is a portal, a gateway between one world and the next.”

—Arundhati Roy, The Pandemic is a Portal (April 2020)

Acclaimed feminist author, educator, and revolutionary thinker, bell hooks wrote, “Art constitutes one of the rare locations where acts of transcendence can take place and have a wide-ranging transformative impact” (from Art on My Mind: Visual Politics, 1999). Historian Howard Zinn echoes this, saying, "...the artist transcends the immediate. Transcends the here and now. Transcends the madness of the world. Transcends terrorism and war. The artist thinks, acts, performs music, and writes outside the framework that society has created..." (from Artists in Times of War, 2003). The tumultuous period that we are currently experiencing, with unprecedented challenges in social, political, and environmental realms, sets the stage for us as artists to contribute the vital elements of human civilization that are our domain. Collective effort is at the heart of performing arts; thus, our contributions rely upon our abilities to connect and coordinate. Ultimately, the power of any collective relies upon the vibrance of each member. From Broadway, opera, and concert stages to experimental performance venues and political demonstrations, collective actions by artists have played a...
part in moving society forward. We will study works by visionary artists who have been inspired to venture across disciplines to grapple with the challenges of their times (including Anna Deveare Smith, Tony Kushner, Janelle Monet, Bill T. Jones, Meredith Monk) and will join forces, drawing upon the unique history of each participant to construct an expansive portal for individual and collaborative inquiry. This is a course for students with an established practice and experience in theatre, music, and/or dance who wish to continue advancing skills in their established disciplines. Students will take additional multiple components in dance, music, or theatre to comprise a Third program in one of these performing arts. Students will be guided through a selection of components in their discipline during registration and will attend discipline-specific information sessions as part of the registration process.

- Theatre students will take two or three additional theatre components, along with biweekly Theatre Meetings and periodic Think Tank meetings, and will fulfill Tech Credit requirements. Students are welcome to audition for theatre projects each semester.
- Music students will take three or four additional components, including individual lessons, Music Theory, Music History, Music Technology (optional), and Performance Ensemble (by audition), along with concert attendance and periodic Music Tuesday meetings. Students are welcome to join more than one performance ensemble (recommended for students who have had previous training in music, such as instrumental lessons, beginning theory, etc.).
- Dance students will take three or four additional components, including movement practice classes and creative practice, along with periodic Dance Meetings, and will fulfill the Dance Tech Production requirements. Students are welcome to audition for dance program performances each semester.

FYS in Performing Arts is a yearlong course comprised of a weekly component class and weekly individual donning conferences. Serving as a home base for students, it will be a core class from which explorations into various disciplines arise. Class meetings will incorporate both practice-based and theoretically-based activities, experimenting with interdisciplinary possibilities through collaborative exercises, reflection, discussion, reading, and writing. Class readings will be selected texts from within theatre, music, and dance, as well as fields beyond the arts. Conferences in the spring semester may be weekly or biweekly, according to students’ needs and progress. Over the course of the year, we will conceptualize and create a collective multidisciplinary performance work to be shown informally at the end of the spring semester, with elements contributed by each member of the class/collective. Independent research inquiries will be pursued throughout the year, supported by individual conferences and periodic working groups in class, culminating in the writing, revising, and presentation of a research paper in the spring semester. The aim of this course is to support the development of skills necessary for expansive artistic collaboration and sustained academic research. Supported by the immersive opportunities of SLC’s theatre, music, and dance programs, with emphasis on live performance, students in this course will acquire new abilities and critical insights through experiential and theoretical studies. FYS in Performing Arts is intended for students who have both a strong interest in theatre, music, and/or dance and a desire to discover more about the interconnectedness of the disciplines.

**First-Year Studies: The Creative Spark—Making Theatre and Performance Now**

Caden Manson

FYS—Year | 10 credits

More and more artists are multihyphenated, like actor-writer-coder, designer-director-singer, or dancer-landscape artist-filmmaker. Whether making different kinds of work or taking on various roles in the process, this course will help you find the multitude in yourself and art. The Creative Spark focuses on nurturing creativity, curiosity, and a resilient artistic practice in the expanded field of theatre and performance while also exploring the contemporary landscape of theatrical approaches to making new work. The class will survey the many roles of creating work as a director, designer, dramaturg, performer, organizer, and generator. The course will also investigate contemporary artists, embracing theatrical forms of care, devising, the choreographic, immersive, post-internet, music theatre, staging futures, performance cabaret, mixed reality, and beyond. Students will move between developing their creative practice; researching artists and companies through readings; videos; seeing live performance; and creating work through exercises, workshops, and creative prompts. Some of the artists and companies surveyed in this class include Ligia Lewis, who creates immersive, participatory, sensory environments for audiences; The Builders Association, which makes interactive, app-driven plays; Justin Vivian Bond, who produces cabarets centering on trans and queer experience; Jaamil Olawale Kosoko, who invites audiences to follow along a cross-platform celebration of Black love and power; and Big Art Group, which creates queer multimedia performance through a technique called real-time film. The Creative Spark meets once a week for two hours and will alternate individual conferences with small-group meetings/conferences that include screenings, field trips, and performances. Students will also enroll in two
other theatre components of their choice to complete their Theatre Third. Students are required to attend scheduled Theatre Meetings and Think Tanks and to complete a set amount of technical support hours with student productions in the theatre program.

First-Year Studies: Rigorous Action/ Happy Accidents—A Laboratory for Theatre Artists

David Neumann
FYS—Year | 10 credits

This course is a hands-on testing ground for students who might have a wide range of interests in the theatre. Centered on collaborative methods for creation and performance, Rigorous Action/Happy Moments is geared toward enabling students to find their own artistic voice, creating their own solo and collaborative theatre works, while exploring various artists, influences, and approaches ranging from the New York avant-garde of the 1970s to artists working now. We will cover a wide array of multidisciplinary artists who create performance, investigating both their philosophies and their methodology. Class work will be a combination of readings/discussions and creative exercises where students try their ideas together in space. Additionally, an emphasis on the choreographic perspective will explore various methods, including: assembly, repetition, observation, deconstruction, and care of the moment-to-moment experience. Curiosity, bravery, and a willingness to make mistakes are all encouraged, as these are crucial attributes to any creative process. The course will culminate in a short solo theatre work conceived, created, and performed by each student. Rigorous Action/Happy Accidents meets once a week for two hours and will alternate individual conferences with small-group meetings/conferences to include screenings, field trips, and performances. Students will also enroll in two other theatre components of their choice to complete their Theatre Third. Students are required to attend scheduled Theatre Meetings and Think Tanks and complete a set amount of technical support hours with student productions in the theatre program.

Acting and Performance

Actor’s 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 analyzing 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 in order 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. The class is open to both actors and directors. *This class meets twice a week.*

**Actor’s Workshop: 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.*

**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.*

**Actor’s Workshop: Creative Practices**
*Marcella Murray*
*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. The 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.*

**Collaborative**

**Music and Theatre Practice: Creating Community**
*Stephen Tyler Davis*
*Open, Component—Year*

Theatre and music nurture the souls of the artist, ensemble, production team, and audience far beyond the
room where it happened. From mainstream Broadway megahits to intimate avant-garde experiments, creative performance has the power to unite us through shared experience and emotion. As theatre practitioners, we have a unique opportunity to inspire transformations and heal our communities. How do we use our creativity to confront issues like loneliness, justice, food scarcity, racism, isolation, balance, homesickness, and care? Through case studies, collaborations with other campus groups, and investigating our own ideas, this class will form initiatives to create community through music and theatre at Sarah Lawrence and beyond.

**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 myth making (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.

**Shosholoza: Working to Make Way for Each Other**

*Marcella Murray*  
*Open, Component—Year*

Shosholoza 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. Shosholoza as a cultural signifier points to the idea of a collaborative process. Shosholoza 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.*

**Theory, History, Survey**

**Contemporary Playwrights**

*Naveen Bahar Choudhury*  
*Open, Component—Year*

The art created during our own lifetimes hits us differently. In this course, we will examine plays written in the 21st century, covering work written from 2000 to 2010 in the fall semester and from 2011 to the present in the spring semester. We will read one play every week and examine it from a dramaturgical perspective—that is, how the play is constructed—as well as discuss the cultural, political, and artistic context in which it was written. Assignments will include short response papers, one creative project, and one research paper. There will be an emphasis on work by BIPOC and queer writers. Playwrights examined may include: David Henry Hwang, Lynn Nottage, Qui Nguyen, Stephen Adly Guirgis, Paula Vogel, Martyna Majok, Michael R. Jackson, Mashuq Mushtaq Deen, and Jen Silverman. *This class meets once a week for two hours.*

**Crisis Mode: Theatre in Response**

*Kevin Confoy*  
*Open, Component—Year*

This hybrid seminar/workshop examines the greater role of theatre as a means of social activism. Crisis Mode provides perspective, a way to see not only how theatre responds to events but also how theatre creates change. Students will read a variety of contemporary plays and screen-related films and documentaries. Students will create solo and group performance projects and read aloud scenes and portions of the plays that we study. Particular attention is paid to the works of form-bending playwrights—like Anna Deavere Smith, Young Jean Lee, Aleshea Harris, Antoinette Chinonye Nwandu, Hilary Bettis, Branden Jacobs-Jenkins, Tony Kushner, and Dominique Morrisseau, among others—whose works illuminate and provoke. We will look, too, at how these contemporary playwrights have built upon the groundbreaking works of their predecessors—playwrights and theatre makers like Ntozake Shange, Samuel Beckett, and Bertolt Brecht, among others—who challenged established forms and entrenched ideologies. Crisis Mode is open to actors, directors, designers, playwrights, and those interested in theatre as discourse and a means of social activism. *This class meets twice a week.*
The Broadway Musical: Something Great Is Coming
Stuart Spencer
Open, Component—Fall

For some 60 years, roughly from 1920 to 1980, the Broadway musical was in its Golden Age. The subjects were for adults, the lyrics were for the literate, and the music had a richness and depth of expression never since equaled in American composition. That music evolved from three separate strands—Jewish, African, and European—and the libretti sprung from a great vibrant stew that included vaudeville, burlesque, operetta, minstrel shows, musical comedy-farce, and musical extravaganza. We’ll study how these widely disparate forms began to coalesce in the 1920s into the quintessentially brash, toe-tapping, effervescent Broadway form known as “musical comedy.” Then, we’ll watch as Oscar Hammerstein II—paired with a new collaborator, Richard Rodgers—revolutionized the form with the so-called “integrated musical.” Beginning with Oklahoma!, R&H (as they were universally known) insisted on putting the story first and making the songs—along with everything else—serve that story. The inevitable apotheosis of their efforts is the musical play of the 1950s, and we’ll end this section by looking at several of them. Finally, the musical showed yet another face: the “concept musical,” Broadway’s answer to Cubist painting. It took a subject and looked at it from every conceivable angle except one: a plot. We’ll end the year by looking at, among others, Stephen Sondheim’s masterpiece, Company.

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, music, architecture, 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 the impact of one’s work on the world and to start using terms like “Postmodernism” and “Futurist” with confidence.

Far-Off, Off-Off, Off, and On Broadway: Experiencing the 2022-23 Theatre Season
William D. McRee
Open, Component—Year

Weekly class meetings in which productions are analyzed and discussed will be supplemented by regular visits to many of the theatrical productions of the current season. The class will travel within the tristate area, attending theatre in as many diverse venues, forms, and styles as possible. Published plays will be studied in advance of attending performances; new or unscripted works will be preceded by examinations of previous work by the author or company. Students will be given access to all available group and student discounts in purchasing tickets. This class meets once a week. There is a $350 fee for this course.

Home as a Metaphor for Survival: Theatre in the African Diaspora
Marcella Murray
Open, Component—Year

It is a sanctum of discovery—enabling the actor to explore non-Western movement—centering energy, concentration, the voice, and the “mythos” of a character to discover one’s own truth in relation to the text, both contemporary and the classics. Both traditional and alternative approaches to acting techniques are applied. Fall semester concentrates on roles: Hamlet, Leonotes, Caliban, Othello, Lear, Macbeth, Richard III, Hecuba, Medea, Antigone, Lady Anne, Tamara, Portia, Lady Macbeth; spring semester, 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.

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.

Teaching Artist Pedagogy Conference
Course
Allen Lang
Sophomore and Above, Component—Year

“Education is for improving the lives of others and for
leaving your community and world better than you found it.”

—Marian Wright Edelman

Theatre and Civic Engagement teaching-artist students
will develop valuable creative resources while
investigating the intersection of theatre and community.
This course is open to graduate and upper-level
undergraduate students who are interested in sharing
theatre skills in the community. We will explore
interdisciplinary creative processes, social-justice issues,
and curriculum development throughout this course and
analyze the crossovers between various teaching theories,
pedagogies, and philosophies. Students will explore how
creating theatre in the community that prioritizes self-
care and diversity leads to developing specific projects.
Interdisciplinary theatre-generating techniques will
support lesson planning and the blossoming of curriculum
ideas. In addition, students will hold yearlong placements
at schools, senior centers, area colleges, museums,
LGBTQIA youth centers, and the long-running SLC
Saturday Lunchbox Theatre Program. Budget depending, some placements may offer an hourly
stipend; however, wages do not cover travel or prep time. The College sets the hourly rate. This class meets once a week.

Directing

Directing in Context
Kevin Confoy
Open, Component—Year

This course is a hands-on directing class that offers a vital
technique and way of working; it encompasses the full
expression of a director’s job—from a first read, through
casting practices and production meetings, to staging the
play. Directing In Context starts with the text. The class
offers directors an outline for dissecting plot and story; it
provides a framework for figuring out how your point of
view, interests, and influences shape your productions.
Students will direct scenes from published plays, create
original work from nontraditional sources, and make
presentations on artists who particularly inspire their own
ways of thinking about art. Students act in scenes directed
by their classmates for in-class presentations and for a
final public showing. Emphasis is placed upon the ideas
and practices of artist/directors like Bertolt Brecht, who
approached theatre as a means of activism, and
contemporary theatre makers like Anna Deavere Smith,
Anne Bogart, and Moises Kaufman, among others, who
forge a personalized approach to directing built upon
dynamic analysis and an expansive point of view. Directing
in Context is open to directors, actors, designers, writers,
etc., who are interested in theatre that encompasses a
large perspective and point of view. This course meets
twice a week.

Directing Workshop
William D. McRee
Open, Component—Year

Directors will study the processes necessary to bring a
written text to life, along with the methods and goals used
in working with actors in order 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.

**Movement and Voice**

**Singing Workshop**  
*Thomas Mandel, William D. McRee*  
*Open, Component—Year*

We will explore the actor’s performance with songs in various styles—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 in class each week and have outside class time scheduled with the musical director to arrange and rehearse their material. Students enrolled in the 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.

**Intimacy in Performance I**  
*Judi Lewis Ockler*  
*Intermediate, Component—Fall*  
*Prerequisite: previous acting, directing, or stage management class or permission of the instructor*

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.

**Intimacy in Performance II**  
*Judi Lewis Ockler*  
*Advanced, Component—Fall*  
*Prerequisite: Intimacy in Performance I*

This class will provide students with an advanced study of 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.

**Introduction to Stage Combat**  
*Sterling Swann*  
*Open, Component—Year*

Students learn the basics of armed and unarmed stage fighting, with an emphasis on safety. Actors are taught to create effective stage violence, from hair pulling and choking to sword fighting, with a minimum of risk. Basic techniques are incorporated into short scenes to give students experience performing fights in classic and modern contexts. Each semester culminates in a skills proficiency test aimed at certification in one of eight weapon forms. This class meets once a week. There will be three sections of this course.

**Choreographic Strategies and Theatre**  
*David Neumann*  
*Open, Component—Year*

Through the creative reuse of mass media, this course is designed to introduce students to a performance strategy that synthesizes an experimental performance practice from existing material. By stripping found media materials from their original context and arranging them in new ways, participants will explore the methods and politics of appropriation in performance work. By then extending these techniques into embodied practices, students will experiment with various methods of extracting movement, text, and intention from these source materials. Biweekly workshops on text, sound, and video manipulation in a collaborative format will alternate with experiments in performance composition and lectures on the historical use of appropriation in a variety of art forms. Participants should have an interest in both performance and performance technology, though experience in either is not a prerequisite. The course culminates in a rehearsal and performance period. This class meets once a week for four hours.
Decolonizing narratives is the act of undoing colonialism perceptions about the world around us and the people in it. The stories we tell have the power to change our intention and discipline.

In this course, 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. There will be two sections of this course.

Playwright’s Workshop
Stuart Spencer
Sophomore and Above, Component—Fall

Who are you as a writer? What do you write about, and why? Are you writing the play that you want to write or 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.

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 play 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 questions 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.
Experiments in Theatrical Writing

Melisa Tien
Sophomore and Above, 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).

Design and Media

Lighting Design I

Greg MacPherson
Open, Component—Year

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

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

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
Prerequisite: Costume Design I or permission of the instructor

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, assisted by a Costume Design I student, to design costumes for a departmental production. This design opportunity allows a
unique learning experience, as the student collaborates with a director and creative team to produce a fully realized theatrical production.

**Advanced Costume Conference**  
*Liz Prince*  
*Advanced, Component—Year*  
*Prerequisite: Costume Design I and Costume Design II and permission of the instructor.*

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. *This class meets once a week.*

**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 in visual arts or architecture, will be able to learn from the basics. *This class meets once a week. There is a $50 course fee.*

**Scenography II**  
*Jian Jung*  
*Intermediate, Component—Year*  
*Prerequisite: Scenography I, scenic design experience, or permission of the instructor*  

This course is advanced training in scenic design. Students apply knowledge and skills from Scenography I to complete design projects through extensive and detailed processes. Students will also learn the production process, with the examples of department productions. Students are required to present most of the projects to the class, followed by questions and comments from fellow students. *This class meets once a week. There is a $50 course fee.*

**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.*

**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**  
*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.

**Production**  
**Tools of the Trade**  
*Robert Gould*  
*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.

**DownStage**

*Graeme Gillis*

**Sophomore and Above, Component—Year**

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

**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 both actors and designers. This class meets once a week during fall semester; spring semester is devoted to mentored production practicums.

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

**Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life** (p. 4), Robert R. Desjarlais *Anthropology*

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

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 26), Peggy Gould *Dance*

Movement Studio Practice (p. 27) *Dance*

Dance Movement Fundamentals (p. 28) *Dance*

Ballet (p. 28) *Dance*

West African Dance (p. 28) *Dance*

Hip-Hop (p. 28) *Dance*

Yoga (p. 28) *Dance*

Guest Artist Lab (p. 29) *Dance*

Live Time-Based Art (p. 29) *Dance*

Performance Project (p. 30) *Dance*

Anatomy (p. 30), Peggy Gould *Dance*

Anatomy Research Seminar (p. 30), Peggy Gould *Dance*

Choreographing Light for the Stage (p. 30), Judy Kagel *Dance*

Not for Children: Alternative Animation, 1960–present (p. 42), Robin Starbuck *Filmmaking and Moving Image Arts*

Experimental Animation: Materials and Methods (p. 42), Robin Starbuck *Filmmaking and Moving Image Arts*

2D Digital Animation: Short Narratives (p. 41), Scott Duce, Robin Starbuck *Filmmaking and Moving Image Arts*

Storyboarding for Film and Animation (p. 43), Scott Duce *Filmmaking and Moving Image Arts*

Filming With Actors: A Workshop for Directors and Actors (p. 47), K. Lorrel Manning *Filmmaking and Moving Image Arts*

Storytelling Through the Lens: Filmmaking Basics (p. 45), K. Lorrel Manning *Filmmaking and Moving Image Arts*

Intermediate Greek: Poetry and Prose (p. 56), Emily Fairey *Greek (Ancient)*

Beginning Italian: *Viaggio in Italia* (p. 68), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 69), Tristana Rorandelli *Italian*

First-Year Studies: Text and Theatre (p. 74), Joseph Lauinger *Literature*

Acting Up: Theatre and Theatricality in the Long-Running 18th Century (p. 76), James Horowitz *Literature*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 79), Tristana Rorandelli *Literature*

Blood, Tears, and Laughter: Politics and Poetics of Stuart Drama (p. 83), William Shullenberger *Literature*

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 96), Peggy Gould *Music*

Gender and Sexuality in Greek Literature and Philosophy (p. 101), Abraham Anderson *Philosophy*

Contextualizing Communications: The Poetics of Seeing (p. 126), Shahnaz Rouse *Sociology*

Filming With Actors: A Workshop for Directors and Actors (p. 132), K. Lorrel Manning *Theatre*

Senior Studio (p. 144), John O’Connor *Visual and Studio Arts*

Visual and Studio Arts Fundamentals: Materials and Play (p. 144), John O’Connor *Visual and Studio Arts*

Performance Art (p. 149), Clifford Owens *Visual and Studio Arts*
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.

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology
Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais Anthropology
Spaces of Exclusion, Places of Belonging (p. 6), Deanna Barenboim Anthropology
The Anthropology of Images (p. 6), Robert R. Desjarlais Anthropology
First-Year Studies: Urban Ecology (p. 16), Michelle Hersh Biology
Hip-Hop (p. 28) Dance
Economics of Environmental Justice (Intensive Semester in Yonkers) (p. 33), An Li Economics
Documentary Filmmaking: The Personal Is Political I (p. 45), Damani Baker Filmmaking and Moving Image Arts
Critical Cartography and GIS (p. 53), Lauren Hudson Geography
Space, Place, and Uneven Development: Building the Countermap of New York City (p. 54), Lauren Hudson Geography
The Emergence of the Modern Middle East (p. 59), Matthew Ellis History

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 called 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.

First-Year Studies Program

Our first-year visual arts program is designed to give students a rigorous, yet self-directed, introduction to a diverse range of studio disciplines. As a visual and studio arts FYS student, you will choose one studio class in the fall and a new studio class in the spring. This approach will give you exposure to two distinctly different disciplines over the course of a year within the general field of visual and studio arts, forming a multidisciplinary foundation at the outset of your studies. In your chosen classes, you will immerse yourself in the materials and ideas vital to that discipline, working with other first-year and upperclass students in class and on conference work.

In addition, the whole student FYS group will participate in FYS Project, a weekly series of experimental, multidisciplinary workshops intended to expose students to the fundamentals of the visual arts and to lay the groundwork for each student’s interdisciplinary experience at the College.

FYS Project
Angela Ferraiolo, John O’Connor
FYS—Fall

FYS Project will serve as an orientation to the fundamental disciplines within the visual and studio arts. Each year, the entire visual arts FYS cohort will come together to make a series of works revolving around a particular theme to be chosen by the FYS faculty each year. Within this theme, FYS students will take short workshops in each discipline, making a thematically-based artwork in each medium. Group critique sessions will be held every other week by select faculty members, with the goal of teaching students how to analyze and discuss works of art; the entire project will culminate in an end-of-semester exhibition and reception in the Barbara Walters Gallery. The cohort will gain a multidisciplinary understanding of the fundamentals of visual arts while forming personal connections to their fellow classmates. FYS Project will have six sessions with alternating group critiques; class size, 30-40 students. FYS Project is required for first-year students in architecture, drawing, new genres, painting, photography, printmaking, and sculpture.

Drawing

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 between 50 and 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. The course will challenge you to ambitiously redefine drawing and, in doing so, will dramatically transform your artmaking practice.
The Face Is a Clock: Drawing Portraits  
John O'Connor  
Open, Seminar—Spring | 5 credits

Portraiture has a rich and complex history. Drawing a face is an ideally challenging way for students to learn how to render realistically through line, light, shadow, volume, and space. Intentionally manipulating this same graphic language can embed portraits with the complex emotional and psychological states that lie beyond visual representation. Politically, socially, and historically, portraits have been a means to establish class and gender, provide immortality, and document the human condition. In this course, you will learn the fundamentals of drawing through the subject of the portrait. The act of looking will be primary for us, as seeing the face accurately—as it truly exists—is a constant challenge for artists. As the semester progresses, we’ll move from observational portraits to interpreted, experimental drawings that challenge traditions and norms of portraiture. As you learn to draw what you see, you’ll simultaneously begin to reveal qualities not visible—those psychological, political, symbolic, and personal aspects of portraits that make them individual and unique. Students will work on daily drawing exercises both inside and outside the studio in order to build a disciplined drawing practice. For context, we will look at a range of historical and contemporary examples of portraiture and will visit New York City exhibitions to see artworks. A visiting artist working in portraiture will visit class, as well.

Interdisciplinary

Senior Studio  
John O'Connor  
Advanced, Seminar—Year | 10 credits  
Prerequisite: 25 credits (min.) in the visual arts; experience in other creative fields considered

This course is intended for seniors interested in pursuing their own artmaking practice, both more deeply and for a prolonged period of time. 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. The course will incorporate prompts that encourage students to make art across disciplines; it will culminate in a solo gallery exhibition during the spring semester, accompanied by a printed book that documents the exhibition. We will have regular critiques with visiting artists and our faculty, discuss readings and myriad artists, take trips to galleries and artist’s studios, and will participate in the Visual Arts Lecture Series. Your artmaking practice will be supplemented with other aspects of presenting your work—writing an artist statement, interviewing artists, and documenting your art, along with a range of professional-practices workshops. This is 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. Enrollment in this class requires student attendance at one OSHA training session.

Visual and Studio Arts Fundamentals: Materials and Play  
John O'Connor  
Open, Seminar—Fall and Spring | 1 credit

This course serves as an introduction to the fundamental elements, processes, and techniques of the visual arts. It will center on prompts based in foundational areas across the visual arts: drawing, painting, printmaking, sculpture, sound art, collage, and related mixed-media processes. We’ll discuss these mediums through image presentations, videos, and gallery/museum visits. Students will then make art in those areas, experimenting with new materials, processes, and ideas. Materials will be provided, and you’ll be encouraged to discover through play. Emphasis will focus on developing your creative imagination and building visual literacy. This class culminates in an end-of-semester exhibition. This class is open to all students, even those currently enrolled in a FYS creative-arts class. Enrollment in this class requires student attendance at one OSHA training session.

Art From Code  
Angela Ferraiolo  
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. The class is taught using Processing software.

New Genres: Abstract Video  
Angela Ferraiolo  
Open, Seminar—Fall | 5 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 class is an introduction to the use of video as a material for the visual artists. Using open-source software and digital techniques, students will create several small works of video abstraction intended for gallery installation, ambient surrounds, and new-media screens. Artists studied include Refik Anadol, Light Surgeons, Ryoji Ikeda, and others.

New Genres: Drawing Machines
Angela Ferraiolo
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 mechanics, scanners, plotters, and bizarre contraptions have become a core aspect of the studio’s relationship to technology. Part art studio, part history, and part mad-scientist lab with a bit of eBay salvage thrown in, this class is devoted to the exploration of drawing machines and the intent of turning ordinary objects into marvelous gadgets that know how to draw, hopefully, in a way all their own.

New Genres: Diary Forms
Angela Ferraiolo
Sophomore and Above, Seminar—Spring | 5 credits

In a search for form, many contemporary artists have turned to the diary. Diaries and diary forms—like to-do lists, calendars, notebooks, and so on—are a kind of ready-made structure for image making and art installation. Some diaries are based in drawing and painting, but many more are hybrid works that draw from all kinds of media, including video, computation, and photography. This semester, New Genres looks at the ways in which recent artists have flipped the diary form into works of contemporary art. Two small exercises will build into one longer conference work. Artists surveyed include Acconci, Boltanski, Breakwell, Calle, Haring, Kelley, Leeson, Puk, Raad, and more. No prior art experience is needed for this studio.

New Genres: Graphic Novel
Angela Ferraiolo
Open, Concept—Spring | 2 credits

This course explores the graphic novel as a creative medium, from the intricacies of page layout to panel-to-panel transitions, text-to-image relationships, time mapping, and other innovations of the form. Designed for both beginning and advanced creators from all disciplines, students may work on creative projects or written analysis—but everyone will try the visual form. You will need a notebook, journal, or sketchbook of some sort for ongoing short assignments. Artists surveyed include Auster, Barry, Bechetel, Kuper, Madden, McCloud, Pekar, Ware, and others. No prior drawing experience is necessary.

Figure Drawing
Vera Iliatova
Open, Concept—Fall | 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. 

Enrollment in this class requires student attendance at one OSHA training session.

Digital Art

Digital Imaging Studio
Shamus Clisset
Open, Seminar—Fall | 5 credits

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

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.

Photogrammetry
Shamus Clisset
Open, Concept—Spring | 2 credits

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 to 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.

Photography

Photography as Art/in Art
Joel Sternfeld
Open, Seminar—Year | 10 credits

In the year 1839, in the sunny middle of the 19th century, three different “inventors” of what would eventually be called “photography” made their methodologies known to an image-hungry world. Two of these individuals, Louis Jacque Mande Daguerre in France and William Henry Fox Talbot in England came to fame and fortune for their efforts. The third, Hippolyte Bayard, also a Frenchman, saw neither. Despairing, he turned to his own invention to proclaim his anguish: He staged a photograph of himself seemingly drowned and lying in a morgue. In piquant detail, his hands were blackened as evidence of the fact that the process of decomposition has already begun. In a handwritten text on the back of the picture, he identified the corpse as being the that of “Monsieur Bayard, and the poor wretch has drowned himself. Oh, the vagaries of human life...." With this act of performance art, Bayard initiated photography’s bifurcated future. Thereafter, the minions of camera-driven truth adhered to the “straight” photograph, proclaiming its ostensible veracity as foremost among its possible beauties. They called themselves “photographers.” “Artists using photography” are a different genus, the photograph constituting simply one ingredient in an aesthetic cake baked with larger intention. This is a course that welcomes intermediate and advanced practitioners from both camps. Here is a place to use the photograph as art or in any art (painting/sculpture/performance) but always in dialogue within class colleagues and exemplars in the wider world. Through readings and lectures and class discussions, questions surrounding the very nature of the photograph will be a consistent leitmotif. The work of Robert Adams, Diane Arbus, Dawoud Bey, Tacita Dean, Walker Evans, LaToya Ruby Fraser, Jim Goldberg, Nan Goldin, Sally Mann, Ana Mendieta, Robert Rauschenberg, Gerhard Richter, Alan Sekula, Larry Sultan, Wolfgang Tillmans, Jeff Wall, Gillian Wearing, and David Wojnarowicz will be considered. Towards a Philosophy of Photography, by Vilem Flusser, will serve as a guiding text. Enrollment in this class requires student attendance at one OSHA training session.
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 | 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, 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 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. Enrollment in this class requires student attendance at one OSHA training session.

Art for Good

Joel Sternfeld
Open, Small 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 Alÿs, David Hammons, Alfredo Jaar, Barbara Kruger, Suzanne Lacy, Ana Mendieta, Adrian Piper, Pussy Riot, Martha Rosler, Doris Salcedo, Carollee 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. Enrollment in this class requires student attendance at one OSHA training session.

Photographic Books

Sophie Barbasch
Intermediate, Seminar—Spring | 5 credits

Prerequisite: one semester of college photography or the equivalent

In this studio course, students will explore a variety of ways to conceptualize the book form. Each week, we will look at work from artists and photographers who use books as primary, significant vehicles for their work. We will consider the book as a fluid container for our ideas, as we engage in weekly projects. Some of the questions we will ask include: What can a book look like? How can
sequence, form, and design strengthen the argument of the work? When and why must a project exist as a book? Some of the themes we will address include the book as portrait, the book as studio, the book as clock, the book as field guide, the book as a psychological space, the book as archive, and the relationship between text and image. Independent studio time will be complemented by group critiques, class lectures, screenings, technical demonstrations, and guest lectures. In addition to weekly book assignments, each student will complete a semester-long book project of their choice. Enrollment in this class requires student attendance at one OSHA training session.

On Chaos
Sophie Barbasch
Open, Concept—Spring | 2 credits

A feeling of profound instability is not unique to our time—yet, in the past two years, each of us has faced new and challenging circumstances. Can we, as artists, still make work in moments of chaos? How has chaos changed the way we make art? Can the limitations inherent in precarious situations push us to clarify our ideas and get to the core of what we are trying to say? What new opportunities arise when the structures around us shift? Through lectures and readings, we will consider how artists are responding to these questions currently and how they have responded to them in the past. Studio assignments, group exercises, written reflections, and class discussions will provide students with technical and conceptual strategies to engage with these issues. Some of the artists we will consider include Janet Cardiff, Eleonora Fabião, Danh Vo, Felix Gonzalez-Torres, Jibade-Khalil Huffman, Hélio Oiticica, Do Ho Suh, Tacita Dean, Katrien de Blauwer, Daisuke Yokota, D’Angelo Lovell Williams, Martin Kollar, Mimi Plumb, Sofia Borges, Mike Ashkin, Diana Markosian, Joe Frank, and Sarah Charlesworth, among others. Enrollment in this class requires student attendance at one OSHA training session.

Advanced Printmaking
Vera Iliatova
Intermediate/Advanced, Seminar—Spring | 5 credits
Prerequisite: one previous course in printmaking

This course is designed for students to develop an individual body of work and studio practice through printmaking. Each semester, there will be an in-depth focus on two techniques, including both traditional and digital approaches. Students will use printmaking as a means to develop strategies and thought processes that expand approaches to making art in an individual studio practice. We will discuss the possibilities of the printmaking medium in the context of contemporary art. Technical demonstrations will be given throughout the semester in addition to group and individual critiques, slide lectures, discussions of reading materials, and museum visits.

Sculpture
Assemblage: The Found Palette
Katie Bell
Open, Seminar—Fall | 5 credits

Layered, built, found, saved, applied, collected, arranged, salvaged...Jean Dubuffet coined the term “assemblage” in 1953, referring to collages that 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.”
Performance

Performance Art
Dawn Kasper
Open, Seminar—Fall | 5 credits

Experiment and explore contemporary performance art. 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 to relate the form and function of performance art through workshopping 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 pushes the boundaries of contemporary art. Artists use the medium for institutional critique, social activism, and to address the personal politics of gender, sexuality, and race. This course approaches 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 learn about the legacy of performance art from the 1970s to the present and explore some of the concepts and aesthetic strategies used to create works of performance. Through texts, artists’ writings, video screenings, and slide lectures, students are introduced to a range of performance-based artists and art movements.

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais Anthropology
The Anthropology of Images (p. 6), Robert R. Desjarlais Anthropology
Histories of Modern and Contemporary Art (p. 10), Sarah Hamill Art History
Art and Society in the Lands of Islam (p. 10), Jerrilynn Dodds Art History
Yoga (p. 28) Dance
Guest Artist Lab (p. 29) Dance
Live Time-Based Art (p. 29) Dance
Anatomy (p. 30), Peggy Gould Dance
Anatomy Research Seminar (p. 30), Peggy Gould Dance
Choreographing Light for the Stage (p. 30), Judy Kagel Dance
Contemporary Moving-Image Art (p. 41), Peter Burr Filmmaking and Moving Image Arts
Not for Children: Alternative Animation, 1960–present (p. 42), Robin Starbuck Filmmaking and Moving Image Arts
Experimental Animation: Materials and Methods (p. 42), Robin Starbuck Filmmaking and Moving Image Arts
Advanced Independent Studio, Animation (p. 41), Scott Duce, Robin Starbuck Filmmaking and Moving Image Arts
Character Design (p. 42), Scott Duce Filmmaking and Moving Image Arts
2D Digital Animation: Short Narratives (p. 41), Scott Duce, Robin Starbuck Filmmaking and Moving Image Arts
Concept Art: The Medea Project (p. 44), Scott Duce Filmmaking and Moving Image Arts
Storyboarding for Film and Animation (p. 43), Scott Duce Filmmaking and Moving Image Arts
Radical Strategies: Experimental Documentary (p. 46), Robin Starbuck Filmmaking and Moving Image Arts
Documentary Filmmaking: The Personal Is Political I (p. 45), Damani Baker Filmmaking and Moving Image Arts
Beginning Italian: Viaggio in Italia (p. 68), Tristana Rorandelli Italian
First-Year Studies: Text and Theatre (p. 74), Joseph Lauinger Literature
Literature in Translation: 20th-Century Italian Literature and Culture (p. 79), Tristana Rorandelli Literature
Metaphysical Poetry (p. 79), William Shullenberger Literature
First-Year Studies: Pattern (p. 85), Philip Ording Mathematics
Symmetry of Ornament (p. 85), Philip Ording Mathematics
Calculus II: Further Study of Motion and Change (p. 86) Mathematics
Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 86), Erin Carmody Mathematics
Aesthetics and the Philosophy of Art (p. 102), Scott Shushan Philosophy
Time to Tinker (p. 103), Merideth Frey Physics
Art and Visual Perception (p. 112), Elizabeth Johnston
Psychology

First-Year Studies: Rigorous Action/Happy Accidents—A Laboratory for Theatre Artists (p. 132), David Neumann Theatre

Episodes (p. 156), Myra Goldberg Writing
Words and Pictures (p. 154), Myra Goldberg Writing
Children’s Books: A Reading and Writing Adventure (p. 154), Myra Goldberg Writing
Writing About the Arts (p. 158), Vijay Seshadri Writing

WRITING

Sarah Lawrence College offers a vibrant community of writers and probably the largest writing faculty available to undergraduates anywhere in the country. We offer courses in fiction, nonfiction, and poetry—encouraging students to explore an array of perspectives and techniques that will extend their writing ability whatever their preferred genre. In workshops, students share their writing in a supportive atmosphere. In conferences, teachers provide students with close, continual mentoring and guidance. Visits from guest writers, who give public readings and lectures throughout the year, are an important component of the curriculum.

Our writing classes are equitable forums for free and open expression that encourage experimentation, play, and risk-taking in students' writing and reading. Accordingly, faculty members do not provide trigger or content warnings. We believe that students are invigorated, not harmed, by contact with art and ideas that challenge and disturb. We favor inquiry over censure, discussion over suppression, and understand both to be an important part of a student’s education in the art of writing. We seek to foster a community of writers whose members draw inspiration from their artistic and intellectual differences as much as from their areas of agreement.

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, magazines, and nonprofit arts agencies.

First-Year Studies: Fiction Writing Workshop; The Basics not Excluding the Virtuosoic

Mary LaChapelle
Seminar—Year / 10 credits

In this yearlong workshop, we will meet twice a week in 90-minute seminars. Every other week, you and I will meet in individual conferences; in the alternate weeks, we will participate in a group activity. During the first weeks together, 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. Eventually, each of you will settle on a semester writing project. In the second half of each semester, you will discuss and critique each other’s drafts in successive workshops—first just a few pages, then full first drafts, and finally your well-developed stories or chapters. In the spring 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. Our objective is for you to write, revise, and workshop at least one fully developed story each semester. Examples of our group activities are watching a film together or attending one of our writing colloquium sessions in which various writing faculty members present some aspect of the writing process and give you writing exercises that we will share in our next class meeting.

First-Year Studies: Fiction Workshop: Writing and the American Racial Imaginary

Rattawut Lapcharoensap
FYS—Year / 10 credits

In what ways have American writers and artists rendered the felt experience of race and racial inequality? How might we understand race and racism not only as social forces but also as imaginative ones? And how might we productively grapple, contend, and engage with our own positions as artists and citizens within these historical and imaginative legacies? In other words, how might we fruitfully think about what Claudia Rankine and Beth Loffreda have recently called—in their anthology of the same name—“the racial imaginary”? Over the course of this yearlong creative writing workshop, students will be asked to explore the American racial imaginary by examining writing in a variety of genres and disciplines—from short stories to personal essays and poetry, as well as academic criticism and historical scholarship—in the interest of producing and workshopping their own original writings. Students will have biweekly individual conferences with the instructor.
and biweekly group conferences devoted to workshopping, watching films, or attending lectures through the Writing Colloquium or the MFA program's series of guest lectures.

First-Year Studies: A Life in Fiction, the Craft of Fiction
Victoria Redel
FYS—Year | 10 credits

This yearlong class will be an exploration of both reading and writing fiction. We will learn to read as writers—looking at how the thing is made—and how, through writing, meaning is shaped in fiction. In the fall semester, full attention will be given to the short story. We will develop our craft through weekly exercises and experiments in form, character, narrative, stance, authority, point of view, dialogue, scene, situation, style, tropes, and syntax. Additionally, memory as a tool will be considered—both the writer's memory as it is reimagined/reinvented in a work of fiction (family memory, historical memory) and the use of memory inside a work of fiction (character memory, place memory, historical memory). Students will develop stories from first draft through at least one revision. Conference work will involve additional reading and the completion of at least one additional short story.

First-Year Studies: Reading and Writing Personal Essays
Clifford Thompson
FYS—Year | 10 credits

This first-year seminar will comprise workshops focusing on reading and writing personal essays. Each semester will be divided into three units, each corresponding to a particular kind of essay. Students will read published work and discuss another one's work. The units in the first semester will be: People You Know, or essays about figures in the writers' lives; Place, or essays in which setting figures prominently; and what I call the PCJ essay—Personal in the Critical/Journalistic. In the PCJ form, the personal story intertwines with a well-known outside subject—for example, a book, a film, or an event—and the two elements combine to form a third, an insight, which would not be possible without the first two. The units in the second semester will be: Demons, or essays about writers' personal challenges, internal or external; The Braided Essay, or works that combine seemingly unrelated elements to form a coherent whole; and The Critical Survey, or critical takes on items in a category or genre (for example, five albums that came out this year, or a ranking of Quentin Tarantino films, or a ranking of the last five presidents). 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.

First-Year Studies: W/E: The Making of the Complete Lover, West/East
Suzanne Gardiner
FYS—Year | 10 credits

“The known universe has one complete lover, and that is the greatest poet.”
—Walt Whitman

This class will aim to provide a writer's introduction to poetry, as seen through the cultural lenses of what's been called the “East” and what's been called the “West.” While keeping faith with the sacred jazz ethic of improvisation, we're likely to spend our class time: (a) discussing questions like what is a poem, what is taste, what is the “East,” and what is the “West,” and how have those constructs influenced writers and readers; (b) getting to know each other as readers and writers and working collaboratively; and (c) doing writing exercises as practicums. In weekly conferences, we'll discuss college and look at your drafts—mostly of poems, along with some critical writing about our shared texts—particularly Edward Said's Orientalism and Dionne Brand’s A Map to the Door of No Return. Along the way, I'll ask you to participate in readings at each term's middle and end; compile an anthology and a chapbook; work with a partner and introduce his/her work; and contribute to a collective zuihitsu, a Japanese form combining what's been called “poetry” and what's been called “prose.” (We'll be reading two versions of Narrow Road to the Interior: Basho's from the 17th century and Kimiko Hahn's from 2006.) The only prerequisites are a passion for reading that equals your passion for writing, the courage to give up spectatorhood for active participation, and a willingness to undertake whatever might be necessary to read and write and think better on our last day of class than on our first.

Writing Colloquium
Open, 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
his/her 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.

The Art of the Short Story

Brian Morton
Open, Small Lecture—Fall | 5 credits

In this lecture class, we’ll look at the short story from the mid-19th century to today. Among the writers we’ll read are Isaak Babel, Nana Kwame Adjei-Brenyah, Kathleen Collins, Anton Chekhov, Percival Everett, Carolyn Ferrell, F. Scott Fitzgerald, Mary Gaitskill, Ernest Hemingway, James Joyce, Franz Kafka, D. H. Lawrence, Carmen Maria Machado, Katherine Mansfield, Gabriel García Márquez, Lorrie Moore, ZZ Packer, Grace Paley, George Saunders, Nafissa Thompson-Spires, and Virginia Woolf. We’ll also read criticism, letters, and a little bit of theory. In our group conferences, students will share very short stories, written in response to prompts, in a supportive atmosphere.

Details Useful to the State: Writers and the Shaping of the US Empire, 1945 to the Present

Suzanne Gardinier
Open, Small Lecture—Fall | 5 credits

“Are you going to ask where I am? I’ll tell you—giving only details useful to the State…”

—Pablo Neruda, Letter to Miguel Otero Silva, 1948

What might it mean for a writer to be useful to a state? How might states use writers, writing and unwriting, in projects aimed at influence and hegemony? How might a state make use of language as a weapon? What might it mean for a writer to attempt to avoid being useful to a state? How might a state influence and influence the intimacy between writers and what they may write? In this class, we’ll discuss an array of choices that writers have made in relation to state power, focusing particularly on the United States from just after World War II until the present. You’ll be asking to read four books: Joel Whitney’s Finks: How the CIA Tricked the World’s Best Writers; Frances Stonor Saunders’s The Cultural Cold War: The CIA and the World of Arts and Letters; Eric Bennett’s Workshops of Empire: Stegner, Engle, and American Creative Writing During the Cold War; and Peter Dale Scott’s long poem, Coming to Jakarta. This is not a history or a literature class; our lens will be that of a writer, using deep study and playful practice to figure out the dilemmas and best practices of the present. Although this is a lecture class, with a limit of 30 students, you’ll be asked to participate, improvise, and do some class reading and writing work with a partner, as well as to participate in one group conference a week. At the end of the class, you’ll be asked to lecture in teams, addressing some of our questions and your responses to them. The only prerequisite is the courage to think out loud with other people—a.k.a. the courage required to learn.

Narrative Strategies: Reading Fiction as a Writer

David Hollander
Open, Small Lecture—Spring | 5 credits

There are many ways to read a book (or an essay, or a story, or a poem). We can read for pleasure or for edification, to be enlightened or to be moved. We can read to accumulate facts, to frame an argument, to inform a paper we’re writing. But reading fiction as a fiction writer is a special kind of reading. Writers—especially young writers who are trying to absorb and understand craft—must read a work not only to appreciate its merits but also to see how it was constructed, what conceits it puts into play, what narrative strategies it’s employing. This lecture class will endeavor to break down stories and novels from this writerly perspective and to tease out the craft-level decisions that create a work of fiction’s overall effect. Our weekly class sessions—which I am thinking of more as large-seminar conversations, not as one-way lectures—will revolve around short novels and short stories that use one of four engines to generate their energies: language, structure, voice, or ideas. Our reading list will likely include Cormac McCarthy, Ottessa Moshfegh, Han Kang, Akwaeke Emezi, Harlan Ellison, Dawn Raffel, Laszlow Krasznahorkai, Franz Kafka, and Ted Chiang, among others. Each of our discussions will culminate in a weekly writing prompt that will be posted to a class Slack channel. Group conferences will be used to share some of these prompt responses aloud, to discuss how putting different narrative strategies into practice deepens our relationship to our reading, and to (occasionally) generate new work. The course’s ideal student will be curious about the borders of fiction and interested in exploring many approaches to the blank page without privileging any one of them. Aside from this necessary curiosity, the course has no prerequisites.

Fiction

Fiction Workshop: Subject Matter, Voice, Form, Purpose

Carolyn Ferrell
Open, Seminar—Year | 10 credits

What does it mean to be a writer today? How do we find our subject matter, our voices, our forms? The writer Paula Whyman observed, “Art in its many forms can give voice to our concerns, hopes, fears, anxieties—and joys. Art can provide solace. It can spur engagement. It can increase understanding. It can help us feel less alone.” Through
Fiction 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, and as an enchanter. We will consider all three, but it is with the art of enchantment that this workshop is most dedicated. In the first semester, you will acquaint yourselves with such basic elements of fiction 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 Ken Liu, Carmen Maria Machado, Tobias Wolff, 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. In conference, we work closely on your writing; we will develop your crafting of scenes at first, then meet in small groups to workshop your first drafts. You are responsible for writing critiques for each other’s stories, as well as for 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. In the second semester, we will venture into more unlikely fictional territories: dream narratives, preposterous situations served up matter-of-factly, unsavory 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.

Fiction Workshop
April Reynolds Mosolino
Open, Seminar—Year | 10 credits

All great stories are built with good sentences. In this workshop, students will create short stories or continue works-in-progress that will be read and discussed by their peers. Class sessions will focus on constructive criticism of the writer’s work, and students will be encouraged to ask the questions with which all writers grapple: What makes a good story? Have I fully developed my characters? And does my language convey the ideas that I want? We will talk about the writer’s craft in this class—how people tell stories to each other, how to find a plot, and how to make a sentence come to life. This workshop should be seen as a place where students can share their thoughts and ideas in order to then return to their pages and create a completed imaginary work. There will also be some short stories and essays on the art of writing that will set the tone and provide literary fodder for the class.

Fiction Workshop
Melvin Jules Bukiet
Sophomore and Above, Seminar—Year | 10 credits

Fiction is a gigantic cargo train that can hold…anything. Some fiction is psychological. Some is philosophical. There are social novels and historical novels. And some writers of fiction find inspiration in science. You can take the fiction train wherever your imagination lays tracks. You can write whatever you want, but you should consider this class only if you want to write. Motivation will be assumed rather than provided. Note, too, that the structure and texture of your work—from its word choices to its sentences and syntax—will be judged by everyone in the room. Criticism is essential to this class, the aim of which is to create an inner editor who will make the class itself retroactively superfluous.
We may look at books for older children and consider what books we missed and discuss what makes them so good. Universally? We will begin by reading books we know and write something like it—or like Who doesn’t love Open, Seminar—Fall | 5 credits
Myra Goldberg
Writing Adventure
Children’s Books: A Reading and Writing Adventure
Myra Goldberg
Open, Seminar—Fall | 5 credits

This is a course with writing at its center and other arts—mainly, but not exclusively, visual—around it. We will read all kinds of narratives, children’s books, folk tales, fairy tales, graphic novels…and try our hand at many of them. Class reading will include everything from ancient Egyptian love poems to contemporary Latin American literature. For conference work, students have created graphic novels, animations, quilts, a scientifically accurate fantasy involving bugs, rock operas, items of clothing with text attached, nonfiction narratives, and dystopian fictions with pictures. There will be weekly assignments that involve making something. This course is especially suited to students with an interest in another art or a body of knowledge that they’d like to make accessible to nonspecialists. This course may be taken with Episodes as a year course.

Children’s Books: A Reading and Writing Adventure
Myra Goldberg
Open, Seminar—Fall | 5 credits

Who doesn’t love Frog and Toad? Have you ever wanted to write something like it—or like Charlotte’s Web or A Snowy Day? Why do our favorites work so well and so (almost) universally? We will begin by reading books we know and books we missed and discuss what makes them so good. We may look at books for older children and consider what good children’s history and biography might be like. We will talk about the place of the visual, the careful and conscious use of language, notions of appropriateness, and age level. Then, we will try our hand at writing picture books, older children’s narratives, collections of poems like Mother Goose. Conference work will involve making a book, an animation, or a game for children with narrative content. This course may be taken with Stories And as a year course.

Building a Better Matrix: A Fiction Writing Workshop
David Hollander
Open, Seminar—Fall | 5 credits

A blank page is not a physical construction site, and worlds created from language are not “real” in the way that an apple is real. Whether you are writing traditional realist short fiction, or working with magical elements, or making wildly experimental language art, you’re manipulating a matrix—one that, if established with sufficient rigor, creates the illusion of substance from the ether of abstraction. Why, then, is there a seemingly widespread agreement that realism is the “most real” kind of illusion? This workshop will begin from the following assumptions: All fiction is speculative fiction; a story is beholden to nothing other than its own internal logic; logic does not need to sync to the logic of “the real world” (whatever that may mean); and experimentation is not a barrier to Truth (with a capital “t”). We’ll be reading some of the most innovative and surprising fiction being written today and seeking out—through our own weekly writing prompts—the limits of what we call fiction. Our reading list will include a short, unorthodox novel or two (Maggie Nelson’s Bluest and Michael Ondaatje’s The Collected Works of Billy the Kid are both strong possibilities), as well as short stories by writers including Julio Cortazar, Carmen Maria Machado, Ottessa Moshfegh, Etgar Keret, Jonathan Callahan, Franz Kafka, Jhumpa Lahiri, and Angela Carter. Over the course of the semester, each student will workshop one original story. We will be writing often, reading great and inimitable works, and attempting to create a community that values experimentation and play in the creation of short fiction. The idea is to honor fiction’s myriad possibilities and to applaud any fictional matrix that arrives to us free of glitches. The only prerequisites are generosity, curiosity, and open-mindedness.

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, Tristam 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 Díaz’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 Voice: A Fiction Workshop

Nelly Reifler
Open, Seminar—Fall | 5 credits

This workshop will focus on the process of finding and deepening voice as the vernacular of your imagination. We will build stories and their inhabitants using source material that is meaningful to each of us: literature, of course, but also music, film and video, visual art, semiotics, fashion, architecture, games, urban myths, family lore and history, our ever-shifting identities, and more. We will work toward writing the voices that feel most true to us and shaping stories based on our own visions for narrative itself. We will read work by writers such as Samuel Beckett, Jayne Ann Phillips, Virginia Woolf, Mitchell S. Jackson, Garielle Lutz, Carmen Maria Machado, Robert Lopez, D. Foy, and Shelly Oria. We will also listen to music, watch videos and excerpted films, look at art, and examine popular culture and our own families as if we were anthropologists. We will work to shed ideas of what we should be writing and discover what’s already inside us ready to be written.

Speculative Fiction Workshop

Chandler Klang Smith
Open, Seminar—Fall | 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 uncategoryable—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.

Art and Activism: Contemporary Black Writers

Carolyn Ferrell
Open, Seminar—Spring | 5 credits

Toni Morrison once wrote, “If writing is thinking and discovery and selection and order and meaning, it is also awe and reverence and mystery and magic.” She referred to the interior life of her ancestors as being a large (perhaps the largest?) charge that she, as an author, faced; the characters she created—in part from pictures, in part from the imaginative act—yielded “a kind of truth.” We are experiencing a new age of Black artists and activists, charging the world to heed their own truths; as writers, we’ll delve into the fullness of their experiences. Nana Ama Adjei-Brenyah brings magical realism to the doorstep of our daily lives; Edward P. Jones establishes setting as character, garnering comparisons to James Joyce. Ta-Nehisi Coates and Roxane Gay posit large questions about writing and Black identity, while Nafissa Thompson-Spires uses satire to address themes of class and culture; and both Danielle Evans and Jamel Brinkley write in a charged realist tradition that is RIEBY (my new acronym: right in everybody’s back yard!). Class readings will include essays on technique, short stories, and memoir. We’ll discuss the elements of craft as they pertain to the published literature, as well as to our own work. This workshop will also have, at its heart, the discussion of student manuscripts and the development of constructive criticism. Talking about race, talking about craft, and talking about our own fiction should occur in an environment where everyone feels valued and supported. The road may be bumpy at times, but how else to get to that truth that Toni Morrison so prized?
Episodes

Myra Goldberg
Open, Seminar—Spring | 5 credits

The use of the episode is both ancient and modern and is central to storytelling in everything from The Arabian Nights to telenovelas, from comics to The Canterbury Tales, from cartoons to true-crime podcasts. Episodes differ from chapters in a novel and from short stories and can have many changing characters and plot lines. Episodes are disinclined toward resolution but love time, hunks of it, and do well depicting both the daily and the historical. We will be reading, looking at, and discussing episodes in several forms and, for conference work, writing six episodes over the semester, supported by smaller brainstorming groups as we go forward. This course may be taken with Words and Pictures as a year course.

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 surprisingly thrived during COVID-19. Even as podcasting continues to grow into the stratosphere, 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, and Audible will join our discussions to talk about their stories and production processes. 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 development deal.

Encounters With the Novel

Brian Morton
Open, Seminar—Spring | 5 credits

Classes in which writing students read published fiction, rather than sharing their own work, are usually called craft classes. I don’t like the term, because I think it overstates the degree to which literary craft matters. Most of the time, it seems to me, when we fall in love with a novel, it’s not because it did clever things with chronology or setting or point of view but because it gave us that telltale tingle down the spine (in Nabokov’s words) or handed us an axe to break the frozen sea within us (in Kafka’s). Craft may be something that we can teach ourselves in a step-by-step manner; literary intelligence, a more elusive quality, is something that we can hope to develop only by writing as much as we can, reading as much as we can, and thinking and feeling as fully as we can. (“One good heartbreak will furnish the poet with many songs and the novelist with a considerable number of novels,” wrote Edith Wharton. “But they must have hearts that can break.”) I don’t have a treasure chest of craft lessons to offer in this class; my hope is simply that, if we spend the semester reading ambitious novels and talking about them as fellow writers, we’ll all learn something by the end. We’ll spend our time in class talking about novels by writers—including Jennifer Egan, Henry James, Nella Larsen, Toni Morrison, Philip Roth, and Edith Wharton—and excerpts of novels by George Eliot, James Joyce, Marcel Proust, and Leo Tolstoy. In conference, we’ll be looking at your writing. You’ll be asked to give me a finished short story or novel excerpt every two weeks.

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 narratives. Most conferences will be small-group meetings, with time set aside for individual conferences as well. Conference work will focus on expanding and fine-tuning what we have
Stories And
Myra Goldberg
Sophomore and Above, Seminar—Spring | 5 credits
This class will involve telling stories, writing or recording our own and other people’s stories, and illustrating stories with photos or drawings. It involves becoming collectors of the storytelling around us and analyzing its form, type, uses, and pleasures. It centers on oral storytelling—formal and informal, short and long, fantasies, tales, family stories, and gossip. It also involves practice in being both a leader and a member of a storytelling group at the Wartburg Elder Care Residence in nearby Pelham or at some other venue, perhaps involving children or teens. Homework will include reading, practicing your stories, working as a group leader 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 otherwise in stories should consider this course. This course may be taken with Children’s Books: A Reading and Writing Adventure as a year course.

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 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.

After Nature: On Writing the Environment
Kate Kzambreno
Open, Seminar—Year | 10 credits
The philosopher Glenn Albrecht coined the term “solastalgia” to refer to the distress caused by climate change. In this yearlong writing seminar, we will attempt, in a collective way, to write through our feelings about the changing world. Students will keep weekly notebooks 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 in conference, collaborative small groups, and a full-group workshop over the semester. This course fully participates in the collaborative interludes in the Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster.

Narrative Podcasting and Production
Ann Heppermann
Open, Seminar—Fall | 5 credits
We are living in “The Golden Age of Narrative Audio.” Shows like This American Life, Radiolab, and numerous other story-driven shows not only dominate podcasts and airwaves but also have created the paradigm for shows like 99% Invisible, Love + Radio, and many others. We’ve also entered the age of the serialized podcast with limited-run series and others put out by podcast companies like Audible, Spotify, Gimlet, First Look Media, WNYC Studios, and so many others. This class will teach students the practicalities of how narrative audio podcasting works, while we explore what this narrative movement means. 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 and Radiolab and from audio companies like Audible and Spotify; 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, Audible, Radiolab, and others will visit the class to provide insight into their shows and answer student questions—and students will pitch audio executives their ideas at the end of the course.

Writing About the Arts
Vijay Seshadri
Open, Seminar—Fall | 5 credits

This class will examine and produce a range of work from the journalistic to the critical, from the practical to the mystical, in the vast landscape of arts writing. We will write liner notes, catalogue copy for gallery shows, short reviews, long reviews, critical essays, and deep and subjective interior meditations on our experience of artists and their work. We will read broadly across time—possibly including, but not limited to, Samuel Johnson on Richard Savage, Wordsworth and Coleridge on themselves, Nietzsche on Wagner, Adorno (via Thomas Mann) on Opus 111, V. S. Naipaul on Flaubert, Amiri Baraka on Billie Holiday, Virginia Woolf on Thomas Hardy, Thomas De Quincey on Shakespeare, James Baldwin on Richard Wright, Glenn Gould on Barbra Streisand, Mark Strand on Edward Hopper, Jean-Luc Godard on Nicholas Ray, Pauline Kael on Sam Peckinpah. Students should feel confident in their familiarity with one or two art forms, broadly understood, and should expect, along with the reading, to write several small and two larger (7-12 pages) pieces. Conference work will comprise research projects on those artists or works of art, or both, that class members, in consultation with the instructor, decide are their special province.

Creative Nonfiction
Jo Ann Beard
Sophomore and Above, Seminar—Fall | 5 credits

This is a course for creative writers who are interested in exploring nonfiction as an art form. We will focus on reading and interpreting outside work—essays, articles, and journalism by some of our best writers—in order to understand what good nonfiction is and how it is created. During the first part of the semester, writing will be comprised mostly of exercises and short pieces aimed at putting into practice what is being illuminated in the readings; in the second half of the semester, students will create longer, formal essays to be presented in workshop.

The Source of Stories: Writing From Your Own Experience
Mary Morris
Open, Seminar—Spring | 5 credits

The novelist John Berger once said that writers draw their material from three sources: experience, witness, and imagination. The goal of this mixed-genre workshop—which will focus on the short story, personal essay, and memoir—is for the emerging writer to find and develop his or her own subject matter. Students will be asked to explore the raw material of their lives, adding the mix of witness (what we have seen or been told) and what we invent. We begin with an assignment, based on Joe Brainard's book, I Remember. Students make their own lists of memories of childhood and adolescence. We will turn these lists into anecdotes and scenes and eventually into stories. Students will also begin a list called “I Imagine” and, in this assignment, we will explore family lore, stories they have heard from others, or perhaps even draw from newspaper accounts. We will look at writers who have delved into their own subject matter in both fiction and nonfiction—such as James Baldwin, Sandra Cisneros, Tim O'Brien, Virginia Woolf, Paul Auster, and Lorrie Moore—and discuss the various issues posed in each form. Students will be given assignments that are intended to evoke subject matter in both genres; for example, a piece of family lore might become a short essay or a work of fiction. Students will write short stories, essays, and memoir and learn to move freely from one genre to the next, attempting to reimagine their material in different forms. The emphasis will be on voice and narrative, both of which are essential for good fiction and nonfiction. We will also spend a good deal of time learning what it means to write a scene. This is a class for any student who wants to explore the material that becomes the subject matter of stories.

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.

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.

True or False?

Stephen O’Connor
Sophomore and Above, Seminar—Spring | 5 credits

In this class, we will examine the much-maligned but remarkably fruitful miscegenation of fiction and nonfiction. For roughly the first half of the semester, we will read and discuss works that are either composed of both fiction and nonfiction or that call such genre distinctions into question. The second half of the semester will be devoted to workshops the students’ own mixed-genre works, the composition of which will be the primary focus of their conferences. Among the questions to be discussed in class are: What are the differing advantages of fiction and nonfiction? How does genre affect an author’s obligations to readers? Is there a clear distinction between the genres? When does blurring that distinction render thrilling art, and when does it amount to a con job? Some of the writers discussed will be Rachel Cusk, Italo Calvino, Lauren Slater, Jenny Boully and Alejandro Zambra.

Poetry

Masks, Personas, and The Literal I

Jeffrey McDaniel
Open, Seminar—Year | 10 credits

In this poetry writing workshop, we will look at the first-person I. Class time will be split evenly between discussing outside reading and student work. We will read books by poets who collapse the space between the poetic speaker and the author, employing a more literal I. We will read books by poets who utilize masks and personas to explore depths of honesty, thought, and feeling that might otherwise be off-limits. We will also look at a more neutral I. We will consider the different ways in which a character may be created and inhabited via syntax, diction, emotional crescendos and deflations, associative leaps, metaphors, and tonal shifts. We will strive to come to a richer understanding of the possibilities of the first person. For a conference project, students will be asked to create their own mask, a constructed first person to breathe and speak through. The reading will be, roughly, a book a week. There will be a number of short response essays to the reading. Students will be expected to write and rewrite with passion and vigor, turning in a new first draft each week and a final manuscript of 7–9 poems, three drafts for each poem.

Hybrids of Poetry and Prose: A Multi-Genre 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—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 occasionally write critical responses to the reading. This class will be 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 can submit poetry, fiction, creative nonfiction, or anything in between. We will aim to locate a piece’s heat—its linguistic, figurative, and musical energy—and consider how that energy might be developed, or maximized, in subsequent drafts. 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 their hybrid project.

Explorations in the Poetic Voice

Dennis Nurkse
Open, Seminar—Fall | 5 credits

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.

**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 spend half of each class discussing the weekly reading and the other half 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; this is knowing a poem so well that you can speak it as if the words are springing from you. In class, we’ll discuss readings as a way of guiding our own makings. The only prerequisites are to be 21 or older, as indicated above; have a desire to be challenged and a thirst for reading that equals your thirst for writing; have the courage to give up spectatorhood for active participation; and have a willingness to undertake whatever labors might be necessary to read and write better on our last day of class than on our first.

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

- Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 4), Robert R. Desjarlais *Anthropology*
- The Anthropology of Images (p. 6), Robert R. Desjarlais *Anthropology*
- Live Time-Based Art (p. 29) *Dance*
- Not for Children: Alternative Animation, 1960–present (p. 42), Robin Starbuck *Filmmaking and Moving Image Arts*
- Experimental Animation: Materials and Methods (p. 42), Robin Starbuck *Filmmaking and Moving Image Arts*
- Advanced Independent Studio, Animation (p. 41), Scott Duce, Robin Starbuck *Filmmaking and Moving Image Arts*
- Character Design (p. 42), Scott Duce *Filmmaking and Moving Image Arts*
- 2D Digital Animation: Short Narratives (p. 41), Scott Duce, Robin Starbuck *Filmmaking and Moving Image Arts*
- Storyboarding for Film and Animation (p. 43), Scott Duce *Filmmaking and Moving Image Arts*
- Radical Strategies: Experimental Documentary (p. 46), Robin Starbuck *Filmmaking and Moving Image Arts*
- Writing Fantasy Scripts (p. 48), Jessica Rotondi *Filmmaking and Moving Image Arts*
- Readings in Intermediate Greek (p. 56), Emily Anhalt *Greek (Ancient)*
- Beginning Italian: *Viaggio in Italia* (p. 68), Tristana Ronandelli *Italian*
Intermediate Italian: Modern Italian Culture and Literature (p. 69), Tristana Rorandelli Italian
Beginning Latin (p. 70), Emily Anhalt, Emily Fairey Latin
First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 73), Emily Anhalt

Literature
Reading High Romanticism: Blake to Keats (p. 75), Neil Arditi Literature
Documentation and Transformation: Mapping Travel in Contemporary Literature (p. 76), Una Chung Literature

Eight American Poets (p. 77), Neil Arditi Literature
Literature in Translation: 20th-Century Italian Literature and Culture (p. 79), Tristana Rorandelli Literature
Romantic Legacies: Tennyson to T. S. Eliot (p. 81), Neil Arditi Literature

Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 82), Michelle Hersh, Eric Leveau Literature

Blood, Tears, and Laughter: Politics and Poetics of Stuart Drama (p. 83), William Shullenberger Literature

Aesthetics and the Philosophy of Art (p. 102), Scott Shushan Philosophy

Sociology of the Body, Disability, Illness, and Health (p. 126), Adrianna Munson Sociology

Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 127), Shahnaz Rouse Sociology

Advanced Intermediate Spanish: Political Creativity (p. 129), Heather Cleary Spanish

Readings in Latin American Literature (p. 129), Eduardo Lago Spanish

First-Year Studies: Rigorous Action/Happy Accidents—A Laboratory for Theatre Artists (p. 132), David Neumann Theatre

1,001 Drawings (p. 143), John O'Connor Visual and Studio Arts

The Face Is a Clock: Drawing Portraits (p. 144), John O'Connor Visual and Studio Arts

Visual and Studio Arts Fundamentals: Materials and Play (p. 144), John O'Connor 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).

Language and Literacy I and II

Jerusha Beckerman
Advanced, Seminar—Year | 10 credits
Prerequisite: permission of the instructor

This two-semester course focuses on the making of meaning and knowledge through listening, speaking, reading, and writing in early childhood and childhood. All children—English speakers and English-language learners—are recognized as capable of learning and of becoming competent English-language and -literacy users. Emphasis is on teaching that takes into account each child’s approach to learning and pace in learning, valuing the complexity in developing instruction that builds upon what the child already knows and can do. Learning is a process by which each person actively constructs meaning from experience, including encounters with print and nonprint texts. Language and literacy are social acts. Language and literacy develop in the pursuit of real-life enterprise. Reading and writing, as with spoken language, are best learned in rich, interactive environments where they serve real purposes. Reading and writing do not develop in predefined stages; rather, literacy understanding is complex and unique to the individual. Language and literacy cannot be separated from the total expressiveness of the person. Literacy is power, and children must have every opportunity to know its power. Literacy teaching and learning must be re-envisioned to accommodate a multimodal, multilingual, multimedia world. We will build our knowledge of language and literacy learning upon these assumptions by reflecting on ourselves as readers, writers, and language users. We will explore how children learn to read and write by observing them as they use language and literacy for real purposes. We will consider new media and technologies as modes of communication and expression and consider how they are reshaping the future of literacy. Our observations of children and our own literacy stories will help us understand the range and complexity of meanings and approaches among any group of learners. Our observations and recollections also will provide an entry point for discussions regarding differences in race, class, ethnicity, gender, and learning style. The challenge for schools to be inclusive of the diversity—to enable each child to differ, yet belong to the community of learners—lies at the core of our work. We will—through our child studies, our recollections, and the readings—begin to develop a picture of inclusive classrooms and schools in which children have the “space to dance with others” and the “room to differ” (Patricia F. Carini). The course paper will be an in-depth inquiry focused on language and literacy teaching and learning and on classroom practice and work with children, as examined through the lens of your own philosophy, thought, values, and standards. Limited spaces open to undergraduate seniors.

Children with Special Needs

Emily Cullen-Dunn
Advanced, Seminar—Fall | 5 credits
Prerequisite: permission of the instructor

All children in early childhood settings and the elementary grades have strengths and weaknesses. All children have areas in which they excel and areas in which they feel insecure. All children have times when academic learning is difficult for them while, at the same time, all children have the capacity to learn. Understanding the individual differences of an entire class of students is a challenge; and in order to meet the needs of our students, we must observe their differences and individual patterns of behavior. This course will explore the concepts of inclusion; special-needs diagnostic categories; designing curriculum that is responsive to children; and differentiating curriculum to support skill development, keeping in mind that each child is unique. The goals of the course are to integrate our perspectives of children’s individual needs while planning classroom inquiry, to explore ways of working with parents of children who require special support, to understand how to access support and feedback for children that require additional assistance, and to consider implications for teaching in an inclusive classroom and school. Limited spaces open to undergraduate juniors and seniors.
Emergent Curriculum I

Denisha Jones
Advanced, Seminar—Fall | 5 credits
Prerequisite: permission of the instructor

Emergent Curriculum is a yearlong course in which children's interests and approaches to learning are at the forefront. During the fall semester, students are introduced to various approaches to curriculum development with a focus on the arts and social studies. In the spring students extend their understanding of curriculum development through an exploration of STEM (science, technology, engineering, and math). 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 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, building toward an interdisciplinary approach to curriculum and instruction. The roles of the teacher as an 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 art museums—reflecting on our own learning 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. Limited spaces open to undergraduate seniors.

Foundations of Education

Denisha Jones
Advanced, Large seminar—Fall | 5 credits
Prerequisite: permission of the instructor

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. Limited spaces open to undergraduate juniors and seniors. This course may be taken for three or five credits.

Emergent Curriculum II

Jerusha Beckerman
Advanced, Seminar—Spring | 5 credits
Prerequisite: permission of the instructor

Emergent Curriculum is a yearlong course in which children's interests and approaches to learning are at the forefront. During the fall semester, students are introduced to various approaches to curriculum development with a focus on the arts and social studies. In the spring students extend their understanding of curriculum development through an exploration of STEM (science, technology, engineering, and math). 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 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, building toward an interdisciplinary approach to curriculum and instruction.
The roles of the teacher as an 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 art museums—reflecting on our own learning 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. Limited spaces open to undergraduate seniors.

Children, Families, and Identity

Denisha Jones
Advanced, Large seminar—Spring | 5 credits
Prerequisite: permission of the instructor

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. Limited spaces open to undergraduate juniors and seniors. This course may be taken for three or five credits.

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.

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.

Movement Observation I

Elise Risher
Advanced, Seminar—Fall | 3 credits
Prerequisite: permission of the instructor required

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.
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.

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 in 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.

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.

Advanced Acting MFA Studio: Contemporary Scene Study
K. Lorrel Manning
Advanced, Component
Prerequisite: completion of at least two acting classes

In the graduate studio, 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. Limited spaces open to juniors and seniors.

Puppet, Spectacle, and Parade MFA Studio
Lake Simons
Advanced, Component
Prerequisite: Puppetry or permission of the instructor

Drawing from various puppetry techniques alongside the practices of Jacques Lecoq, this graduate studio explores and experiments 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, puppet as objects and materials, puppeteering the performance space, and the role/relationship of the puppeteer/performer to puppet. This class meets once a week.

Creative Impulse MFA Studio: The Process of Writing for the Stage
Sibyl Kempson
Advanced, Component
Prerequisite: permission of the instructor

In this graduate studio, the vectors of pure creative impulse hold sway over the process of writing for the stage—and we write ourselves into unknown territory. Students are encouraged to set aside received and preconceived notions of what it means to write plays or to be a writer, along with ideas of what a play is “supposed to” or “should” look like, in order to locate their own authentic ways of seeing and making. In other words, disarming the rational, the judgmental thinking that is rooted in a concept of a final product and empowering the chaotic, spatial, associative processes that put us in immediate formal contact with our direct experience, impressions, and perceptions of reality. Emphasis on detail, texture, and contiguity will be favored over the more widely accepted, reliable, yet sometimes limiting Aristotelian virtues of structure and continuity in the
making of meaningful live performance. Readings will be tailored to fit the thinking of the class. We will likely look at theoretical and creative writings of Gertrude Stein, George Steiner, Mac Wellman, Maria Irene Fornes, Adrienne Kennedy, Mircea Eliade, Kristen Kosmas, Richard Maxwell, and Roland Barthes, as well as work that crosses into visual-art realms and radical scientific thought from physicists David Bohm and F. David Peat. The course will be conducted in workshop fashion, with strong emphasis on the tracking and documenting of process. Limited spaces open to juniors and seniors.

Interactive Media MFA Studio
Sadah Espii Proctor
Advanced, Component
Prerequisite: video design or sound design course
This is a graduate studio in interactive media, VR, XR, and 3D for live performance that is open to graduate students and advanced undergraduate students who have taken video design or sound design.

Performance Materials MFA Studio
Advanced, Component
Prerequisite: Scenography I
“You begin with the possibilities of the material.”
—Robert Rauschenberg
This is a graduate studio in advanced scenography. The component focuses on the design materials for performance through the practices of sculpture and installation. What do objects do when we don’t ask them to pretend? How does an object’s materiality affect others? How do objects act on politics and through their history? How are objects stories unto themselves? This is a 3-hour class with additional weekly time for office hours.

Advanced Directing MFA Studio
Advanced, Component
Prerequisite: two directing components
This graduate studio in advanced directing is a component that changes yearly. It is focused on the role of a director, techniques in script analysis, strategies to conceive and present production concepts, approaches to coaching actors and staging elements, as well as learning to facilitate design teams and conversations with designers. This is a 3-hour class with additional weekly time for office hours.

Musical Theatre MFA Studio: Sound, Storytelling, and Society
Storm Thomas
Advanced, Component
Prerequisite: Songwriting for a New Musical Theatre
This is a graduate studio focused on interrogating the link between music and storytelling traditions in and beyond the musical theatre industry. Special attention will be paid to how these forms intersect with wider social structures, such as labor and economy and identity and oppression. Black and queer musical theatre with be essential to our research and inquiry. In-class lectures will range, for example, from hands-on experimentation with instruments and music-making technologies to an in-depth analysis of current trends within the industry. Our approach will blend theory, practice, and theatre history. This course is suited for students who are interested in sound as essential to their work or who are drawing connections between their sound-based theatre practice through broader academic disciplines such as theatre studies or musicology. Students will develop and share a portfolio of work that is unique to their own interests and skills based on assignments. This is a 3-hour class with additional weekly time for office hours.
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  
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  

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–

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 Arabagian’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

Abraham Anderson  Philosophy
AB, Harvard College. PhD, Columbia University. Fellowships at École Normale Supérieure and the University of Munich. Interests in philosophy and history of science, history of modern philosophy, and the Enlightenment. Author of The Treatise of the Three Impostors and the Problem of Enlightenment, as well as articles on Kant, Descartes, and other topics. Contributor to the new Kant-Lexikon. Has taught at the Collège International de Philosophie, St. John’s College, Instituto de Investigaciones Filosóficas, and elsewhere. SLC, 2007–

Chris Anderson  Music (Trumpet)

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)

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
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
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–

Joann Beard Writing

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

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 Deganit 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-carboline, 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 Superieure 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; Muziekgbouw, 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; Gnation Gallery, Braga, PT; Mode Confusion, Ruffin Media Gallery, Charlottesville, VA; Infinite Death Labyrinths, Times Square, New York, NY; Midnight Moment, Zabludowicz 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; |Pixel|fests, 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, Gijon, 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 Panx, National Gallery of Art, Washington, DC; Animation Beyond Cinema, ATA, San Francisco, CA; Labyrinths, Cleveland Museum of Art, Cleveland, OH; Undervolt Solstice, Teatro Gyarre, Pamplona, ES; Otras Luces, Fiess Cultural Center, Sao Paolo, 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. MSEd, Bank
Street College of Education. Special areas of interest
include social justice issues in the early childhood
classroom and creating aesthetic learning environments
for young children. Former early childhood teacher and
director at Oak Lane Child Care Center, Chappaqua, New
York, and education coordinator of the Virginia Marx
Children’s Center of Westchester Community College. 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-
Estra leads 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
Massachussets 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
No 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. SLC, 2002–

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 Activity: 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 Riegler’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

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 Empty Spaces 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

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 Bourgeons, 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 Chorégraphiques 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 Documentery 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
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

Drew E. Cressman

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 Empty Spaces 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

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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 Bourgeons, 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 Chorégraphiques 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 Documentery 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–

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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
proteins 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  
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 multi-hyphen artist from Huntsville, Alabama, committed to connecting communities and inspiring joy through theatre and music, Davis has worked over the past decade as a director, teacher, writer, performer, producer, and designer at colleges, regional theatres, New York Musical Theatre Festival, and New York International Fringe Festival. He is the author of plays, poetry, and original musicals, such as *Huckleberry Haywood, Bird Brain, Bad Kiss, Little Trees, Rusty the Robot, Stargazing With Helen Keller, and Lights Out in Cootah County*, as well as an original shadow puppetry adaptation of *A Christmas Carol*. Davis has toured the United States for three seasons with TheatreWorks USA and can be found daily as a singing hologram on Broadway at Ripley’s Museum in Times Square. He is a founder and artistic director of CitySalt Theatricals, an ordained minister, ASCAP songwriter, and a member of the Actors Equity Association. SLC, 2017–

**Carmen De Schryver**  
Philosophy  

**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 of Pain and Deaths Among Nepal’s Yolmo Buddhists; and Counterplay: an Anthropologist at the Chessboard*. Recipient of a Guggenheim fellowship and a Howard fellowship. 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 Ditkoff  Biology

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

Roland Dollinger  German, Literature
BA, University of Augsburg, Germany. MA, University of Pittsburgh. PhD, Princeton University. Special interest in 20th-century German and Austrian literature; author of Totalität und Totalitarismus: Das Exilwerk Alfred Döblins and several essays and book reviews on 19th- and 20th-century German literature; co-editor of Unus Mundus: Kosmos and Sympathie, Naturphilosophie, and Philosophia Naturalis. SLC, 1989–

Aurora Donzelli  Anthropology (on leave yearlong)
BA, MA, University of Pavia, Italy. PhD, University of Milano-Bicocca, Italy. Special interests in linguistic anthropology, political oratory and ritual speech, vernacular practical philosophies, ethnopoetics, missionization, and the emergence of colonial discourse genres; ethnographic fieldwork in Southeast Asia (upland Sulawesi and East Timor); author of several articles on language and ethnicity, local theories of action, power and emotions, verbal art, and language ideologies. FCT postdoctoral research fellow at Institute of Theoretical and Computational Linguistics in Lisbon, and Endangered Languages Academic Programme (SOAS) in London. SLC, 2009–

Charlotte L. Doyle  Psychology
BA, Temple University. MA, PhD, University of Michigan. A generalist in psychology with special interests in the creative process, psychological theory, and children’s literature. Articles written on the creative process in art, the fiction-writing episode, facilitating creativity in children, and the definition of psychology. Books include Explorations in Psychology (a textbook) and seven picture books for children: Hello Baby, Freddie’s Spaghetti, Where’s Bunny’s Mommy?, You Can’t Catch Me, Twins!, Supermarket!, and The Bouncing Dancing Galloping ABC. 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 (on leave yearlong)
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 Feinstein 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 the author of The World That Latin America Created: The United Nations Economic Commission for Latin America in the Development Era, published in early 2022 by Harvard University Press. In recent years, she has received fellowships from Duke University’s Center for the History of Political Economy and the National Endowment for the Humanities. She work has been published in the Latin American Research Review and will soon appear in the American Historical Review and in series of edited volumes about the developmental state in Latin America, the Cold War social science and the global social sciences. She is interested in the history of Latin American and global capitalism, as well as the in the history and political economy of ideas, science, and expertise. 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 Ferrario  Visual and Studio Arts  
BLS, SUNY—Purchase. MFA, CUNY Hunter College. MFA, Brown University. Professional work includes RKO, 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, Courtsane 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 Gesellschafters Filmwettbewerb (Germany), Granoff Center for the Arts (Providence), Microscope Gallery (Bushwick), Nouspace 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), which was a finalist for the PEN/Hemingway Award for Debut Novel and the PEN Faulkner Award for Fiction. Her story collection, Don’t Erase Me, was the 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, the Corporation of Yaddo, and 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 Esperento (Sundance). In 2018, he became the first Dominican-American lead artist in The Public Theatre’s UTR Festival for ¡Oye! 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  
BA, Cornell University. MA, Stanford University. MA, MPhil, Columbia University. Special interests include 19th-century literature, Victorian literature and culture, gender studies, reader-reception theory, genre studies, and intersections between the Victorian and the Early Modern periods. SLC, 2022–

**Griffith Foulk**  Religion  
BA, Williams College. MA, PhD, University of Michigan. Trained in Zen monasteries in Japan; active in Buddhist studies, with research interest in philosophical, literary, social, and historical aspects of East Asian Buddhism, especially the Ch’ an/Zen tradition. Co-editor in chief, Soto Zen Text Project (Tokyo); American Academy of Religion Buddhism Section steering committee, 1987–1994, 2003–; board member, Kuroda Institute for the Study of Buddhism and Human Values. Recipient of Fulbright, Eiheiji, and Japan Foundation fellowships and grants from American Council of Learned Societies and National Endowment for the Humanities. SLC, 1995–

**Melissa Frazier**  Associate Dean of the College—Russian, Literature  

**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  

**Liza Gabaston**  French  

**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

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 extraparadigmatic 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

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 premiere 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/presenter 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
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
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
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, 2004–

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–

Leana Hirschfeld-Kroen  Film History

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 I.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 (on leave yearlong)  
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–

**Lauren Hudson** Geography  
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  
BA, 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–

**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 under served 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 Dansencentrum (Stockholm, Sweden). Co-founder of CPR (Center for Performance Research) in Brooklyn, NY. SLC, 2016–

**James Jeter** Music  
BA, 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–

Judy Kagal  Dance

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 fur 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 Aishiti 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 Canê! 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, Vouchedsafe 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 Kerkes 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 (on leave spring semester)
BS, Lafayette College. MS, PhD, University of Virginia. Special interests in mathematics education, game theory, history and philosophy of mathematics, and the outreach of mathematics to the social sciences and the humanities. Author of research papers in the areas of nonassociative algebra, fair-division theory, and mathematics education; governor of the Metropolitan New York Section of the Mathematical Association of America; member, board of editors, The College Mathematics Journal. SLC, 1997–

Mary LaChapelle The Michelle Tolela Myers Chair in Writing—Writing

Eduardo Lago Spanish, Literature (on leave spring semester)
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 Abaire, and John Patrick Shanley, among others. Performances presented on NPR and in shopping malls, street festivals, bus stops, parking lots, and abandoned stores, as well as more traditional venues. Conducted theatre workshops for participants of all ages in New York City, Yonkers, Westchester County, and throughout the United States and abroad. Wrote, directed, and performed in original plays presented in schools, community centers, and museums in Yonkers, Westchester County, and beyond. Recipient of grants from the National Endowment of the Arts, The Wisconsin Council of the Arts. Sarah Lawrence College Theatre Outreach co-director; artistic director of the Sarah Lawrence College theatre program, 2007-2010. SLC, 1998–

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 Leppa  Film History MA, Birkbeck University of London. PhD, Mel Hoppenheim School of Cinema, Concordia University. A guest faculty member at the College, Leppa’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)

**Eric Leveau**  French, Literature (on leave fall 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–

**Beth Levison**  Filmmaking and Moving Image Arts
BA, Middlebury College. An Emmy- and Peabody Award-winning filmmaker/producer, Levison has worked in film and television for more than two decades and is the founder of Hazel Pictures, LLC. She is also co-founder of the Documentary Producers Alliance (DPA); producing faculty member with New York University’s School of Visual Arts MFA program in social documentary film; and member of the Academy of Motion Picture Arts and Sciences. Levison is the producer of The Martha Mitchell Effect, the recent film that premiered at the 2022 Sundance Film Festival and will be launched on Netflix. She was the director/producer of the films Storm Lake and Lemon and producer of many other films, including: Women in Blue, Made in Boise, Personal Statement, The Trials of Spring, and many others. In addition, she has been a producer for HBO, the Sundance Channel, and THIRTEEN/WNET’s “EGG the arts show,” which received a 2002 Peabody Award, four 2002 National Emmy Awards, and five 2001 New York Emmy Awards. Levison is the author of Best Practices in Documentary Crediting, published by the Documentary Producers Alliance, and Documentary Producers Alliance Unveils Crediting Guidelines. She is a former guest teacher at Columbia University, Graduate School of Journalism; the Sundance Collab; Hunter College, Integrated Media Arts MFA program; Chicken & Egg Pictures Accelerator Lab; and An-Najah National University, Nablus, West Bank. SLC, 2022–

**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 Carrasso, 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, BAADF, 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

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
BA, University of Vermont. Studio and Forum of Stage Design, New York City. Designed lighting for hundreds of plays and musicals in New York and around the United States, as well as in Europe, Australia, Japan, and the Caribbean. Designs have included original plays by Edward Allan Baker, Cassandra Medley, Stewart Spencer, Richard Greenberg, Warren Leight, Lanford Wilson, Romulus Linney, Arthur Miller, and David Mamet. McPherson continues to design the Las Vegas production of Penn & Teller and to work as resident designer for the 52nd Street Project. He received an American Theatre Wing Maharam Award nomination for his lighting design of E.S.T.’s Marathon of One–Act Plays. 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 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 die 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 Murillo (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 Keneka, 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 Dounbia. 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 Fleath; 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, Alley/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. SLC, 2002–
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, Von 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/reimaging 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), Abrams 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. 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 Milanes  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 Gerring, 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

Nike Mizello  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; WigD Jazz Festival, England; Estoril Jazz Festival, Portugal. SLC, 2017–

Mary Morris  Writing (on leave fall 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

\textbf{Brian Morton} Writing

BA, Sarah Lawrence College. Author of five novels, including \textit{Starting Out in the Evening} and \textit{Florence Gordon}, and of the memoir \textit{Tasha}; editorial board member of \textit{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–

\textbf{April Reynolds Mosolino} Writing


\textbf{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 \textit{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.1, 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 Foundation for the Arts. A New York Dance and Performance “Bessie” Award was given for his work \textit{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 \textit{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–

\textbf{Jamee Moudud} Economics

BS, MEng, Cornell University, MA, PhD (Honors), The New School for Social Research. Current interests include the study of industrial competition, the political economy of the developmental welfare state, the determinants of business taxes, and the study of Schumpeter’s analysis of the tax state. SLC, 2000–

\textbf{Patrick Muchmore} 501094—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–

\textbf{Joshua Muldavin} Geography (on leave yearlong)

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: Ethnicity 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–

Marcella Murray  Theatre
A New York-based theatre artist from Augusta, Georgia. Murray is a playwright, performer, collaborator, and puppeteer. Her work is heavily inspired by the observed 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–

Ellen Neskar  Merle Rosenblatt Goldman Chair in Asian Studies—Asian Studies
BSc, University of Toronto. MA, MPhil, PhD, Columbia University. Special interest in the social and cultural history of medieval China, with emphasis on the intersection of politics and religion; author of Politics and Prayer: Shrines to Local Worthies in Sung China; member, Association of Asian Studies; recipient of an American Council of Learned Societies grant. SLC, 2001–

David Neumann  Theatre
As artistic director of 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), Abrams 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 Abrams 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**  

**Philipp Nielsen**  
**History** (on leave yearlong)  
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 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. DeFranz, 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**  

**John O’Connor**  
**Visual and Studio Arts**  
BA, Westfield (Mass.) State College. MFA, MS, Pratt Institute. Attended Skowhegan School of Painting and Sculpture. Recipient of a New York Foundation for the Arts grant in painting and the Pollock-Krasner Foundation grant. Taught at Princeton University, Pratt Institute, and New York University. Recent exhibitions at Pierogi Gallery in Brooklyn, Martin Asbaek Projects in Copenhagen, Fleisher Ollman Gallery in Philadelphia, and The Lab in Dublin (Ireland). His work is included in the collections of the Museum of Modern Art, Whitney Museum of American Art, Southern Methodist University, and New Museum of Contemporary Art. SLC 2010–

**Stephen O’Connor**  
**Writing**  

**Philip Ording**  Mathematics  

**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. Fellowships: Guggenheim Fellowship, William H. Johnson Prize, Louis Comfort Tiffany Award, Art Matters, New York Foundation for the Arts, Ralph Bunche Graduate Fellowship, others. Solo exhibitions: MoMA PS1 (Queens, New York), Contemporary Arts Museum Houston (Houston, Texas), Cornerhouse (Manchester, England). Group exhibitions: Walker Arts Center, Yerba Buena Center for the Arts, The Kitchen, Museum of Modern Art, others. Projects and

Sayuri I. Oyama  Japanese, Literature (on leave fall 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/IIE Dissertation Fieldwork Fellowship and the Social Science Research Council’s International Dissertation Research Fellowship. Conducted field research in Russia. Taught courses in comparative and American politics at City University of New York’s Hunter College and Baruch College. SLC, 2012–

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
Syphony, 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–


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 Washburn. 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 Subsistances (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...
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**

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**


**Fredrik Roennbaeck**  
**French**

**Tristana Rorandelli**  
**Italian, Literature**


**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
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 dynamics, and animal communication. Previously taught at The University of Toronto. SLC, 2021–

Jules Rosskam  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, Rosskam’s most recent feature-length documentary, *Paternal Rites* (2018), premiered at MoMA’s Doc Fortnight and went on to win several festival awards. Rosskam 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 (on leave spring semester)
BA, Kinnaird College, Pakistan. MA, Punjab University, Pakistan. MS, PhD, University of Wisconsin-Madison. Special student, American University of Beirut, Lebanon. Academic specialization in historical sociology, with emphasis on the mass media, gender, and political economy. Author of *Shifting Body Politics: Gender/Nation/State*, 2004; co-editor, *Situating Globalization: Views from Egypt*, 2000; contributor to books and journals on South Asia and the Middle East. Visiting faculty: 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 Rubenstein’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


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


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 metaphorical 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 spring semester)

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

Mark R. Shulman History

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, crytology, 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 healthcare 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

**Marion Lorrain 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–


Stew Stewart  Theatre As a Tony Award- and two-time Obie Award-winning playwright/co-composer of the ground-breaking musical Passing Strange, critically acclaimed singer/songwriter and veteran of multiple dive-bar stages, Stewart’s classes are hothouses of multi-disciplinary, self-challenging experimentation that encourage celebratory transformation via myth-making and song. His courses are equally informed by the spontaneous immediacy of rock-club survival tactics and the human grandeur of theatre. As an instructor, he strives to demystify the songwriting process while simultaneously inviting students to create myths out of their truths so that those truths might reach deeper and shine brighter. Stewart’s works:


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, Ashkelon, 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. SLC, 1996–

**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 (on leave spring semester)**  
BA, Wesleyan University. MA, MPhil, PhD, Columbia University. Special interest in the religious and intellectual history of early modern Europe and in the history of Eastern Europe, particularly Russia and Poland. Author of articles on early 20th-century Russian philosophy and religious thought; served on the executive committee of the Mid-Atlantic Slavic Conference. Previously taught at Columbia University, Hunter College, Lafayette College, University of Wisconsin–Madison. SLC, 2004–

**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. MSED, 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 antiviolent 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–

**Storm Thomas**  
**Theatre**  

**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  

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 Maleczech. 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 Dormente 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, Papeian 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–


**Ilja Wachs** Ilja Wachs Chair in Outstanding Teaching and Donning—Literature (on leave yearlong) 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 Yurashalmy’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 flaghip 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 William’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 Melissa 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, Deutches Mozartfest in Bavaria, 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 sulpture 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, OUShine Film Festival; winner, Jury Award Best Documentary Feature, Reeling: Chicago LGBTQ+ International Film Festival; winner, Best Feature, Artivist 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 Alumni/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 (on leave spring semester) BA, Dickinson College. MA, PhD, University of Pennsylvania. Special interests in African American history, politics, and culture, emphasizing the Black Freedom Movement, women in the Black Revolt, US urban and ethnic history, public policy and persistent poverty, oral history, and the experience of anti-colonial movements. Author of A Nation Within a Nation: Amiri Baraka and Black Power Politics and reviews, chapters, and essays in journals, anthologies, and encyclopedia. Editor, The Black Power Movement, Part I: Amiri Baraka, From Black Arts to Black Radicalism; Freedom North; Groundwork; Want to Start a Revolution?; and Women in the Black Freedom Struggle. Reviewer for American Council of Learned Societies; adviser to the Algebra Project and the PBS documentaries, Eyes on the Prize II and America’s War on Poverty; board of directors, Urban History Association. SLC, 1989–

John 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 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 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, Shostakovitch, 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 Monnale, Covet 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 Esapeka Salonen and with directors Peter Sellars, Pierre Audi, and David Poutney. 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 Kzambreno 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 (Semiotexte(s)’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 Zerfas 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 Henrick 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

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

(Semiotext(e)’s Native Agents), and 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–
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–
