

SARAH LAWRENCE COLLEGE

Undergraduate Course Offerings

2022–2023

Course listings as of: January 11, 2023

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

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

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

Program Degree Awarded

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

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

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*

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

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 6), Robert R. Desjarlais *Anthropology*

Gendering in African Postcolonies (p. 6), Mary A. Porter *Anthropology*

West African Dance (p. 29), N'tifafa Tete-Rosenthal *Dance*

Hip-Hop (p. 29), Matthew Lopez *Dance*

Political Economy of Women (p. 34), Kim Christensen *Economics*

History of Political Economy and Economic History (p. 34), Jamee Moudud *Economics*

Documentary Filmmaking: The Personal Is Political II (p. 50), Damani Baker *Filmmaking and Moving Image Arts*

Documentary Filmmaking: The Personal Is Political I (p. 49), Damani Baker *Filmmaking and Moving Image Arts*

The Making of Black America: Sports History From Jackie Robinson to Muhammad Ali (p. 64), Komozi Woodard *History*

Gender, Education, and Opportunity in Africa (p. 65), Mary Dillard *History*

Ideas of Africa, Africa Writes Back (p. 67), Mary Dillard *History*

DIGGING: The Blues Ethos and Jazz Aesthetics in Black America (p. 69), Komozi Woodard *History*

Race, Ethnicity, and American Popular Music (p. 70), Ryan Purcell *History*

Gendered Histories of Sickness and Health in Africa (p. 70), Mary Dillard *History*

First-Year Studies: Literature Is Not a Luxury: African American Women's Writing (p. 81), Elias Rodriques *Literature*

Writing the Blue Note: Jazz, Literature, Art, and Diasporic Identity (p. 88), Rachel Watson *Literature*

Movement and Migration: Modern Caribbean Women's Writing (p. 89), Elias Rodriques *Literature*

Black Trans Studies (p. 92), Elias Rodriques *Literature*

Rising Autocrats and Democracy in Decline? (p. 119), Elke Zuern *Politics*

International Perspectives on Psychology (p. 124), Christopher Hoffman *Psychology*

Technology and Social Identity (p. 145), Adrianna Munson *Sociology*

Latin American Literature Through Black Latinidad (p. 146), Ximena González-Parada *Spanish*

Readings in Latin American Literature (p. 147), Eduardo Lago *Spanish*

First-Year Studies: Fiction Workshop: Writing and the American Racial Imaginary (p. 174), Rattawat Lapcharoensap *Writing*

First-Year Studies: W/E: The Making of the Complete Lover, West/East (p. 174), 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.

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 people 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.

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life

Robert R. Desjarlais

Advanced, Seminar—Fall | 5 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 recurrent 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.

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.

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 Thiong'o, 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, *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.

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. 12), Jerrilynn Dodds *Art History*
- Theories of Development (p. 186), Linwood J. Lewis *Child Development*
- Clinical Perspectives: Challenges to Child and Adolescent Development (p. 187), Emma Forrester *Child Development*
- Early Intervention Approaches for Young Children and Their Families (p. 187), Cindy Puccio *Child Development*
- Econometric Analysis: Structural Explorations in the Social Sciences (p. 33), Jamee Moudud *Economics*
- History of Political Economy and Economic History (p. 34), Jamee Moudud *Economics*
- Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies*
- Critical Cartography and GIS (p. 58), Lauren Hudson *Geography*
- Space, Place, and Uneven Development: Building the Countermap of New York City (p. 58), Lauren Hudson *Geography*
- Globalization Past and Present: Local and Global Communities in Yonkers and Beyond (p. 68), Margarita Fajardo *History*
- Destruction as Form: Aesthetics in the Wake of Violence (p. 86), Donna Honaripisheh *Literature*
- Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 90), Michelle Hersh, Eric Leveau *Literature*
- An Introduction to Statistical Methods and Analysis (p. 94), Daniel King *Mathematics*
- Symmetry of Ornament (p. 94), Philip Ording *Mathematics*
- First-Year Studies: Literature and Philosophy: Enthusiasm, Fanaticism, Superstition (p. 110), Abraham Anderson *Philosophy*
- The Philosophy of Sex and Love (p. 111), Roy Ben-Shai *Philosophy*
- Gender and Sexuality in Greek Literature and Philosophy (p. 111), Abraham Anderson *Philosophy*
- The Philosophy of Karl Marx (p. 113), Scott Shushan *Philosophy*
- First-Year Studies: Approaches to Child Development (p. 123), Charlotte L. Doyle *Psychology*
- International Perspectives on Psychology (p. 124), Christopher Hoffman *Psychology*
- Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 124), Gina Philogene *Psychology*

8 Architecture and Design Studies

Community Psychology (p. 125), Richard C. Clark
Psychology

Culture in Mind (p. 126), Deanna Barenboim *Psychology*

Classic Studies and Current Issues in Developmental Psychology (p. 126), Lynne Koester *Psychology*

The Power and Meanings of Play in Children's Lives (p. 128), Cindy Puccio *Psychology*

Culture and Mental Health (p. 130), Deanna Barenboim
Psychology

Intercultural Aspects of Human Development (p. 130),
Lynne Koester *Psychology*

Critical Urban Environmentalism, Space, and Place (p. 131),
Linwood J. Lewis *Psychology*

The Hebrew Bible (p. 136), Ron Afzal *Religion*

Sociology of the Built Environment (p. 143), Adrianna
Munson *Sociology*

Sociological Perspectives on Detention and
"Deviance" (p. 143), Parthiban Muniandy *Sociology*

Sociology of the Body, Disability, Illness, and
Health (p. 143), Adrianna Munson *Sociology*

Contextualizing Communications: The Poetics of
Seeing (p. 143), Shahnaz Rouse *Sociology*

Global Refugees: Temporariness and
Displacement (p. 144), Parthiban Muniandy *Sociology*

Travel and Tourism: Economies of Pleasure, Profit, and
Power (p. 144), Shahnaz Rouse *Sociology*

Everyday Cosmopolitanism in Yonkers (p. 145), Parthiban
Muniandy *Sociology*

Technology and Social Identity (p. 145), Adrianna Munson
Sociology

Readings in Latin American Literature (p. 147), Eduardo
Lago *Spanish*

1,001 Drawings (p. 164), John O'Connor *Visual and Studio
Arts*

The Face Is a Clock: Drawing Portraits (p. 164), John
O'Connor *Visual and Studio Arts*

Social Media as Used by Visual Artists (p. 166), Liz
Deschenes *Visual and Studio Arts*

Morphing Function (p. 170), Sarah Peters *Visual and Studio
Arts*

Introduction to Maya and Digital Fabrication (p. 170),
Momoyo Torimitsu *Visual and Studio Arts*

The Voice: A Fiction Workshop (p. 178), Nelly Reifler
Writing

Episodes (p. 179), Myra Goldberg *Writing*

Words and Pictures (p. 177), Myra Goldberg *Writing*

Stories And (p. 180), 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 art 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.

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 6), Robert R. Desjarlais *Anthropology*

Masterworks of Art and Architecture of Western Traditions (p. 12), Jerrilynn 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. 32), Judy Kagel
Dance

Movement Observation I (p. 188), Elise Risher *Dance/ Movement Therapy*

Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies*

Space, Place, and Uneven Development: Building the Countermap of New York City (p. 58), Lauren Hudson
Geography

Symmetry of Ornament (p. 94), Philip Ording *Mathematics*

First-Year Studies: Cities, Suburbs, Trains, and Highways: Politics and Geography (p. 117), Samuel Abrams
Politics

Art and Visual Perception (p. 125), Elizabeth Johnston
Psychology

Environmental Psychology: An Exploration of Space and Place (p. 127), Magdalena Ornstein-Sloan *Psychology*

Critical Urban Environmentalism, Space, and Place (p. 131), Linwood J. Lewis *Psychology*
 Sociology of the Built Environment (p. 143), Adrianna Munson *Sociology*
 Great Lakes World Game (p. 164), Galen Pardee *Visual and Studio Arts*
 Union Carbide Reconstruction (p. 164), Galen Pardee *Visual and Studio Arts*
 PostConcreteness (p. 163), Galen Pardee *Visual and Studio Arts*
 Social Media as Used by Visual Artists (p. 166), Liz Deschenes *Visual and Studio Arts*
 Conceptual Art and the Photograph (p. 168), Liz Deschenes *Visual and Studio Arts*
 Call and Response (p. 171), Sarah Peters *Visual and Studio Arts*
 Writing About the Arts (p. 181), Vijay Seshadri *Writing*

ART HISTORY

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

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

First-Year Studies: 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.*

The Paths of the World: Italian Renaissance Art and the Beginning of Globalization (15th and 16th Centuries)

Alessandra Di Croce

Open, Lecture—Fall | 5 credits

The Renaissance was possibly the first true global movement of ideas resonating across different continents, with exciting new paths traveled by both men and objects. At a time of new geographical discoveries and new trade routes, artistic and cultural exchanges between distant cultures were becoming increasingly frequent. This course is an exploration of Renaissance art in Italy through a selection of places (Florence, Venice, and Rome but also other minor centers) and objects analyzed in the context of the so-called “early-modern globalization.” Focusing primarily on painting and sculpture but with occasional forays into architecture, printmaking, and collecting, this course emphasizes episodes of exchange, encounter, and cross-cultural influences and looks at art objects as symptoms of cultural “cross-fertilization” that embody influences from both near and far.

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 multiconfessional 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?

Theatrum Mundi: Baroque Art and the Wonders of the World

Alessandra Di Croce

Open, Lecture—Spring / 5 credits

This course analyzes the artistic and architectural production from the Baroque period (c. 1590-1700) through a global perspective. At the end of the 16th century, the consolidation of international power through trade and early colonialism—along with the expansion of the Catholic missionary movement—accelerated the process of globalization already started in the previous century, with important cultural and artistic consequences. Style and content of artworks underwent important changes, as artists grappled with new ideas, forms, and meanings. This course emphasizes cross-cultural interconnections in this era, looking at dynamics of transmission and exchanges between different places—Europe, Asia, and the Americas—while still examining critical monuments and artists long considered canonical. In addition to art and architecture, we will examine natural and artificial objects that, brought to Europe from distant lands, painted an exciting picture of a world filled with countless wonders.

Arts of Spain and Latin America, 1492–1820: Imperial, Resistant, Colonial, and Transcultural Arts

Jerrilynn Dodds

Open, Lecture—Spring / 5 credits

This course will explore the art and architecture of Spain and Latin America as its lands emerged from colonialism to forge strong independent identities. We will focus on selected topics, including extraordinary artists such as El Greco, Velázquez, Goya, Cabrera, and Aleijadinho, as well as complex issues surrounding art and identity in contested and textured lands—in particular, Casta painting, colonialism, and arts of revolution and national

identity. Students may, if they wish, extend their conference 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.

Theories and Methods of Art History

Alessandra Di Croce

Sophomore and Above, Seminar—Spring / 5 credits

The focus of this course is on the theories and methods developed by art historians and philosophers in order to determine the meaning and function of “art.” We will examine foundational approaches to art—from formalism to iconology, from social history to semiotics, psychoanalysis, and feminism—and how they shaped the current discipline of art history. Students will become comfortable manipulating theoretical ideas but, in order to keep the discussion as grounded as possible, actual artworks selected early in the semester will be used to discuss the different theories and methods of art-historical analysis. Additionally, we will devote time to more recent contributions to the discipline and its theoretical model—exploring, for instance, issues of gender and postcolonialism and looking at art through the perspective of those subjects traditionally marginalized by institutional art history.

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. 6), Robert R. Desjarlais *Anthropology*
Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies*
First-Year Studies: American Film as Popular Art (p. 40), Michael Cramer *Film History*
History and Aesthetics of Film (p. 41), Michael Cramer *Film History*

The Movie Musical (p. 42), Leana Hirschfeld-Kroen *Film History*
Arcades, Trains, and Hysterics: 19th-Century Foundations of Film (p. 42), Leana Hirschfeld-Kroen *Film History*
-ollywoods: global popular cinema and industrial film form (p. 43), Leana Hirschfeld-Kroen *Film History*
Contemporary Moving-Image Art (p. 45), Peter Burr *Filmmaking and Moving Image Arts*
Experimental Animation: Materials and Methods (p. 46), Robin Starbuck *Filmmaking and Moving Image Arts*
Storyboarding for Film and Animation (p. 47), Scott Duce *Filmmaking and Moving Image Arts*
Readings in Intermediate Greek (p. 61), Emily Anhalt *Greek (Ancient)*
Beginning Italian: *Viaggio in Italia* (p. 75), Tristana Rorandelli *Italian*
Intermediate Italian: Modern Italian Culture and Literature (p. 75), Tristana Rorandelli *Italian*
Beginning Latin (p. 76), Emily Anhalt, Emily Fairey *Latin*
First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 80), Emily Anhalt *Literature*
Reading High Romanticism: Blake to Keats (p. 81), Neil Arditi *Literature*
Destruction as Form: Aesthetics in the Wake of Violence (p. 86), Donna Honaripisheh *Literature*
Literature in Translation: 20th-Century Italian Literature and Culture (p. 87), Tristana Rorandelli *Literature*
Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 90), Michelle Hersh, Eric Leveau *Literature*
Symmetry of Ornament (p. 94), Philip Ording *Mathematics*
The Philosophy of Music (p. 107), Martin Goldray *Music*
Aesthetics and the Philosophy of Art (p. 112), Scott Shushan *Philosophy*
Psychocinematics: Film, Psychology, and Neuroscience (p. 124), Elizabeth Johnston *Psychology*
Art and Visual Perception (p. 125), Elizabeth Johnston *Psychology*
Contextualizing Communications: The Poetics of Seeing (p. 143), Shahnaz Rouse *Sociology*
Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 144), Shahnaz Rouse *Sociology*
Advanced Intermediate Spanish: Political Creativity (p. 147), Heather Cleary *Spanish*
First-Year Studies: Rigorous Action/Happy Accidents—A Laboratory for Theatre Artists (p. 150), David Neumann *Theatre*
1,001 Drawings (p. 164), John O'Connor *Visual and Studio Arts*
The Face Is a Clock: Drawing Portraits (p. 164), John O'Connor *Visual and Studio Arts*
Social Media as Used by Visual Artists (p. 166), Liz Deschenes *Visual and Studio Arts*

Experiments in Sculptural Drawing (p. 166), Katie Bell
Visual and Studio Arts

Senior Studio (p. 165), John O'Connor *Visual and Studio Arts*

Visual and Studio Arts Fundamentals: Materials and Play (p. 165), John O'Connor *Visual and Studio Arts*

Conceptual Art and the Photograph (p. 168), Liz Deschenes
Visual and Studio Arts

Women and Photography (1839–2022) (p. 168), Liz Deschenes *Visual and Studio Arts*

Photographic Books (p. 168), Sophie Barbasch *Visual and Studio Arts*

Black-and-White Darkroom: An Immersion (p. 167), Sophie Barbasch *Visual and Studio Arts*

On Chaos (p. 169), Sophie Barbasch *Visual and Studio Arts*

Call and Response (p. 171), Sarah Peters *Visual and Studio Arts*

Push and Pull: SubD Modeling in Rhino (p. 171), Momoyo Torimitsu *Visual and Studio Arts*

Free-Standing: Intro to Sculptural Forms (p. 170), Katie Bell
Visual and Studio Arts

Morphing Function (p. 170), Sarah Peters *Visual and Studio Arts*

Performance Art (p. 172), Clifford Owens *Visual and Studio Arts*

Performance Art (p. 171), Dawn Kasper *Visual and Studio Arts*

Painting Pop (p. 172), Claudia Bitrán *Visual and Studio Arts*

Intro to Painting (p. 172), Claudia Bitrán *Visual and Studio Arts*

Words and Pictures (p. 177), Myra Goldberg *Writing*

Writing About the Arts (p. 181), Vijay Seshadri *Writing*

ASIAN STUDIES

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

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

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.

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.

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.

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.

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 Xianying'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 Neskari

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.

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

Anthropology

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 6), Robert R. Desjarlais

Anthropology

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

Dodds Art History

Intermediate Chinese (p. 22) *Chinese*

Introduction to Japanese Anime (p. 41), Caitlin Casiello

Film History

Indian Art Cinema (p. 43), Anila Gill *Film History*

The Atom Bombs as History, Experience, and Culture:

Washington, Hiroshima, and Nagasaki (p. 62), Kevin

Landdeck History

The Path to Putin (p. 63), Philip Swoboda *History*

Making Modern East Asia: Empires and Nations,

1700-2000 (p. 65), Kevin Landdeck *History*

Postrevolutionary Chinese Fiction: The Novel as History in a

Neoliberal Age (p. 70), Kevin Landdeck *History*

16 Biology

Zen Buddhism in Japan and America (p. 137), Griffith Foulk
Religion

First-Year Studies: W/E: The Making of the Complete Lover,
West/East (p. 174), Suzanne Gardinier *Writing*

Poetry Workshop: The *Zuihitsu* (p. 183), 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.

Animal Behavior

Malcolm Rosenthal

Open, Lecture—Spring | 5 credits

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

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 Dittkoff

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 G. 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 Beczak, Untermeyer 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*

Organic Chemistry III (p. 21), Colin Abernethy *Chemistry*

Environmental Chemistry (p. 21), Mali Yin *Chemistry*

Biochemistry (p. 22), Mali Yin *Chemistry*

Bio-Inspired Artificial Intelligence (p. 26), James Marshall

Computer Science

Workshop on Sustainability Solutions at Sarah Lawrence

College (p. 38), Eric Leveau *Environmental Studies*

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

and Forests (p. 90), Michelle Hersh, Eric Leveau

Literature

An Introduction to Statistical Methods and

Analysis (p. 94), Daniel King *Mathematics*

Electromagnetism & Light (Calculus-Based General

Physics) (p. 115), Bruce Alphenaar *Physics*

First-Year Studies: Approaches to Child

Development (p. 123), Charlotte L. Doyle *Psychology*

Finding Happiness and Keeping It: Insights From

Psychology and Neuroscience (p. 124), Maia Pujara

Psychology

The Psychology of Food and Eating Behaviors (p. 129), Maia

Pujara *Psychology*

The Mind-Body Connection: Psychophysiology Research

Seminar (p. 132), Maia Pujara *Psychology*

Sociology of the Body, Disability, Illness, and

Health (p. 143), Adrianna Munson *Sociology*

Technology and Social Identity (p. 145), 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, alkynes, and alcohols. In the laboratory section of the course, we will develop the techniques and skills required to synthesize, separate, purify, and identify organic compounds. Organic Chemistry is a key requirement for pre-med students and is strongly encouraged for all others who are interested in the biological and physical sciences. In addition, the Guided Inquiry exercises conducted in class will sharpen your analytical skills, and teach you how to think like a scientist. *No prior knowledge of chemistry is required. Students will be able to take this course, Organic Chemistry II (Guided Inquiry) in the spring semester, and then General Chemistry or more advanced chemistry courses in subsequent years.*

Organic Chemistry II (Guided Inquiry)

Colin Abernethy

Intermediate, Small Lecture—Spring | 5 credits

Prerequisite: Organic Chemistry I

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

Organic Chemistry III

Colin Abernethy

Advanced, Small seminar—Spring | 5 credits

Prerequisite: two semesters of Organic Chemistry or one semester of Organic Chemistry and concurrent enrollment in Organic Chemistry II

This advanced course is a continuation of the study of organic chemistry beyond the topics studied in Organic Chemistry I & II. We will commence the semester by investigating the exceptional stability of aromatic molecules and their main modes of reaction: electrophilic aromatic substitution and nucleophilic aromatic substitution. We will then look at the ways in which organic molecules can rearrange and fragment during reactions. Once these topics have been mastered, we will be able to learn the principles of retrosynthetic analysis, the method used to devise efficient strategies for the synthesis of complex organic molecules. Conference work for this course will be the development of a synthetic route to prepare a pharmaceutically important compound.

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. 36), Bernice Rosenzweig *Environmental Science*

Pollution (p. 36), Bernice Rosenzweig *Environmental Science*

Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies*

An Introduction to Statistical Methods and Analysis (p. 94), Daniel King *Mathematics*

Electromagnetism & Light (Calculus-Based General Physics) (p. 115), Bruce Alphenaar *Physics*

Resonance Research and Spectroscopy Seminar (p. 115), Colin Abernethy, Merideth Frey *Physics*

Quantum Mechanics (p. 115), Melvin Irizarry-Gelpi *Physics*

CHINESE

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

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

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

Beginning Chinese

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

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. 14), Ellen Neskari *Asian Studies*

Reading China's Revolutions Through Literature and Memoir (p. 14), Ellen Neskari *Asian Studies*

CLASSICS

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

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

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

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. 61), Emily Anhalt *Greek (Ancient)*

Intermediate Greek: Poetry and Prose (p. 61), Emily Fairey *Greek (Ancient)*

First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 80), Emily Anhalt *Literature*

First-Year Studies: Text and Theatre (p. 80), Joseph Lauinger *Literature*

First-Year Studies: Literature and Philosophy: Enthusiasm, Fanaticism, Superstition (p. 110), Abraham Anderson *Philosophy*

Gender and Sexuality in Greek Literature and Philosophy (p. 111), Abraham Anderson *Philosophy*

Relativism (p. 112), Abraham Anderson *Philosophy*

Introduction to Ancient Greek Religion and Society (p. 136), Ron Afzal *Religion*

Painting Pop (p. 172), Claudia Bitrán *Visual and Studio Arts*
Writing About the Arts (p. 181), 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

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. 25), Michael Siff *Computer Science*

Bio-Inspired Artificial Intelligence (p. 26), James Marshall *Computer Science*

An Introduction to Statistical Methods and Analysis (p. 94), Daniel King *Mathematics*

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

Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 117), David Peritz *Politics*

Justice, Care, and the Lifespan Revolution: A Community-Based Seminar (p. 119), David Peritz *Politics*

First-Year Studies: Approaches to Child Development (p. 123), Charlotte L. Doyle *Psychology*

Psychocinematics: Film, Psychology, and Neuroscience (p. 124), Elizabeth Johnston *Psychology*

Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 124), Maia Pujara *Psychology*

Art and Visual Perception (p. 125), Elizabeth Johnston *Psychology*

The Psychology and Neuroscience of Addictions (p. 125), David Sivesind *Psychology*

Psychology of Children's Television (p. 126), Jamie Krenn *Psychology*

24 Computer Science

Speaking the Unspeakable: Trauma, Emotion, Cognition, and Language (p. 128), Emma Forrester *Psychology*
The Power and Meanings of Play in Children's Lives (p. 128), Cindy Puccio *Psychology*
The Psychology of Food and Eating Behaviors (p. 129), Maia Pujara *Psychology*
Mindfulness: Science and Practice (p. 129), Elizabeth Johnston *Psychology*
Technology and Human Development (p. 131), Jamie Krenn *Psychology*
The Mind-Body Connection: Psychophysiology Research Seminar (p. 132), Maia Pujara *Psychology*
Sociology of the Body, Disability, Illness, and Health (p. 143), Adrianna Munson *Sociology*
Social Media as Used by Visual Artists (p. 166), Liz Deschenes *Visual and Studio Arts*

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 cryptology, databases, and artificial intelligence? Computer-science courses at Sarah Lawrence College are aimed at answering questions such as those. Sarah Lawrence computer-science students also investigate how the discipline intersects other fields of study, including mathematics, philosophy, biology, and physics.

First-Year Studies: 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 of programming languages and programming style. Weekly hands-on laboratory sessions will reinforce the programming concepts covered in class.

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.

Computer Organization

Michael Siff

Intermediate, Seminar—Fall | 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.

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 cryptography—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.

Databases

Michael Siff

Intermediate, Seminar—Spring / 5 credits

Prerequisite: permission of the instructor and at least one semester of programming experience

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

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

Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies* Critical Cartography and GIS (p. 58), Lauren Hudson *Geography* Proof and Paradox (p. 95), Erin Carmody *Mathematics* Abstract Algebra (p. 95), Erin Carmody *Mathematics* Classical Mechanics (Calculus-Based General Physics) (p. 114), Bruce Alphenaa *Physics* Time to Tinker (p. 115), Merideth Frey *Physics* Technology and Human Development (p. 131), Jamie Krenn *Psychology*

Technology and Social Identity (p. 145), Adrianna Munson
Sociology
 Social Media as Used by Visual Artists (p. 166), Liz
 Deschenes *Visual and Studio Arts*

DANCE

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

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

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

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

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

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

Prospective and admitted students are welcome to observe classes.

First-Year Studies in 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" (*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 Devereaux 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.

Movement Studio Practice

Peggy Gould, Jodi Melnick, Jennifer Nugent, Janet Charleston, Jessie Young, Ori Flomin
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. Movement Studio 1 will be taught by Gould in the fall, Flomin and Melnick in the spring; Studio 2 will be taught by Charleston in the fall, Flomin and Young in the spring; Studio 3 will be taught by Nugent in the fall, Melnick and Young in the spring.*

Dance Movement Fundamentals

Peggy Gould, Catie Leasca
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. This course will be taught by Catie Leasca in the fall; Peggy Gould in the spring.*

Moving Bodies in Frame

Andrea Lerner
Component—Spring

In 2007, the boundaries of my work blurred when chameckilerner (my artistic duo with collaborator Rosane Chamecki) displaced its choreographic work from the stage to the screen. Confronting the work in a new medium generated a new cycle of investigations as part of my exploration of choreography, movement, and the body as a

map of oneself. As an interdisciplinary artist, my work moves between choreography and performance art, experimental and doc-hybrid films. *Moving Bodies in Frame* is a result of this journey and focuses on “why and how” to convey a choreographic idea into a filmic practice—how the encounter between moving images and moving bodies can expand the development of a choreographic language beyond live performance. The course dwells into fundamental questions: How are we positioning our work in relation to these two fields—historically, aesthetically, conceptually? Is there a broad and thorough blending of concepts, philosophy, process, and tools? *Moving Bodies in Frame* is a mix of analytical and production classes, introducing students to the history of video/experimental film/choreocinema; moving to contemporary videos and installations; and, finally, addressing the opportunities offered by the new platforms available at this moment in time. Students will have a series of hands-on exercises and assignments suggested every week, individually and/or in groups. These exercises explore concepts of framing, camera movement, planes, deconstruction of space and time, the relationship of audio X visual, special effects, postproduction, installation, etc. Students will be encouraged to create a final assignment, a project where they define a concept, shoot the video, and address postproduction decisions like sound and editing. Finally, we will discuss how the project should be presented and experienced. Is it an intimate or communal experience? Does it ask for projection or monitor, small or big screen, one or multiple screens, mobility of the viewer, interactiveness, etc? The course welcomes choreographers, performers, filmmakers, photographers, cinematographers, media artists, or anyone interested in this process. A camera will not be necessary; all assignments can be done with the participant’s phone.

Ballet

Megan Williams, Caitlin Scranton
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. Megan Williams will teach this course in the fall; Caitlin Scranton in the spring.*

West African Dance

N'tifata Tete-Rosenthal
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

Matthew Lopez
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.

Gaga

PERK-DORON
Component—Spring

Gaga is a new way of gaining knowledge and self-awareness through your body. Gaga provides a framework for discovering and strengthening your body and adding flexibility, stamina, and agility while lightening the senses and imagination. Gaga raises awareness of physical weaknesses, awakens numb areas, exposes physical fixations, and offers ways for their elimination. The work improves instinctive movement and connects conscious and unconscious movement; it also allows for an experience of freedom and pleasure in a simple way, in a pleasant space, in comfortable clothes, accompanied by music, each person with himself/herself and others.

Yoga

Patti Bradshaw
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.

Feldenkrais: Awareness Through Movement®

Antonio Ramos

Component—Fall

Life may appear to us to be so simple that we often fail to notice and appreciate its beauty. The integration of the nervous system cultivates the capacity for spontaneous, effortless movement and powerful action in life—aimed to articulate new processes, facilitate connections, minimize limitations, and solve emerging problems. These classes will offer tools and lessons based on somatic practices and awareness of The Feldenkrais Method as a way of learning and refined choreography of behavioral coordination. Classes will be verbally guided through precisely structured movement explorations to enhance the learning, help release habitual patterns, and offer new options. Participants may be on the floor—sitting or standing—as we explore the different dimensions of the space. This workshop is part of my ongoing research about emerging practices based on The Feldenkrais Method. All bodies are welcome to these lessons.

Conditioning

Jessie Young

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

Juliana F. May

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 vocabulaires, 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.

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

Beth Gill, Dean Moss, Yanira Castro

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. *This course will be taught by Beth Gill; Dean Moss in the fall; Yanira Castro in the spring.*

Performance Project

Ximena Garnica, Netta Yerushalmy

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. *This course will be taught by Netta Yerushalmy in the fall; Ximena Garnica in the spring.*

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, programming 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 History

Lori Brungard

Component—Year

This course examines the historical roots of contemporary dance, with an emphasis on global forms that have had expression and become hybridized in the United States. Themes that run throughout the course include dance and spirituality, sexuality, gender, class, and activism. Working thematically rather than chronologically, we will look at what makes dance universal and imperative as a cultural force in general in the context of related sociopolitical and artistic movements. We will seek to understand how dance is both expressed by and reflects the human condition, embedded in communities as both a social and an artistic form. *This course will also be offered as a 2-Credit seminar per semester.*

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 alumnae; 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. 188), Elise Risher *Dance/ Movement Therapy*

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 106), Peggy Gould *Music*

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 148), Peggy Gould *Theatre*

First-Year Studies: Rigorous Action/Happy Accidents—A Laboratory for Theatre Artists (p. 150), David Neumann *Theatre*

Experiments in Sculptural Drawing (p. 166), Katie Bell *Visual and Studio Arts*

Senior Studio (p. 165), John O'Connor *Visual and Studio Arts*

Visual and Studio Arts Fundamentals: Materials and Play (p. 165), John O'Connor *Visual and Studio Arts*
Painting Pop (p. 172), Claudia Bitrán *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. 6), Robert R. Desjarlais *Anthropology*

Theories of Development (p. 186), Linwood J. Lewis *Child Development*

Clinical Perspectives: Challenges to Child and Adolescent Development (p. 187), Emma Forrester *Child Development*

Early Intervention Approaches for Young Children and Their Families (p. 187), Cindy Puccio *Child Development*

Econometric Analysis: Structural Explorations in the Social Sciences (p. 33), Jamee Moudud *Economics*

History of Political Economy and Economic History (p. 34), Jamee Moudud *Economics*

Intermediate Macroeconomics: Theory and Policies (p. 35), An Li *Economics*

Writing Fantasy Scripts (p. 52), Jessica Rotondi
Filmmaking and Moving Image Arts

The Path to Putin (p. 63), Philip Swoboda *History*
 Pirates, Tyrants, and Radicals: A History of Capitalism and
 Socialism (p. 66), Margarita Fajardo *History*
 An Introduction to Statistical Methods and
 Analysis (p. 94), Daniel King *Mathematics*
 International Perspectives on Psychology (p. 124),
 Christopher Hoffman *Psychology*
 Human Development: Conception Through Middle
 Childhood (p. 127), Leah Manning *Psychology*
 The Power and Meanings of Play in Children's
 Lives (p. 128), Cindy Puccio *Psychology*
 Studies in Attachment (p. 132), Leah Manning *Psychology*
 Sociology of the Built Environment (p. 143), Adrianna
 Munson *Sociology*
 Social Media as Used by Visual Artists (p. 166), Liz
 Deschenes *Visual and Studio Arts*

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 / Remote

Economics has a profound impact on all of our lives, from where we live and go to school to what we do for a living, what we eat, and how we entertain ourselves. Economics is also crucially intertwined with the social and political issues that we care about, from global climate change to poverty and discrimination. We begin this course with a brief history of the US economy, including the economic impact of slavery, unpaid household labor, and immigration. We then introduce a variety of approaches to economic analysis, including neoclassical, Keynesian, 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 | Remote

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.

Economics of Environmental Justice

An Li

Sophomore and Above, Seminar—Spring | 5 credits

Environmental injustice is both an outcome and a process. As an outcome, environmental injustice is the unequal distribution of environmental burdens (or benefits) in a society. As a process, environmental injustice is the history and institutions that project political, economic, and social inequalities into the environmental sphere. In this course, we will focus on our immediate community: Yonkers, NY. We will first measure the disproportionate environmental burdens in the city's low-income and minority neighborhoods. Then, we will utilize economics to examine the causal mechanisms of environmental injustice. We will focus on the evolution of the housing market, the changing demographics of Yonkers, the location choice of major pollution sources, and zoning policies. We will draw knowledge from multiple fields—economics, politics, sociology, geography, etc. We will examine the issue using multiple methodologies and assess different policy options for improving

environmental and climate justice in Yonkers. There will be service-learning opportunities at local community organizations.

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.

Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies*
Critical Cartography and GIS (p. 58), Lauren Hudson
Geography

Space, Place, and Uneven Development: Building the Countermap of New York City (p. 58), Lauren Hudson
Geography

Pirates, Tyrants, and Radicals: A History of Capitalism and Socialism (p. 66), Margarita Fajardo *History*
Globalization Past and Present: Local and Global Communities in Yonkers and Beyond (p. 68), Margarita Fajardo *History*

An Introduction to Statistical Methods and

Analysis (p. 94), Daniel King *Mathematics*

The Philosophy of Karl Marx (p. 113), Scott Shushan
Philosophy

36 Environmental Science

International Political Economy (p. 118), Yekaterina Oziashvili *Politics*
The Age of Global Uprisings (p. 119), Yekaterina Oziashvili *Politics*
Sociology of the Built Environment (p. 143), Adrianna Munson *Sociology*
Global Refugees: Temporariness and Displacement (p. 144), Parthiban Muniandy *Sociology*
Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 144), Shahnaz Rouse *Sociology*
Technology and Social Identity (p. 145), Adrianna Munson *Sociology*
Painting Pop (p. 172), Claudia Bitrán *Visual and Studio Arts*

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, 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
Anthropology

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

Viruses and Pandemics (p. 17), Drew E. Cressman *Biology*
Principles of Botany (p. 17), Kenneth G. Karol *Biology*
Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 18), Michelle Hersh, Eric Leveau
Biology

Genetics (p. 18), Drew E. Cressman *Biology*
Plant Systematics and Evolution (p. 19), Kenneth G. Karol
Biology

Virology (p. 19), Drew E. Cressman *Biology*
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. 22), Mali Yin *Chemistry*
Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 35), An Li *Economics*
Economics of Environmental Justice (p. 35), An Li
Economics

Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies*
Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 90), Michelle Hersh, Eric Leveau
Literature

An Introduction to Statistical Methods and Analysis (p. 94), Daniel King *Mathematics*
Classical Mechanics (Calculus-Based General Physics) (p. 114), Bruce Alphenaar *Physics*
Electromagnetism & Light (Calculus-Based General Physics) (p. 115), Bruce Alphenaar *Physics*

Critical Urban Environmentalism, Space, and Place (p. 131), Linwood J. Lewis *Psychology*
Sociology of the Built Environment (p. 143), Adrianna Munson *Sociology*

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.

Workshop on Sustainability Solutions at Sarah Lawrence College

Eric Leveau

Sophomore and Above, Large seminar—Year / 2 credits

As we want to engage in individual and collective efforts toward sustainable and climate-change mitigating solutions, this workshop offers students the opportunity to explore the multiple ways in which “sustainability” can be fostered and developed at an institution like Sarah Lawrence College. Meeting once a week, students will work in small groups on a variety of projects and produce research and educational material that can lead to concrete and actionable proposals for the College and our community to consider. Students will determine their own areas of interest and research, from energy and water usage monitoring to composting solutions, recycling/reusing and consumer sobriety, landscaping choices, pollinators and natural diversity, food growing, natural and human history of the land, and/or community collaborations, to name a few. As part of their project effort, students will engage with college administrators who are actively working toward sustainable solutions, as well as with student, staff and faculty groups such as the Warren Green vegetable garden, the Sarah Lawrence Interdisciplinary Collective on the Environment (SLICE), and the Sustainability Committee. We will also explore the possibility of writing grants in coordination with other actors at the college. This workshop will meet for 1.5 hours once a week; it is offered as pass/fail, based on both attendance and a group project that will mostly be developed during our meeting time. All skills and areas of expertise are welcome, from environmental science to writing and visual and studio arts, but any interest in issues of sustainability and a strong sense of dedication will suffice!

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 6), Robert R. Desjarlais
Anthropology

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

Animal Behavior (p. 16), Malcolm Rosenthal
Biology

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

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

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

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. 22), Mali Yin
Chemistry

Econometric Analysis: Structural Explorations in the Social Sciences (p. 33), Jamee Moudud
Economics

History of Political Economy and Economic History (p. 34), Jamee Moudud
Economics

Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 35), An Li
Economics

Economics of Environmental Justice (p. 35), An Li
Economics

Natural Hazards (p. 36), Bernice Rosenzweig
Environmental Science

Watersheds (p. 36), Bernice Rosenzweig
Environmental Science

Pollution (p. 36), Bernice Rosenzweig
Environmental Science

Critical Cartography and GIS (p. 58), Lauren Hudson
Geography

Space, Place, and Uneven Development: Building the Countermap of New York City (p. 58), Lauren Hudson
Geography

The Edgy Enlightenment (p. 69), Philip Swoboda
History
First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 80), Emily Anhalt
Literature

Plundered: Tales of Extractivism and Resistance (p. 82), Heather Cleary
Literature

Indigeneity and Environmental Crisis (p. 86), Izzy Lockhart
Literature

Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 90), Michelle Hersh, Eric Leveau
Literature

Care Work, Climate Adaptation, and the Settler Colony (p. 90), Izzy Lockhart
Literature

An Introduction to Statistical Methods and Analysis (p. 94), Daniel King
Mathematics

Animal Ethics (p. 111), Sarah DiMaggio
Philosophy

Environmental Ethics as Liberatory Theory and Practice (p. 112), Sarah DiMaggio
Philosophy

First-Year Studies: Cities, Suburbs, Trains, and Highways: Politics and Geography (p. 117), Samuel Abrams
Politics

Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 117), David Peritz
Politics

First-Year Studies: Urban Health in a Multicultural Context (p. 123), Linwood J. Lewis
Psychology

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 124), Gina Philogene
Psychology

Environmental Psychology: An Exploration of Space and Place (p. 127), Magdalena Ornstein-Sloan
Psychology

The Power and Meanings of Play in Children's Lives (p. 128), Cindy Puccio
Psychology

Critical Urban Environmentalism, Space, and Place (p. 131),
Linwood J. Lewis *Psychology*

Sociology of the Built Environment (p. 143), Adrianna
Munson *Sociology*

Contextualizing Communications: The Poetics of
Seeing (p. 143), Shahnaz Rouse *Sociology*

Global Refugees: Temporariness and
Displacement (p. 144), Parthiban Muniandy *Sociology*

Travel and Tourism: Economies of Pleasure, Profit, and
Power (p. 144), Shahnaz Rouse *Sociology*

PostConcreteness (p. 163), Galen Pardee *Visual and Studio
Arts*

After Nature: On Writing the Environment (p. 181), Kate
Zambreno *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

Culture in Mind (p. 4), 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. 5), Deanna
Barenboim *Anthropology*

Specters of the Subject: Hauntologies of Ghosts,
Phantasms, and Imaginings in Contemporary
Life (p. 6), Robert R. Desjarlais *Anthropology*

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

Gendering in African Postcolonies (p. 6), 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*

Theories of Development (p. 186), Linwood J. Lewis *Child
Development*

Clinical Perspectives: Challenges to Child and Adolescent
Development (p. 187), Emma Forrester *Child
Development*

Early Intervention Approaches for Young Children and Their
Families (p. 187), Cindy Puccio *Child Development*

First-Year Studies in Performing Arts: A Multidisciplinary
Collective/Portal in Practice and Theory (p. 27),
Peggy Gould *Dance*

West African Dance (p. 29), N'tifafa Tete-Rosenthal *Dance*

Hip-Hop (p. 29), Matthew Lopez *Dance*

Political Economy of Women (p. 34), Kim Christensen
Economics

Workshop on Sustainability Solutions at Sarah Lawrence
College (p. 38), Eric Leveau *Environmental Studies*

The Movie Musical (p. 42), Leana Hirschfeld-Kroen *Film
History*

The Working Girl Around the World (p. 42), Leana
Hirschfeld-Kroen *Film History*

-ollywoods: global popular cinema and industrial film
form (p. 43), Leana Hirschfeld-Kroen *Film History*

Documentary Filmmaking: The Personal Is Political
II (p. 50), Damani Baker *Filmmaking and Moving
Image Arts*

Documentary Filmmaking: The Personal Is Political
I (p. 49), Damani Baker *Filmmaking and Moving
Image Arts*

Writing Fantasy Scripts (p. 52), Jessica Rotondi
Filmmaking and Moving Image Arts

Readings in Intermediate Greek (p. 61), Emily Anhalt *Greek
(Ancient)*

Gender, Education, and Opportunity in Africa (p. 65), Mary
Dillard *History*

The Emergence of the Modern Middle East (p. 65),
Matthew Ellis *History*

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Ideas of Africa, Africa Writes Back (p. 67), Mary Dillard *History*

Gendered Histories of Sickness and Health in Africa (p. 70), Mary Dillard *History*

Beginning Latin (p. 76), Emily Anhalt, Emily Fairey *Latin*

First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 80), Emily Anhalt *Literature*

First-Year Studies: Literature Is Not a Luxury: African American Women's Writing (p. 81), Elias Rodriques *Literature*

Documentation and Transformation: Mapping Travel in Contemporary Literature (p. 84), Una Chung *Literature*

Art of Indetermination: Eastern Praxis in Dialogue With Feminist and Postcolonial Thought (p. 84), Una Chung *Literature*

Writing the Blue Note: Jazz, Literature, Art, and Diasporic Identity (p. 88), Rachel Watson *Literature*

Movement and Migration: Modern Caribbean Women's Writing (p. 89), Elias Rodriques *Literature*

Black Trans Studies (p. 92), Elias Rodriques *Literature*

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 106), Peggy Gould *Music*

Jewish Philosophers: From Spinoza to Arendt (p. 110), Roy Ben-Shai *Philosophy*

First-Year Studies: Urban Health in a Multicultural Context (p. 123), Linwood J. Lewis *Psychology*

International Perspectives on Psychology (p. 124), Christopher Hoffman *Psychology*

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 124), Gina Philogene *Psychology*

Culture in Mind (p. 126), Deanna Barenboim *Psychology*

The Power and Meanings of Play in Children's Lives (p. 128), Cindy Puccio *Psychology*

Culture and Mental Health (p. 130), Deanna Barenboim *Psychology*

Police Violence: Theorizing the Through Lines (p. 133), Emmaia Gelman *Public Policy*

Contending with "Hate" (p. 133), Emmaia Gelman *Public Policy*

In a Strange Land: The Making of the Jewish Diaspora (p. 137), Hannah Zaves-Greene *Religion*

Mobility and Modernization: Exploring Received Narratives in American Jewish History (p. 138), Hannah Zaves-Greene *Religion*

The Many Faces of Jewishness: Representations of Jews Through the Ages (p. 139), Hannah Zaves-Greene *Religion*

Sociology of the Body, Disability, Illness, and Health (p. 143), Adrianna Munson *Sociology*

Contextualizing Communications: The Poetics of Seeing (p. 143), Shahnaz Rouse *Sociology*

Technology and Social Identity (p. 145), Adrianna Munson *Sociology*

Latin American Literature Through Black Latinidad (p. 146), Ximena González-Parada *Spanish*

Readings in Latin American Literature (p. 147), Eduardo Lago *Spanish*

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 148), Peggy Gould *Theatre*

Social Media as Used by Visual Artists (p. 166), Liz Deschenes *Visual and Studio Arts*

First-Year Studies: Fiction Workshop: Writing and the American Racial Imaginary (p. 174), Rattawut Lapcharoensap *Writing*

Wrongfully Accused (p. 180), 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 1 | 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 Hollywood in 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 Movie Musical

Leana Hirschfeld-Kroen

Open, Lecture—Fall | 5 credits

Long dismissed as shallow mass entertainment, the movie musical remains an understudied genre despite its century-long popularity, global scope, and recurring role in film history. This lecture course offers a layered cultural history of the movie musical from the 1920s to the present, approaching it as a uniquely intermedial, transnational perspective from which to study film. Students will learn to read movie musicals through a mixture of formal analysis and material history. We will read canonical scholars, as well as more recent multidisciplinary work on the movie musical as a site for ideological contestation; performance politics; and aesthetic, narrative, and technological experimentation. In particular, we will highlight the genre's power for hiding labor behind spectacles of seemingly spontaneous mass performance and rehearsing modern social conflicts through heterosexual couple-driven, dual-focus plots (Jets vs. Sharks, town vs. city, etc.). Other topics include: the roots of the movie musical in vaudeville, minstrelsy, opera, and ballet; the musical's relationship to new cinematic technologies, labor forms, and industrial practices; the musical's relationship to questions of gender, sexuality, and race; and the musical as a globally circulating and mutating "mass" cultural form. While much of our focus will be on classical Hollywood (1920s-1960s), we will also watch films from France, the Soviet Union, England, East Germany, Mexico, India, and Australia.

African Cinema and Its Diasporas

Anila Gill

Open, Lecture—Spring | 5 credits

This course attends to various cinematic traditions emerging from Sub-Saharan Africa and its diasporas. Students will engage with the colonial histories subtending the politics of aesthetics in West Africa, the ideals of pan-Africanism circulating through oral traditions, the violent legacies of the transatlantic slave trade, and the radical futurity expressed in experimental film circles in the United States. The course begins with canonical Senegalese films like *Black Girl* and *Touki Bouki*, moves on to political films like *Lumumba* and *Sambizanga*, and then concludes with screenings from the LA Rebellion and Black Audio Film Collective. By the end of the course, students will have a comprehensive understanding of the various African cinematic aesthetics discussed in class and demonstrate a critical capacity to discuss the geopolitical and historical contexts in which African cinemas were produced.

The Working Girl Around the World

Leana Hirschfeld-Kroen

Open, Lecture—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 lecture course approaches this archetypal modern character as a foundational figure for film history and an important vernacular link for national film industries competing with Hollywood. We begin by asking: What is a working girl? How has the category changed over the course of the 20th century, as the category has circulated around the globe? And how, despite its fraught ideological construction, can we turn the category into a tool for intersectional feminist film history? With these questions in mind, we launch our investigation in the United States and Europe—and then move onto the Soviet Union, Japan, China, India, South Korea, Mexico, Senegal, and Cameroon—by reading classic film theory, short fiction, and local histories of film culture and gendered labor alongside films about shopgirls, dancing girls, telephone girls, factory girls, office girls, laundresses, and maids. Topics to be discussed include working girls as moviegoers, cultural imperialism and vernacular modernism, migration and mass reproduction, sex work, workplace romance, and contradictions of capital and care. In this class, students will conduct comparative, multimedia analyses of film texts and read global film history through the globalization of modern gendered labor.

Arcades, Trains, and Hysteries: 19th-Century Foundations of Film

Leana Hirschfeld-Kroen

Open, Seminar—Fall | 5 credits

This seminar will examine film history and analysis through a proto-cinematic lens inspired by the Arcades Project, Walter Benjamin's montage-style compendium of Parisian modernization. With this canonical academic experiment as catalyst, we will excavate the 19th-century technocultural foundations of film, placing a particular emphasis on the train, department store, factory, metropolis, and mental life. How did these modern developments shape the materiality and content of early films? And what do they have to tell us about film today? Alongside weekly screenings, we will read classic texts of critical theory (Marx, Freud, Simmel, Benjamin, Kracauer, Adorno); modern/modernist fiction (Poe, Baudelaire, Zola, Pirandello, Keun, Du Bois); and new cultural history on hysterical performance, shell shock cinema, human motors, spectacular realities, and slapstick modernism. We will also watch films directed by Charlie Chaplin, René Clair, Jacques Tati, Chantal Akerman, Boots Riley, and Bong Joon-ho. In this class, students will get an overview of European modernity studies and learn to read films

media-archaeologically, tying them to the major industrial shifts, perceptual transformations, and hybrid forms from which cinema emerged as a dominant mass medium.

Indian Art Cinema

Anila Gill

Open, Seminar—Spring | 5 credits

Writing in 1948, Satyajit Ray diagnosed what he observed to be an artistically impoverished national film industry too readily capitulating to Western influence: “What our cinema needs above everything else is a style, an idiom, a sort of iconography of cinema, which would be uniquely and recognizably Indian.” While many manifestos following Ray’s were quick to dismiss the possibility of a singular aesthetic emerging from a nation hosting as many divergent ethnic, religious, and linguistic populations as India, the discussion had already given life to film societies, artistic movements, and literary and theatrical institutions unwilling to involve themselves in popular Hindi cinema’s cultural and linguistic regime. Periodized between Partition and the Emergency, this course begins with regional art cinema emerging from West Bengal (Sara Akash, Devi, Meghe Dhaka Tara), moves through Hindi-Urdu literary traditions (Garm Hawa, Ankur), and explores cinematic representations of caste relations from South Indian filmmakers (Adoor Gopalakrishnan, John Abraham).

-ollywoods: global popular cinema and industrial film form

Leana Hirschfeld-Kroen

Open, Seminar—Spring | 5 credits

This course takes an industrial approach to the study of global film and film history, highlighting box-office hits, fans, stars, workers, and dream factories from multiple (trans)national contexts. Foregrounding questions of labor, technology, circulation, and genre, we will examine popular cinema as an industrial film form, with a particular emphasis on melodrama, comedy, and the musical. This seminar is framed by some of film studies’ most persistent questions: What is “popular” culture? What is a “mass” medium? Is cinema a universal language? Can art be separated from commerce? Proceeding chronologically from the 1920s through the present, we will first explore “classical Hollywood cinema” as an exportable style and mass reproducible system. Next, we will follow the rise of other -ollywoods around the world, contextualizing and comparing several major film industries and their popular cinemas. Ranging from Western Europe to the Soviet Union and the Global South, topics will include: the studio lot as dream site, urban film cultures, vernacular modernism, colonial film production and cultural imperialism, cine-workers as global workers, divisions of

voice labor in Hollywood vs. Bollywood, the transnational feminization of film handiwork, and the relationship between new film industries and new media from polyglot talkies to Nollywood video-films.

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, cell-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. an animation studio’s divisions of labor. 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.

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 6), Robert R. Desjarlais
Anthropology

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

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- Live Time-Based Art (p. 31), Beth Gill, Dean Moss, Yanira Castro *Dance*
- Contemporary Moving-Image Art (p. 45), Peter Burr
Filmmaking and Moving Image Arts
- Not for Children: Alternative Animation, 1960–present (p. 46), Robin Starbuck *Filmmaking and Moving Image Arts*
- Experimental Animation: Materials and Methods (p. 46), Robin Starbuck *Filmmaking and Moving Image Arts*
- 2D Digital Animation: Short Narratives (p. 45), Scott Duce, Robin Starbuck *Filmmaking and Moving Image Arts*
- Storyboarding for Film and Animation (p. 47), Scott Duce
Filmmaking and Moving Image Arts
- Radical Strategies: Experimental Documentary (p. 50), Robin Starbuck *Filmmaking and Moving Image Arts*
- Documentary Filmmaking: The Personal Is Political I (p. 49), Damani Baker *Filmmaking and Moving Image Arts*
- Propaganda and Mass Communications in Modern History (p. 71), Matthew Ellis *History*
- Beginning Italian: *Viaggio in Italia* (p. 75), Tristana Rorandelli *Italian*
- Intermediate Italian: Modern Italian Culture and Literature (p. 75), Tristana Rorandelli *Italian*
- First-Year Studies: Text and Theatre (p. 80), Joseph Lauinger *Literature*
- Plundered: Tales of Extractivism and Resistance (p. 82), Heather Cleary *Literature*
- Acting Up: Theatre and Theatricality in the Long-Running 18th Century (p. 84), James Horowitz *Literature*
- Destruction as Form: Aesthetics in the Wake of Violence (p. 86), Donna Honarpisheh *Literature*
- Literature in Translation: 20th-Century Italian Literature and Culture (p. 87), Tristana Rorandelli *Literature*
- Philosophy Through Film (p. 111), Scott Shushan
Philosophy
- Aesthetics and the Philosophy of Art (p. 112), Scott Shushan *Philosophy*
- Psychocinematics: Film, Psychology, and Neuroscience (p. 124), Elizabeth Johnston
Psychology
- Intermediate Spanish: Cineclub (p. 147), Dana Khromov
Spanish
- Advanced Intermediate Spanish: Political Creativity (p. 147), Heather Cleary *Spanish*
- Social Media as Used by Visual Artists (p. 166), Liz Deschenes *Visual and Studio Arts*
- Conceptual Art and the Photograph (p. 168), Liz Deschenes
Visual and Studio Arts
- Painting Pop (p. 172), Claudia Bitrán *Visual and Studio Arts*
- Words and Pictures (p. 177), Myra Goldberg *Writing*
- Writing About the Arts (p. 181), Vijay Seshadri *Writing*

FILMMAKING AND MOVING IMAGE ARTS

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

Cognizant that not every student will graduate to be a writer, director, producer, or game developer, the program recognizes that—with the enduring power and influence of cinema, television, the web, and social media—students in all fields of study benefit from media literacy and theory and a deep understanding of the ways and means of media development and production. The FMIA program explores a broad scope of media making, including narrative fiction, documentary/nonfiction, experimental film, animation, cinematography, storyboarding, and directing actors, as well as editing, producing, screenwriting, writing for television, writing and producing for the web, writing for games, and game development.

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

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

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

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

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 Boom. 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, 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, cell-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. an animation studio's divisions of labor. 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, Large 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 are 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 techniques in shows such as *Westworld* and *The Mandalorian*, as well as the burgeoning field of adaptive cinema used on online platforms such as Netflix and experimental film festivals. Topics covered in the course will be live compositing computer graphics, user interface design, scene optimization, and multi-sequential narratives. The course will use Unreal Engine, an industry-standard software used on the above television shows to composite digital sets with live-action footage. Utilizing these techniques, the course will discuss different venues for deployment of this media.

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.

Queer and Trans Aesthetics: New Approaches to Media Production and Performance Studies

Yeong Ran Kim

Open, Seminar—Fall | 3 credits

This class examines queer/trans artistic practices, together with trans, queer, and decolonial theories. We will focus primarily on the work of queer- and trans-identified artists within a larger context of contemporary artistic experimentation that aims to envision a more-than-human world. On the one hand, we will interrogate existing parameters of inclusion and neoliberal citizenship; on the other, we will explore a new set of sensibilities and relationalities emerging from visions of a new mode of being (or being with). At the horizon of this world in transition appears a mode of unmasterful art practice, which suggests new ways of making and responding to art. Students will engage in textual study, as well as direct artistic production or performance involving diverse media and methods.

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 for understanding who we are and how we perceive the world. By utilizing digital media, we will engage in expanded modes of recordkeeping, intervention, and preservation. During the semester, students will work toward a collective exhibition at BWCC. Conference work in this course will consist of a collaborative, community, digital-media project based on dialogue with diverse community members.

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 function," 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 AND 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 focuses 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 Adapted 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 1 & 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

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.

Finish Your Film! The Art of Postproduction

Brian Emery

Intermediate, Seminar—Spring | 3 credits

Prerequisite: prior film-editing experience

This course aims to guide students in editing a rough cut of a student film that they intend to picture lock, color grade, and sound mix as the core of their work for the semester. A rough cut is an opportunity for a new jumping-off point. Dailies will be re-examined for “hidden gems,” little moments that may have been filmed unexpectedly or captured between takes. A deep review of this material can help the editor fully flesh out a moment that the director may have wanted but was not fully achieved on set. Is this shot too long? Is this scene necessary? Is this emotional beat realized? The work of the editor is not to cut just to cut but often not to cut and to hold a shot. As editor Walter Murch says, “The editor is actually making 24 decisions a second: No. No. No. No. No. No. No. No. No. No...Yes!” The aim of this class will be to do a deep-dive into an existing student project and make it as good as it can be. Students will polish a rough cut to picture lock by the midpoint of the semester so that color grading and sound mix can be the focus of the second half of the class and completed in time for the final-class screening. This is not a class that will tolerate the bulk of a student's work to be completed at the end of the semester; rather, your work must be completed in stages over the course of the semester. Collaboration with students in other filmmaking courses will be encouraged and fostered. This is not a “conference” course and has no conference work or individual conference meeting times outside of class. There will be opportunities for individual attention during some class sessions. The class will use both Adobe Premiere and DaVinci Resolve: Premiere to edit; Resolve for color and sound. Adobe Creative Cloud subscriptions will be provided to students, and the software will be available for use in the Ziskin Digital Media Lab. The software is cross-platform and available for both Mac and PC. Students who do not have a rough cut of a film ready to cut may join the class with permission of the professor, with the aim of editing an available stock film.

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 6), Robert R. Desjarlais *Anthropology*

Yoga (p. 29), Patti Bradshaw *Dance*

Guest Artist Lab (p. 31) *Dance*

Choreographing Light for the Stage (p. 32), Judy Kagel
Dance

Workshop on Sustainability Solutions at Sarah Lawrence
College (p. 38), Eric Leveau *Environmental Studies*

History and Aesthetics of Film (p. 41), Michael Cramer *Film
History*

Introduction to Japanese Anime (p. 41), Caitlin Casiello
Film History

Not For Children: Alternative Animation
1960-present (p. 43), Robin Starbuck *Film History*

Queer and Trans Aesthetics: New Approaches to Media
Production and Performance Studies (p. 78), Yeong
Ran Kim *Lesbian, Gay, Bisexual, and Transgender
Studies*

Music and Sound for Film (p. 109), Giancarlo Vulcano
Music

Aesthetics and the Philosophy of Art (p. 112), Scott
Shushan *Philosophy*

Psychocinematics: Film, Psychology, and
Neuroscience (p. 124), Elizabeth Johnston
Psychology

Art and Visual Perception (p. 125), Elizabeth Johnston
Psychology

Psychology of Children's Television (p. 126), Jamie Krenn
Psychology

Technology and Human Development (p. 131), Jamie Krenn
Psychology

Contextualizing Communications: The Poetics of
Seeing (p. 143), Shahnaz Rouse *Sociology*

Travel and Tourism: Economies of Pleasure, Profit, and
Power (p. 144), Shahnaz Rouse *Sociology*

First-Year Studies: Rigorous Action/Happy Accidents—A
Laboratory for Theatre Artists (p. 150), David
Neumann *Theatre*

1,001 Drawings (p. 164), John O'Connor *Visual and Studio
Arts*

The Face Is a Clock: Drawing Portraits (p. 164), John
O'Connor *Visual and Studio Arts*

Social Media as Used by Visual Artists (p. 166), Liz
Deschenes *Visual and Studio Arts*

Experiments in Sculptural Drawing (p. 166), Katie Bell
Visual and Studio Arts

Senior Studio (p. 165), John O'Connor *Visual and Studio
Arts*

Visual and Studio Arts Fundamentals: Materials and
Play (p. 165), John O'Connor *Visual and Studio Arts*

Conceptual Art and the Photograph (p. 168), Liz Deschenes
Visual and Studio Arts

Performance Art (p. 172), Clifford Owens *Visual and Studio
Arts*

Performance Art (p. 171), Dawn Kasper *Visual and Studio
Arts*

Painting Pop (p. 172), Claudia Bitrán *Visual and Studio Arts*

Episodes (p. 179), Myra Goldberg *Writing*

FRENCH

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

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

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

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

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

Bienvenue!

Beginning French

Jason Earle

Open, 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.*

Intermediate French I: Scène(s) de littérature

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 I: The (Post)colony, (Im)migration, and Identity

Rachel Watson

Intermediate, Seminar—Year | 10 credits

Prerequisite: Admission by placement test (to be taken during interview week at the beginning of the fall semester), or completion of Beginning French.

This course will offer a systematic review of the most fundamental aspects of French grammar. Focused on the themes of colonialization, the postcolonial, migration/immigration, and identity, this course will teach students to master and refine French grammatical structures and vocabulary while also connecting them to a thematic that addresses pressing sociopolitical realities in the French and francophone sphere. We will work on the four skills—reading, writing, listening, speaking—with a special emphasis on oral proficiency. We will work on writing skills through in-class short essays and exercises with the goal of strengthening students' grammatical agility. And we will work on speaking skills through oral exercises, presentations, songs, dialogues, and theatre scenes. We will meet for 1.5 hours twice a week during 2022-2023 academic year. We will use recent and hypercontemporary texts (literary, journalistic, theoretical, sociological, etc.), televised debates and news reports, theatre and performance, film, music, and visual art to apprehend underlying trends and tensions that have been at work in the francophone world since the 1960s. Some of the themes to be discussed are: the question of French colonization of North and Sub-Saharan Africa, the Caribbean, and Indochina and its aftermath; the complex issue of race and slavery as part of France's past, the ways this legacy haunts the present, and the recent decolonization movement in the arts; the Republican value of secularism as it comes into contact with the presence of Islam in France as a result of immigration from Algeria, Morocco and Tunisia; and, finally, questions of immigration, identity, and the changing demographic of metropolitan France in the second half of the 20th century and today. We will focus on filling in the gaps in the archive, telling the *récits manquants*—those that have been silenced or willfully forgotten as *the victors* wrote their history and shaped collective memory. Each week will be organized around a theme, which will be paired with primary material that focuses on a certain linguistic function, grammar point, and skill. In addition to conferences, a weekly conversation session with a French language assistant(e) is required. Attendance at the weekly French lunch table and French film screenings are both highly encouraged. *The Intermediate French I and II courses are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year.*

Intermediate French II: Between the Work and the World: The Literary Preface

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 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.*

Advanced French: “L’Imagination au pouvoir !”: le théâtre politique de la Renaissance à nos jours

Rachel Watson

Intermediate/Advanced, Seminar—Spring | 5 credits

Prerequisite: successfully completion of Intermediate French II, returned from Study Abroad, or placed into this level according to the SLC French proficiency test

In the age of streaming technology, social media, and connection across distance, why theatre? Why today? In short, what does theatre have the power to do? The theatre can be a powerful space for political reflection, theorization, experimentation, debate, and engagement. This art form—as it brings together living, thinking beings capable of action and reaction, adherence or resistance, conformity or dissidence in a given time and place—has a great capacity to dialogue with the social and political

structures of its time. As a space for examining the nature of power, the theatre can work to uphold and solidify power or to question, critique, and subvert it. Through examples of French and francophone theatre and performing arts, this course investigates the ways theatre and performance take power to task through embodied political and social action. The course proposes a chronologically arranged examination of the relationship among theatre, politics, and power. Through a survey of texts from the Renaissance to today, we will examine the theatre as a space for political reflection and even, perhaps, action. The works under study—from Robert Garnier, Corneille, Racine, and Molière to Aimé Césaire, Sony Labou Tansi, Koffi Kwahulé, and Wajdi Mouawad—will deepen our understanding of the theatre's capacity to dialogue with the social and political structures of its time. We will examine both plays and theoretical texts addressing the politics of representation, spectatorship, and aesthetics while also learning to analyze the other languages of the stage (movement, gesture, lights, sound, etc.) through analysis of specific productions. In short, we will learn to view the stage as an experimental space for theorizing political structures, either upholding or subverting power or for opening an ambivalent space for debate, as the case may be. How, we will ask, does the theatre engage with the pressing issues of its time? And what is the role of the spectator, whose action and reaction in this politically charged space can render theatrical texts dynamic and slippery?

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

Arcades, Trains, and Hysterics: 19th-Century Foundations of Film (p. 42), Leana Hirschfeld-Kroen *Film History*
Radical Strategies: Experimental Documentary (p. 50), Robin Starbuck *Filmmaking and Moving Image Arts*
The Edgy Enlightenment (p. 69), Philip Swoboda *History*
First-Year Studies: Crime and Mystery in Modern French and Francophone Fiction (p. 80), Jason Earle *Literature*

Destruction as Form: Aesthetics in the Wake of Violence (p. 86), Donna Honaripshah *Literature*
Writing the Blue Note: Jazz, Literature, Art, and Diasporic Identity (p. 88), Rachel Watson *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*
- Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais *Anthropology*
- On Whiteness: An Anthropological Exploration (p. 5), Mary A. Porter *Anthropology*
- Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 6), Robert R. Desjarlais *Anthropology*
- Gendering in African Postcolonies (p. 6), Mary A. Porter *Anthropology*
- Histories of Modern and Contemporary Art (p. 10), Sarah Hamill *Art History*
- Clinical Perspectives: Challenges to Child and Adolescent Development (p. 187), Emma Forrester *Child Development*
- Political Economy of Women (p. 34), Kim Christensen *Economics*
- The Movie Musical (p. 42), Leana Hirschfeld-Kroen *Film History*
- The Working Girl Around the World (p. 42), Leana Hirschfeld-Kroen *Film History*
- ollywoods: global popular cinema and industrial film form (p. 43), Leana Hirschfeld-Kroen *Film History*
- Documentary Filmmaking: The Personal Is Political II (p. 50), Damani Baker *Filmmaking and Moving Image Arts*
- Documentary Filmmaking: The Personal Is Political I (p. 49), Damani Baker *Filmmaking and Moving Image Arts*
- Space, Place, and Uneven Development: Building the Countermap of New York City (p. 58), Lauren Hudson *Geography*
- Histories and Politics of the Far Right (p. 64), Faith McGlothlin *History*
- The City on Screen (p. 64), Ryan Purcell *History*
- Gendered Histories of Sickness and Health in Africa (p. 70), Mary Dillard *History*
- First-Year Studies: The Invention of Homosexuality (p. 77), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*
- Queer Theory: A History (p. 78), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*
- Virginia Woolf in the 20th Century (p. 78), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*
- First-Year Studies: Literature Is Not a Luxury: African American Women's Writing (p. 81), Elias Rodriques *Literature*
- Art of Indetermination: Eastern Praxis in Dialogue With Feminist and Postcolonial Thought (p. 84), Una Chung *Literature*
- Movement and Migration: Modern Caribbean Women's Writing (p. 89), Elias Rodriques *Literature*
- Gender and Sexuality in the Irish Novel (p. 89), Emily C. Bloom *Literature*
- Care Work, Climate Adaptation, and the Settler Colony (p. 90), Izzy Lockhart *Literature*
- Black Trans Studies (p. 92), Elias Rodriques *Literature*
- The Philosophy of Music (p. 107), Martin Goldray *Music*
- The Philosophy of Sex and Love (p. 111), Roy Ben-Shai *Philosophy*
- Gender and Sexuality in Greek Literature and Philosophy (p. 111), Abraham Anderson *Philosophy*
- Feminist Ethics (p. 112), Scott Shushan *Philosophy*
- Justice, Care, and the Lifespan Revolution: A Community-Based Seminar (p. 119), David Peritz *Politics*
- Family Caregiving Across the Lifespan (p. 128), Magdalena Ornstein-Sloan *Psychology*
- Police Violence: Theorizing the Through Lines (p. 133), Emmaia Gelman *Public Policy*
- Contending with "Hate" (p. 133), Emmaia Gelman *Public Policy*
- Thinking Beyond Feminism: Reimagining Gender and Sexuality Across Jewish History (p. 137), Hannah Zaves-Greene *Religion*
- Mobility and Modernization: Exploring Received Narratives in American Jewish History (p. 138), Hannah Zaves-Greene *Religion*
- Sociology of the Body, Disability, Illness, and Health (p. 143), Adrianna Munson *Sociology*
- Contextualizing Communications: The Poetics of Seeing (p. 143), Shahnaz Rouse *Sociology*
- Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 144), Shahnaz Rouse *Sociology*
- Technology and Social Identity (p. 145), Adrianna Munson *Sociology*
- Readings in Latin American Literature (p. 147), Eduardo Lago *Spanish*

Social Media as Used by Visual Artists (p. 166), Liz Deschenes *Visual and Studio Arts*
 Women and Photography (1839–2022) (p. 168), Liz Deschenes *Visual and Studio Arts*
 Performance Art (p. 171), Dawn Kasper *Visual and Studio Arts*
 First-Year Studies: Fiction Workshop: Writing and the American Racial Imaginary (p. 174), Rattawut Lapcharoensap *Writing*
 Children's Books: A Reading and Writing Adventure (p. 177), Myra Goldberg *Writing*

GEOGRAPHY

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

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

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 Anzaldua), 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
Anthropology
- Econometric Analysis: Structural Explorations in the Social Sciences (p. 33), Jamee Moudud *Economics*
- History of Political Economy and Economic History (p. 34), Jamee Moudud *Economics*
- Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 35), An Li *Economics*
- Economics of Environmental Justice (p. 35), An Li
Economics
- Natural Hazards (p. 36), Bernice Rosenzweig
Environmental Science
- Watersheds (p. 36), Bernice Rosenzweig *Environmental Science*
- Pollution (p. 36), Bernice Rosenzweig *Environmental Science*
- Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies*
- The Emergence of the Modern Middle East (p. 65), Matthew Ellis *History*
- First-Year Studies: Cities, Suburbs, Trains, and Highways: Politics and Geography (p. 117), Samuel Abrams
Politics
- International Perspectives on Psychology (p. 124), Christopher Hoffman *Psychology*
- Environmental Psychology: An Exploration of Space and Place (p. 127), Magdalena Ornstein-Sloan *Psychology*
- Mobility and Modernization: Exploring Received Narratives in American Jewish History (p. 138), Hannah Zaves-Greene *Religion*
- Sociology of the Built Environment (p. 143), Adrianna Munson *Sociology*
- Global Refugees: Temporariness and Displacement (p. 144), Parthiban Muniandy *Sociology*
- Painting Pop (p. 172), Claudia Bitrán *Visual and Studio Arts*

GERMAN

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

Students should ideally plan to study German for at least two years. First- and second-year German courses aim to teach students how to communicate in German and acquire grammatical competency through exercises that demand accuracy and also encourage free expression. While conference work in Beginning German consists of intensive grammar work with the German assistant (both group and individual conferences), intermediate-level students work on their cultural competency by reading German literature (fairy tales, novellas, poems) and working on class, group, or individual research projects (e.g., writing a short story or screenplay in German, exploring German cities online, reading newspaper articles on current events). Advanced German is a cultural-studies seminar. Students solidify their cultural competency by studying German history and culture from the late 18th century to the present. A special emphasis is placed on 20th-century German history and culture, including contemporary German literature and film.

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

Beginning German

Roland Dollinger

Open, Seminar—Year | 10 credits

This course concentrates on the study of grammar, vocabulary, and pronunciation in order to secure the basic tools of the German language. In addition to offering an introduction, classroom activities and the production of short compositions promote oral and written communication. This class will meet three times per week (90 minutes), twice with Dr. Dollinger and once with Ms. Mizelle, who will also meet with students individually or in small groups for an extra conference. Course materials include the textbook, *Neue Horizonte* (eighth edition), along with the workbook and a graded German reader. We will cover about 10 chapters from the textbook—all of the

60 Greek (Ancient)

basic grammar and vocabulary that students will need to know in order to advance to the next level. There will be short written tests at the end of each chapter. Students will also be introduced to contemporary German culture through authentic materials from newspapers, television, radio, or the internet.

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.

Arcades, Trains, and Hysterics: 19th-Century Foundations of Film (p. 42), Leana Hirschfeld-Kroen *Film History*

The Edgy Enlightenment (p. 69), Philip Swoboda *History Postwar German Literature and Film* (p. 81), Roland Dollinger *Literature*
Home, Exile, and Emigration in German Literature (p. 82), 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. 76), Emily Anhalt, Emily Fairey *Latin*
First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 80), Emily Anhalt *Literature*

Introduction to Ancient Greek Religion and Society (p. 136), 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. 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*
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Yoga (p. 29), Patti Bradshaw *Dance*
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 Jamee Moudud *Economics*
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 Development (p. 123), Charlotte L. Doyle *Psychology*
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 Context (p. 123), Linwood J. Lewis *Psychology*
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 Psychology and Neuroscience (p. 124), Maia Pujara
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 and Language (p. 128), Emma Forrester *Psychology*
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 Lives (p. 128), Cindy Puccio *Psychology*
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 Ornstein-Sloan *Psychology*
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 Pujara *Psychology*
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 Seminar (p. 132), Maia Pujara *Psychology*
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 Deschenes *Visual and Studio Arts*
 Stories And (p. 180), 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.

History of White Supremacy

Ryan Purcell

Open, Lecture—Fall | 5 credits

The ideas of John Locke were deeply influential to the development of American politics and society. But while Locke may have helped popularize the concept of representative democracy, serving as a North Star for the framers of the U.S. Constitution, he also authored White Supremacist texts that reaffirmed a body of knowledge known today as “race science,” as well as a series of colonial laws that solidified African-American slavery in the new world that retained their power well after the American Revolution. This lecture traces key currents of race ideology and the belief in White Supremacy within the bedrock of the American political landscape. Through a study of primary source documents, guided by historians, students will be exposed to the ways in which White Supremacist thought has provided an intellectual foundation that has supported a system of white wealth, power, and privilege. Students will explore how racist ideas have shaped critical concepts related to American democracy.

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 and the crack-up of the Soviet empire under Mikhail Gorbachev, the final president of the USSR. We will examine the reign of Boris Yeltsin, the first president of post-Soviet Russia and the man who anointed Putin his successor in 1999. We will look at the revisionist narrative of Russian and Soviet history elaborated by Putin and 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

Komози 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.

Histories and Politics of the Far Right

Faith McGlothlin

Open, Small Lecture—Spring | 5 credits

Far-right movements are on the rise in the United States and around the globe. This course explores the contemporary resurgence of far-right and right-wing authoritarian movements through a broad historical framework, including histories of colonialism and racial capitalism, transformations in the global economy, and the proliferation of paramilitary infrastructures worldwide. Lectures will focus on historical case studies from different parts of the world that illustrate the distinctive histories and ideological features of far-right and illiberal movements, including the Patriot Movement in the United States, anti-communist mercenary soldiers in Nicaragua and Rhodesia, authoritarian nostalgia in Brazil and the Philippines, and the ascendance of Hindu nationalism in India. Readings will focus on the embedded relationship between far-right culture war mobilizations and political economy. We will look at how sexual politics, moral panics around the family, and attacks on non-normative genders and sexualities cannot be tidily separated from economic and political projects. Students will be challenged to think outside a conceptual model of mainstream versus extreme politics. Rather than representing a radical political fringe, far-right movements often mobilize around stalwart themes that organize everyday life and political institutions. The imagined “center” at the heart of mainstream politics is rarely sealed off from “extreme” elements or the use of violence. Students will consider the role of affect and emotion that undergird far-right political affiliations. How do fantasy and desire shape conceptions of safety, belonging, and national mythologies? What historical processes have contributed to the sharpening of

communalism, racial resentment, and misogyny? How has economic inequality, environmental devastation, and widespread distrust around media and political institutions buoyed the growth of revanchist illiberal movements worldwide? Readings will include interdisciplinary academic scholarship, films, dystopian fiction, declassified surveillance documents, political literature, memes, and other primary sources.

The City on Screen

Ryan Purcell

Open, Lecture—Spring | 5 credits

“The City seen from the Queensboro Bridge,” according to F. Scott Fitzgerald, “is always the city seen for the first time, in its first promise of all the mystery and the beauty in the world.” This romantic rendering of New York, however, elides that social struggle that pervades its history. Conversely, the City seen on the silver screen can bring its contradictions into sharp focus. From this perspective, New York City appears as a complicated metropolis replete with power dynamics along lines of a race, gender, and sexuality. In this lecture, students will explore the ways in which cinematic representations of New York City that map onto distinct permutations and arcs in the City’s history. Each week, we will locate a specific film within a web of historical meaning. Films like *Dog Day Afternoon* (1975), for example, reference the rising mass incarceration and the militarization of NYPD units; but the film also gives expression to the emerging LGBTQ movement and transgender subjectivity. Similarly, lesser-known gems, such as *Baby Face* (1933), can help illustrate the complex social and cultural terrain through which some women achieved power and independence in Depression Era New York.

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.

Pirates, Tyrants, and Radicals: A History of Capitalism and Socialism

Margarita Fajardo

Sophomore and Above, Seminar—Year | 10 credits

When the first self-declared socialists began to articulate their critique of a society that was rapidly industrializing and urbanizing, “capitalism” did not yet exist. Karl Marx, the leading theorist of political economy and history, would speak of “capital” and “capitalists,” but it was not until the end of the 19th century that the word “capitalism” entered the English language. As the twin concepts of socialism and capitalism evolved and their proponents sought to redefine their vision and the nature of their nemeses, those proponents launched political and economic projects that staked a claim to modernity and even the salvation of humankind. Whereas bankers, pirates, and entrepreneurs dominate historical imaginaries of capitalism, soviets, tyrants, bureaucrats, and revolutionaries dominate the history of socialism. The world of markets, exchange, and profit seems to be the purview of the history of capitalism, whereas top-down planning and egalitarian utopias fill the image of a socialist world. Although capitalism and socialism do not define the totality of economic life, they do represent two crucial inroads to understand how individuals and societies produce, consume, distribute, and also waste resources. This course will study money, markets, and exchange from a historical perspective by following their trajectories both before capitalism and socialism and within capitalist and socialist contexts in different times and places. The course aims to take students deeply into the vagaries of economic life and to historically situate economic concepts. Were societies in previous eras marked by significantly different relationships toward markets, power, and financial instruments? How can such capacious visions such as capitalism and socialism, with such variegated political iterations, be defined and understood? Who were the important actors and institutions that created these movements? What are the origins of “capitalism”? Is there a path to socialism; and, if so, what is it? This course seeks to address these questions through study of the movements, the people who created them, and the institutions that resulted from them. At the same time, it seeks what makes socialism socialist or capitalism capitalist and the extent to which these terms of analysis help or hinder our understanding of the economic and political behavior of individuals, communities, and institutions. The course is divided into two parts: The fall semester of this yearlong course will be devoted to studying historic economic concepts like money, markets, exchange, growth, and development; we will also explore the debates in the origins of capitalism and its relationship to slavery, imperialism, development, war, and welfare.

The spring semester will explore the intellectual origins of socialism, as well as the different versions of “real socialism” around the world.

Gaming the Past: Atlantic Revolutions

Eileen Ka-May Cheng

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

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.

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

Margarita Fajardo

Open, Seminar—Fall | 5 credits

This course is an introduction to thinking globally and acting locally; it examines how different national, regional, 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 examines the cultural, economic, and political origins of globalization and how globalization transforms over time. The course assumes globalization as both historical and contemporary and, thus, 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 in historical perspective, 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 within 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.

1970s New York City: Politics and Culture

Ryan Purcell

Open, Seminar—Fall | 5 credits

“New York is the greatest city in the world—and everything is wrong with it.” This headline, which ran in January 1965 in the *New York Herald Tribune*, speaks to the duality that many people felt regarding New York City during the mid-20th century—a sentiment that continues today: the City can be a lovely place to experience, but it is not without its problems. And by the end of the 1960s, New York was plagued with problems. Population flight to the suburbs, and deindustrialization eviscerated tax revenues. Municipal austerity and privatization policies undercut the public programs. A city that had built a reputation on

urban liberalism was now at a crossroads at the dawn of the '70s. Perhaps most consequential, within this nexus of urban crises, was the City's image reflected in popular culture that informed opinions of New York and exacerbated the perception of the City's decline. This seminar explores the politics and culture of New York City during the 1970s. What do representations in popular culture, from cinema to comic books, say about the state of the City in that decade? Did those images match the reality of urban experiences at the time? What political ends did those images serve, and what consequences did they have for the future? Students will learn to outline the resonance of municipal policies, from urban renewal to the militarization of police, as they are reflected in popular culture. Historians will help guide our analysis of politics and culture; but, ultimately, students will interpret primary sources for themselves, developing a deeper understanding of this pivotal decade and how it shaped the future of New York City. In addition to in-class discussions, students will meet weekly with the instructor for individual conferences.

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

Komozi 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.

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.”

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.*

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.

Race, Ethnicity, and American Popular Music

Ryan Purcell

Open, Seminar—Spring | 5 credits

This seminar features the interdisciplinary study of music and popular culture by focusing on the role of music in the formation of racial and ethnic identities in American history. At various points, the commercial recording industry has both complicated and reified social definitions of race and ethnicity in the United States. Through a careful analysis of a variety of texts—including memoirs from specific artists and critical reviews of albums—and through a consideration of surrounding historical events and phenomena, students will consider the ways in which popular culture and music have shaped concepts of race and ethnicity over the course of the 20th century. How has the commercial recording industry isolated and marketed toward distinct audiences based on race, and ethnicity? How have these market forces influenced group formation in American society? We will explore answers to these questions through historical and ethnographic scholarship that illuminates the cultural contexts in key moments in American history.

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/they receive health care in Africa? In what ways does gender influence who provides health care, the kind of care that they offer, or the social determinants of peoples' health? In the 19th, 20th and early-21st centuries, African citizens, refugees, and internally displaced persons have had to cope with a range of health care challenges. These include: high levels of disability as a result of car accidents and work-related injuries;

disruptions to health care services and food provision stemming from war or political unrest; lack of supplies and access to quality care, resulting from neoliberal economic policies; and, most recently, the challenges of food insecurity due to seasonal locust infestations. These concerns paint a bleak picture of the status of health and health care provision in Africa. Epidemics like ebola and cholera complicate conditions for people seeking to improve the quality of their health. In addition, pandemics like HIV/AIDS and now COVID-19 have transformed demographics and gender relations in both predictable and unexpected ways. Despite these challenges, millions of African men, women, and children find ways to survive and respond creatively in order to address their needs for health and wellbeing. This class is organized around the understanding that the idea of “good health” is a useful critical lens through which to analyze gender-related questions. How do women, men, and LGBTQ+ individuals organize, navigate, and seek care in order to attain good health? What historical, political, and economic factors influence the provision of quality health care? How have African citizens, governments, faith communities, activists, and indigenous healers responded to the challenges associated with disease and the goal of maintaining good health? Because the African continent is massive and every country is complex and diverse, this class will use case studies from countries like Rwanda, South Africa, Nigeria, Tunisia, Ethiopia, and Kenya to answer these questions. In addition, students will be able to choose other African countries to study in depth in order to gain as broad a picture as possible of this complex and important topic. While we will primarily focus our inquiries by using historical works, we will actively monitor innovations in African countries resulting from the COVID-19 pandemic with the goal of developing a deeper understanding of what it takes to maintain a sense of “good health” in Africa.

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, closeted 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 milieus 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.

72 History

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

Gendering in African Postcolonies (p. 6), Mary A. Porter
Anthropology

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

The Paths of the World: Italian Renaissance Art and the Beginning of Globalization (15th and 16th Centuries) (p. 10), Alessandra Di Croce
Art History

Theatrum Mundi: Baroque Art and the Wonders of the World (p. 11), Alessandra Di Croce
Art History

The Ancient Mediterranean (p. 11), David Castriota
Art History

The Atom Bombs as History, Experience, and Culture: Washington, Hiroshima, and Nagasaki (p. 13), Kevin Landdeck
Asian Studies

Making Modern East Asia: Empires and Nations, 1700-2000 (p. 14), Kevin Landdeck
Asian Studies

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

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

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

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

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

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 27), Peggy Gould
Dance

Econometric Analysis: Structural Explorations in the Social Sciences (p. 33), Jamee Moudud
Economics

Political Economy of Women (p. 34), Kim Christensen
Economics

History of Political Economy and Economic History (p. 34), Jamee Moudud
Economics

Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau
Environmental Studies

First-Year Studies: American Film as Popular Art (p. 40), Michael Cramer
Film History

History and Aesthetics of Film (p. 41), Michael Cramer
Film History

The Working Girl Around the World (p. 42), Leana Hirschfeld-Kroen
Film History

Space, Place, and Uneven Development: Building the Countermap of New York City (p. 58), Lauren Hudson
Geography

Intermediate German (p. 60), Roland Dollinger
German

Advanced German: Postwar German Literature and Film (p. 60), Roland Dollinger
German

Advanced German: Home, Exile, and Emigration in German Literature (p. 60), Roland Dollinger
German

Readings in Intermediate Greek (p. 61), Emily Anhalt
Greek (Ancient)

Intermediate Greek: Poetry and Prose (p. 61), Emily Fairey
Greek (Ancient)

Beginning Italian: *Viaggio in Italia* (p. 75), Tristana Rorandelli
Italian

Intermediate Italian: Modern Italian Culture and Literature (p. 75), Tristana Rorandelli
Italian

Beginning Latin (p. 76), Emily Anhalt, Emily Fairey
Latin

First-Year Studies: The Invention of Homosexuality (p. 77), Julie Abraham
Lesbian, Gay, Bisexual, and Transgender Studies

Queer Theory: A History (p. 78), Julie Abraham
Lesbian, Gay, Bisexual, and Transgender Studies

First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 80), Emily Anhalt
Literature

First-Year Studies: Text and Theatre (p. 80), Joseph Lauinger
Literature

Reading High Romanticism: Blake to Keats (p. 81), Neil Ardit
Literature

Postwar German Literature and Film (p. 81), Roland Dollinger
Literature

Plundered: Tales of Extractivism and Resistance (p. 82), Heather Cleary
Literature

Home, Exile, and Emigration in German Literature (p. 82), Roland Dollinger
Literature

Literature in Translation: 20th-Century Italian Literature and Culture (p. 87), Tristana Rorandelli
Literature

Imagining Imperialism (p. 87), Fredric Smoler
Literature

Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 90), Michelle Hersh, Eric Leveau
Literature

Novelists and Sociologists (p. 91), Fredric Smoler
Literature

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 106), Peggy Gould
Music

First-Year Studies: Literature and Philosophy: Enthusiasm, Fanaticism, Superstition (p. 110), Abraham Anderson
Philosophy

Jewish Philosophers: From Spinoza to Arendt (p. 110), Roy Ben-Shai
Philosophy

The Philosophy of Sex and Love (p. 111), Roy Ben-Shai
Philosophy

The Philosophy of Karl Marx (p. 113), Scott Shushan
Philosophy

Astronomy (p. 114), Scott Calvin
Physics

First-Year Studies: Cities, Suburbs, Trains, and Highways: Politics and Geography (p. 117), Samuel Abrams
Politics

Presidential Leadership and Decision Making (p. 118), Samuel Abrams *Politics*

International Political Economy (p. 118), Yekaterina Oziashvili *Politics*

The Age of Global Uprisings (p. 119), Yekaterina Oziashvili *Politics*

International Perspectives on Psychology (p. 124), Christopher Hoffman *Psychology*

The Hebrew Bible (p. 136), Ron Afzal *Religion*

Introduction to Ancient Greek Religion and Society (p. 136), Ron Afzal *Religion*

Perspectives on 9/11: Religion, Politics, and Culture (p. 136), Kristin Zahra Sands *Religion*

Thinking Beyond Feminism: Reimagining Gender and Sexuality Across Jewish History (p. 137), Hannah Zaves-Greene *Religion*

In a Strange Land: The Making of the Jewish Diaspora (p. 137), Hannah Zaves-Greene *Religion*

Mobility and Modernization: Exploring Received Narratives in American Jewish History (p. 138), Hannah Zaves-Greene *Religion*

The Many Faces of Jewishness: Representations of Jews Through the Ages (p. 139), Hannah Zaves-Greene *Religion*

Readings in Early Christianity: John (p. 139), Ron Afzal *Religion*

Sociological Perspectives on Detention and “Deviance” (p. 143), Parthiban Muniandy *Sociology*

Contextualizing Communications: The Poetics of Seeing (p. 143), Shahnaz Rouse *Sociology*

Global Refugees: Temporariness and Displacement (p. 144), Parthiban Muniandy *Sociology*

Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 144), Shahnaz Rouse *Sociology*

Advanced Intermediate Spanish: Political Creativity (p. 147), Heather Cleary *Spanish*

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 148), Peggy Gould *Theatre*

Conceptual Art and the Photograph (p. 168), Liz Deschenes *Visual and Studio Arts*

Painting Pop (p. 172), Claudia Bitrán *Visual and Studio Arts*

Details Useful to the State: Writers and the Shaping of the US Empire, 1945 to the Present (p. 175), Suzanne Gardinier *Writing*

Episodes (p. 179), Myra Goldberg *Writing*

Stories And (p. 180), Myra Goldberg *Writing*

Children’s Books: A Reading and Writing Adventure (p. 177), 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.

Culture in Mind (p. 4), Deanna Barenboim *Anthropology*

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

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 6), Robert R. Desjarlais *Anthropology*

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

Gendering in African Postcolonies (p. 6), Mary A. Porter *Anthropology*

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

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

Masterworks of Art and Architecture of Western Traditions (p. 12), Jerrilynn Dods *Art History*

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

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

Beginning Chinese (p. 22) *Chinese*

Intermediate Chinese (p. 22) *Chinese*

History of Political Economy and Economic History (p. 34), Jamee Moudud *Economics*

Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 35), An Li *Economics*

Intermediate Macroeconomics: Theory and Policies (p. 35), An Li *Economics*

The Movie Musical (p. 42), Leana Hirschfeld-Kroen *Film History*

The Working Girl Around the World (p. 42), Leana Hirschfeld-Kroen *Film History*

Indian Art Cinema (p. 43), Anila Gill *Film History*

-ollywoods: global popular cinema and industrial film form (p. 43), Leana Hirschfeld-Kroen *Film History*

Documentary Filmmaking: The Personal Is Political II (p. 50), Damani Baker *Filmmaking and Moving Image Arts*

Documentary Filmmaking: The Personal Is Political I (p. 49), Damani Baker *Filmmaking and Moving Image Arts*

Beginning French (p. 54), Jason Earle *French*

Intermediate French I: Scène(s) de littérature (p. 55), Ellen Di Giovanni *French*

Intermediate French II: Between the Work and the World: The Literary Preface (p. 56), Ellen Di Giovanni *French*

Readings in Intermediate Greek (p. 61), Emily Anhalt *Greek (Ancient)*

International Law (p. 63), Mark R. Shulman *History*

The Path to Putin (p. 63), Philip Swoboda *History*

Human Rights (p. 64), Mark R. Shulman *History*

The Emergence of the Modern Middle East (p. 65), Matthew Ellis *History*

Ideas of Africa, Africa Writes Back (p. 67), Mary Dillard *History*

Palestine/Israel and the Politics of History (p. 67), Matthew Ellis *History*

The Edgy Enlightenment (p. 69), Philip Swoboda *History*

Beginning Italian: *Viaggio in Italia* (p. 75), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 75), Tristana Rorandelli *Italian*

First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 80), Emily Anhalt *Literature*

First-Year Studies: Crime and Mystery in Modern French and Francophone Fiction (p. 80), Jason Earle *Literature*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 87), Tristana Rorandelli *Literature*

An Introduction to Statistical Methods and Analysis (p. 94), Daniel King *Mathematics*

Presidential Leadership and Decision Making (p. 118), Samuel Abrams *Politics*

International Political Economy (p. 118), Yekaterina Oziashvili *Politics*

Rising Autocrats and Democracy in Decline? (p. 119), Elke Zuern *Politics*

The Age of Global Uprisings (p. 119), Yekaterina Oziashvili *Politics*

International Perspectives on Psychology (p. 124), Christopher Hoffman *Psychology*

Culture in Mind (p. 126), Deanna Barenboim *Psychology*

Culture and Mental Health (p. 130), Deanna Barenboim *Psychology*

Intercultural Aspects of Human Development (p. 130), Lynne Koester *Psychology*

In a Strange Land: The Making of the Jewish Diaspora (p. 137), Hannah Zaves-Greene *Religion*

Beginning Russian (p. 140), Natalia Dizenko, Melissa Frazier *Russian*

Intermediate Russian (p. 140), Natalia Dizenko, Melissa Frazier *Russian*

Contextualizing Communications: The Poetics of Seeing (p. 143), Shahnaz Rouse *Sociology*

Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 144), Shahnaz Rouse *Sociology*

Technology and Social Identity (p. 145), Adrianna Munson *Sociology*

Beginning Spanish (p. 147), Eduardo Lago *Spanish*

Social Media as Used by Visual Artists (p. 166), Liz Deschenes *Visual and Studio Arts*

First-Year Studies: W/E: The Making of the Complete Lover, West/East (p. 174), Suzanne Gardinier *Writing*

ITALIAN

The study of Italian at Sarah Lawrence College offers the rigors of language study and the joys of immersion in one of the richest cultures of the West. The course of study consists of classroom, conference, and conversational components, all enhanced by the flexible academic structure of the College and its proximity to New York City. In the classroom, students learn Italian grammar, syntax, and phonology, using sources of everyday communication and literary texts. In conference sessions—especially helpful in customizing study to each student's level of fluency—students pursue reading and writing related to topics that compel them. And in conversation meetings, students simply talk with native Italians about anything of common interest. Individual conference projects may be as creative and diverse as is appropriate for each student and can include interdisciplinary work in the Italian language.

As in other disciplines, the resources of New York City enhance student experience. Opera performances at the Metropolitan Opera (after preparatory readings from libretti), film series and lectures, museums, and internships related to conference work all offer ways to bring Italian to life. And for bringing students to Italy, Sarah Lawrence's study program in Florence maintains the small scale and individual attention that is the mark of the College, providing an exceptional opportunity to combine a yearlong academic experience with the cultural immersion of a homestay living arrangement. Advanced students

have the opportunity to spend the second semester of their year abroad studying at the University of Catania in Sicily.

The Italian program periodically offers literature courses in Italian or in translation as part of the literature curriculum. Among these courses are: *Images of Heaven and Hell*; *The Three Crowns*: Dante, Petrarch, and Boccaccio; and *Fascism, World War II, and the Resistance in 20th-Century Italian Narrative and Cinema*.

Beginning Italian: *Viaggio in Italia*

Tristana Rorandelli

Open, Seminar—Year | 10 credits

This course, for students with no previous knowledge of Italian, aims at giving the student a complete foundation in the Italian language with particular attention to oral and written communication and all aspects of Italian culture. The course will be conducted in Italian after the first month and will involve the study of all basic structures of the language—phonological, grammatical, and syntactical—with practice in conversation, reading, composition, and translation. In addition to material covering basic Italian grammar, students will be exposed to fiction, poetry, songs, articles, recipe books, and films. Group conferences (held once a week) aim at enriching the students' knowledge of Italian culture and developing their ability to communicate. This will be achieved by readings that deal with current events and topics relative to today's Italian culture. Activities in pairs or groups, along with short written assignments, will be part of the group conference. In addition to class and group 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.

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

The Paths of the World: Italian Renaissance Art and the Beginning of Globalization (15th and 16th Centuries) (p. 10), Alessandra Di Croce *Art History*
Theatrum Mundi: Baroque Art and the Wonders of the World (p. 11), Alessandra Di Croce *Art History*
 Literature in Translation: 20th-Century Italian Literature and Culture (p. 87), 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

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.*

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.

Intermediate Japanese

Izumi Funayama
Intermediate, Seminar—Fall | 5 credits
Prerequisite: Advanced Beginning Japanese or equivalent

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

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. 41), Caitlin Casiello
Film History

Readings in Contemporary Japanese Religion and Culture (p. 136), Griffith Foulk *Religion*
Zen Buddhism in Japan and America (p. 137), Griffith Foulk *Religion*

LATIN

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

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

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

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.*

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

First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 80), Emily Anhalt *Literature*

LATIN AMERICAN AND LATINX STUDIES

The Latin American and Latinx studies (LALS) program is devoted to the interdisciplinary investigation of Latin American, Caribbean, and Latinx cultures, politics, and histories. Through a variety of disciplines, students will have opportunities to explore the vibrant cultural life of Latin American and Caribbean countries, as well as the experiences of Latinx communities in the United States.

Course offerings will include language, literature, dance, film, music, art, and other cultural expressions as a way to familiarize students with a world that is rich in imagination, powerful in social impact, and defiant of the stereotypes usually imposed upon it. Students will also interrogate the complex political dynamics involved in such processes as (post)colonialism, migration, revolution, social movements, citizenship, and the cultural politics of race, gender, sexuality, and class. The histories of conquest, colonialism, development, and resistance in the area also require broad inquiry into the often turbulent and violent realities of political economic forces.

As this program is concerned with a broad set of border crossings, faculty in LALS are also committed to expanding educational experiences beyond Sarah Lawrence College. Accordingly, students are encouraged to study abroad through Sarah Lawrence College programs in Cuba, Argentina, and Peru or with other programs in Latin America. Students will also have opportunities to explore the borderlands closer to Sarah Lawrence College, including Latinx communities in New York City and Westchester County.

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*

Spaces of Exclusion, Places of Belonging (p. 5), Deanna Barenboim *Anthropology*
 Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 6), Robert R. Desjarlais *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), Jerrilynn Dodds *Art History*
 Political Economy of Women (p. 34), Kim Christensen *Economics*
 Documentary Filmmaking: The Personal Is Political II (p. 50), Damani Baker *Filmmaking and Moving Image Arts*
 Documentary Filmmaking: The Personal Is Political I (p. 49), Damani Baker *Filmmaking and Moving Image Arts*
 Plundered: Tales of Extractivism and Resistance (p. 82), Heather Cleary *Literature*
 International Perspectives on Psychology (p. 124), Christopher Hoffman *Psychology*
 Technology and Social Identity (p. 145), Adrianna Munson *Sociology*
 Latin American Literature Through Black Latinidad (p. 146), Ximena González-Parada *Spanish*
 Intermediate Spanish: Cineclub (p. 147), Dana Khromov *Spanish*
 Advanced Intermediate Spanish: Political Creativity (p. 147), Heather Cleary *Spanish*
 Readings in Latin American Literature (p. 147), 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 and Trans Aesthetics: New Approaches to Media Production and Performance Studies

Yeong Ran Kim

Open, Seminar—Fall | 3 credits

This class examines queer/trans artistic practices, together with trans, queer, and decolonial theories. We will focus primarily on the work of queer- and trans-identified artists within a larger context of contemporary artistic experimentation that aims to envision a more-than-human world. On the one hand, we will interrogate existing parameters of inclusion and neoliberal citizenship; on the other, we will explore a new set of sensibilities and relationalities emerging from visions of a new mode of being (or being-with). At the horizon of this world in transition appears a mode of unmasterful art practice, which suggests new ways of making and responding to art.

Students will engage in textual study, as well as direct artistic production or performance involving diverse media and methods.

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.

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 6), Robert R. Desjarlais *Anthropology*

Clinical Perspectives: Challenges to Child and Adolescent Development (p. 187), Emma Forrester *Child Development*

Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies*

Queer and Trans Aesthetics: New Approaches to Media Production and Performance Studies (p. 49), Yeong Ran Kim *Filmmaking and Moving Image Arts*

Radical Strategies: Experimental Documentary (p. 50), Robin Starbuck *Filmmaking and Moving Image Arts*

Space, Place, and Uneven Development: Building the Countermap of New York City (p. 58), Lauren Hudson *Geography*

Human Rights (p. 64), Mark R. Shulman *History*

Movement and Migration: Modern Caribbean Women's Writing (p. 89), Elias Rodriques *Literature*

Black Trans Studies (p. 92), Elias Rodriques *Literature*

The Philosophy of Sex and Love (p. 111), Roy Ben-Shai *Philosophy*

Gender and Sexuality in Greek Literature and Philosophy (p. 111), Abraham Anderson *Philosophy*

Community Psychology (p. 125), Richard C. Clark *Psychology*

Contending with "Hate" (p. 133), Emmaia Gelman *Public Policy*

Thinking Beyond Feminism: Reimagining Gender and Sexuality Across Jewish History (p. 137), Hannah Zaves-Greene *Religion*

Sociology of the Body, Disability, Illness, and Health (p. 143), Adrianna Munson *Sociology*

Contextualizing Communications: The Poetics of Seeing (p. 143), Shahnaz Rouse *Sociology*

Technology and Social Identity (p. 145), Adrianna Munson *Sociology*

Readings in Latin American Literature (p. 147), Eduardo Lago *Spanish*

Social Media as Used by Visual Artists (p. 166), Liz Deschenes *Visual and Studio Arts*

Performance Art (p. 172), Clifford Owens *Visual and Studio Arts*

Performance Art (p. 171), Dawn Kasper *Visual and Studio Arts*

Painting Pop (p. 172), Claudia Bitrán *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 *muthos* (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, Virginie 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 Rodriques

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 Dürrenmatt'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 Ionesco'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.

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

Emily Foster

Open, Small Lecture—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 interposed 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 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).

Plundered: Tales of Extractivism and Resistance

Heather 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 lecture is not a historical overview of literary representations of “home” and “exile”; rather, we will explore (through some “case studies”) the various meanings that writers such as Goethe, Hesse, E. T. A. Hoffmann, Sigmund Freud, Anna Seghers, Sebald, and other contemporary German writers have attributed to the relationship of being “in exile” and being “at home.” Theoretical essays by Edward Said, Julia Kristeva, and others will provide us with some critical vocabulary to speak and write about this topic. *This small lecture (open, three credits) is taught in English; German-language skills are not required. Advanced German students have the option of taking this small lecture for five credits; during an extra weekly seminar, we will work on all aspects of your German—reading, speaking, and writing.*

Science Fiction and the Victorian Novel

Emily Foster

Open, Small Lecture—Spring | 5 credits

We tend to assume that science fiction is a fairly new phenomenon—that the spaceships and sandworms of our favorite, fantastical brand of genre fiction could only be inspired by our most recent technological advances. In this class, we'll explore the prehistory of science fiction by examining Victorian texts and 21st-century science fiction texts side-by-side. We'll investigate science fiction's origins in 19th-century experimental realism and study the ways in which the speculative fiction of the early 21st century stems from the fictions of the Victorian period. This class will be structured by theme; and within each theme, we'll read a pair of novels: one Victorian, and one contemporary science fiction. We'll begin with Sheridan Le Fanu's *Carmilla* (a female precursor to *Dracula*) alongside China Miéville's *Embassytown* in order to explore themes of racism and xenophobia. We'll compare the terror caused by Le Fanu's vampires to the uncanniness of Miéville's aliens, who hear with their wings and speak through two mouths. The course will go on to explore the study of the Victorian Gothic in Charlotte Brontë's *Jane Eyre* and the 21st-century Gothic in Pulitzer Prize winner Kazuo Ishiguro's *Never Let Me Go*. We'll then read Gaskell's *North and South* to examine the Industrial Revolution of the 1800s in juxtaposition with our own Technological Revolution: a revolution-gone-haywire, as depicted in Margaret Atwood's *Oryx and Crake*. Last, we'll study alternate history narratives: Before Philip K. Dick

asked—“What would have happened if Germany and Japan won the Second World War?”—19th-century authors like Edmund Lawrence and Joseph Méry asked similar questions about the outcome of the Napoleonic Wars. We'll be reading excerpts from Dick's *The Man in the High Castle*, as well as the graphic novel *Watchmen*, to compare these more modern forms of speculative fiction with 19th-century “what if” narratives. We'll also be reminded that science fiction is a 19th-century invention by discussing the science-fiction milestones—such as Mary Shelley's *Frankenstein* and H.G. Wells's *The Island of Dr. Moreau*—that continue today to exert their cultural and literary influence.

Our Revels Now Are Ended: Late Shakespeare

Nicholas Utzig

Open, Lecture—Spring | 5 credits

The turn of the 17th century found Shakespeare approaching the height of his career. Shortly after James I ascended to the throne of England in 1603, a royal patent extended the king's patronage over London's leading troupe of players, transforming the Lord Chamberlain's Men into the King's Men. Unknown to Shakespeare at the time, the formation of the King's Men marked the beginning of his final decade as a playwright. The revels were coming to an end. This course looks at Shakespeare's late plays—drama written and performed between 1600 and 1613. We'll begin the term with *Hamlet* and continue through a series of tragedies unmatched in English dramatic literature—*Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, and *Coriolanus*. Tragedy will give way to improbable return and reunion, as we read Shakespeare's great romances: *Pericles*, *The Winter's Tale*, and *The Tempest*. Along the way, we'll encounter problem plays and even a late history. The term will end with a move from stage to page, as we take a focused look at the *First Folio of 1623*: the first collected edition of Shakespeare's works ever printed. Entering its quadricentennial, the *Folio* is one of the most important early printed books and our sole source for 18 of Shakespeare's plays. Our study of this extraordinary edition will introduce students to early modern print culture and book history. By the end of the course, students will have a rich understanding of Shakespeare's major late works and a sense of how these plays fit within the lively Jacobean commercial theatre. Biweekly group conferences may focus on non-Shakespearean 17th-century drama, performance history, or print culture—secondary concerns that will enrich our understanding of Shakespeare's masterful final act.

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, Orhan Pamuk, Bhanu Kapil, Ocean Vuong, Cristina Rivera Garza, Yoko Tawaka, Ngugi wa 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.

Eight American Poets

Neil Arditi

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 that 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.

Destruction as Form: Aesthetics in the Wake of Violence

Donna Honarpisheh

Open, Seminar—Fall | 5 credits

As we continue to navigate the ongoing conditions of the pandemic, the threat of climate change, perpetual war, and violence against racial minorities, this course attends to the political, psychic, and ecological forces of societal affliction in which we live. In particular, it asks: what is the work of art and literature in the wake of affliction? How do works of art register the violence of historical trauma and how do they open up new ways of relating to the world? In other words, how do aesthetic mediums not only reflect societal conditions, but also serve as portals to imagine the self/collective, time and history, otherwise? Drawing mostly from a corpus of artists, writers, and filmmakers from the Middle East and Africa (as well as other global examples), the aesthetic works we will engage in this course were produced in the wake or midst of postcolonial national liberation movements, global critiques of authoritarianism, and experiences of contemporary warfare, raising questions about the limits of the nation-state, configurations of life and death, and the psychic affliction that arises from destruction. By attending to literature, film, and art that incorporates not only the subjects of destruction but also the forms they take (fractures, fragments, transhistorical senses of time, dislocated geographies, and abstract forms), we will think simultaneously about how aesthetics is altered in the aftermath of destruction and what its forms enable us to perceive differently. We will reflect on the role of aesthetics and its relationship to repair, how it registers without resolving loss, and how it can offer a critical relation to historical wounds, even if it cannot adequately redeem them.

Indigeneity and Environmental Crisis

Izzy Lockhart

Open, Seminar—Fall | 5 credits

Settler colonialism might be described as a colonialism that lasts, meaning that settlers come to stay and attempt to permanently dispossess Indigenous peoples of their lands and waters. This course proposes that settler colonialism is, itself, a form of environmental crisis that Indigenous peoples have been weathering and resisting for more than 400 years. Using environmental humanities methods, students will be encouraged to think of both crisis and resistance in expansive terms. Topics to be addressed include (but are not limited to) location-based research, kinship relationships and responsibilities, environmental injustice in a settler colony, gender-based violence and resource extraction, Indigenous petrocultures, pipeline blockades, nuclear colonialism, and coalitional environmental resistance. The course begins by locating us in Lenapehoking—the lands of the Lenape—and, in subsequent weeks, we will consider case studies in environmental crisis and Indigenous resistance across local, continental, and global scales. The syllabus includes a range of literary, artistic, and critical texts, including works by Leslie Marmon Silko, Louise Erdrich, Nick Estes, and Warren Cariou.

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.

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.

The Upstart Crow: Elizabethan Shakespeare

Nicholas Utzig

Open, Seminar—Fall | 5 credits

One of the earliest references to Shakespeare's literary career is an insult. Robert Greene, a Cambridge-educated

playwright and pamphleteer, complained of his rival's success by grumbling about "an upstart Crow, beautified with our feathers." The recently arrived Shakespeare was a poor imitator of England's leading dramatic poets, Greene protested. Whatever one's verdict on the quality of the verse, one thing was clear: Shakespeare was shaking up London's commercial theatre almost from the moment of his arrival. This seminar looks at Shakespeare's Elizabethan years, a period spanning the late 1580s through 1603. We begin with some early successes, plays like *Richard III* and *Titus Andronicus*, before continuing to some of his most famous works, including *Henry IV, Part I*; *As You Like It*; and *Twelfth Night*. Along the way, we'll find time for a few understudied plays, such as *Henry VI, Parts 2 & 3*, and *King John*. Reading from Shakespeare's apprentice-like early offerings through the great comedies and histories will give us an opportunity to explore Shakespeare's development alongside the growth of the commercial theatre, allowing us to see the "upstart Crow" become London's leading dramatist. Students will leave the seminar with a firm grounding in Shakespeare's early work, having encountered representative comedies, tragedies, and histories from his most productive period. Biweekly conferences may consider non-Shakespearean drama, performance history, or Shakespeare in adaptation—perspectives that may help us understand how Shakespeare fits within the rambunctious Elizabethan theatre world and why, after 400 years, there's still so much to say about these great plays.

Milton's *Paradise Lost*

Nicholas Utzig

Open, Seminar—Fall | 5 credits

Famously, John Milton's epic, *Paradise Lost*, sets out to "justify the ways of God to men." An ambitious goal, without question; but Milton's pen had some experience in justification. Two decades before *Paradise Lost*, Milton wrote *Eikonoklastes*, a defense of the execution of King Charles I. Milton's politics were republican and antimonarchical, and the poet supported the civil war that led to the Interregnum—the decades-long interruption in England's otherwise unbroken line of kings and queens. *Paradise Lost*, on the other hand, condemns civil war; and its chief rebels, Satan and the rebellious angels, are cast down for fighting to overthrow God. "Better to reign in Hell than serve in Heav'n," Satan declares after the fall—another sort of justification. How might have Milton's opposition to the divine right of kings shaped a poem about the most absolute monarch of all? How does the poem reconcile Milton's sincere religious and political sensibilities? Why does the pious Milton give so much energy to Satan, a figure at odds with the poet's personal beliefs? In this course, we will read *Paradise Lost* alongside some of Milton's lyric poems, selections from his

prose, and even his late closet drama, *Samson Agonistes*. By the end of the term, students will have broad understanding of Milton's life and times and a sense of how his great epic grappled with topical controversies and timeless disputes. The epic, by nature, is capacious; and in conference, we will have the opportunity to explore *Paradise Lost*'s relationship to 17th-century politics, its cosmology, its debt to (and deviations from) Biblical tradition, and other intellectual intersections of interest to you.

Writing the Blue Note: Jazz, Literature, Art, and Diasporic Identity

Rachel Watson

Open, Seminar—Fall | 5 credits

Sometimes, poems sing, paintings swing, and novels bop. A line of poetry can achieve the effect of a jazz melody through assonance and alliteration. A painting can, like a trumpet, blow hot and cold using alternating color fields. And a prose phrase can beat with syncopation, playing with stressed syllables and sibilance like the rhythm section of a bebop group. Jazz musicians have long taken inspiration from literature; writers and painters have, likewise, borrowed strategies from jazz and blues music. Indeed, this borrowing and exchange is so prevalent that Brent Hayes Edwards writes: "Whether it is composers finding formal inspiration in verse or a poet invoking the sound of music, hearing across media is the source of innovation in black art." In this course, we will learn to perform the practice of "hearing across media" by examining the jazz and blues aesthetic that permeates the art of various African and Afro-descended artists. Immersing ourselves in work from Africa and the diaspora, students will analyze literature, visual art, and music to trace the transfer of these aesthetic strategies across media and genres and to understand how these artists, finding connectivity beyond national borders through reference to American jazz, utilize this music to figure improvisation, multivocality, non-fixity, and subversion as central to diasporic identity. Inspired by the concept of the blue note—the microtonal flattening of certain pitches on a scale, a note in between notes, disruptive in its "inbetweenness"—we will investigate how these artists practice a liberating aesthetic, calling on the subversive qualities of jazz to create space for challenging convention, creating and recreating the self, and claiming a belonging to the diaspora. We will examine how diasporic work becomes a social and cultural performance, how vibrating with the blue note—a sonic metonymy for the experience of dispersal, exile, and longing of slaves in the New World and their descendants—this art mourns while also celebrating the freeing potential of artistic techniques that deviate playfully from the conventional structures of their media. Following the Glissantian notion of non-fixity

and Paul Gilroy's notion of the transnational Black Atlantic, we will trace the aesthetic and cultural practice of "hearing across media" in text (novels, plays, and poetry), music (jazz and blues), and visual art (painting) across several sites: Sub-Saharan Africa, the Caribbean, the United States, and Canada. Classes will be organized according to a "call-and-response" structure; that is, we will traverse geography and time period according to how concepts find their melody responded to, taken up, or revised in different times and places. Primary texts will be supported by scholarly and theoretical readings.

Movement and Migration: Modern Caribbean Women's Writing

Elias Rodriques

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 16th-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, Kristeva, 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 more sophisticated approach helped shape Dostoevsky's own: Balzac, Poe, Wilkie Collins, Dickens, George Eliot. We will also read some of the scientists and science writers whose works both influenced and were influenced by 19th-century European literature, including Darwin; French philosopher Auguste Comte and physiologist Claude Bernard; American philosopher, scientist, and mathematician Charles Sanders Peirce; and the English George Henry Lewes—the last-named not just a favorite of the fictional Lebeziatnikov but the common-law husband of the real George Eliot. As part of the Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course collaborative, we will also finally put our own bodies and minds to work in the material

world. While students are welcome to devote conference time to further work in literature and/or the intersections of literature and science, fieldwork addressing current issues in the environment is also encouraged. Over the course of the semester, we will also bring Dostoevsky and the insights of 19th-century science and politics to a wider audience as we participate in two two-week interludes devoted to climate justice and involving collaborative projects and research together with students and faculty from across the College and at Bronx Community College.

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.

Care Work, Climate Adaptation, and the Settler Colony

Izzy Lockhart

Open, Seminar—Spring | 5 credits

How might we care for each other in the midst of accelerating planetary change? This course provides us with the theoretical frameworks to grasp the long and multifaceted history of environmental crisis on this continent and, likewise, to grasp the diversity of critical, careful responses to imposed disaster. The course begins with the proposition that dominant structures of care in the settler colony—afforded by the nuclear family, the

state, and private enterprise—depend upon and reproduce racialized and gendered exploitation bound to the same systems that make environmental crisis inevitable. Throughout the semester, we will explore other literary and scholarly theorizations and enactments of care work that move outside dominant care regimes and that have always been responsive to environmental crisis in its long history. The reading for the course moves from Indigenous studies to queer studies to the energy and environmental humanities, illuminating critical intersections of use to a student interested in any one of those fields. Primary and secondary texts include works by José Esteban Muñoz, Leah Lakshmi Piepzna-Samarasinha, Natalie Diaz, Sophie Lewis, Kim TallBear, Sheena Wilson, Imre Szeman, Samuel R. Delany, and Dean Spade, among others. Assignments for the course encourage students to take inspiration from the texts on our syllabus. In other words, you may present your work in creative as well as critical forms. Podcasts, manifestos, websites, –zines...are all more than welcome.

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.

Novelists and Sociologists

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.

English Drama Before Shakespeare

Nicholas Utzig

Open, Seminar—Spring | 5 credits

Shakespeare wasn't the first on the scene. By the time he made his entrance on the stage, English dramatists and players had been delighting audiences for nearly three centuries. This seminar examines the vibrant tradition of English drama before the Age of Shakespeare, from its medieval roots to the early 1590s. We will begin with some of the earliest surviving examples of medieval English drama, the great 14th-century cycle plays. Originally intended to supplement religious feast days, these pageant plays blossomed into lively dramatic works, paving the way for the morality plays of the late Middle Ages. With the Reformation, English drama became increasingly secularized, and theatre itself became a serious commercial concern. We'll consider the early years of the theatre business and how the first purpose-built commercial playhouses influenced popular drama. Sixteenth-century readings will include work by the father-and-son playwrights John and Jasper Heywood, the cantankerous Robert Greene, and the scofflaw Thomas Kyd. Our progress through theatre history will end with Christopher Marlowe's *Tamburlaine*, *Doctor Faustus*, and *The Jew of Malta*. Throughout the term, we'll ask: How did plays and playgoing evolve during this period? What kind of continuities persisted? Individual conference work may focus on any aspect of medieval or early modern drama.

Black Trans Studies

Elias Rodriques

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, Danez 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.

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

Theories and Methods of Art History (p. 12), Alessandra Di Croce
Art History

Reading China's Revolutions Through Literature and Memoir (p. 14), Ellen Neskari
Asian Studies

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

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

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

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 27), Peggy Gould
Dance

Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau
Environmental Studies

Arcades, Trains, and Hysterics: 19th-Century Foundations of Film (p. 42), Leana Hirschfeld-Kroen
Film History

2D Digital Animation: Short Narratives (p. 45), Scott Duce, Robin Starbuck
Filmmaking and Moving Image Arts

Advanced French: "L'Imagination au pouvoir": le théâtre politique de la Renaissance à nos jours (p. 56), Rachel Watson
French

Intermediate German (p. 60), Roland Dollinger
German

Advanced German: Postwar German Literature and Film (p. 60), Roland Dollinger
German

Advanced German: Home, Exile, and Emigration in German Literature (p. 60), Roland Dollinger
German

Readings in Intermediate Greek (p. 61), Emily Anhalt
Greek (Ancient)

Intermediate Greek: Poetry and Prose (p. 61), Emily Fairey
Greek (Ancient)

Text and Context: Readings From the 20th-Century United States (p. 68), Lyde Cullen Sizer
History

The Edgy Enlightenment (p. 69), Philip Swoboda
History

Postrevolutionary Chinese Fiction: The Novel as History in a Neoliberal Age (p. 70), Kevin Landdeck
History

Women on the Edge: Literature, Politics, and Culture in the 20th Century United States (p. 71), Lyde Cullen Sizer
History

Beginning Italian: *Viaggio in Italia* (p. 75), Tristana Rorandelli
Italian

Intermediate Italian: Modern Italian Culture and Literature (p. 75), Tristana Rorandelli
Italian

Beginning Latin (p. 76), Emily Anhalt, Emily Fairey
Latin

First-Year Studies: The Invention of Homosexuality (p. 77), Julie Abraham
Lesbian, Gay, Bisexual, and Transgender Studies

Queer Theory: A History (p. 78), Julie Abraham
Lesbian, Gay, Bisexual, and Transgender Studies

Virginia Woolf in the 20th Century (p. 78), Julie Abraham
Lesbian, Gay, Bisexual, and Transgender Studies

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 106), Peggy Gould
Music

The Philosophy of Music (p. 107), Martin Goldray
Music

Jewish Philosophers: From Spinoza to Arendt (p. 110), Roy Ben-Shai
Philosophy

The Philosophy of Sex and Love (p. 111), Roy Ben-Shai
Philosophy

Aesthetics and the Philosophy of Art (p. 112), Scott Shushan
Philosophy

Time in Literature and Philosophy (p. 112), Roy Ben-Shai, Gillian Adler
Philosophy

The Hebrew Bible (p. 136), Ron Afzal
Religion

Introduction to Ancient Greek Religion and Society (p. 136), Ron Afzal
Religion

The Many Faces of Jewishness: Representations of Jews Through the Ages (p. 139), Hannah Zaves-Greene
Religion

Readings in Early Christianity: John (p. 139), Ron Afzal
Religion

Beginning Spanish (p. 146), Ximena González-Parada
Spanish

Latin American Literature Through Black Latinidad (p. 146),
Ximena González-Parada *Spanish*

Advanced Intermediate Spanish: Political
Creativity (p. 147), Heather Cleary *Spanish*

First-Year Studies in Performing Arts: A Multidisciplinary
Collective/Portal in Practice and Theory (p. 148),
Peggy Gould *Theatre*

First-Year Studies: Rigorous Action/Happy Accidents—A
Laboratory for Theatre Artists (p. 150), David
Neumann *Theatre*

Social Media as Used by Visual Artists (p. 166), Liz
Deschenes *Visual and Studio Arts*

Visual and Studio Arts Fundamentals: Materials and
Play (p. 165), John O'Connor *Visual and Studio Arts*

Art From Code (p. 165), Angela Ferraiolo *Visual and Studio
Arts*

New Genres: Graphic Novel (p. 166), Angela Ferraiolo
Visual and Studio Arts

New Genres: Abstract Video (p. 165), Angela Ferraiolo
Visual and Studio Arts

New Genres: Diary Forms (p. 166), Angela Ferraiolo *Visual
and Studio Arts*

Free-Standing: Intro to Sculptural Forms (p. 170), Katie Bell
Visual and Studio Arts

Painting Pop (p. 172), Claudia Bitrán *Visual and Studio Arts*

First-Year Studies: Fiction Writing Workshop; The Basics
not Excluding the Virtuoso (p. 173), Mary LaChapelle
Writing

First-Year Studies: Reading and Writing Personal
Essays (p. 174), Clifford Thompson *Writing*

First-Year Studies: W/E: The Making of the Complete Lover,
West/East (p. 174), Suzanne Gardinier *Writing*

The Art of the Short Story (p. 175), Brian Morton *Writing*

Details Useful to the State: Writers and the Shaping of the
US Empire, 1945 to the Present (p. 175), Suzanne
Gardinier *Writing*

Encounters With the Novel (p. 179), Brian Morton *Writing*

Fiction: True or False? (p. 180), Stephen O'Connor *Writing*

Writing and Reading Fiction (p. 177), Brian Morton *Writing*

Episodes (p. 179), Myra Goldberg *Writing*

Stories And (p. 180), Myra Goldberg *Writing*

Children's Books: A Reading and Writing
Adventure (p. 177), Myra Goldberg *Writing*

Fiction Workshop (p. 176), Mary LaChapelle *Writing*

Fiction Workshop: Portraiture (p. 178), Rattawut
Lapcharoensap *Writing*

Speculative Fiction Workshop (p. 178), Chandler Klang
Smith *Writing*

The Source of Stories: Writing From Your Own
Experience (p. 182), Mary Morris *Writing*

After Nature: On Writing the Environment (p. 181), Kate
Zambreno *Writing*

Writing About the Arts (p. 181), Vijay Seshadri *Writing*

A Question of Character: The Art of the Profile (p. 182),
Alice Truax *Writing*

Hybrids of Poetry and Prose: A Multi-Genre
Workshop (p. 183), Jeffrey McDaniel *Writing*

Poetry: On and Off the Page (p. 183), Jeffrey McDaniel
Writing

Masks, Personas, and The Literal I (p. 182), Jeffrey
McDaniel *Writing*

Poetry Workshop: The *Zuihitsu* (p. 183), 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 explore the dual topics of differentiation and integration. Numerous applications of the theory will be examined. For conference work, students may choose to undertake a deeper investigation of a single topic or application of the calculus or conduct a study in some other branch of mathematics. This seminar is intended for students interested in advanced study in mathematics or science, students preparing for careers in the health sciences or engineering, and any student wishing to broaden and enrich the life of the mind. *Students concerned about meeting the course prerequisites are encouraged to contact the instructor as soon as possible.*

Calculus II: Further Study of Motion and Change

Ross Parker

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 lines and planes in higher dimensions; solutions to systems of linear equations, using Gaussian elimination; theory and applications of determinants, inverses, and eigenvectors; volumes of three-dimensional solids via integration; spherical and cylindrical coordinate systems; and methods of visualizing and constructing solutions to differential equations of

various types. Conference work will involve an investigation of some mathematically-themed subject of the student's choosing.

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.

Abstract Algebra

Erin Carmody

Intermediate/Advanced, Seminar—Spring | 5 credits

Prerequisite: completion of Discrete Mathematics or another proof-based course

In pre-college mathematics courses, we learned the basic methodology and notions of algebra. We appointed letters of the alphabet to abstractly represent unknown or unspecified quantities. We discovered how to translate real-world (and often complicated) problems into simple equations whose solutions, if they could be found, held the key to greater understanding. But algebra does not end there. Advanced algebra examines sets of objects (numbers, matrices, polynomials, functions, ideas) and operations on those sets. The approach is typically axiomatic: One assumes a small number of basic properties, or axioms, and attempts to deduce all other properties of the mathematical system from those. Such abstraction allows us to study, simultaneously, all structures satisfying a given set of axioms and to

recognize both their commonalities and their differences. Specific topics to be covered include groups, actions, isomorphism, symmetry, permutations, rings, fields, and applications of these algebraic structures to questions outside of mathematics. The pace and level of discussion is aimed at students who have experience reading and writing proofs.

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*

Quantum Computing (p. 25), James Marshall *Computer Science*

Computer Organization (p. 25), Michael Siff *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. 33), Jamee Moudud *Economics*

Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 35), An Li *Economics*

Intermediate Macroeconomics: Theory and Policies (p. 35), An Li *Economics*

Classical Mechanics (Calculus-Based General Physics) (p. 114), Bruce Alphenaar *Physics*

Electromagnetism & Light (Calculus-Based General Physics) (p. 115), Bruce Alphenaar *Physics*

Quantum Mechanics (p. 115), Melvin Irizarry-Gelpi *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.

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (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. 50), Damani Baker *Filmmaking and Moving Image Arts*

Documentary Filmmaking: The Personal Is Political I (p. 49), Damani Baker *Filmmaking and Moving Image Arts*

Human Rights (p. 64), Mark R. Shulman *History*
The Emergence of the Modern Middle East (p. 65), Matthew Ellis *History*

Palestine/Israel and the Politics of History (p. 67), Matthew Ellis *History*

First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 80), Emily Anhalt *Literature*

Destruction as Form: Aesthetics in the Wake of Violence (p. 86), Donna Honaripisheh *Literature*

International Perspectives on Psychology (p. 124), Christopher Hoffman *Psychology*

Perspectives on 9/11: Religion, Politics, and Culture (p. 136), Kristin Zahra Sands *Religion*

Technology and Social Identity (p. 145), Adrianna Munson *Sociology*

First-Year Studies: W/E: The Making of the Complete Lover, West/East (p. 174), 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 in your own language; rather, it is about learning by listening and reading and by gaining the ability to think in fundamentally different ways.

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

As is the case for all seminars at Sarah Lawrence College, our language classes are capped at 15 students. Students have unparalleled opportunities to engage with the language in and out of class—including individual and group conferences, weekly meetings with language assistants in small groups, language clubs, and language lunch tables. Our proximity to New York City offers terrific opportunities to encounter the cultures and languages that we teach—through lectures, exhibits, plays, films, opera, and many other cultural events that are readily available. Conference work in a language class provides an opportunity for students to pursue their own particular interest in the language. Student conference projects are exceptionally diverse, ranging from reading or translation, internships, or work on scholarly or creative writing to listening to music, watching films, or the extended study of grammar. In Greek (Ancient) and Latin courses, beginning students acquire in one year a solid foundation in grammar, syntax, and vocabulary. Equivalent to three courses at other colleges and universities, one year of Greek (Ancient) or Latin at Sarah Lawrence College empowers students to read ancient texts with precision and increasing facility. At the intermediate and advanced levels, students refine their linguistic abilities while analyzing specific ancient authors, genres, or periods—often in comparison to later artists, writers, theorists, or critics.

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

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

Languages offered include: Chinese, Classics, French, German, Greek (Ancient), Italian, Japanese, Latin, Russian, and Spanish.

MUSIC

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

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

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

The music program also offers lectures, seminars, and individual components as stand-alone credits. **Students may elect to take a lecture or seminar as part of their overall Music Third (as a component) but do not have to be part of a Music Third to take any of these courses** (see descriptions, below).

An FYS in Music will also be offered for 2022/2023 (see description, below).

Components as Part of a Music Third

The following components are offered as part of a full Music Third:

Individual Instruction

A limited number of lessons are available for one credit to intermediate or advanced students who do not wish to take a full Music Third.

Individual instruction is arranged by audition with the following members of the music faculty and affiliate artists:

Composition—Patrick Muchmore, John Yannelli
Guitar (acoustic), Banjo, and Mandolin—William Anderson
Guitar (jazz/blues)—Glenn Alexander
Bass (jazz/blues)—Bill Moring
Harpichord and Fortepiano—Carsten Schmidt

Piano—Martin Goldray, Paul Kerekes, Bari Mort, Carsten Schmidt
Piano (jazz)—Billy Lester
Organ—Martin Goldray
Voice—Mary Phillips, Molly Quinn, Thomas Young, TBA
Flute—Roberta Michel
Oboe—Stuart Brezczinski
Clarinet—Benjamin Fingland
Saxophone—John Isley
Bassoon—James Jeter
Trumpet—Christopher Anderson
Trombone—Jen Baker
Tuba—Andrew Bove
Percussion (drum set)—Matt Wilson
Percussion (mallet)—Ian Antonio
Harp—Mia Theodoratus
Violin—Ragga Petursdottir, Richard Rood
Viola—Daniel Panner
Violoncello—James Wilson
Contrabass—Mark Helias

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

Lessons and Auditions

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

Jazz Arranging and Orchestration

John Isley

Component—Spring

Prerequisite: Jazz Theory or equivalent (Ability to read music and an understanding of fundamental jazz harmony, chord construction, and song structure)

In this course, students will focus on the basics of arranging and orchestrating for small- to medium-size ensembles. Offered in partnership with the Jazz Colloquium ensemble, students will write for the instrumentation of the ensemble and will have the opportunity to hear their arrangements performed by Jazz Colloquium. This course introduces students to the techniques of arranging and orchestration for two-horn, three-horn, and four-horn jazz ensembles. Students will study the classic repertoire of small- to medium-size jazz groups and create small ensemble arrangements in various styles. Materials for study will be drawn from throughout the history of jazz and contemporary/commercial arranging practices.

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

Film Composing Workshop

Giancarlo Vulcano
Component—Spring

Prerequisite: Theory I: Materials of Music or equivalent

This class will explore the art of film scoring through weekly assignments designed to develop our composing “muscle” and establish good habits for consistent musical output. Less a survey of other film scores, this class will present students with weekly assignments drawn from films currently in production. Students will read the brief on a project and have a week to create a one-minute composition that captures the mood of that project. Major topics will include creating themes and developing palettes that are unique to a particular project. Music technology is a necessary part of the study of film music, and we will explore ways to use the digital world in personal and creative ways. Logic Pro will be the main program used, but students will be able to translate the concepts to whichever platform they are working with. Basic demos created by the students will be expected weekly. Class will be spent listening and critiquing each other's cues and also discussing strategies for developing and expanding our ideas. Students will score to picture once certain basic topics have been covered. Students should have some music theory experience, and reading music is recommended but not required; no matter what their process, the expectation will be that students commit to creating film cues on a weekly basis.

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, Traktion, 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.

Music History Classes

Musical Roundtable

Martin Goldray

Open, Component—Spring | 2 credits

See course description under Lectures and Seminars.

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 Nørgård, Wolfgang Rihm, Ellen Taaffe Zwilich, John Adams, and others. The evolution of many styles will be explored, including spectralism, serialism, microtonalism, eclecticism, minimalism, and brutalism. *This course is also available as a 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, Thelonius Monk, Miles Davis, John Coltrane, Charlie Parker, bebop, cool jazz, jazz of the '60s and '70s, fusion and jazz rock, jazz of the '80s, and modern trends. The crossover of jazz into other styles of modern music, such as rock and R&B, will be discussed, as will 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 Vaughn, and pioneer rockers, such as Jeff Beck, Eric Clapton, Jimmy Page, and Jimi Hendrix. *Audition required.*

Jazz Colloquium

Glenn Alexander

Component

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

Jazz Performance and Improvisation Workshop

Glenn Alexander

Component

This class is intended for all instrumentalists and will provide a “hands-on” study of topics relating to the performance of jazz music. The class will meet as an ensemble, but the focus will not be on rehearsing repertoire and giving concerts. Instead, students will focus on improving jazz playing by applying the topic at hand directly to instruments—and immediate feedback on the

performance will be given. The workshop environment will allow students to experiment with new techniques as they develop their sound. Topics include jazz chord/scale theory; extensions of traditional tonal harmony; altered chords; modes; scales; improvising on chord changes; analyzing a chord progression or tune; analysis of form; performance and style study, including swing, Latin, jazz-rock, and ballade styles; and ensemble technique. The format can be adapted to varying instrumentation and levels of proficiency. *Placement audition required.*

Jazz Vocal Ensemble

Glenn Alexander, Bill Moring
Component

No longer do vocalists need to share valuable time with those wanting to focus primarily on instrumental jazz and vice versa. This ensemble will be dedicated to providing a performance-oriented environment for the aspiring jazz vocalist. We will mostly concentrate on picking material from the standard jazz repertoire. Vocalists will get an opportunity to work on arrangements, interpretation, delivery, phrasing, and intonation in a realistic situation with a live rhythm section and soloists. Vocalists will learn how to work with, give direction to, and get what they need from the rhythm section. 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

Your Voice: The Art and Science

Open, Component—Spring

The human voice is the world's most variable instrument—we can all make a nearly infinite array of sounds with only our throats. But what makes all of those sounds possible? And how can we access more of them with comfort and consistency? Perhaps most importantly, how can we use those sounds to communicate—not just through language but also musically and sonically? The answer begins with understanding the anatomy, physiology, and acoustics of the human voice. In this course, we'll explore those principles through an experiential lens, connecting each aspect of the function of the voice to your awareness and perception of your own instrument. We'll also explore how those aspects of vocal

function can be manipulated to produce different timbres and styles of singing, with an eye toward making expressive, yet sustainable, vocal choices across genres. And we'll explore how the expression of emotion intersects and interacts with vocal function, as we work to understand the full role our bodies play in an artistic performance.

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—Year

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.*

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 ensemble, 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 foli* is a Malinke phrase that translates loosely as "playing to my father's home." In this class, we

will develop the ability to play expressive melodies and intricate polyrhythms in a group context, as we recreate the celebrated musical legacy of the West African 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

Jazz Saxophone Ensemble

John Isley
Component—Spring
Prerequisite: Open to saxophone students and by audition

In this course, students will prepare material arranged specifically for saxophone ensemble, drawing from all genres of music: classical, jazz, and contemporary styles. The course will stress instrumental technique, as well as ensemble and performance rehearsal methods and approaches. There will be at least one public performance per term.

Iraqi Maqam Ensemble

Hamid Al-Saadi
Open, Component—Spring | 2 credits

See course description under Lectures and Seminars. Interested students should contact Philipp Nielsen (pnielsen@sarahlawrence.edu) or John Yannelli (yannelli@sarahlawrence.edu) for more information.

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

Lectures and seminars are offered to the College community. Note: The three-credit seminars do not have conferences; they may be taken as a component in one of the performing arts Third programs (Music, Dance, or Theatre). See components listings for specific requirements for students taking Advanced Theory.

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, Lecture—Spring | 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.*

Ecomusicology: Music, Activism, and Climate Change

Niko Higgins

Open, Seminar—Fall | 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 to aurality 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.*

Iraqi Maqam Ensemble

Hamid Al-Saadi

Open, Seminar—Spring | 2 credits

The methodology of Iraqi Maqam is based on oral transmission. Normally, the master teaches a student or group of students by singing the phrases, and the students attempt to imitate all of the details of the master's performance. By teaching orally, as opposed to written representation of the music, the students integrate the melodies and eventually create their own interpretations and variations of each phrase. Hamid Al-Saadi has replicated this type of format in his Iraqi Maqam classes at Sarah Lawrence College. Every week, he chooses a Maqam to focus on. He gives the students the poetry and sings the phrases, teaching students the intricacies of each melodic phrase, as well as the overall structure of the composition. Al-Saadi is assisted by oud player and vocalist George Ziadeh, who translates the poetry and Hamid's instructions from Arabic to English while analyzing the musical material to facilitate the students' understanding of the music and poetry. During the semester, students are exposed to a variety of Maqam compositions, in addition to Iraqi folk songs and rhythms. Depending on their ambition, some of the students are even able to memorize and sing one or more maqams, which they will have a chance to demonstrate during the recital at the end of the semester. This class represents a rare opportunity for students to engage with an ancient musical language through the encounter with a seasoned master. Interested students should contact Philipp Nielsen

(pnielsen@sarahlawrence.edu) or John Yannelli (yannelli@sarahlawrence.edu) for more information. *This course may be counted as a creative arts for two credits. This course may also be taken as a semester component.*

Musical Roundtable

Martin Goldray

Open, Seminar—Spring | 2 credits

This course will provide an opportunity for students to refine and deepen their listening skills, using music that the students select themselves and bring to the class. The material for the course will be generated entirely by the students. The class will meet once a week. The first part of each meeting will be devoted to developing a terminology for describing and analyzing music, focusing on things such as harmonic and rhythmic techniques, structure, how voices and instruments are used, and how lyrics and music can be related. The second part, and the majority of each class session, will be devoted to student presentations and class discussions using the analytical skills that we have developed. So the starting point of each discussion will be music that the student already knows well. Students will present every two or three weeks. The goals of the class are to listen more actively and critically, to find ways to express in words what we're hearing, to sharpen our understanding of our likes and dislikes, and to share our musical interests with others. *This course may be counted as a creative arts for two credits. This course may also be taken as a semester component.*

The Beatles

Martin Goldray

Open, Large seminar—Spring | 3 credits

The impact of The Beatles has been immeasurable. In their seven years as a recording band, they explored and enlarged every aspect of songwriting technique, producing one musical milestone after the next. This class will trace the development of The Beatles chronologically through their 12 original English albums and the singles that were released alongside them. We will focus on the ways in which The Beatles used harmony, phrase structure, rhythm, structural ambiguity, and sonority in continuously innovative ways. We will also look at some of the 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.*

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. 27), Peggy Gould *Dance*

Movement Studio Practice (p. 28), Peggy Gould, Jodi Melnick, Jennifer Nugent, Janet Charleston, Jessie Young, Ori Flomin *Dance*

Dance Movement Fundamentals (p. 28), Peggy Gould, Catie Leasca *Dance*

Ballet (p. 29), Megan Williams, Caitlin Scranton *Dance*

West African Dance (p. 29), N'tifafa Tete-Rosenthal *Dance*

Hip-Hop (p. 29), Matthew Lopez *Dance*

Yoga (p. 29), Patti Bradshaw *Dance*

Live Time-Based Art (p. 31), Beth Gill, Dean Moss, Yanira Castro *Dance*

Performance Project (p. 31), Ximena Garnica, Netta Yerushalmy *Dance*

Anatomy (p. 31), Peggy Gould *Dance*

Anatomy Research Seminar (p. 31), Peggy Gould *Dance*

Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies*

Documentary Filmmaking: The Personal Is Political I (p. 49), Damani Baker *Filmmaking and Moving Image Arts*

Music and Sound for Film (p. 53), Giancarlo Vulcano *Filmmaking and Moving Image Arts*

Beginning Italian: *Viaggio in Italia* (p. 75), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 75), Tristana Rorandelli *Italian*

First-Year Studies: Text and Theatre (p. 80), Joseph Lauinger *Literature*

Writing the Blue Note: Jazz, Literature, Art, and Diasporic Identity (p. 88), Rachel Watson *Literature*

110 New Genres and Interactive Art

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 148), Peggy Gould *Theatre*

Social Media as Used by Visual Artists (p. 166), Liz Deschenes *Visual and Studio Arts*

Senior Studio (p. 165), John O'Connor *Visual and Studio Arts*

Visual and Studio Arts Fundamentals: Materials and Play (p. 165), John O'Connor *Visual and Studio Arts*

Free-Standing: Intro to Sculptural Forms (p. 170), Katie Bell *Visual and Studio Arts*

Performance Art (p. 171), Dawn Kasper *Visual and Studio Arts*

Painting Pop (p. 172), Claudia Bitrán *Visual and Studio Arts*

Writing About the Arts (p. 181), Vijay Seshadri *Writing*

NEW GENRES AND INTERACTIVE ART

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

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

Choreographing Light for the Stage (p. 32), Judy Kagel
Dance

PHILOSOPHY

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

Philosophy, and 20th-Century Philosophy; and those that study the "systems" of philosophers such as Kant, Nietzsche, and Wittgenstein.

Philosophy faculty use the latest technology in their teaching, including web boards for posting course material and promoting discussion. Yearlong courses make extensive textual work possible, enabling students to establish in-depth relationships with the thoughts of the great philosophers and to "do philosophy" to some degree—particularly valuable to students preparing for graduate work in philosophy. Conference work often consists of students thinking through and writing on single philosophic and literary works, ranging from Greek tragedy, comedy, or epic to Plato, Aristotle, Aquinas, Machiavelli, Descartes, Shakespeare, Hobbes, Locke, Rousseau, Hume, Kant, Hegel, Marx, Nietzsche, or Heidegger.

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, "Anarchical 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, Arendt), we'll read historical documents, theological treatises, novels, poems, and correspondences, as well.

Philosophy Through Film

Scott Shushan

Open, Lecture—Spring | 5 credits

You care about movies (I presume). Why do you care about movies? Because they entertain you? Because they are beautiful? Because they are informative? Because they make you feel things? The guiding thought of this class is that we care about movies because they participate in the practice of philosophy (or at least they have that potential). Of course, this also presumes that we care about philosophy (a claim that will take some time to defend). To test that hypothesis—that films have the potential to participate in the practice of philosophy—we first need to consider what the practice of philosophy is. Then, we will need to say something about what film is. And then, we can examine whether film can do philosophy. In the first part of the course, we will analyze the medium of film in order to clarify the characteristics of it that would allow it to be philosophical. In the second part of the class, we will explore how those characteristics of film contribute to how we think philosophically about our lives. In particular, we will explore problems pertaining to subjectivity (What it is to be a human being?) and to ethics (How do I know the right thing to do?). Each week we will watch a film (including *Jeanne Dielman*, *Psycho*, *2001: A Space Odyssey*, *Get Out*, and *Spring Breakers*) and read a philosophical text (including Aristotle, Cavell, Merleau-Ponty, Parfit, and Adorno) with the aim of placing the two in conversation.

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*.

Animal Ethics

Sarah DiMaggio

Open, Seminar—Fall | 5 credits

This course explores philosophical questions related to contemporary issues regarding our moral and political relations with nonhuman animals. We will begin with more theoretical questions about the source of value and moral standing, examining some influential texts that are foundational to the contemporary Western animal-rights movement. In the latter half of the semester, we will spend a great deal of time examining contemporary issues and animal advocacy, including the connections between social movements for the liberation of humans and nonhuman animals.

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—Fall / 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.

Relativism

Abraham Anderson

Open, Seminar—Spring / 5 credits

Is there truth over and above the point of view of the individual or group? This topic received considerable discussion in the philosophy of Plato, whose treatment of the topic remains indispensable for grappling with it. We shall read the *Euthyphro*, on piety; *The Apology*, in which Socrates defends himself against the charge of subverting the religion of Athens; and selections from *The Republic*, in which Socrates considers whether justice is just a matter of convention. We shall then go on to the *Theaetetus*, on knowledge, and the *Sophist*, on falsehood.

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, Kristeva, and Heidegger, as well as literary texts by Boethius, Chaucer, Shakespeare, Wordsworth, and Woolf.

Environmental Ethics as Liberatory Theory and Practice

Sarah DiMaggio

Open, Seminar—Spring / 5 credits

Historically, Western environmental movements have placed an emphasis on the idea of "wilderness" and have

been characterized by a striving for a “return” to a nature that never existed outside collective imagination. This course examines some of the foundations of Western environmental ethics and critiques of those by feminist, Black, Indigenous, and queer scholars. Through this engagement, students are encouraged to analyze their own values and assumptions related to value, climate, and our environments and to bring the contemporary issues that are most important to students into conversation with these texts. This course aims to examine the possibilities of decolonizing environmental ethics and to work toward a future of environmental ethics as an academic endeavor that is able to better meet the ethical, social, and political needs of our current ecological crises.

The Philosophy of Karl Marx

Scott Shushan

Intermediate, Seminar—Spring / 5 credits

Prerequisite: one college-level course in philosophy

This class is an investigation of the philosophy of Karl Marx. While interpreters primarily read Marx as an economist, historian, political theorist, or sociologist, we will read him foremost as a philosopher—examining the philosophical ideas animating his critical project. Of course, Marx famously wrote, “The philosophers have only interpreted the world in various ways; the point, however, is to change it.” To consider Marx as a philosopher, first of all, requires that we see his thinking as responding to traditional philosophical ideas (for instance, those of Aristotle, Kant, and Hegel) but, at the same time, expanding our understanding of what philosophy is or should be. Traditionally, the practice of philosophy consists of examining the ideas that organize the world we inhabit; but, for Marx, these ideas are necessarily rooted in material realities and must be examined in the light of an empirical study of those realities. The contradictions that fuel Marx’s critical assessment of his time are not merely within or between theories but are contradictions between these theories and actual social reality. If Marx may be considered a philosopher, it is because he broadens what it means to be a philosopher—not merely compelling us to reflect but to act. To appreciate Marx’s philosophical contribution, we will investigate the concepts he develops in analyzing the fraught condition of modern social life: alienation, class, historical materialism, human essence, ideology, and labor. Beginning with the letter Marx wrote to Arnold Ruge that has since been titled “For A Ruthless Critique Of Everything Existing,” we will read pieces that cover all periods in Marx’s development, including *Economic and Philosophic Manuscripts of 1844*, *The German Ideology*, *Manifesto of the Communist Party*, and, of course, *Capital*. Throughout our investigation of his

work, we will be guided by the question: How does capitalist society diminish the possibility of human fulfillment?

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 6), Robert R. Desjarlais *Anthropology*

Theories and Methods of Art History (p. 12), Alessandra Di Croce *Art History*

Cultivating the Tao: Chinese Philosophy and Practice (p. 14), 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. 29), Patti Bradshaw *Dance*

Econometric Analysis: Structural Explorations in the Social Sciences (p. 33), Jamee Moudud *Economics*

History of Political Economy and Economic History (p. 34), Jamee Moudud *Economics*

Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies*

Readings in Intermediate Greek (p. 61), Emily Anhalt *Greek (Ancient)*

Intermediate Greek: Poetry and Prose (p. 61), Emily Fairey *Greek (Ancient)*

The Edgy Enlightenment (p. 69), Philip Swoboda *History*

Beginning Latin (p. 76), Emily Anhalt, Emily Fairey *Latin*

First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 80), Emily Anhalt

Literature

First-Year Studies: Text and Theatre (p. 80), Joseph Lauinger *Literature*

Reading High Romanticism: Blake to Keats (p. 81), Neil Arditi *Literature*

Eight American Poets (p. 84), Neil Arditi *Literature*

Destruction as Form: Aesthetics in the Wake of Violence (p. 86), Donna Honarpisheh *Literature*

Romantic Legacies: Tennyson to T. S. Eliot (p. 89), Neil Arditi *Literature*

Time in Literature and Philosophy (p. 89), Roy Ben-Shai, Gillian Adler *Literature*

Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 90), Michelle Hersh, Eric Leveau

Literature

Proof and Paradox (p. 95), Erin Carmody *Mathematics*

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

Astronomy (p. 114), Scott Calvin *Physics*

Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 117), David Peritz *Politics*

Introduction to Modern Political Philosophy (p. 118), David Peritz *Politics*

Justice, Care, and the Lifespan Revolution: A Community-Based Seminar (p. 119), David Peritz *Politics*

Community Psychology (p. 125), Richard C. Clark *Psychology*

First-Year Studies: The Buddhist Philosophy of Emptiness (p. 135), Griffith Foulk *Religion*

Introduction to Ancient Greek Religion and Society (p. 136), Ron Afzal *Religion*

Readings in Early Christianity: John (p. 139), Ron Afzal *Religion*

Sociology of the Built Environment (p. 143), Adrianna Munson *Sociology*

Sociology of the Body, Disability, Illness, and Health (p. 143), Adrianna Munson *Sociology*

Technology and Social Identity (p. 145), Adrianna Munson *Sociology*

First-Year Studies: Rigorous Action/Happy Accidents—A Laboratory for Theatre Artists (p. 150), David Neumann *Theatre*

Painting Pop (p. 172), Claudia Bitrán *Visual and Studio Arts*

Episodes (p. 179), Myra Goldberg *Writing*

Children's Books: A Reading and Writing

Adventure (p. 177), Myra Goldberg *Writing*

Writing About the Arts (p. 181), Vijay Seshadri *Writing*

PHYSICS

Physics—the study of matter and energy, time and space, and their interactions and interconnections—is often regarded as the most fundamental of the natural sciences. An understanding of physics is essential for an understanding of many aspects of chemistry, which in turn provides a foundation for understanding a variety of biological processes. Physics also plays an important role in most branches of engineering; and the field of astronomy, essentially, is physics applied on the largest of scales.

As science has progressed over the last century or so, the boundaries between the different scientific disciplines have become blurred, and new interdisciplinary fields—such as chemical physics, biophysics, and engineering physics—have arisen. For these reasons, and because of the excellent training in critical thinking and problem solving provided by the study of physics, this subject represents an indispensable gateway to the other natural sciences and a valuable component of a liberal-arts education.

Astronomy

Scott Calvin

Open, Lecture—Year / 10 credits

On the first night, we will look up and see the stars. By the last, we will know what makes them “shine,” how they came to be, and their ultimate fates. In between, we will survey the universe and humankind’s investigations of it—from ancient navigation to modern cosmology. In addition to the stars themselves, we will learn about solar-system objects such as planets, asteroids, moons, and comets; the comparative astronomy of different eras and cultures; the properties, lifetimes, and deaths of galaxies, quasars, and black holes; and theories and evidence concerning the origin, evolution, and fate of the universe. In addition to readings and examination of multimedia material, students will conduct astronomical observation and experiments—at first with an astrolabe, then a simple telescope, and finally with the most powerful telescopes on and around the Earth. Emphasis will be placed on modes of scientific communication, so that each student will participate in debates, present posters, write papers, and participate in the peer-review process. In addition, students will experience famous astronomical debates through role-play. Since science is a collaborative process, group work—both small and large—will be a central feature of this course.

Classical Mechanics (Calculus-Based General Physics)

Bruce Alphenaar

Open, Small Lecture—Fall / 5 credits

Prerequisite: Calculus 1 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)

Bruce Alphaenar

Open, Small Lecture—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.

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.*

Quantum Mechanics

Melvin Irizarry-Gelpi

Intermediate/Advanced, Seminar—Spring | 5 credits

Prerequisite: at least two semesters of calculus; completion or plans to enroll in Multivariable Mathematics

There are three kinds of people: those who understand quantum mechanics; those who do not understand quantum mechanics; and those who both simultaneously understand and do not understand quantum mechanics. This course will provide an introduction to the theoretical foundations of quantum mechanics. Topics will include: the classical physics paradigm, quantum state vectors, quantum operators and observables, commutator relations, the Schrödinger equation and time-evolution, the quantum harmonic potential, the quantum Coulomb

potential and the hydrogen atom, angular momentum and spin, and the Feynman path integral formalism. No cats will be harmed. Familiarity with introductory physics, complex numbers, vectors, dot and cross products, and matrices is useful but not required.

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

Resonance Research and Spectroscopy Seminar (p. 20), Colin Abernethy, Merideth Frey *Chemistry*
 Quantum Computing (p. 25), James Marshall *Computer Science*
 Computer Organization (p. 25), Michael Siff *Computer Science*
 Natural Hazards (p. 36), Bernice Rosenzweig *Environmental Science*
 Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies*
 An Introduction to Statistical Methods and Analysis (p. 94), Daniel King *Mathematics*
 Calculus I: The Study of Motion and Change (p. 94), Philip Ording *Mathematics*

POLITICAL ECONOMY

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

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

Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais *Anthropology*
 Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 6), Robert R. Desjarlais *Anthropology*
 Gendering in African Postcolonies (p. 6), Mary A. Porter *Anthropology*
 Introduction to Economic Theory and Policy (p. 33), Kim Christensen *Economics*
 Econometric Analysis: Structural Explorations in the Social Sciences (p. 33), Jamee Moudud *Economics*
 Political Economy of Women (p. 34), Kim Christensen *Economics*
 History of Political Economy and Economic History (p. 34), Jamee Moudud *Economics*
 Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 35), An Li *Economics*
 Economics of Environmental Justice (p. 35), An Li *Economics*

Intermediate Macroeconomics: Theory and Policies (p. 35), An Li *Economics*

Documentary Filmmaking: The Personal Is Political II (p. 50), Damani Baker *Filmmaking and Moving Image Arts*

Critical Cartography and GIS (p. 58), Lauren Hudson *Geography*

Space, Place, and Uneven Development: Building the Countermap of New York City (p. 58), Lauren Hudson *Geography*

Histories and Politics of the Far Right (p. 64), Faith McClothlin *History*

Pirates, Tyrants, and Radicals: A History of Capitalism and Socialism (p. 66), Margarita Fajardo *History*

Globalization Past and Present: Local and Global Communities in Yonkers and Beyond (p. 68), Margarita Fajardo *History*

Beginning Latin (p. 76), Emily Anhalt, Emily Fairey *Latin*

First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 80), Emily Anhalt *Literature*

An Introduction to Statistical Methods and Analysis (p. 94), Daniel King *Mathematics*

First-Year Studies: Cities, Suburbs, Trains, and Highways: Politics and Geography (p. 117), Samuel Abrams *Politics*

Presidential Leadership and Decision Making (p. 118), Samuel Abrams *Politics*

International Political Economy (p. 118), Yekaterina Oziashvili *Politics*

The Age of Global Uprisings (p. 119), Yekaterina Oziashvili *Politics*

Police Violence: Theorizing the Through Lines (p. 133), Emmaia Gelman *Public Policy*

Contending with "Hate" (p. 133), Emmaia Gelman *Public Policy*

Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 144), Shahnaz Rouse *Sociology*

POLITICS

The study of politics at Sarah Lawrence College encompasses past and present thinking, political and interdisciplinary influences, and theoretical and hands-on learning. The goal: a deep understanding of the political forces that shape society. How is power structured and exercised? What can be accomplished through well-ordered institutions? And how do conditions that produce freedom compare with those that contribute to tyranny? Questions such as these serve as springboards for stimulating inquiry.

Rather than limit ourselves to the main subdisciplines of political science, we create seminars around today's issues—such as feminism, international justice, immigration, and poverty—and analyze 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—with 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 adult care community in Mount Vernon, NY, close to the College. In the first half of the course, students will study the range of issues described above and begin to develop a more specific focus on how lifelong learning contributes to well-being in elderhood. This focus serves as preparation to offer “cognitive care” to the elderly members of the Wartburg community and will be accompanied by visits to Wartburg so that students can get a sense of its members and their interests and have an opportunity to observe lifelong learning in practice. Students will also develop short classes or workshops to offer at Wartburg as the main focus of their conference work. In the second half of the course, the study of specific issues of justice and care presented by the lifespan revolution will continue but also be supplemented by engagement at Wartburg, as students offer the courses or workshops that they have developed to the residents there.

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. 6), 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. 27), Peggy Gould *Dance*
 Introduction to Economic Theory and Policy (p. 33), Kim Christensen *Economics*
 Econometric Analysis: Structural Explorations in the Social Sciences (p. 33), Jamee Moudud *Economics*
 Political Economy of Women (p. 34), Kim Christensen *Economics*
 History of Political Economy and Economic History (p. 34), Jamee Moudud *Economics*
 Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 35), An Li *Economics*
 Economics of Environmental Justice (p. 35), An Li *Economics*
 Intermediate Macroeconomics: Theory and Policies (p. 35), An Li *Economics*
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 Readings in Intermediate Greek (p. 61), Emily Anhalt *Greek (Ancient)*
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 Beginning Italian: *Viaggio in Italia* (p. 75), Tristana Rorandelli *Italian*
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First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 80), Emily Anhalt *Literature*

Plundered: Tales of Extractivism and Resistance (p. 82), Heather Cleary *Literature*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 87), Tristana Rorandelli *Literature*

An Introduction to Statistical Methods and Analysis (p. 94), Daniel King *Mathematics*

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 106), Peggy Gould *Music*

First-Year Studies: Literature and Philosophy: Enthusiasm, Fanaticism, Superstition (p. 110), Abraham Anderson *Philosophy*

Jewish Philosophers: From Spinoza to Arendt (p. 110), Roy Ben-Shai *Philosophy*

The Philosophy of Sex and Love (p. 111), Roy Ben-Shai *Philosophy*

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Sociological Perspectives on Detention and "Deviance" (p. 143), Parthiban Muniandy *Sociology*

Contextualizing Communications: The Poetics of Seeing (p. 143), Shahnaz Rouse *Sociology*

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Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 144), Shahnaz Rouse *Sociology*

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Advanced Intermediate Spanish: Political Creativity (p. 147), Heather Cleary *Spanish*

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 148), Peggy Gould *Theatre*

Social Media as Used by Visual Artists (p. 166), Liz Deschenes *Visual and Studio Arts*

Painting Pop (p. 172), Claudia Bitrán *Visual and Studio Arts*

First-Year Studies: W/E: The Making of the Complete Lover, West/East (p. 174), Suzanne Gardinier *Writing*

Details Useful to the State: Writers and the Shaping of the US Empire, 1945 to the Present (p. 175), Suzanne Gardinier *Writing*

Episodes (p. 179), Myra Goldberg *Writing*

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PRACTICUM

A practicum is an opportunity for students to integrate on-site work with class time for interdisciplinary connections and reflection. A practicum includes placement at an outside organization, along with an academic component that involves regular meetings with faculty members and staff members, and culminates in a final reflective paper and presentation and, in some situations, participation in the College poster session.

Foundations in Workplace Culture and Well-Being

Meghan Jablonski

Sophomore and Above, Small Lecture—Fall | 5 credits

This practicum-based course is offered in collaboration with SLC Career Services. Second-, third-, and fourth-year students who will be completing an internship placement in fall 2022 are eligible to take this course. The aim of this course is to help support students in making the transition from college life to work experience in their chosen field, bridging the space between academic learning and engagement in a work setting. Over the semester, students will develop an academic understanding of relevant concepts based in industrial-organizational and positive psychology. Students will be invited to integrate their internship experiences through class discussion, experiential activities, collaborative group work, and observation journals. The goal is for students to gain an academic and experiential understanding of key concepts, which students may apply to help promote a successful work-life balance this semester and beyond. Topics that are generally applicable to workplace culture and work-life balance will be addressed. Class reading assignments will include academic literature in industrial-organizational psychology, positive psychology, and related fields, as well as relevant popular media. Topics will include workplace communication, diversity and inclusion, professional networking, job crafting, stress management, work-life balance, and ways of supporting well-being. Classes will include discussions based on assigned reading and internship observations, experiential activities related to class topics (e.g., communication, networking, meditation), workshops, and a recent-alumni panel. Students who have already completed Foundations in Workplace Culture and Well-being (for three or five credits) and are completing a new internship may enroll in this course for a second time (for three or five credits), with an emphasis on further developing leadership and

mentorship skills. Returning students will attend the same class meetings as first-time students; however, reading and class assignments will focus on early career supervision, mentorship, and leadership roles. Internships may be in any field and must be approved by SLC Career Services prior to registering for this course. An offer letter for your placement must be secured and submitted to Career Services prior to registering for this course, and your placement should begin no later than the end of the add/drop period. This class meets once weekly in the evening and may include periodic conference meetings and/or Career Services consultations. Students are expected to attend weekly class meetings in addition to regularly attending their internship placements. *Students have the option to take this course for three or five credits. The three- or five-credit option should be selected during registration, and any credit changes must be made prior to the end of the add/drop period.*

Building a Professional Identity

Meghan Jablonski

Sophomore and Above, Small Lecture—Spring | 5 credits

This practicum-based course is offered to second-, third-, and fourth-year students who will be completing an internship placement during the spring 2023 semester. The aim of this course is to help support students in making the transition from college life to work experience in their chosen field. This course is offered in collaboration with Sarah Lawrence College Career Services and will include mid-semester workshops on communication and networking, plus an end-of-semester alumni panel based on students' interests. Over the semester, students will explore the process of building a professional identity during a time of remote work and uncertainty. Weekly reading will include topics in psychology and related fields. Topics will include building a professional identity, early supervisory skills, diversity equity and inclusion, workplace communication, imposter syndrome, professional networking, stress management, work-life balance, and ways of supporting well-being. Classes will include discussions based on assigned reading and internship observations and on experiential activities related to class topics (e.g., communication, networking, meditation). Students will be invited to integrate their internship experiences through class discussion, experiential activities, collaborative group work, and observation journals. The goal is for students to gain an academic and experiential understanding of key concepts, which students may apply this semester and beyond. Students who have already completed Building a Professional Identity (for three or five credits) and are completing a new internship may enroll in this course for a second time (for three or five credits), with an emphasis on further developing leadership and mentorship skills.

Returning students will attend the same class meetings as first-time students; however, reading and class assignments will focus on early career supervision, mentorship, and leadership roles. Internships may be in any field and must be approved by SLC Career Services prior to registering for this course. An offer letter for your internship must be secured prior to registering for this course, and your placement should begin no later than the end of the add/drop period. This class meets once weekly in the evening and may include periodic conference meetings and/or Career Services consultations. Students are expected to attend weekly class meetings in addition to regularly attending their internship placements. *This course may be taken for three or five credits. The three- or five-credit option should be selected during registration, and any credit changes must be made prior to the end of the add/drop period.*

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

Sociology of the Built Environment (p. 143), Adrianna Munson *Sociology*

Social Media as Used by Visual Artists (p. 166), Liz Deschenes *Visual and Studio Arts*

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 Philogene

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 Kahneman, 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 “Rewirements.” 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.

Community Psychology

Richard C. Clark

Open, Lecture—Spring / 5 credits

The purpose of this course is to introduce students to the field of community psychology, which is primarily concerned with individuals in their social context. Community psychology seeks to support and understand communities and to conduct research that helps communities thrive. Sometimes, community psychology engages broadly by doing work focused on large connected and diverse communities, such as the Black community; and sometimes it is more focused, such as on a community of students at a single university. As a critical community psychologist myself, my focus has always been on social justice, change, and activism. As such, this course will engage with critical theories, concepts, and methods within the field of community psychology. In doing so, it is my hope that students will gain a deeper understanding of community psychology. The course will move away from and challenge the traditional community deficit models and, instead, emphasize community psychology that focuses on community issues, engagement, empowerment, activism, and work.

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.

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.

Classic Studies and Current Issues in Developmental Psychology

Lynne Koester

Open, Seminar—Fall | 5 credits

In this seminar, we will explore the many fascinating questions about how humans develop from infancy to adulthood, including historical, cultural, and theoretical backgrounds. The goal will be for you to achieve a broad-based understanding of some of the most critical factors influencing an individual's life course as it evolves over time, as well as the interplay between inherited or biological factors and environmental or cultural influences. In addition, we will cover the historical

antecedents of contemporary developmental research, the evolution of this subfield of psychology, and various perspectives that help to explain the developmental changes in humans over the lifespan. Therefore, one of the key sources for background reading will be the book by Alan M. Slater and Paul C. Quinn (2021), *Developmental Psychology: Revisiting the Classic Studies*. Although we will be considering topics from the entire lifespan, it is impossible in one semester to adequately cover all developmental stages. My own particular area of specialization and research is infancy and early childhood; but the course readings will also focus on later development and implications for parenting, teaching, and applied work. You will be asked to synthesize this knowledge in a paper focused on a specific developmental topic of your choice. This should include an "implications" section that focuses on either: 1) applications of the area to real problems (or policy concerns) facing infants, children, adolescents or adults; or 2) suggestions for future research still needed in your chosen area.

Psychology of Children's Television

Jamie Krenn

Open, Seminar—Fall | 5 credits

This course analyzes children's media, specifically preschool media through middle school, using cognitive and developmental psychology theory and methods. We will examine specific educational television programs with regard to cognitive and social developmental issues related to family life, peer relationships, and education issues. Because media has an enormous impact on children's behavior, it has increasingly become a subject of interest among researchers and the public. This course addresses this interest by applying cognitive and developmental psychological research and theories for the development and production of educational media. In addition, it helps identify essential elements that determine the positive and negative qualities of media for children. Finally, the course examines and evaluates how psychological theories and frameworks can be used to guide the successful production of children's media (e.g., social cognitive theory). Projects and assignments will include weekly class discussions on peer-reviewed journal articles, watching television programs, preschool television pitchbook preparation, child observations interacting with screens, and media artifact critiques as assigned.

Human Development: Conception Through Middle Childhood

Leah Manning

Open, Seminar—Fall | 5 credits

This course will expose students to the field of developmental psychology with a focus on conception through middle childhood (about 11 years old). Throughout the course, we will discuss how different areas of psychology approach and explain influences on human development. We will begin by describing what makes developmental psychology and research a unique area of study. Then we will delve into human development, covering conception, prenatal development, birth and the newborn, toddlerhood (up to three years), early childhood (three-to-six years) and middle childhood (seven to 11 years). Topics covered will include physical and brain development, cognitive and language development, relationships with parents and family, children's growing sense of self and identity, relationships with peers, and the experiences of children in the United States' with alternative care and education. Direct experience with children will be an integral part of this course, including fieldwork at the Early Childhood Center or other venues. Written observational diaries will be used as a way of integrating those direct experiences with seminar topics.

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?"

—Harvey Blume, *The Atlantic*, 1998

"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 | Remote

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.

The Power and Meanings of Play in Children's Lives

Cindy Puccio

Intermediate, Seminar—Fall | 5 credits

Prerequisite: previous college-level course in psychology or a related discipline

Play provides us with an amazing and informative lens for observing the development and complex inner lives of young children. Yet, play is being threatened by increasing amounts of time spent on technology and a growing societal focus on scheduled activities and academic goals. This course will offer an introduction to the many fascinating aspects of play, including the importance of unstructured free play, how play shapes the brain, sensory processing and self-regulation in play, outdoor play, cultural contexts of play, and humor development in play. Through readings, video illustrations, and discussion of student fieldwork at the Early Childhood Center, we will explore the many ways in which play contributes to the complex social, cognitive, emotional, and imaginative lives of children. This course will provide a foundation for the spring course, Early Intervention Approaches for Young Children and Families. *Fieldwork at the Early Childhood Center is required for this course.*

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 | Remote

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.

Advanced Behavioral Statistics Practicum

Kim Ferguson

Intermediate, Small seminar—Spring | 3 credits

Prerequisite: previous college-level statistics course

The primary objective of this course is to understand and apply different statistical analysis techniques when conducting your own independent research. As such, it is a useful companion to the completion of an independent research project as part of a senior thesis, independent study, or research seminar course. The course covers core statistical methods essential in the behavioral sciences, including ANOVA, ANCOVA, and linear, logistic, and multiple regression. Relevant nonparametric statistics, such as chi square, will also be discussed. This course will meet weekly in a workshop format to learn and apply

various statistical techniques to both sample and real data sets. Weekly assignments will utilize SPSS, a standard data analysis program utilized in behavioral statistics. Students will be responsible for working collaboratively with their colleagues in this course in regular weekly meetings outside of the class meeting time to further develop their understanding of each statistical technique, as well as to develop their ability to utilize SPSS. Students will also be required to apply statistical concepts to the development of thesis or other research proposals, including a discussion of potential analyses and the relevant data to be collected that might utilize these techniques. Students will meet regularly with the instructor to discuss an ongoing project for which they will utilize some of the statistical techniques learned throughout the course. By the end of the semester, students should have completed these analyses and incorporated a report of the completed work into a final project report, be it a thesis, independent study, or other conference project.

Intercultural Aspects of Human Development

Lynne Koester

Intermediate, Seminar—Spring | 5 credits

Prerequisite: prior course in psychology or related social sciences

In this seminar, we will be considering beliefs and practices related to infant and child development across a variety of cultures and contexts, as well as programs intended to support optimal development in these cultures. Some preconceived ideas about what is "appropriate" or normally expected of children (and parents) will hopefully be challenged as a result of the readings, video documentaries, reflections, and discussions during the semester. We will cover topics such as: international rights of the child, raising babies across cultures, international adoptions, global perspectives and policies, children with disabilities, early intervention, and educational practices. For your primary written assignment, you are to become the "resident expert" on a given type of project or program designed to enhance the well-being of infants, children, or youth in a specific country or region of interest to you; this may be a country or area in which you might want to work some day (although this is not a requirement) or simply one that intrigues you. Your paper should be based on an actual program that you discover, such as through international nonprofits or efforts being carried out at the grassroots level in your country of choice (e.g., UNICEF, Save the Children, orphanages or adoption agencies, programs for children with special needs, maternal and child health programs, HIV/AIDS clinics). In addition to describing the program itself and its guiding principles, you will be asked

to critique its cultural appropriateness and potential effectiveness and to offer constructive suggestions as to how it might be improved upon or expanded. The goal is to view these efforts through the lens of your knowledge about children, youth, and human development as gained from your readings and explorations of these topics in class.

Research Seminar in Culinary & Media Applications for Young Children

Jamie Krenn

Intermediate, Seminar—Spring | 5 credits

Prerequisite: college-level course work in psychology

The three critical divisions in product development—research, production, and content—are to assess impact, understanding, and appeal and to understand how to position the market and measure their performance in a competitive environment. With that, taking a child-first approach to product development is often challenging, especially applying it to culinary education with young children through a cognitive science and developmental psychology lens. Qualitatively studying culinary skills in children through various media aims to bring positive social experiences into any classroom or home in order to create confident, capable eaters, problem solvers, and informed decision-makers. This course will provide tangible skills to assist with final product outcomes, as gathering data from children proves challenging in the field due to developing minds and language skills. The goal is to understand how cooking is a lifelong skill for young children. This course is for students interested in cognitive and developmental psychology research and theories on developing and producing educational culinary media for children. Educational media is examined as wide-ranging: print, television, and mobile devices, including web-based applications. Students will have an opportunity to focus on qualitative data collection from existing children's media and culinary practices in a qualitative format digestible to development teams or production companies. Through conference work, students will learn how to record qualitative (i.e., observational) data from children, format lessons related to culinary skills and recipe development, and design ideas supported by class readings to be tested in the field and potentially presented to developers. Students will be expected to attend and actively participate in weekly seminars and facilitate group discussions of relevant contemporary research articles; work at least two hours throughout the course within a lab and/or community setting appropriate for their projects or otherwise engage in active research; and lead the class in a lesson related to culinary skills and/or media-focused applications for young children.

Technology and Human Development

Jamie Krenn

Intermediate, Seminar—Spring | 5 credits

Prerequisite: prior psychology course work

All of us today grow up in a technology-rich environment, which is not only different from the one we grew up in but also is still changing and evolving rapidly. The course examines the use and design of an array of educational technologies (computer programs, multimedia software, television, video games, websites, and so on) from the perspective of basic research and theory in the human cognitive system, development psychology, and social development areas. The course aims to provide a framework for reasoning about the most developmentally appropriate uses of technologies for children and young adults at different ages. Some of the significant questions we would focus on include: How are their developmental experiences affected by these technologies? What are the advantages and disadvantages of using technology as a child, especially for learning? In this class, we will try to touch upon these issues by reading classic literature, research articles, playing games, watching programs, using apps, and discussing our experiences. Projects and assignments will include weekly class discussions on peer-reviewed journal articles and media artifact critiques written by individual students and through group project work.

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.

Studies in Attachment

Leah Manning

Intermediate, Seminar—Spring / 5 credits

Prerequisite: prior college-level psychology course required

This course is designed to introduce students to the study of attachment relationships in childhood. Bonds between children and their caregivers play a central role in children's development. Research over several decades has provided evidence of the importance of studying attachment relationships and how they correlate with various aspects of development, including mental health, social competence, and emotional well-being. Students in this course will become familiar with this research, as well as research related to attachment theory and antecedents of attachment. Conference projects may be either an independent exploration of an attachment-related topic or fieldwork at the Early Childhood Center.

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.

Culture in Mind (p. 4), Deanna Barenboim *Anthropology*
 Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais *Anthropology*
 Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (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*
 Theories of Development (p. 186), Linwood J. Lewis *Child Development*
 Clinical Perspectives: Challenges to Child and Adolescent Development (p. 187), Emma Forrester *Child Development*
 Early Intervention Approaches for Young Children and Their Families (p. 187), Cindy Puccio *Child Development*
 First-Year Studies: Achilles, the Tortoise, and the Mystery of the Undecidable (p. 24), James Marshall *Computer Science*

Bio-Inspired Artificial Intelligence (p. 26), James Marshall
Computer Science

Workshop on Sustainability Solutions at Sarah Lawrence
College (p. 38), Eric Leveau *Environmental Studies*

Beginning Latin (p. 76), Emily Anhalt, Emily Fairey *Latin*
First-Year Studies: Reality Check: Homer, Herodotus, and
the Invention of History (p. 80), Emily Anhalt
Literature

Disability, Media, and Literature (p. 85), Emily C. Bloom
Literature

An Introduction to Statistical Methods and
Analysis (p. 94), Daniel King *Mathematics*

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

First-Year Studies: Literature and Philosophy: Enthusiasm,
Fanaticism, Superstition (p. 110), Abraham Anderson
Philosophy

The Philosophy of Sex and Love (p. 111), Roy Ben-Shai
Philosophy

First-Year Studies: Cities, Suburbs, Trains, and Highways:
Politics and Geography (p. 117), Samuel Abrams
Politics

Deranged Democracy: How Can We Govern Ourselves if
Everyone Has Lost Their Minds? (p. 117), David Peritz
Politics

Sociology of the Body, Disability, Illness, and
Health (p. 143), Adrianna Munson *Sociology*

Technology and Social Identity (p. 145), Adrianna Munson
Sociology

1,001 Drawings (p. 164), John O'Connor *Visual and Studio
Arts*

The Face Is a Clock: Drawing Portraits (p. 164), John
O'Connor *Visual and Studio Arts*

Social Media as Used by Visual Artists (p. 166), Liz
Deschenes *Visual and Studio Arts*

Words and Pictures (p. 177), Myra Goldberg *Writing*

Stories And (p. 180), Myra Goldberg *Writing*

Children's Books: A Reading and Writing
Adventure (p. 177), Myra Goldberg *Writing*

PUBLIC POLICY

Sarah Lawrence College's public-policy program addresses the most pressing public-policy issues of our time, including promoting peace, protecting the environment, providing education and health services, and safeguarding human and workers' rights. Supported by the College's Office of Community Partnerships, students partner with unions, community organizations, and legal groups in the New York City area as a required element of their course work, gaining direct experience that they can relate to theoretical issues.

Students also participate in international fieldwork, including at a labor research exchange in Cuba, a health care worker conference in the Dominican Republic, a community-organizing project to help establish a medical clinic for residents of the impoverished community of Lebrón in the Dominican Republic, and a study trip to the United States/Mexico border area of El Paso/Juarez. This combination of study and direct experience exposes students to various approaches to problems and builds an enduring commitment to activism in many forms.

Police Violence: Theorizing the Through Lines

Emmaia Gelman

Open, Lecture—Spring / 5 credits

The Black Lives Matter mass uprisings against police violence of the past several years have demanded attention not just to the present but also to race, gender, capital, colonialism, and policing as historically-entwined forces that have produced entwined systems of control. This class takes up that exploration as a basis for conceiving meaningful change in the present. From colonial settlement to the Trump era, we'll consider policing in relation to the emerging state, its relationship to empire, the changing organization of capital, and the formation of race/sex/gender identities. Taking an expansive approach to policing, we will study how control and violence operate not only through law enforcement but also through processes like placemaking and cultural norms. As we follow policing, we will also follow social movements that have challenged racialization, capital, and the state. We'll use cultural materials, like film and music, and learn from community organizers, as we consider the development through policy and culture of colonial and security affects, the idea of safety, and raced/gendered visibility as conditions of state violence. Our overall task will be to build a framework for understanding how policy approaches to policing can account for—or miss—the many ways in which police violence operates. We will consider questions including these: What is police violence, and for whom does it do its work? What through lines and frameworks are central to understanding historical policing and police violence as it changes form? How have efforts to resist police violence been absorbed, co-opted, or thwarted—and what has worked? What must policy discussions about police violence include, who must they include, and how must they be structured in order to achieve significant change?

Contending with “Hate”

Emmaia Gelman

Open, Seminar—Fall / 5 credits

Hate crimes laws across the United States are being expanded, as policymakers struggle to respond to Trump-

era racist and anti-queer violence. Indeed, the Biden administration has begun to merge the meanings of hate crimes and domestic terror, proposing to combat hate with new levels of surveillance and militarized weapons. Yet, despite their apparent urgency, anti-hate laws have often been opposed by antiracist and queer grassroots groups. Many now oppose domestic terror laws, too, moved in part by concerns about sprawling law enforcement. This class will examine the contentious hate/terror framework to ask: How should governments and communities resist repressive violence? What does building anti-violence actually look like? How do antiracist and queer movements conceive of safety? The first half of this course will consider the emergence of hate crimes laws from complex political/historical circumstances, including (among others) the unfulfilled hopes of the civil rights movement, the advent of the prison-industrial complex, the rise of gay capitalist citizenship, and the AIDS crisis. In the second half, we move to the present. As we read proposals for new domestic-terror policy against the events and framings that motivate them, we will study organizations working for anti-violence at grassroots, institutional, and state levels—paying attention to how possibilities are made and foreclosed, as each takes up the call to protect populations from attack and build safer worlds. We will engage a wide variety of resources, including community archives and activist research materials, texts in history, sociology, critical legal theory, critical race theory, and queer theory. Students will develop fluency in the history, policy debates, and complexities of anti-hate/terror policy and approaches to repressive violence from institutional and communal perspectives.

Civil Unrest and the American Media

Andrew Rosenthal

Open, Seminar—Spring / 5 credits

During the Civil War draft protests in New York City, the publisher of *The New York Times*, a founding member of Lincoln's Republican Party, put Gatling guns in his office windows on Printing House Square and announced that any protester who approached his building would be shot. How have the American media done since then in how they handle civil unrest? This seminar will explore the history of media coverage of protest movements from the Civil War on: antiracism protests; antiwar protests; protests on behalf of women's rights; gay, lesbian and transgender rights; and, on the flip side, public protests against alcohol consumption, against abortion rights, against gun regulation, for segregation, and, finally, the attempted coup on January 6. We will look at what is covered, who is covered, what language is used, who is quoted, and who is not quoted in an effort to understand the impact of news coverage on protest movements and the impact of those movements on the news coverage. We'll read newspapers

and magazines, watch television reports and documentaries, watch movies and TV shows, and explore the role of social media and its corporate owners. You'll need research skills; we will be looking at original media sources that may be more than 100 years old or just 10 seconds old. Students will be required to read, watch, or listen to at least two news sources a day and will be responsible on a rotating basis for sharing their findings with the class. There will be two 1,500-word essays, as well as a conference paper. Most readings will be in the media, but there also will be some reading from books on the subject. This should be challenging and a lot of fun.

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. 6), Robert R. Desjarlais *Anthropology*
 Clinical Perspectives: Challenges to Child and Adolescent Development (p. 187), Emma Forrester *Child Development*
 Privacy, Technology, and the Law (p. 25), Michael Siff *Computer Science*
 Introduction to Economic Theory and Policy (p. 33), Kim Christensen *Economics*
 Econometric Analysis: Structural Explorations in the Social Sciences (p. 33), Jamee Moudud *Economics*
 Political Economy of Women (p. 34), Kim Christensen *Economics*
 History of Political Economy and Economic History (p. 34), Jamee Moudud *Economics*
 Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 35), An Li *Economics*
 Economics of Environmental Justice (p. 35), An Li *Economics*
 Intermediate Macroeconomics: Theory and Policies (p. 35), An Li *Economics*
 Natural Hazards (p. 36), Bernice Rosenzweig *Environmental Science*
 Watersheds (p. 36), Bernice Rosenzweig *Environmental Science*
 Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies*
 International Law (p. 63), Mark R. Shulman *History*
 Human Rights (p. 64), Mark R. Shulman *History*
 Pirates, Tyrants, and Radicals: A History of Capitalism and Socialism (p. 66), Margarita Fajardo *History*
 Globalization Past and Present: Local and Global Communities in Yonkers and Beyond (p. 68), Margarita Fajardo *History*
 An Introduction to Statistical Methods and Analysis (p. 94), Daniel King *Mathematics*

First-Year Studies: Cities, Suburbs, Trains, and Highways: Politics and Geography (p. 117), Samuel Abrams *Politics*

Rising Autocrats and Democracy in Decline? (p. 119), Elke Zuern *Politics*

Justice, Care, and the Lifespan Revolution: A Community-Based Seminar (p. 119), David Peritz *Politics*

First-Year Studies: Urban Health in a Multicultural Context (p. 123), Linwood J. Lewis *Psychology*

International Perspectives on Psychology (p. 124), Christopher Hoffman *Psychology*

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 124), Gina Philogene *Psychology*

Family Caregiving Across the Lifespan (p. 128), Magdalena Ornstein-Sloan *Psychology*

Critical Urban Environmentalism, Space, and Place (p. 131), Linwood J. Lewis *Psychology*

Sociology of the Built Environment (p. 143), Adrianna Munson *Sociology*

Sociological Perspectives on Detention and “Deviance” (p. 143), Parthiban Muniandy *Sociology*

Sociology of the Body, Disability, Illness, and Health (p. 143), Adrianna Munson *Sociology*

Global Refugees: Temporariness and Displacement (p. 144), Parthiban Muniandy *Sociology*

Technology and Social Identity (p. 145), Adrianna Munson *Sociology*

Social Media as Used by Visual Artists (p. 166), Liz Deschenes *Visual and Studio Arts*

Wrongfully Accused (p. 180), 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 as to touch what might be the foundation of that religion. In addition, work with contemporary texts (such as those by religious activists on the internet) gives students insight into what most moves and motivates religious groups today. The College’s religion courses provide an important complement to courses in Asian studies and history.

First-Year Studies: The Buddhist Philosophy of Emptiness

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 *śūnyatā*—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.

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.

Readings in Contemporary Japanese Religion and Culture

Griffith Foulk

Open, Seminar—Fall | 5 credits

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.

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.

Thinking Beyond Feminism: Reimagining Gender and Sexuality Across Jewish History

Hannah Zaves-Greene

Open, Seminar—Fall | 5 credits

Although historically pushed to the margins in both Jewish practice and scholarship, women have played a critical role throughout Jewish history. This course re-examines Jewish life and culture through the prisms of gender and sexuality, as we center previously silenced voices and overlooked experiences. Based on an extensive array of sources from the Hebrew Bible to contemporary scholarship, we will interrogate received narratives about Jewishness and Judaism, exploring how incorporating gender and sexuality reshapes and reanimates our established conceptions. What happens when we apply gender and sexuality as analytical lenses to the narratives that we think we know? Who has the authority to construct Jewish history and to determine who and what gets included? How do gender and sexuality shape hierarchies of power? How have feminist movements impacted our understanding of Jewish history and pushed us to reconsider Jewish identity and practice? And what about intersectionality? This class will situate gender and sexuality at the core of a re-envisioned, more comprehensive Jewish history, complicating Jewish identity and self-understanding in our contemporary landscape.

In a Strange Land: The Making of the Jewish Diaspora

Hannah Zaves-Greene

Open, Seminar—Fall | 5 credits

Originating in biblical lore, the concept of being a foreigner—a stranger in a strange land—has struck a deep root in Jewish life and culture. Through violent expulsion, economic hardship, and political persecution, we will travel with Jewish migrants across the centuries as they gathered their belongings and left home to make new lives elsewhere. As they moved throughout the world, motivated by their search for security, freedom, and economic opportunity, the migrants established distinct communities, identities, and religious practices in each place they settled. This course will examine Jewish immigration, a complex and multifaceted process that embraces Jewish immigrants’ decisions to leave, journey across land and sea, settle in a new home, negotiate state bureaucracy, build new lives, and grapple with the question of naturalization. Together, we will question the nature of “borders”; the relationship between immigration policy and eugenics; shifting rhetoric about immigration; and how gender, race, ethnicity, religion, sexuality, and disability influence immigration from departure to settling. We will ask what it means to be a foreigner, how related communities develop distinct characteristics, and how the diverse sets of Jewish practices that we know today emerged and evolved. As we trace the journeys of these migrants, we will discuss how the Jewish diaspora came to be, how gender impacted the migrant experience, and how Jews established their own social and political structures in an array of locations and moments across the sweep of history.

Zen Buddhism in Japan and America

Griffith Foulk

Open, Seminar—Spring | 5 credits

The American fascination with Zen Buddhism began during the postwar occupation of Japan and took off during the 1950s, when Jack Kerouac and other members the “beat generation” styled themselves as freewheeling Zen “dharma bums.” In the 1960s, the Zen writings of D. T. Suzuki became popular and introduced the possibility of satori, or spiritual “enlightenment,” which seemed to fit right in with the “turn on, tune in, drop out” philosophy of the hippie movement and its use of psychedelic drugs. From the 1970s, Zen centers sprang up across the United States and Europe, giving people who were serious about gaining satori a taste of the rigors of Japanese-style Zen monastic training with its long hours of zazen (sitting meditation) and emphasis on ascetic endurance. Karate and other martial arts dojo opened in neighborhoods everywhere, and anyone who trains in one is likely to hear something about the deep historical connection between

Zen and Bushido (the “way of the warrior”) in Japan. Meanwhile, Zen has also become known in the West for its refined aesthetic sense, as represented in the “Zen arts” of the tea ceremony, flower arranging, ink painting, landscape gardening, and Noh theatre. The project of this course is to pull back the curtain of these Western images of Zen and to look behind them to see what Zen Buddhism in Japan has really been like from the time of its initial importation from China in the Kamakura period (1185-1333) down to the present. It may be surprising to learn, for example, that Zen was instrumental in introducing Confucian-style ancestor worship to Japan and that, even today, the main occupation of Zen monks is the performance of funerals and memorial services for ancestral spirits. Zen monasteries were, indeed, built and patronized by samurai rulers right down to the advent of the Meiji period in 1868, when Japan began a headlong rush to adopt many elements of Western technology and culture; but what attracted samurai to the religion was largely the elite Chinese culture that samurai conveyed, not any warrior spirit of fearlessness in the face of death. Ironically, much of what Americans think of as “Zen” was invented in the late 19th and early 20th centuries, as the Zen Buddhist priesthood in Japan struggled to make itself relevant in the modern scientific age of colonialism and militarism. The notions that Zen dispenses with religious superstition and empty ritual, for example, and that it is a kind of spirituality that can be practiced in the midst of everyday life no matter what a person’s occupation, were formulated in Japan by Zen monks and lay practitioners who had been deeply influenced by Western cultural norms such as rationality and individualistic self-help. Similarly, the idea that Zen training could toughen up soldiers to fight for the empire dated from a time when the samurai class had been dissolved and the country was busy conscripting into the military all the sons of farmers and merchants. In the postwar period, the theme of “Zen and Bushido” was conveniently muted, while “Zen and the arts” was promoted both within Japan and abroad. This course explores these and other aspects of the history and current status of Zen Buddhism in Japan. Some background knowledge of the Buddhist tradition is desirable but not mandatory.

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.

Mobility and Modernization: Exploring Received Narratives in American Jewish History

Hannah Zaves-Greene

Open, Seminar—Spring | 5 credits

What is “Jewish” about American Jewish history? Does a single “American Jewish history” even exist? What does “Jewishness” mean, and does it differ from “Judaism”? How do we reconcile history and memory? This course invites us to think critically about American Jewish history beginning in the colonial period, when Jews first settled on American shores, and thereafter and continuing into the present. These questions will allow us to explore how Jews developed a diverse and fluid array of social, cultural, political, and religious practices as they encountered new social structures, ideologies, and cultures throughout what became the United States. Through the lenses of gender, race, ethnicity, class, religion, and disability, our discussions will center Jewish communal formation and evolution in response to the changing conditions of the United States over time. In our classroom community, we will deepen our conceptions of American Jewish history by analyzing texts, featuring both storied figures and marginalized voices, as we learn to apply different theoretical approaches and examine how historical narratives evolved and coalesced. Students will analyze primary sources, write creative pieces unpacking historical events, and produce a research paper on a topic of their choice. The readings chosen for this course are not meant to be exhaustive but, rather, to strengthen students’ understanding of American Jewish history, provide a range of theoretical approaches to enhance their

analytical toolboxes, and illuminate the construction and perpetuation—and, when relevant, associated agendas—of American Jewish historical narratives.

The Many Faces of Jewishness: Representations of Jews Through the Ages

Hannah Zaves-Greene

Open, Seminar—Spring | 5 credits

The shrewd moneylender, the newly arrived immigrant, the nosy busybody, the heroic pioneer, the cunning villain...different images of Jews populate our history, literature, and media, impacting our cultural ideas of the “typical Jew.” How did these archetypes first develop? How did they evolve? What common biases do we unthinkingly accept? What is the relationship of these biases to Jews’ historical roles in society, and how do they manifest across time and geographical location? Together, we will explore these questions and more through a multidisciplinary array of sources that portray Jews—spanning centuries, borders, and diverse societies. As we do so, we will encounter a variety of images of Jews—including observant Jews who grapple with tradition in the face of modernity, Jewish immigrants adapting to their lives in the United States, displaced Holocaust survivors fighting for a permanent home, American Jews who push boundaries as they negotiate conflicting identities, and still others—allowing us to unpack our own assumptions and preconceptions about what it means to be a Jew.

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.

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

Anthropology

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (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

Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies*

Intermediate Greek: Poetry and Prose (p. 61), Emily Fairey *Greek (Ancient)*

The Emergence of the Modern Middle East (p. 65), Matthew Ellis *History*

Palestine/Israel and the Politics of History (p. 67), Matthew Ellis *History*

Beginning Latin (p. 76), Emily Anhalt, Emily Fairey *Latin*

Reading High Romanticism: Blake to Keats (p. 81), Neil Arditi *Literature*

Eight American Poets (p. 84), Neil Arditi *Literature*

Romantic Legacies: Tennyson to T. S. Eliot (p. 89), Neil Arditi *Literature*

First-Year Studies: Literature and Philosophy: Enthusiasm, Fanaticism, Superstition (p. 110), Abraham Anderson *Philosophy*

Jewish Philosophers: From Spinoza to Arendt (p. 110), Roy Ben-Shai *Philosophy*

Astronomy (p. 114), Scott Calvin *Physics*

Stories And (p. 180), Myra Goldberg *Writing*

RUSSIAN

At a time of great crisis in Russia and in Ukraine, the study of Russian remains essential to the understanding of Russian politics, history, and culture. It is also an easy move from Russian to the study of other Slavic languages, including not just Ukrainian but also Belarusian, Czech, Slovak, Polish, Bulgarian, Serbian, Croatian, etc. The goal of the Russian language classes at Sarah Lawrence College is to teach students to speak, comprehend, read, and write a language with a logic very different from that of English. Oral proficiency is the focus of the first-year class, culminating in end-of-semester projects where students write and film skits in small groups. In the second-year course, reading is also emphasized. Our texts range from avant-garde plays, children’s literature, and folk tales to poetry and short stories—often paired with filmed and recorded versions. 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.

While students of Russian are strongly encouraged to spend a semester or, ideally, a year abroad, the war in Ukraine has significantly changed the possibilities. Prior to the war, Sarah Lawrence students regularly attended 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. In the last year, our students have continued their study of Russian in Bishkek, Kyrgyzstan, as well as Daugavpils, Latvia; programs in Georgia, including in both Tbilisi and Batumi, also offer good options.

The Russian program also offers courses taught in translation as part of the literature curriculum. Current and recent literature courses include: Double Thoughts and Double-Consciousness: Russian and African-American Literature; Signs of the Material World: Dostoevsky and 19th-Century Science; Dostoevsky and the West; The 19th-Century Russian Novel; and Intertextuality in the 20th-Century Russian Novel.

Students of Russian also pursue their interest in Russia, Eastern Europe, and Eurasia in many other areas of the College. While conference work can always be directed toward the student's field of interest, courses focusing either entirely or in part on Russia and/or other areas in Eastern Europe and Eurasia are regularly offered in a number of disciplines, including history, film history, art history, and politics.

Beginning Russian

Natalia Dizenko, Melissa Frazier
Open, Seminar—Year | 10 credits

To learn another language is to open yourself to another worldview, both as you gain entry into another culture and as your own sense of self is transformed. In another language, you are still you; but the tools that you use to create and express that identity do change. As English speakers find themselves in Russia and learning Russian, they first need to come to terms with an often complicated grammar. We will tackle that aspect of our work through a degree of analytical thought, a great deal of memorization, and the timely completion of our often lengthy, biweekly homework assignments. Even as I encourage students to reflect on the very different means of expression that Russian offers, I also ask that 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

Natalia Dizenko, 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. 6), Robert R. Desjarlais *Anthropology*
The Path to Putin (p. 63), Philip Swoboda *History*
Signs of the Material World: Dostoevsky and 19th-Century Science (p. 90), 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.

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: Histories of Art and Climate Crisis (p. 9), Sarah Hamill *Art History*
First-Year Studies: Urban Ecology (p. 16), Michelle Hersh *Biology*
Viruses and Pandemics (p. 17), Drew E. Cressman *Biology*
Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 18), Michelle Hersh, Eric Leveau *Biology*
Virology (p. 19), Drew E. Cressman *Biology*
History of Political Economy and Economic History (p. 34), Jamee Moudud *Economics*

Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 35), An Li *Economics*
Economics of Environmental Justice (p. 35), An Li *Economics*
Natural Hazards (p. 36), Bernice Rosenzweig *Environmental Science*
Watersheds (p. 36), Bernice Rosenzweig *Environmental Science*
Pollution (p. 36), Bernice Rosenzweig *Environmental Science*
Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies*
International Law (p. 63), Mark R. Shulman *History*
Plundered: Tales of Extractivism and Resistance (p. 82), Heather Cleary *Literature*
Indigeneity and Environmental Crisis (p. 86), Izzy Lockhart *Literature*
Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 90), Michelle Hersh, Eric Leveau *Literature*
Care Work, Climate Adaptation, and the Settler Colony (p. 90), Izzy Lockhart *Literature*
An Introduction to Statistical Methods and Analysis (p. 94), Daniel King *Mathematics*
Animal Ethics (p. 111), Sarah DiMaggio *Philosophy*
Environmental Ethics as Liberatory Theory and Practice (p. 112), Sarah DiMaggio *Philosophy*
Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 117), David Peritz *Politics*
First-Year Studies: Urban Health in a Multicultural Context (p. 123), Linwood J. Lewis *Psychology*
Critical Urban Environmentalism, Space, and Place (p. 131), Linwood J. Lewis *Psychology*
Sociology of the Built Environment (p. 143), Adrianna Munson *Sociology*
Advanced Intermediate Spanish: Political Creativity (p. 147), Heather Cleary *Spanish*
After Nature: On Writing the Environment (p. 181), Kate Zambreno *Writing*

SCIENCE AND MATHEMATICS

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

science, mathematics, and physics—and at all levels, ranging from open courses to advanced seminars and individual laboratory research projects.

Qualified students have the option of enrolling in a Science Third program, whereby students simultaneously register for the seminar component of two science/mathematics courses that comprise one-third of their curriculum. Because Science Third students will still be able to take two additional nonscience courses each semester, this option is an opportunity for well-prepared or advanced students to study multiple science courses without limiting their options in other disciplines. For more details and information, please contact the faculty group.

Pre-Health Program

Students interested in pursuing further studies in medicine or other health-related fields may take advantage of the pre-health program, which prepares students academically for medical school and assists in meeting the demands of admission to individual medical or graduate programs. Students supplement required courses in biology, chemistry, and physics with additional courses offered by the program as part of their preparation for the MCATs and postgraduate education. Conference work provides students with additional opportunities to organize original research projects, pursue independent learning, and critically examine professional literature—skills fundamental to future success in medical and graduate schools. Students in the program have significant contact with the pre-health adviser, as well as with other faculty members in the program, through conferences, course work, and independent research; therefore, faculty members with a thorough and personal knowledge of the individual student write letters of recommendation. The pre-health adviser and faculty members also serve as resources for information regarding application procedures, research and volunteer opportunities within the community, structuring of class work, MCAT preparation, and practice interviews.

See separate entries for specific course descriptions in biology, chemistry, computer science, mathematics, and physics.

SOCIAL SCIENCE

The social-science program is designed to enrich and systematize the understanding that we have of our own experiences in relation to broader societal forces. The social sciences begin from the premise that no matter how much we might wish to, we can never detach ourselves entirely from the social institutions and processes that are the context for our individual thoughts and actions. Thus, the purpose of the social-science curriculum is to

contribute to our empowerment by helping us understand the many ways in which people's lives—values, goals, relationships, and beliefs—are affected by and have an impact on the social world. Most importantly, we can learn to contextualize our experiences in relation to those of others whose personal, social, and cultural circumstances differ from our own. An ability to think critically about our social environment can enhance our experience of whatever else we may choose to study or do.

In relation to the humanities, the social sciences offer empirical and theoretical perspectives that complement those of history, philosophy, and religion. In relation to literature and the creative arts, social sciences provide a context for a fuller understanding of the works that we study and create. In relation to the natural sciences, social sciences help us analyze the economic, social, and political implications of modern technological advances and our complex interaction with the physical and biological environment. Finally, social-science disciplines give us access to the information and analytical tools that we must have in order to evaluate and formulate alternative public policies and to actively contribute to intellectual and public life.

For full course descriptions, see anthropology, economics, environmental studies, politics, public policy, and sociology.

SOCIOLOGY

Class, power, and inequality; law and society (including drugs, crime, and “deviance”); race, ethnicity, and gender issues; ways of seeing...these are among the topics addressed by Sarah Lawrence College sociology courses. Increasingly, social issues need to be—and are—examined in relation to developments in global politics and economics. Students investigate the ways in which social structures and institutions affect individual experiences and shape competing definitions of social situations, issues, and identities.

While encouraging student research in diverse areas, courses tend to emphasize the relationship between the qualitative and the quantitative, the relationship between theoretical and applied practice, and the complexities of social relations rather than relying on simplistic interpretations. Through reading, writing, and discussion, students are encouraged to develop a multidimensional and nuanced understanding of social forces. Many students in sociology have enriched their theoretical and empirical work by linking it thematically with study in other disciplines—and through fieldwork.

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,” “illegals,” 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.

- Understanding Experience: Phenomenological Approaches in Anthropology (p. 5), Robert R. Desjarlais
Anthropology
- Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (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. 33), Jamee Moudud
Economics
- Political Economy of Women (p. 34), Kim Christensen
Economics
- History of Political Economy and Economic History (p. 34), Jamee Moudud
Economics
- Intermediate Microeconomics: Conflicts, Coordination, and Institutions (p. 35), An Li
Economics
- Economics of Environmental Justice (p. 35), An Li
Economics
- Intermediate Macroeconomics: Theory and Policies (p. 35), An Li
Economics
- Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau
Environmental Studies
- Pirates, Tyrants, and Radicals: A History of Capitalism and Socialism (p. 66), Margarita Fajardo
History
- The Edgy Enlightenment (p. 69), Philip Swoboda
History
- Gendered Histories of Sickness and Health in Africa (p. 70), Mary Dillard
History

Propaganda and Mass Communications in Modern History (p. 71), Matthew Ellis *History*

Beginning Italian: *Viaggio in Italia* (p. 75), Tristana Rorandelli *Italian*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 87), Tristana Rorandelli *Literature*
 Novelists and Sociologists (p. 91), Fredric Smoler *Literature*

An Introduction to Statistical Methods and Analysis (p. 94), Daniel King *Mathematics*

The Beatles (p. 108), Martin Goldray *Music*

The Philosophy of Sex and Love (p. 111), Roy Ben-Shai *Philosophy*

The Philosophy of Karl Marx (p. 113), Scott Shushan *Philosophy*

First-Year Studies: Cities, Suburbs, Trains, and Highways: Politics and Geography (p. 117), Samuel Abrams *Politics*

Rising Autocrats and Democracy in Decline? (p. 119), Elke Zuern *Politics*

The Age of Global Uprisings (p. 119), Yekaterina Oziashvili *Politics*

Justice, Care, and the Lifespan Revolution: A Community-Based Seminar (p. 119), David Peritz *Politics*

First-Year Studies: Approaches to Child Development (p. 123), Charlotte L. Doyle *Psychology*

First-Year Studies: Urban Health in a Multicultural Context (p. 123), Linwood J. Lewis *Psychology*

Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 124), Gina Philogene *Psychology*

Community Psychology (p. 125), Richard C. Clark *Psychology*

Classic Studies and Current Issues in Developmental Psychology (p. 126), Lynne Koester *Psychology*

Intercultural Aspects of Human Development (p. 130), Lynne Koester *Psychology*

Critical Urban Environmentalism, Space, and Place (p. 131), Linwood J. Lewis *Psychology*

The Hebrew Bible (p. 136), Ron Afzal *Religion*

Painting Pop (p. 172), Claudia Bitrán *Visual and Studio Arts*
 The Voice: A Fiction Workshop (p. 178), Nelly Reifler *Writing*

Wrongfully Accused (p. 180), 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

Ximena González-Parada

Open, Seminar—Spring | 5 credits

This course further develops Spanish language competence through cultural topics of the Hispanic World. The course is organized into three content units, in which students will reflect in Spanish about themselves in connection with cities: Who are you in connection to the city? How does the city connect with you? What does the city remember? In order to answer these questions, students will engage with authentic materials such as visual arts, songs, movies, and texts of different genres that will focus on comprehension, contextualization, reflection, and the creation of new meaning. Each unit will end with a small individual and group project that will involve the creation of different media or texts using the knowledge and linguistic skills acquired. At the end of this course, students will have gained an understanding of the language, in a range of genres, of diverse aspects of Spanish-speaking cultures.

Latin American Literature Through Black Latinidad

Ximena González-Parada

Advanced, Seminar—Spring | 5 credits

Prerequisite: permission of the instructor

This course offers an overview of contemporary Latin American writers through the lens of Black Latinidad, as proposed by cultural critic Lorgia García-Peña. García-Peña situates Black Latinidad as a site that both questions racial and national identity as forms of exclusion and allows for productive knowledge-making. With that concept in mind, we will examine short stories, poetry, essays, performance, and film produced by Black writers and artists from the late 19th to the 21st century in dialogue with local, national, and diasporic discourses such as Indigenism, Hispanism, Negritudé, Multiculturalism, and Latinidad. In discussing these texts, we will focus on the authors' strategic use of language and their epistemological contributions that result from their critical engagement with their particular social, political, and historical realities.

Advanced Beginning Spanish: Cultures in Context

Dana Khromov

Open, Seminar—Year | 10 credits

This class is for students who have had some experience with Spanish but are still laying the foundations of communication and comprehension. We will do a thorough review of basic grammatical, lexical, and syntactical concepts at a more accelerated pace than the regular

Beginning Spanish class. Working with music, visual art, film, and newspaper articles from both Latin America and Spain, students will develop the ability to navigate real-life situations and will expand their vocabulary through group exercises with a communicative focus. Weekly conversation sessions are also a fundamental part of this course. *Course taught entirely in Spanish; students should take the placement test prior to registration.*

Intermediate Spanish: Cineclúb

Dana Khromov

Intermediate, Seminar—Year | 10 credits

Prerequisite: At least one year of Spanish at the college level or more in high school

We will thoroughly review essential concepts of Spanish grammar and broaden your vocabulary, improving your verbal and written communication as we hone your listening and reading skills. In addition to individual and group exercises grounded in real-life scenarios, we will discuss Latin American and Spanish films within their political and cultural contexts to develop a technical vocabulary for film analysis as well as an understanding of issues such as revolution, modernization, Indigeneity, gender, class, and globalization in the Hispanic context. In addition to class time, you will complete an individual conference project each semester and attend a conversation session with a language tutor each week. *Course taught entirely in Spanish; students should take the placement test prior to registration.*

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: Spanish placement test prior to instructor interview

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 LGBTQ+ 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. 82),
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.

Filming With Actors: A Workshop for Directors and Actors

K. Lorrel Manning

Intermediate, Component—Spring | 2 credits

Prerequisite: 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.

Acting and Performance

Voice Over Acting Technique

Lisa Clair

Open, Component—Year

This class is an introduction to the craft and technique of voice over acting in various forms. It is open to performers with an interest in gaining the necessary skills to perform in the fields of animation, video games, audio books, commercials, and more. Actors will learn to differentiate

between genres and how to adapt their performance approach to each. We will cover basic skills, such as warm-ups, common terminology, home-studio setup, and audition and performance techniques. We will then build on those skills by learning to break down text, apply breath, perform copy, develop specific characters, and receive feedback and direction. Actors will have the opportunity to dive deeply into a genre of their choice, find and write their own copy, and practice recording and editing takes with the goal of creating a demo reel.

Actors Workshop: Craft and Character

Carlos Armesto

Open, Component—Year

An introduction to the craft of acting and the creation of a character, this course is an exploration of storytelling, presence, improvisation, text analysis, action, and objectives. Most of the class will focus on active creation, body awareness, and various approaches to acting, including Stanislavsky, Brecht, Viewpoints, and more. Participants will present scenes based on these techniques.

Actor's/Director's Lab

William D. McRee

Open, Component—Year

This is a class for actors and directors to work together on new or published work. Students can choose to work as a director, an actor, or both on all class projects and can change their choice on each of the next projects as the year progresses. The fall semester will focus on scene work; the spring semester will focus on short plays and one-acts. There will be inside-of-class and outside-of-class rehearsals. Some of the pieces will be assigned; most will be the student director's choice. *Class size not limited.*

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

Undergrad Lab

Lauren Reinhard

Open, Component—Year

Undergrad Lab is a practicum course designed to give undergraduate students exposure to, and experience working with, ensemble-generated theatre. Students will get hands-on experience working with a wide range of devising methodologies that can be utilized to create original performance work. This class will be a laboratory environment in which to rigorously investigate how to generate work, how process affects the final production, and how to hone the student’s ability to edit and revise his/her own work. Each participant will get the opportunity to create original works of theatre as an actor, writer, and director. In the first semester, students will consider how to begin with a blank canvas; they will engage with vocabulary drawn from Tectonic Theater’s Moment Work, Frantic Assembly, and Jerzy Grotowski. In the second semester, students will study various types of long-form structures and investigate the relationship between form and content, as they experiment with editing and rehearsing their own longer-form devised project.

Immersive Theatre: The Next Evolution of the Medium

Carlos Armesto

Open, Component—Year

When we hear the term “immersive theatre,” what exactly do we mean? This form, which has existed for many years outside the United States, has taken a foothold in the consciousness of American theatre practitioners. In this class, we will explore different forms of immersive theatre—interactive pieces, escape rooms, participatory events, sensory experiences, and more. Through lectures, guest artists, and in-person studio workshops, we will investigate and create pieces that explore the many facets of the form.

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

Storm Thomas
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. *Two sections of this course. This course will meet once a week for four hours.*

Shosholoz: Working to Make Way for Each Other

Marcella Murray
Open, Component—Year

Shosholoz is a Southern African anthem of unity. Historically, migrant mineworkers in Johannesburg sang the song to keep their spirits up and to maintain a working rhythm to make progress in their work. Shosholoz as a cultural signifier points to the idea of a collaborative process. Shosholoz is sung in call and response and, any time it's sung, involves and implicates whoever is in the room. This class is about learning to be caring collaborators who give and take space in creative processes. Students will be assigned tasks designed to foster generosity in the workspace while developing, performing, and designing projects in groups throughout the year. *This class meets once a week.*

Theory, History, Survey

History and Histronics

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, now 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 look 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*.

Contemporary Playwrights

Cat Rodríguez

Open, Component—Year

The art created during our own lifetimes hits differently. In this course, we will examine plays written in the 21st century, covering work written from 2000-2010 in the fall semester and from 2011-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, Kristoffer Diaz, 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.*

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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 Morriseau, 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

Lisa Clair

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, Leontes, 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.*

Methods of Civic Engagement

Allen Lang

Open, Component—Year

"Artists are the real architects of change, not the political legislators who implement change after the fact."

—William Burroughs

This course is for undergraduate students interested in extending the creative theatre skills needed to facilitate and share meaningfully in the community. Course topics include social justice, community self-care, lesson planning, curriculum development, and various pedagogical and educational philosophies. Using the language of theatre, students will investigate methods and techniques, styles, and forms to develop a resourceful theatre vocabulary for specific community placements. In addition, students will have hands-on experience working in a team through a weekly community placement at area schools, community centers, and our long-running SLC Lunchbox Theatre Program. By taking this course and developing their community curriculum "toolbox," students will better understand how civic engagement practices encourage community dialogue that leads to community-building projects and events. Throughout the course, students will explore the work of Paolo Freire, Augusto Boal, Viola Spolin, Pablo Helguera, and others. 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, Lauren DeLeon

Intermediate, Component—Year

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, Lauren DeLeon

Intermediate, Component—Year

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

This course will explore methods of creating original theatre through a choreographic lens as a way of assembling the various building blocks from which theatre is made (sound, image, movement, language, design, etc.), as well as through the influence and manipulation of time. The semester will begin with structured prompts and assignments largely completed in class, eventually moving into self-generated collaborative projects with some work to be completed outside of class. One of the main focuses of this course is the attempt to articulate through open

discussions, one's creative process and choices therein. Through analysis of said exercises, students will come to more clearly know one another's work and methods. Students will be asked to create movement sequences, collaborative projects, and other studies as a way of encountering the use of assembly, juxtaposition, unison, framing, interruption, deconstruction, and other time-based art practices. Readings will include manifestos and selections from an array of artists, essays and excerpts of various theatre practices from around the world, as well as watching examples on video. As students will be working within various levels of physicality, wearing loose, comfortable clothing is encouraged. No dance or movement experience is necessary; one only needs curiosity and a willingness to jump in to find value in this course. *This class meets once a week for three hours.*

Playwriting

Act One, Scene One: Beginning to Find Yourself in the World of Diverse, Modern Playwriting

Jonathan Alexandratos

Open, Component—Year

If you're new to playwriting and looking for a safe, warm classroom to experiment with your burgeoning love of the craft, this is the place for you. We'll make our own plays, but we'll do it informed by the diversity that is on our stages right here, right now. Playwrights like David Henry Hwang, Sarah Ruhl, Dominique Morisseau, Nilaja Sun, C. Julian Jimenez, and many others will be the voices that we elevate as we find our own. A combination of analysis and (primarily) creative workshop, Act One, Scene One is a great place to start your first (or second, or third, or fourth) play.

Queering Stages With Trans and Non-Binary Pages: Advanced Playwrighting With a Focus on Trans and Non-Binary Work

Jonathan Alexandratos

Advanced, Component—Year

If you're a playwright searching for a safe place to create and/or engage trans and non-binary work, perhaps inventing your own along the way, then this is a class for you. We'll look to myriad texts—from Alok's Instagram posts, to C. Julian Jimenez's plays, to She-Ra, to Joseph Campbell (critically), to K. Woodzick's Non-Binary Monologues Project, to Disclosure, Vivek Shraya, to much, much more—in order to synthesize what already informs some trans and non-binary work with our own creative desires. As long as you feel invested in trans and non-

binary work and a classroom of respect, you're welcome here. Before I came out as non-binary, survey classes about trans and non-binary work showed me the breadth of the umbrella. I hope to do the same here.

Playwriting Techniques

Stuart Spencer

Open, Component—Fall

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.*

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

Timothy Cryan

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

Timothy Cryan

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. *There will be two sections of this course. 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

Glenn Potter-Takata

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

Glenn Potter-Takata

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

Production Management

Heather Drastal

Open, Component—Year

Production managers bridge the gap between artistic and logistic elements of production. Production managers must be problem solvers, big-picture thinkers, and well-

versed in all aspects of theatre—blending technical, artistic, and managerial skills. This course is a study of theatre management, with an emphasis on real-world applications to production management concepts. Students will develop an understanding of the relationships between the creative, administrative, and production departments of a theatre company and how these function collectively to achieve common organizational and artistic goals. Through project-based activities, production-management students will develop a working knowledge of the artistic and managerial elements of a theatre company and how these function together to deliver a cohesive season. Students will dialogue with innovators in the field and analyze real-world applications of production-management concepts.

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

Heather Drastal

Open, Component—Year

Stage management is a practice grounded in supporting communication across all departments. A stage manager acts as a liaison between all members of the

company—the cast, director, designers, producers, and technical crew. Stage managers also support the director and company by helping to set the tone of the room. They establish clear and specific expectations, develop and implement systems to help move the process forward, and manage all technical elements throughout the process. Good stage managers are flexible and exhibit transparency and empathy as they hold space for everyone, curating a culture of trust and professionalism through their work. This course will explore the basic techniques and skills of stage management via the five stages of production: preproduction, rehearsals, tech, performance, close/strike. Students will practice script analysis, create a production book, and develop systems for rehearsal/performance organization and the maintenance and running of a production. *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. 6), Robert R. Desjarlais *Anthropology*

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 27), Peggy Gould *Dance*

Movement Studio Practice (p. 28), Peggy Gould, Jodi Melnick, Jennifer Nugent, Janet Charleston, Jessie Young, Ori Flomin *Dance*

Dance Movement Fundamentals (p. 28), Peggy Gould, Catie Leasca *Dance*

Ballet (p. 29), Megan Williams, Caitlin Scranton *Dance*

West African Dance (p. 29), N'tifafa Tete-Rosenthal *Dance*

Hip-Hop (p. 29), Matthew Lopez *Dance*

Yoga (p. 29), Patti Bradshaw *Dance*

Guest Artist Lab (p. 31) *Dance*

Live Time-Based Art (p. 31), Beth Gill, Dean Moss, Yanira Castro *Dance*

Performance Project (p. 31), Ximena Garnica, Netta Yerushalmy *Dance*

Anatomy (p. 31), Peggy Gould *Dance*

Anatomy Research Seminar (p. 31), Peggy Gould *Dance*

Choreographing Light for the Stage (p. 32), Judy Kagel *Dance*

The Movie Musical (p. 42), Leana Hirschfeld-Kroen *Film History*

Not For Children: Alternative Animation 1960–present (p. 43), Robin Starbuck *Film History*

Not for Children: Alternative Animation, 1960–present (p. 46), Robin Starbuck *Filmmaking and Moving Image Arts*

Experimental Animation: Materials and Methods (p. 46), Robin Starbuck *Filmmaking and Moving Image Arts*

2D Digital Animation: Short Narratives (p. 45), Scott Duce, Robin Starbuck *Filmmaking and Moving Image Arts*

Storyboarding for Film and Animation (p. 47), Scott Duce *Filmmaking and Moving Image Arts*

Filming With Actors: A Workshop for Directors and Actors (p. 51), K. Lorrel Manning *Filmmaking and Moving Image Arts*

Storytelling Through the Lens: Filmmaking Basics (p. 49), K. Lorrel Manning *Filmmaking and Moving Image Arts*

Advanced French: “L’Imagination au pouvoir !”: le théâtre politique de la Renaissance à nos jours (p. 56), Rachel Watson *French*

Intermediate Greek: Poetry and Prose (p. 61), Emily Fairey *Greek (Ancient)*

Beginning Italian: *Viaggio in Italia* (p. 75), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 75), Tristana Rorandelli *Italian*

First-Year Studies: Text and Theatre (p. 80), Joseph Lauinger *Literature*

Our Revels Now Are Ended: Late Shakespeare (p. 83), Nicholas Utzig *Literature*

Acting Up: Theatre and Theatricality in the Long-Running 18th Century (p. 84), James Horowitz *Literature*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 87), Tristana Rorandelli *Literature*

The Upstart Crow: Elizabethan Shakespeare (p. 87), Nicholas Utzig *Literature*

Writing the Blue Note: Jazz, Literature, Art, and Diasporic Identity (p. 88), Rachel Watson *Literature*

English Drama Before Shakespeare (p. 91), Nicholas Utzig *Literature*

First-Year Studies in Performing Arts: A Multidisciplinary Collective/Portal in Practice and Theory (p. 106), Peggy Gould *Music*

Gender and Sexuality in Greek Literature and Philosophy (p. 111), Abraham Anderson *Philosophy*

Contextualizing Communications: The Poetics of Seeing (p. 143), Shahnaz Rouse *Sociology*

Filming With Actors: A Workshop for Directors and Actors (p. 150), K. Lorrel Manning *Theatre*

Social Media as Used by Visual Artists (p. 166), Liz Deschenes *Visual and Studio Arts*

Experiments in Sculptural Drawing (p. 166), Katie Bell *Visual and Studio Arts*

Senior Studio (p. 165), John O'Connor *Visual and Studio Arts*

Visual and Studio Arts Fundamentals: Materials and Play (p. 165), John O'Connor *Visual and Studio Arts*

Conceptual Art and the Photograph (p. 168), Liz Deschenes *Visual and Studio Arts*

Free-Standing: Intro to Sculptural Forms (p. 170), Katie Bell *Visual and Studio Arts*

Performance Art (p. 172), Clifford Owens *Visual and Studio Arts*

Performance Art (p. 171), Dawn Kasper *Visual and Studio Arts*

Painting Pop (p. 172), Claudia Bitrán *Visual and Studio Arts*
 Episodes (p. 179), Myra Goldberg *Writing*
 Writing About the Arts (p. 181), Vijay Seshadri *Writing*
 Poetry: On and Off the Page (p. 183), Jeffrey McDaniel
Writing

URBAN STUDIES

Urban studies is dedicated to the study of cities across disciplines, focusing on the fabric of cities and the culture, society, and economy particular to cities and to those who live within them. Some of the topics that urban studies may explore are the histories of cities; space, design, and power; cities and suburbia; the city and the country; megacities; casino urbanization; cities remembered (memoirs based on urban space); and cities of the future (real and science-fiction cities). Among the many themes addressed in urban studies are space and sociability, including urban planning, public and private space, social relations and structures, the right to city space, gender and power, urban social movements, and public art. Among the many disciplines that offer courses related to urban studies are anthropology, architecture, economics, environmental studies, politics, public policy, and sociology.

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

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

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

Specters of the Subject: Hauntologies of Ghosts, Phantasms, and Imaginings in Contemporary Life (p. 6), Robert R. Desjarlais *Anthropology*

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

Hip-Hop (p. 29), Matthew Lopez *Dance*

Economics of Environmental Justice (p. 35), An Li
Economics

Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies*

The Working Girl Around the World (p. 42), Leana Hirschfeld-Kroen *Film History*

Arcades, Trains, and Hysterics: 19th-Century Foundations of Film (p. 42), Leana Hirschfeld-Kroen *Film History*

Documentary Filmmaking: The Personal Is Political I (p. 49), Damani Baker *Filmmaking and Moving Image Arts*

Critical Cartography and GIS (p. 58), Lauren Hudson
Geography

Space, Place, and Uneven Development: Building the Countermap of New York City (p. 58), Lauren Hudson
Geography

The City on Screen (p. 64), Ryan Purcell *History*

The Emergence of the Modern Middle East (p. 65), Matthew Ellis *History*

An Introduction to Statistical Methods and Analysis (p. 94), Daniel King *Mathematics*

First-Year Studies: Cities, Suburbs, Trains, and Highways: Politics and Geography (p. 117), Samuel Abrams
Politics

First-Year Studies: Urban Health in a Multicultural Context (p. 123), Linwood J. Lewis *Psychology*

Environmental Psychology: An Exploration of Space and Place (p. 127), Magdalena Ornstein-Sloan *Psychology*

Critical Urban Environmentalism, Space, and Place (p. 131), Linwood J. Lewis *Psychology*

Mobility and Modernization: Exploring Received Narratives in American Jewish History (p. 138), Hannah Zaves-Greene *Religion*

Sociology of the Built Environment (p. 143), Adrianna Munson *Sociology*

Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 144), Shahnaz Rouse *Sociology*

PostConcreteness (p. 163), Galen Pardee *Visual and Studio Arts*

Social Media as Used by Visual Artists (p. 166), Liz Deschenes *Visual and Studio Arts*

Stories And (p. 180), Myra Goldberg *Writing*

Children's Books: A Reading and Writing Adventure (p. 177), Myra Goldberg *Writing*

Wrongfully Accused (p. 180), Marek Fuchs *Writing*

VISUAL AND STUDIO ARTS

The visual and studio arts program is dedicated to interdisciplinary study, practice, experimentation, and collaboration among young artists. Students focus on traditional studio methods but are encouraged to bridge those ideas across disciplines, including experimental media and new techniques. The program offers courses in painting, drawing, printmaking, photography, sculpture, video art, installation, creative programming, interactive art, interventionist art, games, and simulation. Students pursue a multidisciplinary course of study while gaining proficiency in a wide range of methods and materials. Working within a liberal-arts context, students are also encouraged to form collaborations across fields of practice and often work with musicians, actors, and scenic designers, as well as biologists, mathematicians, architects, philosophers, or journalists. Conference work, senior show, and senior thesis allow the integration of any combination of fields of study, along with the opportunity for serious research across all areas of knowledge.

The Heimbold Visual Arts Center offers facilities for woodworking, plaster, printmaking, painting, video making, and installation. Advanced studios offer individual work areas. In addition to art studios, students have access to critique and presentation rooms and exhibition spaces, including a student-run gallery 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 Ferraio, 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.*

Architecture

PostConcreteness

Galen Pardee
Open, Seminar—Fall | 5 credits

PostConcreteness explores an emergent phenomenon in the built environment; namely, the imperative to move beyond concrete (as a material) and the erosion of conceptual concreteness around the proper role of an architect in the Anthropocene. Rather than focusing on the immediate output of a building, PostConcreteness asks students to consider the longer timescales of building and the larger political and social regimes shaping labor, material extraction, and climate adaptation both for today and for decades into the future. PostConcreteness will explore these questions through individual and collective work—students will investigate the supply chains and embodied costs of specific construction materials, proposing current and future scenarios for their use, while collectively intervening into the studio space itself to create a recyclable display for the studio's work at 1:1 scale.

Union Carbide Reconstruction

Galen Pardee

Open, Seminar—Spring | 5 credits

Union Carbide Reconstruction is an architecture studio course exploring the life, demise, and alternate futures of the famed mid-century Union Carbide office tower at 270 Park Avenue in New York City. Recently, the building was the subject of the largest controlled demolition in New York's history and is in the process of being replaced by a similar design under Norman Foster's supervision. This course explores the embodied costs and accounting of this decision and uses the demolished tower as a platform for speculation on the paths not taken that could have provided for a less wasteful demolition, a more carbon-friendly present, and more inventive futures for 270 Park Avenue. Students will explore this project through historical research, material economy, and speculative architectural proposals through large-scale model making and drawing.

Great Lakes World Game

Galen Pardee

Open, Concept—Spring | 2 credits

The Great Lakes Compact World Game is a special-topics course focusing on the politics of the Great Lakes Watershed Basin and its implications for public space and the future of the Great Lakes Megalopolis, which stretches from Canada to the United States and holds 80 percent of North America's fresh-water supply. The Great Lakes Compact (2008) is a binational law that restricts removing water from the Great Lakes to public uses only. The arrival of Foxconn in Wisconsin (2016) challenged this simple formulation and exposed a critical flaw in the Compact—it did not designate what "public" meant. This special-topics course will ask students to design and speculate on the text of the Compact and, through designing tabletop games, generate (in the style of Buckminster Fuller's "World Game") several different scenarios for the future of the Great Lakes Compact and its "publics."

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.

Liquid Drawing

Marion Wilson

Open, Seminar—Spring | 5 credits

This course offers both a traditional and a contemporary approach to drawing. Students will gain an overview of

basic drawing terms and practices, including line, mass, light and shadow, and the use of black-and-white media. Sketchbooking is an important part of the class practice. Additionally, students will be introduced to principles of color through the use of watercolor, gouache, and ink. This class will introduce some basics of color theory, color mixing and the effects of layering, transparency, translucency, and absorbency inherent in the watercolor medium. We will use landscape, portraiture, and other subject matter to represent water, light, flesh, atmosphere, and solid earth. In your conferences, you will be able to explore a specific theme or content. In a final sequence of this class, students will learn about sustainable contemporary art practices, including organically created pigments.

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 machines—goofy 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, Pruitt, Raad, and more. No prior art experience is needed for this studio.

Experiments in Sculptural Drawing

Katie Bell

Open, Concept—Spring | 2 credits

This course is an open-ended exploration of the links between drawing and sculpture. Students will explore drawing as a means of communicating, brainstorming, questioning, and building. Assignments will promote experimentation and expand the ways that we use and talk about drawing by interrogating an inclusive list of materials. The course will consider unusual forms of mark

making, such as lipstick left on a glass and a tire track on pavement. Each student will cultivate a unique index of marks, maintaining his/her own sketchbook throughout the course. The class will provide contemporary and historical examples of alternate means of mark making, such as John Cage, Robert Rauschenberg, Ana Mendieta, Robert Smithson, Fred Sandback, Gordon Matta-Clark, David Hammons, and Janine Antoni, among others.

Social Media as Used by Visual Artists

Liz Deschenes

Open, Concept—Spring | 2 credits

Visual artists have used social media since its inception, creating time-based works specifically for the format while blurring the boundaries between art and popular culture. We will explore ways in which these platforms allow for a unique collaborative experience between image makers and their followers—with participants lifting and borrowing from each other, commenting in real time, all while extending past the confines of the commercial art gallery and/or art museums. The course will be taught in conjunction with contemporary artists who use some of these platforms to circumvent and amplify both their work and their discourse.

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, Bechtel, Kuper, Madden, McCloud, Pekar, Ware, and others. No prior drawing experience is necessary.

Creative Research

E. E. Ikeler

Open, Concept—Spring | 2 credits

For artists, research isn't an activity exclusively for the library. Research can happen while flipping through a family photo album, visiting a museum, taking a long walk, or any other activity that happens as a result of developing a curious mind. This course is designed to help students cultivate a productive relationship to research from the point of view of an artist. We will regard the concept of

“research” as an expansive practice that enriches, rather than limits, the artistic process. Students will build historical and personal context for their pursuits to better understand their interests and goals. As a result, we will increase our understanding of our relationship to the world and develop concrete strategies for actively inviting inspiration rather than waiting for it passively.

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.*

Artists and Spaces

Ege Okal

Open, Concept—Spring | 2 credits

What constitutes a space? We will focus on aesthetics of space, spacial stories, narrated spaces and nature, spaces of memory, ceremonial spaces, the sublime, architecture, places of politics, digital spaces, maps, dwellings, walkings, passings, and artists' workspaces: the studio and non-studio, the real estate, and the exhibition spaces, such as the white cube. We will be discussing some short texts before each assignment to inspire spatial thinking. The students will be thinking about their shared workspace, as well as the spaces in their subject matter. We will look at texts that inform many artists in their spatial philosophy, such as Plato's Cave, Gaston Bachelard's text, *The Poetics of Space*; Franz Kafka's unfinished short story, *The Burrow*; and more. Class discussions, studio assignments, class presentations, and group exercises will help students develop critical theories and techniques for decoding multiple dimensions of space in photographic medium. Some artists we will look at are

Martine Syms, Ed Ruscha, Mariem Bennani, Jacolby Satterwhite, Trevor Paglen, Alex Da Corte, Thomas Hirschhorn, Coco Fusco, Andrea Zittel, Theaster Gates, Gordon Matta-Clark, James Turrell, Maya Lin, and Caroline Woolard.

Photography

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.*

The Camera and Catastrophe

Ege Okal

Sophomore and Above, Seminar—Fall | 5 credits

The Anthropocene, the Capitalocene, the news cycle, a global pandemic, the struggles in human rights, the climate crisis at our gates, and the finitude of being posed in a world full of anxiety. Deep breaths! How do artists approach, respond to, and propose new work within these urgent themes, when the human state is seemingly always being at the edge of a disaster but also always in a new beginning? What are some compelling survival, aesthetic, ethical strategies and questions developed by artists? Can we establish new visual vocabularies? In this studio class, we will be doing short readings and discussions, group exercises, artists presentations, and studio assignments

to develop both critical and practical approaches to understanding, deconstructing, and decompressing our modern condition. We will read from thinkers such as Donna Haraway, Martin Heidegger, T. J. Demos, and Saidiya Hartman and look at artists such as John Akromfrah, Ursula Biemann, Arthur Jafa, Forensic Architecture, Alfredo Jaar, Hito Steyerl, Doris Salcedo, Francis Alÿs, and more. Guest participants may include scholars, practicing artists, filmmakers, newscasters, and palliative specialists.

Women and Photography (1839–2022)

Liz Deschenes

Intermediate/Advanced, Seminar—Fall | 5 credits

Prerequisite: successful completion of at least one photography course and one art history course

This course will have two components: a historic and a contemporary examination of how women have shaped the discipline of photography. We will initially look at and study how women have played an integral role in the practice of photography from its inception and will research how women's achievements within the medium have been historicized. We will read firsthand accounts from artists and historians from the book of collected essays, *Illuminations: Women Writing on Photography From the 1850s to the Present*. The second part of the course will focus on the myriad of radical contributions by female artists who utilize the medium for artistic, political, and practical purposes. Students will evolve a project of their own choosing, based on responses to the readings, lectures, and discussions.

Photographic Fairytales

Ege Okal

Open, Seminar—Spring | 5 credits

This course is an introduction to photography studio class in which students will be learning basic digital camera techniques and workflows, including lighting, editing, and printing through constraint-driven assignments. As a conceptual bridge between cultural representations and interdisciplinary performances, we will be looking at myths, folklore, and fairytales as a force of social transformation. How do these often violent or crude tales become moral and magical lessons? How can we reinterpret them aesthetically to reveal new meanings? Students will be bringing in various folk tales and fairytales for discussion, and we will be looking at historical literary examples as well as contemporary artists who employ these narrative methods. We will bring the discussion to forms of digital storytelling: Are memes today's folktales? Artists include George Méliès, Benjamin Christensen, Kara Walker, Paul McCarthy, Man Ray, Sigrid

Holmwood, Apichatpong Weerasethakul, and Basim Magdy. Students are recommended to have their own DSLR camera with manual settings, but all camera formats are welcome.

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.*

Conceptual Art and the Photograph

Liz Deschenes

Intermediate/Advanced, Seminar—Spring | 5 credits

Prerequisite: successful completion of at least one photography course and one art history course

Students will study how some of the “pioneers” of conceptualism utilized photography and impacted the next generation of image makers, often referred to as the pictures generation. Students will study works and writing from two key exhibitions that were organized, in part, to reevaluate the careers of many artists, their works and contributions—“Light Years: Conceptual Art and the Photograph 1964–1977” and “The Pictures Generation 1974–84”—and how, through the artists explorations, they (the conceptualists and then the pictures generation) changed the conversations around the discipline of photography. Students will be given assignments to implement some of the strategies into their own work and will do research of their own choosing to further unveil how the photograph has been a mainstay for art and one that has questioned virtually every aspect of contemporary culture.

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.*

Printmaking

Screenprinting

Katie Garth

Open, Seminar—Fall | 5 credits

This course covers the fundamentals of screenprinting as a fine-art print medium. Students will discover a range of techniques within this stencil-based process, considering its history and its relationship to contemporary visual and material culture. The class will employ a series of image-making methods, featuring assignments that emphasize hand-drawn, painted, and photographic imagery. Students will learn color organization and other foundational printmaking frameworks, integrating the technical qualities of print with their own unique aesthetic approaches. Project prompts will encourage individual conceptual development and exploration, and presentations will include artists who both exemplify the medium's history and push the boundaries of the process.

Introduction to Printmaking

Vera Iliatova

Open, Seminar—Fall | 5 credits

This course is designed to introduce students to a range of printmaking techniques while also assisting them in developing personal visual imagery through the language

of printmaking. Throughout the semester, students will practice monotype, relief, and intaglio techniques. Students will explore the history of printmaking media, the evolution of subject matter and technique, and the relationship of graphic arts to the methods of mechanical reproduction. Course objectives will include becoming familiar with using a print shop, printing an edition, participating in critical discussions about an artwork, and developing a process of visual storytelling. The course will be supplemented with technical demonstrations, critiques, field trips, and slide lectures. *Enrollment in this class requires student attendance at one OSHA training session.*

Artists' Books

Katie Garth

Open, Seminar—Spring | 5 credits

Students will learn a variety of techniques for handmaking books, considering the book as an art object both materially and conceptually. The course will explore interactions between content and form: What specific material considerations support works that will be handled, circulated, and experienced over time? Moving through directed assignments to learn a variety of book structures, we will utilize drawing as well as basic printmaking techniques. Critical themes will include sequence, structure, text, and image—encouraging dynamic class discussions. Presentations and field trips will introduce students to books by established artists, independent publishers, and amateur makers, creating a dialogue with historical and contemporary practitioners of this tactile, haptic form.

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.

Print in Material Culture

Katie Garth

Open, Concept—Spring | 2 credits

This course will explore the ways we utilize, understand, and interact with printmaking through material culture, emphasizing printmaking's roles in consumerism, protest, and communication. Students will examine how modes of production and class hierarchy inform the status of printed objects and will consider how printed ephemera may embody or upend fine-art traditions. Presentations and field trips will cover the history of commercial printing, the significance of memorabilia in popular culture, and print's role in both government propaganda and collective uprisings. Throughout the semester, students will perform individual research to guide a final project in the form of a printed artifact. Printmaking experience is encouraged but not required.

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.”

Morphing Function

Sarah Peters

Open, Seminar—Fall | 5 credits

The history of sculpture is partly a story of functional objects: ceremonial vessels, masks, armor, fertility figurines, religious altars, and ritualistic death objects. Using these objects of utility as inspiration, students will create new objects both in response to and reflecting their own contemporary concerns. In this way, we will hold hands with the makers of these objects from the past, examine our kinship as well as our differences, and find meaning through form. The class will focus on the properties of sculpture: volume, negative and positive space, shape, line, color, closed and open surface form,

balance, proportion, scale, and construction. We will work with many different materials, including found objects, clay, plaster, papier maché, cardboard, and textiles. There will be frequent individual and class critiques and research trips to New York City museums. Each class assignment—as well as the conference project—will be open to the student's individual interests, concerns, and interpretation.

Introduction to Maya and Digital Fabrication

Momoyo Torimitsu

Open, Seminar—Fall | 5 credits

This course is a comprehensive introduction to Autodesk Maya for Mac OS X and additive digital fabrication. 3D software and digital fabrication have a variety of uses in contemporary art and the real world. The course covers basic model manipulation, rendering operations, and 3D printing. We will also explore ways of adapting more advanced 3D modeling techniques. In the first half of the semester, students will gain the technical knowledge needed for a rigorous exploration of 3D modeling in Maya through a series of small projects. The second half of the course will focus on working toward the student's approved project of their choosing. By course end, students will have the opportunity to output their work via 3D printing, 2D rendered visualization, video, and more. This multidisciplinary digital sculpture studio is open to interdisciplinary projects. Although not required, students are welcome to pursue the digital fabrication of the whole or part/s of their final projects.

Free-Standing: Intro to Sculptural Forms

Katie Bell

Open, Seminar—Spring | 5 credits

This introductory course will explore the fundamentals of sculpture, with an emphasis on how objects function in space and the connections between two-dimensional and three-dimensional forms. This class will focus on the process of building and constructing, working with varied materials and tools. Students will explore various modes of making, binding, building, fastening, and molding using wood, cardboard, plaster, and found materials. Using Richard Serra's Verb List as inspiration, students will use verbs as a guide for building. Technical instruction will be given in the fundamentals of working with hand tools, as well as other elemental forms of building. This course will include an introduction to the critique process, as well as thematic readings with each assignment. Alongside studio work, the class will look at historical and contemporary artists, such as Jessica Stockholder, Martin Puryear,

Judith Scott, Rachel Whiteread, Simone Leigh, Louise Nevelson, Alexander Calder, Donald Judd, Robert Morris, Eva Hesse, and Louise Bourgeois, among others.

The Body Stops Here

Sarah Peters

Open, Seminar—Spring | 5 credits

This class will examine the human head, both as a naturalistic form and as a container for emotion, experience, and thought. In this hands-on sculpture class, you will first learn to sculpt a representational head: eyes, lips, nose, hair, forehead, and skull. This foundation will become the departure point for imaginative exploration. The class will focus on the properties of sculpture: volume, negative and positive space, shape, line, color, closed and open surface form, balance, proportion, scale, and construction. We will work with many different materials, including clay, found objects, plaster, paper mache, cardboard, and textiles. There will be frequent individual and class critiques and a research trip to a New York City museum. Each class assignment, as well as the conference project, will be open to the student's individual interests, concerns, and interpretation.

Intro to Rhino and 3D Fabrication

Momoyo Torimitsu

Open, Seminar—Spring | 5 credits

This course is a comprehensive intro to Rhino7 for Mac OS X and additive digital fabrication. 3D software and digital fabrication have a variety of uses in contemporary art and the real world. The course covers basic model manipulation, rendering operations, and 3D printing. The class will also explore ways of adapting more advanced 3D modeling techniques. In the first half of the semester, students will gain the technical knowledge needed for a rigorous exploration of 3D modeling in Rhino through a series of small projects. The second half of the course will focus on working toward the student's approved project of their choosing. By the course end, students will have the opportunity to output their work via 3D printing, 2D rendered visualization, and more. This multidisciplinary digital sculpture studio is open to interdisciplinary projects. Although not required, students are welcome to pursue the digital fabrication of the whole or part/s of their final projects.

Call and Response

Sarah Peters

Open, Concept—Spring | 2 credits

This class explores sculpture through sequential movements—growing an artwork through considered shifts in form. Beginning with the foundational materials

of plaster and clay, students will create an original form and then alter that sculpture, step-by-step, with additional materials, including (but not exclusively) found objects, paper mache, cardboard, and textiles. These additions will explore and expand on the original form and can be a catalyst for a series of new objects. The objective is to join intuition and imagination to the properties of sculpture—volume, negative and positive space, shape, line, color, closed and open surface form, balance, proportion, scale, and construction—and develop the skill of generating new ideas from existing work. There will be frequent individual and class critiques, and all work will be open to the student's individual interests, concerns, and interpretation.

Push and Pull: SubD Modeling in Rhino

Momoyo Torimitsu

Open, Concept—Spring | 2 credits

This course suits students seeking to create organic forms in 3D modeling—for free-form jewelry, furniture, architecture, sculptural objects, and more. By the time the course ends, students will have the opportunity to output their work via 3D printing. If you enjoy pull-and-push components, as in clay modeling, SubD is the method for your 3D modeling; it is a new geometry type that can create editable, highly accurate shapes. In this course, students will learn SubD basic commands through small modeling projects, such as simple characters, jewelry, or other organic shapes (TBA). The second half of the course will focus on working toward the student's approved project of their choosing.

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 workshoping ideas, experimentation, improvisation, and movement—thereby developing the ability to confidently perform in any manner of the performance-art genre.

Performance Art

Clifford Owens

Open, Seminar—Spring | 5 credits

Since the early 20th century, artists have explored performance art as a radical means of expression. In both form and function, performance 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.

Painting

Intro to Painting

Claudia Bitrán

Open, Seminar—Fall and Spring | 5 credits

In this introduction to painting course, students will learn about color and composition through observation and imagination, exploring value, intensity, hue, temperature, vectors, edges, shapes, translating volume to a 2D surface, and more. Projects will focus on direct observation from still life, collage, the live model, and imagination. Students will learn the basics of painting: using acrylic paint and other water soluble painting materials, mixing and desaturating paint colors on a palette, and using a variety of brushes and mediums. Demos and dynamic in-class exercises will be the pillar of this experience. Students will develop basic knowledge of art history and contemporary painting through thematic slide lectures and assignments.

Surface and Substance: Painting With Acrylic

E. E. Ikeler

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

In this course, students will develop a personal relationship to painting by cultivating an understanding of

what is uniquely interesting to them and by experimenting with different approaches to painting. Technical instruction will cover the materials and techniques of acrylic painting, including transparency and opacity, hard-edge shape, texture, paint mixing, and color theory. Together, we will learn the process through which a painting is made. That includes developing the concept, gathering visual reference material, creating sketches, making tests, and experimentation. Students will compile a personal archive of source imagery and develop individual themes and languages in their paintings. Emphasis will be on the development of a personal relationship to one's medium and imagery.

Painting Pop

Claudia Bitrán

Open, Concept—Fall | 2 credits

In this experimental studio class, we will explore how to digest, appropriate, reconfigure, and rewrite popular media, using mostly, but not limited to, painting, drawing, and collage and open to video, animation, sculpture, and performance. We will examine how artists operate as consumers, catalysts, motors, and destroyers of TV, film, music, social media, and advertisement. Slideshows, readings, and presentations will exemplify the tight relationship between art and popular media throughout history and contemporary art and will serve as inspiration for students to create their own works. Students will be encouraged to deconstruct their own spectacles of adoration and critique and celebrate images that are impactful to them. We will promote generative group conversations, studio time, experimentation, collaboration, creativity, and improvisation.

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. 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), Jerrilyn Dodd *Art History*
Yoga (p. 29), Patti Bradshaw *Dance*
Guest Artist Lab (p. 31) *Dance*
Live Time-Based Art (p. 31), Beth Gill, Dean Moss, Yanira Castro *Dance*
Anatomy (p. 31), Peggy Gould *Dance*
Anatomy Research Seminar (p. 31), Peggy Gould *Dance*
Choreographing Light for the Stage (p. 32), Judy Kagel *Dance*
Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies*

Not For Children: Alternative Animation
1960–present (p. 43), Robin Starbuck *Film History*

Contemporary Moving-Image Art (p. 45), Peter Burr
Filmmaking and Moving Image Arts

Not for Children: Alternative Animation,
1960–present (p. 46), Robin Starbuck *Filmmaking
and Moving Image Arts*

Experimental Animation: Materials and Methods (p. 46),
Robin Starbuck *Filmmaking and Moving Image Arts*

Advanced Independent Studio, Animation (p. 45), Scott
Duce, Robin Starbuck *Filmmaking and Moving Image
Arts*

Character Design (p. 45), Scott Duce *Filmmaking and
Moving Image Arts*

2D Digital Animation: Short Narratives (p. 45), Scott Duce,
Robin Starbuck *Filmmaking and Moving Image Arts*

Concept Art: The Medea Project (p. 48), Scott Duce
Filmmaking and Moving Image Arts

Storyboarding for Film and Animation (p. 47), Scott Duce
Filmmaking and Moving Image Arts

Radical Strategies: Experimental Documentary (p. 50),
Robin Starbuck *Filmmaking and Moving Image Arts*

Documentary Filmmaking: The Personal Is Political
I (p. 49), Damani Baker *Filmmaking and Moving
Image Arts*

Beginning Italian: *Viaggio in Italia* (p. 75), Tristana
Rorandelli *Italian*

First-Year Studies: Text and Theatre (p. 80), Joseph
Lauinger *Literature*

Literature in Translation: 20th-Century Italian Literature
and Culture (p. 87), Tristana Rorandelli *Literature*

Writing the Blue Note: Jazz, Literature, Art, and Diasporic
Identity (p. 88), Rachel Watson *Literature*

First-Year Studies: Pattern (p. 93), Philip Ording
Mathematics

Symmetry of Ornament (p. 94), Philip Ording *Mathematics*

Calculus II: Further Study of Motion and Change (p. 95),
Ross Parker *Mathematics*

Multivariable Mathematics: Linear Algebra, Vector
Calculus, and Differential Equations (p. 95), Erin
Carmody *Mathematics*

Aesthetics and the Philosophy of Art (p. 112), Scott
Shushan *Philosophy*

Time to Tinker (p. 115), Merideth Frey *Physics*

Art and Visual Perception (p. 125), Elizabeth Johnston
Psychology

Technology and Human Development (p. 131), Jamie Krenn
Psychology

First-Year Studies: Rigorous Action/Happy Accidents—A
Laboratory for Theatre Artists (p. 150), David
Neumann *Theatre*

Episodes (p. 179), Myra Goldberg *Writing*

Words and Pictures (p. 177), Myra Goldberg *Writing*

Children's Books: A Reading and Writing
Adventure (p. 177), Myra Goldberg *Writing*

Writing About the Arts (p. 181), 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 Virtuoso

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 writing and reading 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 one another'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 Gardinier
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 practicum. 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 Isaac 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 Garcia Marquez, 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 have states used writers, witting and unwitting, 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 deflect 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 weekly reading and writing assignments, we will begin the journey toward understanding who we can be as fiction writers. We'll explore questions of technique and craft, starting with: Who decides what craft is? What makes a story a story? How does one go from word to sentence to paragraph to scene? Does there always need to be transformation? Can structure shape content? The workshop will be divided between discussions of student stories and of published fiction writers, including Carmen Maria Machado, George Saunders, Sarah Moss, Jocelyn Nicole Johnson, and Nana Kwame Adjei-Brenyah, among others. We'll also read essays on craft by authors such as

Richard Russo, Matthew Salesses, Roxane Gay, and Robin Hemley, who ask us to pay attention to larger cultural questions. From the start, we will work on developing our constructive criticism. When developed in a supportive atmosphere, our critiques should help us better grasp the workings of our stories and see what they can be in the world.

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, unscary ghost stories, speculative fiction, and virtuosic works that elude comprehension but deliver you to the profound and pleasurable edges of apprehension. To jar us from our more prosaic and safe forms of fiction, we will begin the semester with a series of exercises inspired by the stories of authors such as Gabriel Garcia Marquez, Franz Kafka, Virginia Woolf, Borges, Nabokov, George Saunders, Carmen Maria Machado, and Octavia Butler, as well as essays by Carl Jung, Immanuel Kant, and Charles Baxter. You will generate your conference work from the readings and exercises; develop it through close critique in our classes and conferences; present first drafts in preliminary workshops; and, finally, submit your best work in a series of formal workshops at the end of the semester.

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.

Writing and Reading Fiction

Brian Morton

Open, Seminar—Fall and Spring / 5 credits

A novelist once began a lecture by asking how many people in the audience wanted to be writers. When almost everyone raised a hand, he said, "So why the hell aren't you home writing?" The novelist was asking the right question. The only way to improve as a writer is to write a lot. You might have all the talent in the world. You might have had a thousand fascinating experiences. But talent and experience won't get you very far unless you have the ability to sit down, day after day, and write. Accordingly, my main goal is to encourage you to develop or sustain the habit of steady writing. You'll be sharing a very short story with the class every week in response to prompts that I'll

provide, and you'll be producing an additional longer story for conference every two weeks. We'll also be learning from writers who have come before us, reading a mix of classic and contemporary writers that include Anton Chekhov, Jennifer Egan, Percival Everett, Henry James, Toni Morrison, ZZ Packer, Philip Roth, Nafissa Thompson-Spires, and Virginia Woolf.

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.*

Words and Pictures

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.*

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 *Bluets* 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*, *Tristram Shandy*, *David Copperfield*, to name but a canonical few—works that often seek to examine a single character or consciousness over time. “Character studies,” or “portraiture,” might be another way of describing such writing, in which a writer brings all of his or her energies to bear upon the art of representing “other people”—and in which the machinations of “plot” take a relative back seat to questions of “character” (and all that such a character might reveal). In this course, we will look at examples of “literary portraiture” in the hopes of generating our own.

Our readings will include classics of the form (Melville’s *Bartleby*, the *Scrivener*, Virginia Woolf’s *Mrs. Dalloway*, Saul Bellow’s *Herzog*, Ralph Ellison’s *Invisible Man*, and Maxine Hong Kingston’s *The Woman Warrior*), as well as relatively contemporary examples (Evan Connell’s *Mrs. Bridge*, John Williams’s *Stoner*, Dorothy Baker’s *Cassandra at the Wedding*, Anne Carson’s *Autobiography of Red*, Junot Diaz’s *The Brief and Wondrous Life of Oscar Wao*, Maggie Nelson’s *Jane: A Murder*, Svetlana Alexievich’s *Voices from Chernobyl*, J. M. Coetzee’s *Elizabeth Costello*, and W. G. Sebald’s *The Emigrants*). Throughout the course, we will be asking questions about what makes a plausible character or interior life in writing, what tools are available at writers’ disposal in their attempts to portray “other people,” and what’s often at stake in such efforts. Through close readings of published work, individual conferences, generative writing exercises, and workshops of each other’s writing, students will work toward crafting and presenting their own work of portraiture by the end of the term.

The 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 uncategorizable—work that challenges our understanding of causality, time, the self, the mind, and the cosmos...or that just barely cracks the surface of the familiar, allowing

the weird to seep through. At its best, speculative fiction uses imagination and metaphor to explore ideas and facets of the human experience that would otherwise remain unexpressed. In this course, we will read short stories and novels by mostly contemporary speculative-fiction authors, with a writerly eye for technique. We will also workshop fiction by students; discuss process and goals; and form a supportive, constructive community where even the wildest visions can flourish.

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 Netflix to *The Canterbury Tales*, from comics 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 small 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 written; each student will finish the semester with several complete pieces of fiction. We will read work by authors such as Maurice Kilwein Guevara, Yasunari Kawabata, Gari Lutz, Anton Chekhov, Elizabeth Crane, Padgett Powell, Katherine Anne Porter, Octavia Butler, Robert Lopez, Matthew Sharpe, Renee Gladman, D. Foy, Stefanie Sobelle, and members of the Oulipo movement.

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.*

Fiction: 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 workshopping 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.

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 Zambreno

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.

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. Later in the term, students will pick a location on campus and then theatrically present one of their own poems in that specific location. Both of these conference projects will require additional rehearsal time beyond class time.

Poetry Workshop: The Zuihitsu

Suzanne Gardinier

Advanced, Seminar—Spring | 5 credits

This class combines Sarah Lawrence students and students from the Bedford Correctional Facility and takes place at Bedford one night a week. Acceptance into this class is via interview only. Interviews will be held during the fall term of 2022. In order to interview, you must be 21 years old on or before January 20, 2023.

"There is nothing like a *zuihitsu*, and its definition slips through our fingers. It is a classical Japanese genre that allows a series of styles, and everything can be constantly reshuffled and reordered in every conceivable way," according to Italo Calvino, *Six Memos for the Following Millennium*. (The name is derived from two Kanji: "at will" and "pen.") In this class, we'll explore the poetic form of the *zuihitsu* as readers via three required texts—*The Pillow Book of Sei Shōnagon* and two versions of *Narrow Road to the Interior*, one by Bashō and one by Kimiko Hahn—and as writers, using the materials of haiku, lists, interviews, dialogues, travelogues, monologues, letters, maps, Orts, scraps, fragments, and poems of all varieties. You'll be expected to attend class, engage with assigned and suggested readings, and participate in discussions. Participants will also be required to make an individual *zuihitsu* and to contribute to the making of a collective

one. In conference, we'll discuss your reading, which may or may not overlap or coincide with class readings, and your drafts. 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. 6), Robert R. Desjarlais *Anthropology*

Live Time-Based Art (p. 31), Beth Gill, Dean Moss, Yanira Castro *Dance*

Workshop on Sustainability Solutions at Sarah Lawrence College (p. 38), Eric Leveau *Environmental Studies*

Not For Children: Alternative Animation 1960–present (p. 43), Robin Starbuck *Film History*

Not for Children: Alternative Animation, 1960–present (p. 46), Robin Starbuck *Filmmaking and Moving Image Arts*

Experimental Animation: Materials and Methods (p. 46), Robin Starbuck *Filmmaking and Moving Image Arts*

Advanced Independent Studio, Animation (p. 45), Scott Duce, Robin Starbuck *Filmmaking and Moving Image Arts*

Character Design (p. 45), Scott Duce *Filmmaking and Moving Image Arts*

2D Digital Animation: Short Narratives (p. 45), Scott Duce, Robin Starbuck *Filmmaking and Moving Image Arts*

Storyboarding for Film and Animation (p. 47), Scott Duce *Filmmaking and Moving Image Arts*

Radical Strategies: Experimental Documentary (p. 50), Robin Starbuck *Filmmaking and Moving Image Arts*

Writing Fantasy Scripts (p. 52), Jessica Rotondi *Filmmaking and Moving Image Arts*

Readings in Intermediate Greek (p. 61), Emily Anhalt *Greek (Ancient)*

Beginning Italian: *Viaggio in Italia* (p. 75), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 75), Tristana Rorandelli *Italian*

Beginning Latin (p. 76), Emily Anhalt, Emily Fairey *Latin*

First-Year Studies: Reality Check: Homer, Herodotus, and the Invention of History (p. 80), Emily Anhalt *Literature*

Reading High Romanticism: Blake to Keats (p. 81), Neil Arditi *Literature*

Documentation and Transformation: Mapping Travel in Contemporary Literature (p. 84), Una Chung *Literature*

Eight American Poets (p. 84), Neil Arditi *Literature*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 87), Tristana Rorandelli *Literature*

Writing the Blue Note: Jazz, Literature, Art, and Diasporic Identity (p. 88), Rachel Watson *Literature*

Romantic Legacies: Tennyson to T. S. Eliot (p. 89), Neil Arditi *Literature*

Gothic Decay: The Literature and Science of Soils, Swamps, and Forests (p. 90), Michelle Hersh, Eric Leveau *Literature*

Aesthetics and the Philosophy of Art (p. 112), Scott Shushan *Philosophy*

Psychology of Children's Television (p. 126), Jamie Krenn *Psychology*

Civil Unrest and the American Media (p. 134), Andrew Rosenthal *Public Policy*

Sociology of the Body, Disability, Illness, and Health (p. 143), Adrianna Munson *Sociology*

Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 144), Shahnaz Rouse *Sociology*

Advanced Intermediate Spanish: Political Creativity (p. 147), Heather Cleary *Spanish*

Readings in Latin American Literature (p. 147), Eduardo Lago *Spanish*

First-Year Studies: Rigorous Action/Happy Accidents—A Laboratory for Theatre Artists (p. 150), David Neumann *Theatre*

1,001 Drawings (p. 164), John O'Connor *Visual and Studio Arts*

The Face Is a Clock: Drawing Portraits (p. 164), John O'Connor *Visual and Studio Arts*

Social Media as Used by Visual Artists (p. 166), Liz Deschenes *Visual and Studio Arts*

Visual and Studio Arts Fundamentals: Materials and Play (p. 165), John O'Connor *Visual and Studio Arts*

Painting Pop (p. 172), Claudia Bitrán *Visual and Studio Arts*

GRADUATE COURSES OPEN TO ADVANCED UNDERGRADUATE STUDENTS

In addition to our undergraduate curriculum, we offer select graduate courses across our graduate degree programs in the arts; health, sciences, and society; and children, childhood, and education. Limited spaces in these courses are open to juniors and seniors with some prior experience in related areas of study at the undergraduate level. Interested students should email faculty instructors for additional information on these courses and/or to schedule an interview. Most graduate-level courses are between one and three credits, although some are five credits.

ART OF TEACHING

The Sarah Lawrence College Art of Teaching program is an integrated Master of Science in Education (MS Ed) program of study that leads to dual New York State certification in Early Childhood and Childhood Education (birth to sixth grade).

Children With Special Needs

Emily Cullen-Dunn

Advanced, Seminar—Fall | 3 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.*

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.

Theories of Development

Linwood J. Lewis

Advanced, Seminar—Fall | 5 credits

Prerequisite: prior course work in psychology

"There's nothing so practical as a good theory," suggested Kurt Lewin almost 100 years ago. Since then, the competing theoretical models of Freud, Skinner, Piaget, Vygotsky, and others have shaped the field of developmental psychology and have been used by parents and educators to determine child-care practice and education. In this course, we will study the classic

theories—psychoanalytic, behaviorist, and cognitive-developmental—as they were originally formulated and in light of subsequent critiques and revisions. Questions that we will consider include: Are there patterns in our emotional thinking or social lives that can be seen as universal, or are these patterns always culture-specific? Can life experiences be conceptualized in a series of stages? How else can we understand change over time? We will use theoretical perspectives as lenses through which to view different aspects of experience—the origins of wishes and desires, early parent-child attachments, intersubjectivity in the emergence of self, symbolic and imaginative thinking, and the role of play in learning. For conference work, students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to bridge theory and practice. *Limited spaces are open to undergraduate juniors and seniors with permission of the instructor.*

Clinical Perspectives: Challenges to Child and Adolescent Development

Emma Forrester

Advanced, Seminar—Spring | 5 credits

Prerequisite: previous course work in developmental psychology

How do varying childhood experiences impact children's mental health and wellbeing? What happens when the course of development is affected by trauma or depression? This seminar will focus on challenges that arise in child and adolescent development, drawing upon approaches in clinical psychology, developmental psychology, and cultural psychology/clinical ethnography. We will analyze how particular psychological experiences and behaviors have been typically understood as abnormal or pathological and how they are intertwined with the experience of child development. We will also explore critical commentaries on clinical diagnosis and treatment in order to analyze the merits and drawbacks of the common approaches to these issues. Students will learn about the clinical categories of conditions such as ADHD, autism, depression, and anxiety, as compiled in the Diagnostic and Statistical Manual of Mental Disorders (DSM-V). We will look at case examples to illuminate the causes, symptoms, diagnosis, course, and treatment of such psychological conditions in childhood and adolescence. Through readings and course discussion, students will be invited to question the universal applicability of Western clinical approaches that rest on particular assumptions about normality, behavior, social relations, human rights, and health. We will also explore how diagnostic processes and psychological and psychiatric care are, at times, differentially applied in the United States according to the client's race/ethnicity,

class, and gender and how clinicians might effectively address such disparities in diagnosis and care. Students will complete conference projects related to the central themes of our course and may opt to work at the Early Childhood Center or a local community program that serves children or adolescents. *Limited spaces are open to undergraduate juniors and seniors with permission of the instructor.*

Early Intervention Approaches for Young Children and Their Families

Cindy Puccio

Advanced, Small seminar—Spring | 5 credits

Prerequisite: prior college-level course work in psychology

This small seminar will explore several early-intervention approaches for young children and their families, with a particular emphasis on the theory and technique of play therapy. While this course will focus mostly on child-centered play therapy (CCPT), we will also look at the methodology of other types of approaches, such as cognitive behavioral therapy and DIR/Floortime. In addition, course material will highlight cultural considerations, therapeutic work with parents and caregivers, challenges in therapeutic treatment, self-reflection, self-regulation, and interoception. Readings, class discussions, group play-based activities, and video illustrations will provide students with both a theoretical and introductory clinical basis for play-based therapeutic work with young children in early intervention. *Limited spaces open to undergraduate juniors and seniors with permission of instructor. Conference meetings will be scheduled on class days. Conference meetings on Zoom will also be available if needed or preferable.*

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.

Solo Performance

Modesto Flako Jimenez

Open, Component—Spring

Solo Performance is nothing new. This has been happening since the dawn of man, and it will continue to happen...

—Nilaja Sun

Discover the story that you have to tell and own your voice boldly enough to tell it. Unlock your creativity not only for solo performance but also for every other aspect of your creative self! This playwriting-into-performance class will first focus on the actors finding a subject matter that motivates and sustains them. We will discuss the actor's strengths and weaknesses throughout the process, finding the actor's unique voice through self-observance and self-discipline. The goal of this class is to catapult students from summary to interpretation, from regurgitation to analysis, from the simple act of seeing to the complex and bold endeavor of examination. Students are expected to

actively measure relevant theoretical knowledge with critical issues pertaining to social justice and social change. Solo Performance emerges out of a desire to heal. Students are invited to create their own performance piece of theatre by developing and rehearsing a script within the spring term 2023. Inviting them to have an intensive self-discovery and process, students will begin with reading and examining one-character plays. We will read the works of Spalding Grey, Anna Deavere Smith, Lemon Andersen, and many more; then as a class, we will discuss techniques, autobiographical subject matter, and themes. Students will create first drafts, next rewrites, then rehearsals, and culminating with a final reading and/or performance of their own work. *This class meets twice a week, Monday and Thursday, 9:00am-10:55am.*

Grants and Fundraising for Independent Artists

Ben Pryor

Advanced, Component—Spring

Prerequisite: permission of the instructor

This class will serve as an introduction to grants and fundraising for independent artists. We will explore managing a grants and individual-giving calendar and local, state, and federal funding sources and will delve deep into project-based grants for independent artists, including The MAP Fund, Creative Capital, New England Foundation for the Arts National Dance & Theater Projects, National Performance Network's Creation and Development Fund, and more. In addition, we will explore crowdfunding methods and individual solicitation. Classes will be a mix of lectures via case studies of successful grants, guest appearances from foundation program officers, and workshop sessions through which students share progress and challenges in completing mock grant applications throughout the semester. *pen to juniors and seniors only.*

Advanced Directing MFA Studio

Tea Alagic

Advanced, Component

This graduate studio in advanced directing, a component that changes yearly, 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 a conversations with designers. *This is a three-hour class with additional weekly time for office hours.*

Advanced Acting MFA Studio: Contemporary Scene Study

K. Lorrel Manning

Advanced, Component—Year

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

Lisa Clair

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

Tei Blaw

Advanced, Component

Prerequisite: video design or sound design course

This course is designed to introduce students to strategies for making performances and installations using contemporary media playback systems and existing materials sourced from popular culture. By rearranging found media materials in new ways, participants will explore the methods and politics of appropriation in performance work. 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 the remix in a variety of art forms. The course takes the form of a weekly, four-hour lab. Participants should have an interest in both performance and performance technology, though experience in either is not a prerequisite.

Expanded Video MFA Studio: Cameras, Bodies, and Spaces

Itziar Barrio

Advanced, Component

Prerequisite: Scenography I

The goal of this course is to enable students to work with video while simultaneously developing their own thinking about how the medium creates knowledge. As students create their own moving-image works—from concept to shooting to editing to displaying—we will study film theory and moving-image references as an essential part of the process. The course will draw on a rich body of readings to assist students in crafting their own video language, encountering fundamental works of visual and film theory as resources and tools to think through their work. Students will gain an understanding of video art techniques and formats, including video installation, live performance, web projects, films, and cinema in its expanded form. We will also review video artworks utilizing embodied practices, multichannel video installations, and new technologies (AR, VR, etc). Through individual tutorials, group conversation, in-class critique,

and collaborative exercises, students will translate theory and technique into their own language and personal voice.

This is a three-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 will 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.*

FACULTY

Colin Abernethy Chemistry

BSc (Hons), Durham University, England. PhD, The University of New Brunswick, Canada. Current research interests include the synthesis of new early transition-metal nitride compounds and the development of practical exercises for undergraduate chemistry teaching laboratories. Author of publications in the fields of inorganic and physical chemistry, as well as chemical education. Recipient of research grants from The Royal Society, Nuffield Foundation, Research Corporation for the Advancement of Science, and American Chemical Society. Received postdoctoral research fellowships at the University of Texas at Austin and at Cardiff University, Wales. Previously taught at: Strathclyde University, Scotland; Western Kentucky University; and Keene State College, New Hampshire. SLC, 2010–

Julie Abraham Lesbian, Gay, Bisexual, and Transgender Studies

BA (Hons.), University of Adelaide, Australia. MA, MPhil, PhD, Columbia University. Special interest in lesbian/gay/queer studies, 20th-century British and American literature, contemporary feminisms, and literatures of the city; author of *Are Girls Necessary?: Lesbian Writing and Modern Histories*, *Metropolitan Lovers: The Homosexuality of Cities*, and numerous essays; editor of *Diana: A Strange Autobiography*; contributor to *The Nation* and *The Women's Review of Books*. SLC, 2000–

Samuel Abrams Politics

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 Esther Raushenbush Chair in Humanities—Literature

BA, Barnard College. MA, University of York, UK. PhD, University of California, Los Angeles. Special interest in Chaucer, Old English and Middle English literature, the history of the book, medieval hagiography, mysticism, and historiography. Author of essays published in the *Journal of Medieval Religious Culture*, *Arthuriana*, *Medieval Feminist Forum*, *Carte Italienne*, and *Comitatus: A Journal of Medieval and Renaissance Studies*. Her first book, *Chaucer and the Ethics of Time* (Cardiff: University of Wales Press, 2022), examines Chaucer's philosophical ideas of time and strategies of narrative time. Her second book project (co-authored), *'Alle Thyng Hath Tyme': Time and Medieval Life*, examines the varieties of time and temporal systems in the Middle Ages. SLC, 2018–

Ron Afzal Religion

BA, Grinnell College. MA, McGill University. MDiv, Yale University. PhD, Columbia University. Active member of the Society of Biblical Literature and the American Academy of Religion, as well as the Catholic Biblical Association; has written on the Apocalypse of John and has taught broadly in the fields of New Testament and Early Christianity, Judaism in the Second Temple Period, the Hebrew Bible, and Late Antique Christian Mysticism. SLC, 1992–

Hamid Al-Saadi Music

Maqam scholar, singer, artist and writer, Al-Saadi learned the art of singing and performing the Iraqi *maqam* from the legendary Yusuf Omar (1918-1987); Omar's own teacher, Muhammed Al-Gubbenchi (1901-1989)—probably the most influential *maqam* reciter in history—said that he considered Al-Saadi to be the “ideal link to pass on the *maqam* to future generations.” Al-Saadi is also author of *al-maqam wo buhoor al-angham*, a comprehensive text on the Iraqi Maqam and its poetry. SLC, 2019; 2022–

Tea Alagic Theatre

BFA, Charles University, Prague, Czech Republic. MFA, Yale School of Drama. An internationally acclaimed, multilingual director based in New York City, Alagic's credits include Off-Broadway, regional, and international productions of both traditional theatre and devised work. At Yale School of Drama, she received the Julian Milton Kaufman Prize in Directing. She serves as a professor of directing and collaboration at The New School for Drama, having taught there since 2012; from 2016–2020, she served as that school's Head of the Directing Department for BFA and MFA. SLC, 2022–

Glenn Alexander Music (Guitar)

BA, Wichita State University. A composer, guitarist, and vocalist, Alexander has received extensive airplay and critical acclaim from around the world on his recordings

Stretch, Glenn Alexander, *The Connection*, *Rainbow's Revenge*, *Oria*, *The Coalition*, *Northern Lights* (Scott Healy-Glenn Alexander Quartet), *Glenn Alexander & Shadowland*, and *Knockin' On The Door* (Glenn Alexander & Shadowland). He has played everywhere from bars to theaters, to concert halls, to stadiums, and live on both radio and television. He has performed and/or recorded with some of the biggest names in music, including: Chico Hamilton, L. Shankar, Jan Hammer with The Mahavishnu Project, The Max Weinberg 7 (*Late Night With Conan O'Brien*), Southside Johnny and The Asbury Jukes, Jon Bon Jovi, Randy Brecker, Bruce Springsteen, Levon Helm, Elvis Costello and Allen Toussaint, Tom Scott, Brenda Russell, Regina Bell, Liza Minnelli, Deniese Williams, Manolo Badrena (Weather Report), Dave LaRue and T Lavitz (The Dixie Dregs), Gary U.S. Bonds, and many, many others. Glenn has recorded on countless albums as a sideman, recently appearing on jazz saxophone great Jon Arabagon's "Outright, Unhinged," to which *Downbeat* gave five stars and singled out the guitar work, calling it "fusionistic, face-melting guitar solos." Alexander has served on the faculty of his alma mater, Wichita State University, and The New School. SLC, 2017–

Jonathan Alexandratos Theatre

Alexandratos (they/them) is a non-binary storyteller based in New York City, whose work typically lives at the intersection of pop culture, queerness, and catharsis. Being an Ingram New works Playwright at Nashville Repertory Theatre from 2015- 2016, Alexandratos explored their paternal ancestral past by bringing bootleg superhero action figures alive onstage to tell the immigration story of their maternal grandmother in an immersive theatre experiment called *We See What Happen*. When that season ended, their animal allegory about friendship and *Star Wars* action figures, titled *Duck*, opened in Strasbourg, France, which allowed them to work with an international team on their deeply personal story. In the following year, *We See What Happen* won the Greenhouse Award from Strange Sun Theater, and they received a New Works Grant from the Queens Council on the Arts to tell their mother's immigration story. In doing so, Alexandratos explored what it means to be Burmese, an Albanian gender in which someone assigned female at birth transitions to take on a socially masculine comportment and status. Out of that, they devoted an entire play, *Turning Krasnigi*, to the experience—one deeply close to Alexandratos's life as a non-binary person who is partly of Albanian descent. This play won the 2020 Parity Commission from Parity Productions and is now in development. Beyond the stage, Alexandratos writes academic essays about toys. They created the first edited collection devoted entirely to scholarly work around action figures, *Articulating the Action Figure: Essays on the Toys and Their Messages*, out now from McFarland. They are currently working on a book about the cultural impact of

fast-food kid's meal toys. All of this serves Alexandratos's belief that the small, neglected, or marginalized aspects of life are actually among the most important threads in its tapestry—and they use all tools at their disposal to highlight that. SLC, 2022–

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–

Bruce Alphenaar Physics

BS, Trinity College. PhD, Yale University. Author of publications and patents in the fields of nanoscale device physics, optoelectronic characterization of novel materials, photovoltaics, and advanced concepts for logic and memory applications. Recipient of research grants from the National Science Foundation, US Department of Defense, US Department of Energy, and NASA. Previously taught at the University of Louisville and the University of Cambridge, England. Industrial research experience at Philips Research Laboratories (Eindhoven, The Netherlands) and Hitachi (Cambridge, England and Tokyo, Japan). SLC, 2022–

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)

BM, Manhattan School of Music. Lead trumpet and horn arranger: Southside Johnny and The Asbury Jukes, Allman Brothers Band; Beacon Theater Residency, 2003-2015. Co-founder, New York Horns. Lead trumpet: Donald Fagen New York Rock and Soul Revue, 1991-92; Hector Lavoe, 1986-88; Ray Barretto, 1981-1986. Touring: Bruce Springsteen, Jon Bon Jovi, Celia Cruz, Marc Anthony, Illinois Jacquet Big Band, Little Kids Rock Gala House Band, Michael Bolton, Shadowland, S'Killit. Broadway: *Movin' Out*, *In The Heights*, *Swing*, *The Full Monty*, *Beehive*, *Bring in 'da Noise Bring in 'da Funk*. SLC, 2017–

William Anderson Music (Guitar)

BA, SUNY-Purchase. Performed at Tanglewood Festival and with the Metropolitan Opera Chamber Players, Chamber Music Society of Lincoln Center, and New York Philharmonic. Guest on WNYC Leonard Lopate Show. Featured on NPR's *All Things Considered*, where excerpts of his composition were broadcast throughout the United States. His *Djuna Barnes* settings were orchestrated and performed by the Riverside Symphony in 2015. Founder of Cygnus Ensemble. SLC, 2017–

Emily Anhalt Classics, Literature, Greek (Ancient), Latin AB, Dartmouth College. PhD, Yale University. Primary interests are Greek epic and lyric poetry, Greek historiography, Greek tragedy, and Greek and Roman sexuality. Publications include: *Embattled: How Ancient Greek Myths Empower Us to Resist Tyranny* (Stanford University Press, 2021), *Enraged: Why Violent Times Need Ancient Greek Myths* (Yale University Press, 2017), *Solon the Singer: Politics and Poetics* (Lanham, MD, 1993), as well as several articles on the poetics of metaphor in Homer and on narrative techniques in Herodotus. SLC, 2004–

Yoshimi Arai Japanese**Neil Arditi** Literature

BA, Yale University. MA, PhD, University of Virginia. Special interests in British Romantic poetry; Romantic legacies in Victorian, modern, and contemporary poetry; aestheticism, pragmatism, and Jewish literary culture in the 19th and 20th centuries. Essays and reviews published in *Raritan*, *Parnassus*, *Keats-Shelley Journal*, *Philosophy and Literature*, *Virginia Quarterly Review*, *The Jewish Review of Books*, and *Jewish-American Dramatists and Poets*. SLC, 2001–

Carlos Armesto Theatre

BS, MIT. MFA, Carnegie Mellon. Armesto has worked as a director and producer of festivals, plays, musicals, concerts, and events around the country. He was an associate curator at the inaugural Pittsburgh International Festival of Firsts, an associate artistic director at The Ensemble Studio Theatre (EST), and co-director for the EST/Sloan Project. He is also a recipient of the Bill Foeller Fellowship at Williamstown Theatre Festival and a Princess Grace Fellowship. Through Theatre C, Armesto has created more than 50 theatrical works. Notable credits include *The Who's Tommy* (Best Director—New Jersey Star Ledger's Tonys, 2010), *Binding* (Best Choreography, Solo Performance, and Performance Art Piece—Innovative Theatre Awards, 2010), "Echoes of Etta" at Joe's Pub (MAC Award for Outstanding Cabaret Act, 2014), and *Heading East* (with BD Wong). Armesto has directed and consulted for several university programs, including Rutgers Theater Company, NYU's Graduate Musical Theatre Writing Program and the

Dramatic Writing Program, Fordham University, and the Carnegie Mellon School of Drama. Currently under development: *Cotton Candy & Cocaine*, *Odd Man Out*, (with Teatro Ciego of Argentina), *Dimes*, and *The Rite*. He is also creative director for Theatre C's LGBTQ+ Party Series, Retro Factory. SLC, 2022–

Damani Baker Filmmaking and Moving Image Arts

BA, Sarah Lawrence College. BA, MFA, University of California-Los Angeles, School of Film and Television. Baker's more than 20-year directing career includes work that spans museum exhibits, feature documentaries, music videos, and advertising. Most recently, in his critically acclaimed feature, *The House on Coco Road* (acquired by Ava DuVernay's ARRAY RELEASING), Baker combines family Super-8 with archival news and family interviews to weave his mother's personal story with broader historical threads in order to tell a story of migration and the Grenada Revolution. *The House On Coco Road* and his first feature, *Still Bill*—on the life and music of the legendary Bill Withers—have been critically acclaimed and have enjoyed worldwide distribution on Showtime, Netflix, and BBC. With Ralph Appelbaum Associates, Baker has directed more than 20 films for museums around the world, featuring notables such as President Bill Clinton, Kofi Annan, and President Ellen Johnson Sirleaf—all stories rooted in understanding the human story and its connection to place. Baker has been featured in *The New York Times*, *The New Yorker*, *Los Angeles Times*, and *Time Out* among other publications. He is a tenured professor at Sarah Lawrence College, where he teaches filmmaking to a diverse group of creatives and ensuring that stories from all communities continue to be told with grace, dignity, and power. SLC, 2003–

Jen Baker Music (Trombone)

BM, Oberlin Conservatory. MFA, Mills College. Trombonist/composer. Awards: ASCAP Plus Award, 2012, 2013; Meet the Composer award, 2012. Member, International Alliance of Women Musicians, International Society of Improvised Music, and International Trombone Association. Author: *Hooked on Multiphonics*. (July 2016). Collaborates with artists throughout the world in site-specific, mixed-media performances, concert halls, solo and chamber commissions. Featured on the soundtrack to Werner Herzog's Oscar-nominated *Encounters at the End of the World*. Toured with Arijit Singh, Karole Armitage, Mansour, new music ensembles S.E.M. and TILT brass, and the mobile ensemble Asphalt Orchestra (founding member). SLC, 2017–

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 cultures; Mexico and Latin America; North America. Recipient of grants and fellowships from US Department of Education, Fulbright, and National Science Foundation. SLC, 2009–2017; 2018–

Itziar Barrio Theatre**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. MA, PhD, New School for Social Research. Mellon Postdoctoral Fellowship, Haverford College. Interests in 19th- and 20th-century Continental philosophy—in particular, Nietzsche, Heidegger, and French poststructuralism—and in the history of philosophy more broadly. Author of *Critique of Critique* (Standoff University Press, 2023); co-editor of *Synontology: The Ontology of Relations*, a special issue of *Philosophy Today* (2023); and co-editor of *The Politics of Nihilism: From the Nineteenth Century to Contemporary Israel* (Bloomsbury Academic, 2014). Published essays in *Telos*, *The European Legacy*, and *The Journal of French and Francophone Philosophy*, among others. SLC, 2018–

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–

Claudia Bitrán Visual and Studio Arts

BFA, Universidad Catolica de Chile. MFA, Rhode Island School of Design. Bitrán, who works primarily through painting and video, has exhibited individually at Cristin Tierney Gallery in NY (2022), Walter Storms Galerie in Munich (2020–2021), Spring Break Art Show in NY (2020), Muhlenberg College Gallery (2018–2019) and Practice Gallery in PA (2018), Brooklyn Bridge Park in NY (2018), Roswell Museum and Art Center in New Mexico (2017), and Museo de Artes Visuales in Santiago Chile (2016), among others. She has also participated in numerous group exhibitions and screenings internationally. Bitrán has held residencies at Pioneer Works (2021), Skowhegan School of Painting and Sculpture (2014), Bemis Center for Contemporary Arts (2014), Roswell Artist-in-Residence Program (2016), Smack Mellon Studio Program (2017), Outpost Projects (2018), and Pioneer Works (2020–2021). Grants and awards include: The New York Trust Van Lier Fellowship; Hammersley Grant, Emergency Grant for Artists Foundation for Contemporary Arts; Jerome Foundation Grant for Emerging Filmmakers; first prize, Britney Spears Dance Challenge; first prize, UFO McDonald's Painting Competition; first honorable mention, Bienal de Artes Mediales, Museo de Bellas Artes, Santiago, Chile. She currently teaches in the painting

departments at Rhode Island School of Design and at Pratt Institute and is a guest critic at NYC Crit Club in NY and at SIA in Beijing. SLC, 2022–

Emily C. Bloom Literature

BA, Washington University in St Louis. MA, Boston College. PhD, University of Texas at Austin. Special interests include 20th-century British and Irish literature, media studies, the history of technology, and disability studies. Author of *The Wireless Past: Anglo-Irish Writers and the BBC, 1931-1968* (Oxford University Press, 2016), which was awarded the First Book Prize by the Modernist Studies Association. Essays published in *Public Books*, *The Irish Times*, *International Yeats Studies*, and *Éire-Ireland*, among others. Currently at work on a book about motherhood and technology. SLC, 2021–

Tei Blow Theatre

A performer and media designer born in Japan, raised in the United States, and based in Brooklyn, New York, Blow's work incorporates photography, video, and sound with a focus on found media artifacts. He has performed and designed for The Laboratory of Dmitry Krymov, Mikhail Baryshnikov, Jodi Melnick, Ann Liv Young, Big Dance Theater, David Neumann, and 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–

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–

Lori Brungard Dance

BFA, SUNY Purchase. MFA, City College of New York. A movement artist, educator, and writer, Brungard (she, her) has received numerous grants for her creative work, which

encompasses dance, film, and installation. Most recently, she received a Creative Engagement Grant from the Lower Manhattan Culture Council in support of The Global Warming Dunking Booth, an interactive performance installation. Brungard presented *Qualia*—a contemporary update on a postmodern, task-based, movement score using SMS prompts—at the Movement and Computing Conference at Arizona State University in 2019. Since 2008, Brungard has been teaching undergraduate as well as graduate courses on subjects ranging from Dance History to Screendance to Yoga in the Hunter College Dance Department. In addition, she has taught at Queens College. At SUNY Purchase, Brungard studied dance history with notable author/scholars such as Sally Banes, Joan Acocella, David Vaughan, and Wendy Perron. She recently assisted with citations for Perron's book, *The Grand Union*, and has written for *Dance Magazine*. In her early career, Brungard performed with various choreographers—including Wendy Perron, Merián Soto, Victoria Marks, Mark Taylor, and Dance Alloy repertory choreographers such as David Rousseve, Eiko & Koma, and Ann Carlson—contributing to the work creatively, usually through improvisational practices. Brungard is an Authorized Level 2 Ashtanga Yoga teacher and has designed the curriculum for a 200-hour teacher-training course, Ashtanga Sadhana. SLC, 2022–

Melvin Jules Bukiet Writing

BA, Sarah Lawrence College. MFA, Columbia University. Author of *Sandman's Dust*, *Stories of an Imaginary Childhood*, *While the Messiah Tarries*, *After*, *Signs and Wonders*, *Strange Fire*, and *A Faker's Dozen*; editor of *Neurotica*, *Nothing Makes You Free*, and *Scribblers on the Roof*. Works have been translated into a half-dozen languages and frequently anthologized; winner of the Edward Lewis Wallant Award and other prizes; stories published in *Antaeus*, *The Paris Review*, and other magazines; essays published in *The New York Times*, *Washington Post*, *Los Angeles Times*, and other newspapers. SLC, 1993–

Peter Burr Filmmaking and Moving Image Arts

BFA, Carnegie Mellon University, Pittsburgh Filmmakers. L'Ecole Supérieure d'Art d'Aix en Provence. The Center for Holographic Arts. Full-time faculty, The School of the Art Institute of Chicago 2019 – 2021. Award winning artist and filmmaker: John Simon Guggenheim Fellowship 2018, Sundance Institute's New Frontier Story Lab Fellowship, Carnegie Mellon University's Center for the Arts in Society Visiting Artist Fellowship, Sundance Institute Turner Fellowship, Prix Arts Electronica, Creative Capital Award in Emerging Fields 2016, Supernova Digital Arts Festival Grand Prize, 25FPS International Experimental Film/Video Festival Grand Jury Prize, MoMA PS1 Colony of Light Residency, Holographic Center for the Arts Residency, RACC Individual Projects Grant, and many others.

Exhibitions include: IMAGES Festival, Toronto, ON; Cave Exits, 3-Legged Dog Art & Technology Center, New York, NY; Muziekgebouw, Amsterdam, NL; Sonic Acts, TenThousand, Los Angeles, CA; The Mess & Pattern Language, Telematic Media Arts, San Francisco, CA; Responsive Eye, Minnesota Street Project, San Francisco, CA; Black Square Ryan Lee Gallery, New York, NY; Gnration Gallery, Braga, PT; Mode Confusion, Ruffin Media Gallery, Charlottesville, VA; Infinite Death Labyrinths, Times Square, New York, NY; Midnight Moment, Zabłudowicz Collection, London, UK; Arcology, and etc. Screenings include: 2021—Telematic Media Arts, Labyrinths, GLAS Animation Festival, Competition Two LIAFF, London, UK; States of Emergency, Yerba Buena Center for the Arts, San Francisco, CA; I Hate the Internet, Walker Art Center, Minneapolis, MN; Vanishing Landscapes Experimental Sound Studio, Chicago, IL; Quarantine AV, Yeltsin Center, Yekaterinburg, RU; Pixelsfest, Gasteig Munchen, Munich, DE; Gasteig Open Video, Pallas Theater, Nicosia, CY; RISE CoE, Libraries Unlimited, Exeter, UK; Arts Electronica Animation Festival, CerModern, Ankara, TU; Arts Electronica Animation Festival, Laboral Centro de Arte, Gijón, ES; Electronica Animation Festival, Gotzendammerung, Munich, DE; Animation Festival, Fundacja Photon, Krakow, PL; Patchlab Digital Art Festival, The Wrong, Trompe Le Monde, Mutek, Nexus, Kinodot, International Competition, Nite-Lite, Drop City, Outpost, Toon Punx, National Gallery of Art, Washington, DC; Animation Beyond Cinema, ATA, San Francisco, CA; Labyrinths, Cleveland Museum of Art, Cleveland, OH; Undervolt Solstice, Teatro Gayarre, Pamplona, ES; Otras Luces, Fiesp Cultural Center, Sao Paulo, BR; FILE, NEST Studio for the Arts, Boulder, CO; Nematodes, Centrequatre, Paris, FR; Hello Tomorrow, Harpy, Rutherford, NJ; Harpy Experimental Animation... among others. SLC 2020—

Scott Calvin Physics

BA, University of California-Berkeley. PhD, Hunter College. Taught courses or workshops at Lowell High School, University of San Francisco, University of California-Berkeley, Hayden Planetarium, Southern Connecticut State University, Hunter College, Stanford Synchrotron Radiation Lightsource, Brookhaven National Laboratory, Argonne National Laboratory, Ghent University in Belgium, the Synchrotron Light Research Institute in Thailand, Sarah Lawrence College, and Lehman College. Currently Pre-Health Program Director at Lehman College of the City University of New York. Authored *XAFS for Everyone*, a textbook on X-ray absorption spectroscopy, and *Beyond Curie: Four Women in Physics and Their Remarkable Discoveries, 1903 to 1963*. Co-authored *Cartoon Physics: A Graphic Novel Guide to Solving Physics Problems* and *Examcrackers 1001 Questions in MCAT Chemistry*, a best-selling chemistry-test prep book. Co-designed and

produced an artisanal pop-up book promoting the National Synchrotron Light Source II facility. SLC, 2003–2017; 2022—

Lorayne Carbon Director, Early Childhood Center—Psychology

BA, State University of New York-Buffalo. MEd, Bank Street College of Education. Special areas of interest include social justice issues in the early childhood classroom and creating aesthetic learning environments for young children. Former early childhood teacher and director at Oak Lane Child Care Center, Chappaqua, New York, and education coordinator of the Virginia Marx Children's Center of Westchester Community College. An adjunct professor at Westchester Community College, Carbon is a frequent workshop leader and speaker at seminars and conferences on early childhood education. She has been director of the Early Childhood Center since August 2003 and is a faculty advisor to the College's Child Development Institute. SLC, 2003—

Erin Carmody Mathematics

BS, University of Nebraska. MA, University of Kansas. PhD, City University of New York. Special interests in set theory, art, and writing. Special interests in set theory focus on the interactions between large cardinals and forcing, a tool that was developed by Paul Cohen in the 1960s. Set theory was created by Georg Cantor in the 1860s, which has turned into an amazing galaxy of mathematical universes. Large cardinals are infinite numbers that are so large that we cannot prove their existence. Set theory is also *the* foundation of mathematics and *about* the foundation of mathematics. Special interests in art include portraits of great writers, mathematicians, and artists. Writing special interests include, so far, two self published books: The first is about a world without the prime number 2 and the consequences; it is also about the philosophy of set theory. The second is a book of portraits, poems, and drawings, many of which are inspired by set theory. SLC, 2021—

Caitlin Casiello Film History

BA, Barnard College. MA, Harvard University. PhD (in progress), Yale University. Current research project is on shifting views of sexuality in Japanese film from the 1950s to the 1990s, with a focus on B-films, sexploitation, and softcore. Previous research includes Japanese medieval Nō drama as an intertextual medium and a semiotic and legal/historical analysis of Japanese pornographic comic books (eromanga). Other interests include transformative fan cultures, queer media histories, celebrity/idol culture, and—of course, always—anime. Writing has appeared in *Punctum*, *Animation Studies 2.0*, *In Media Res*, *Mechademia*, and *Film Quarterly*. 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 Actuality: Official Art in Fifth-Century B.C. Athens, The Ara Pacis Augustae and the Imagery of Abundance in Later Greek and Early Roman Imperial Art*, and a critical commentary on Alois Riegl's *Problems of Style: Foundations for a History of Ornament*; editor of *Artistic Strategy and the Rhetoric of Power: Political Uses of Art from Antiquity to the Present*; recipient of fellowships from the Dumbarton Oaks Center for Early Christian and Byzantine Art and the Society of Fellows of Columbia University and of grants from the National Endowment for the Humanities and the American Philosophical Society. SLC, 1992–

Yanira Castro Dance

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-Hysterix, PS122, Abrons, Chocolate Factory, and EMPAC; featured at COIL, Prototype, and BAM's Next Wave; developed at CultureHub, Barishnykov Arts, Pioneer Works, Watermill Center, McDowell, Performing Garage, HERE, Mabou Mines, LMCC, EMPAC, and Yaddo; and toured internationally to Canada, France, United Kingdom, Ireland, and Australia. She has received three MAP Fund grants, two NYSCA Commissions, a 2016 Creative Capital Grant, and a 2015 Foundation for the Contemporary Arts Grants to Artists Award. Catlett is the founder of Restless Production NYC (restlessproductionsnyc.org), an associate artist at CultureHub, a member of the Collapsible Hole (an artist-run development and

performance venue), and the newly appointed co-artistic director of Mabou Mines. She has written about her work in *Canadian Theatre Review*, *Theatre Magazine*, *Performance Research*, and *PAJ*. Her first book, co-written with Aaron Landsman and called *No One Is Qualified: a Primer for Participation*, will be published in 2022 by Iowa University Press. SLC, 2021–

Janet Charleston Dance

MFA, University of Illinois, Urbana-Champaign. Charleston danced and toured with the Lucinda Childs Dance Company; performed in the world tour of the Robert Wilson/Philip Glass opera, *Einstein on the Beach*; and is a performer, rehearsal director, and company manager for Douglas Dunn + Dancers. She also dances with Christopher Williams and has worked with an array of other artists, including Chamecki/Lerner, Kota Yamazaki, David Parker/The Bang Group, RoseAnne Spradlin, Stephen Koester, and June Finch. Invited by Merce Cunningham to teach at the Cunningham Studio, Charleston was on the faculty for 12 years. She has taught in many university and professional programs, including the Joffrey Jazz and Contemporary Trainee Program, Barnard College, SUNY-Purchase, New York University's Tisch School of the Arts, NYU Steinhardt Graduate Program, Hofstra University, Franklin & Marshall, University of Kansas, University of Illinois U-C, SEAD (Salzburg, Austria), and El Centro Cultural Los Talleres (Mexico City). Charleston has taught yoga and movement for children, the elderly, and people with Parkinson's Disease. Her choreography has been presented at venues in New York City, Illinois, Kansas, Missouri, Arizona, and South America. A Fulbright Scholar in Santiago, Chile, she subsequently served as Peer Reviewer in Dance for the Fulbright organization. SLC, 2019–

Eileen Ka-May Cheng Sara Yates Exley Chair in Teaching Excellence—History

BA, Harvard University. MA, MPhil, PhD, Yale University. Special interest in early American history, with an emphasis on the American Revolution and the early American republic; European and American intellectual history; and historiography. Author of *The Plain and Noble Garb of Truth: Nationalism and Impartiality in American Historical Writing, 1784-1860 and Historiography: An Introductory Guide*; editor, *Classic Texts in Context*, *Bloomsbury History: Theory and Method Digital Resource*; author of articles and book reviews for *History and Theory*, *Early American Studies*, *Journal of American History*, *Reviews in American History*, *Journal of the Early Republic*, *American Historical Review*, and *Women's Review of Books*. SLC, 1999–

Kim Christensen Economics

BA, Earlham College. PhD, University of Massachusetts-Amherst. Taught economics and women's/gender studies (1985-2010) at SUNY-Purchase, where she received the

SUNY Chancellor's Award for Distinguished College Teaching. Christensen has taught economics, labor history, gender studies, and public policy at Sarah Lawrence since 2008. Her research focuses on the intersection of economics with public-policy issues, with a particular emphasis on issues of race, gender, class, and labor; e.g., the changes in diverse women's occupational positions in the postwar era, the economics of campaign-finance regulation, organizing precarious/gig workers, and proposals for worker representation in US corporations. SLC, 2008–

Una Chung 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–

Lisa Clair Theatre

BA, Bard College. Certificate of Completion in Clown, The Burlesk Center, Locarno, Switzerland. MFA, Brooklyn College. A New York based playwright, performer and educator, Clair makes work under the name Lisa Clair Group—a collective of performers, musicians, and designers who collaborate across disciplines to create live, experimental performance. Clair is a New Georges-affiliated artist and a 2020/21 New Georges Audrey Resident, as well as an affiliated artist with Immediate Medium/AGENCY. Her work has been presented at The Collapsible Hole, Target Margin Theater, SPRING/BREAK art show, The SFX Festival@The Wild Project, The Bushwick Starr Reading Series, Ars Nova, Dixon Place, JACK, The Performance Project at University Settlement, and The Silent Barn. Her play, *Willa's Authentic Self*, is slated to have a 2023 world premiere in partnership with Immediate Medium. She is also a voice over artist, having voiced numerous animated and commercial characters. SLC, 2022–

Richard C. Clark Psychology

University of California Santa Cruz. PhD candidate, CUNY Graduate Center. Clark (they, she, her) is a community activist, researcher, and professor whose work broadly deals with engaging in collective forms of resistance and holding human complexity. Her current work interrogates what it means to decenter whiteness while navigating experience, identity, standardization, hierarchy, and other social systems. Clark uses organizing, teaching, and research in order to heal from, resist against, and dream beyond the legacies of violence we exist in. She also teaches at City College of New York. SLC, 2022–

Heather Cleary Spanish, Literature

BA, MA, New York University. PhD, Columbia University. Special interests include contemporary Latin American culture and the theory and practice of translation. Scholarly publications include *The Translator's Visibility:*

Scenes from Contemporary Latin American Fiction (Bloomsbury, 2021) and essays published in *Hispanic Review* and *Mutatis Mutandis*; translations include more than a dozen volumes of poetry and prose by Brenda Lozano, Sergio Chejfec, Betina González, Mario Bellatin, and Oliverio Girondo, among others. SLC 2015–

Shamus Clisset Visual and Studio Arts

BFA, The College of Santa Fe, New Mexico. Digital artist and master printer working with 3D modeling, rendering, and multidisciplinary digital media. Exhibitions include Galerie Jette Rudolph and Galerie Thomas Flor, both in Berlin, and Tracy Williams, Ltd. in New York. Recent projects include *Empties* at Caesura Gallery (Caesura.cc) and *FakeShamus: Manifest Destinaut*, featured in BEAUTIFUL/DECAY *Book 8: Strange Daze*. As a master printer, he has produced exhibition prints for galleries and museums all over the world, including MoMA, The Guggenheim, The Metropolitan Museum of Art, and SFMoMA. Recent highlights include prints for the Maurizio Cattelan retrospective at The Guggenheim and the first solo show of photographs by the late war photographer, Tim Hetherington, at Yossi Milo in New York. SLC, 2012–

Kevin Confoy Theatre, Theatre MFA Program

BA, Rutgers College. Certificate, London Academy of Music and Dramatic Art (LAMDA). Graduate, The Conservatory at the Classic Stage Company (CSC), Playwrights Horizons Theatre School Directing Program. Actor, director, and producer of Off Broadway and regional productions; resident director, Forestburgh Playhouse; producer/producing artistic director, Sarah Lawrence theatre program (1994–2008); executive producer, Ensemble Studio Theatre, New York (1992–94); associate artistic director, Elysium Theatre Company, New York (1990–92); manager, development/marketing departments of Circle Repertory Company, New York. Recipient of two grants from the Alfred P. Sloan Foundation; OBIE Award, Outstanding Achievement Off and Off-Off Broadway (producer, E.S.T. Marathon of One-Act Plays); nomination, Drama Desk Award, Outstanding Revival of a Play (acting company); director, first (original) productions of 13 published plays. SLC, 1994–

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 protein CIITA; author of papers on mammalian liver regeneration and CIITA activity; recipient of grants from the Irvington Institute for Biomedical Research and the National Science Foundation. SLC, 2000–

Timothy Cryan Theatre**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–

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–

Liz Deschenes Visual and Studio Arts

BFA, Rhode Island School of Design. Deschenes has exhibited her work regularly since her graduation from RISD. The first comprehensive survey exhibition of her photographs, organized by Eva Respini, was on view at the ICA Boston in 2016; for the occasion of this exhibition, a monograph was published by Prestel. She has most recently mounted solo exhibitions at Miguel Abreu Gallery, New York, and at Campoli Presti, London and Paris. Her work is represented in the collections of the Walker Art Center, Minneapolis; Centre Pompidou, Paris; Hirshhorn Museum and Sculpture Garden, Washington, DC; The Metropolitan Museum of Art, New York; Museum of Modern Art, New York; The Art Institute of Chicago; Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; and San Francisco Museum of Modern Art. SLC, 2022–

Robert R. Desjarlais Anthropology (on leave spring semester)

BA, University of Massachusetts-Amherst. MA, PhD, University of California-Los Angeles. Special interests in the cultural construction of experience, subjectivity and intersubjectivity, death and mourning, and the political economy of illness and healing; ethnographic fieldwork in the Nepal Himalayas, with the residents of a homeless shelter in Boston, and among competitive chess players; author of *Body and Emotion: The Aesthetics of Illness and Healing in the Nepal Himalayas*; *Shelter Blues: Sanity and Selfhood Among the Homeless*; *Sensory Biographies: Lives and Deaths Among Nepal's Yolmo Buddhists*; and *Counterplay: an Anthropologist at the Chessboard*. Recipient of a Guggenheim fellowship and a Howard fellowship. NIMH postdoctoral research fellow at Harvard Medical School. SLC, 1994–

Alessandra Di Croce Art History

BA, University of Rome La Sapienza. MA, University of Rome La Sapienza and Columbia University; PhD, Columbia University. Di Croce works in the area of early-modern visual and material culture, investigating how artifacts and art objects can help address historical questions regarding ideology, power, cultural and religious identity. She has published in Italian journals and in the edited volume *Re-Thinking, Re-Making, Re-Living Christian Origins* (Rome 2018). She is currently completing an article, "Negotiating Truth in Post-Tridentine Culture: Ars Historica, Rhetoric, and Narrative Art in late Cinquecento Rome." Her book project, entitled *Fragments of Truth. Evidence and Imagination in post-Tridentine Representation of Christian Antiquity*, was awarded a competitive research grant from the University Grant Committee (UGC) of Hong Kong in June 2021. Before joining Sarah Lawrence, Di Croce was research assistant professor at Lingnan University in Hong Kong and lecturer in Art History at Columbia University. She has

also taught several courses in Western art history at New York University School for Professional Studies and at Parsons School of Art and Design in New York, as well as seminars on Latin paleography at the Frick Art Reference Library. From 2015 to 2018, she collaborated as research assistant with the Frick Collection. Before moving to New York, she worked at the Superintendence for the Artistic Patrimony in Rome, where she was involved in many curatorial projects that included large-scale exhibitions and cataloguing campaigns. SLC, 2022–

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 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–

Sarah DiMaggio Philosophy

BA, Lebanon Valley College. PhD, Vanderbilt University. DiMaggio specializes in environmental philosophy and ethics, with a focus on feminist approaches to animal ethics, environmental ethics, and climate justice. Her current book project explores the notion of kinship in animal ethics and environmental ethics. SLC, 2022–

Beth Ann Dittkoff Biology

BA, Yale University. MD, The Johns Hopkins School of Medicine. Former surgical oncologist at New York-Presbyterian Hospital, Columbia University Medical Center; Department of Surgery, College of Physicians & Surgeons, Columbia University. Author of *The Thyroid Guide* (HarperCollins, 2000) and *Why Don't Your Eyelashes Grow? Curious Questions Kids Ask About the Human Body* (Penguin, 2008). SLC, 2010–

Natalia Dizenko Russian

Jerrilynn Dodds Art History

BA, Barnard College. MA, PhD, Harvard University. Work has centered on issues of artistic interchange—in particular, among Christians, Jews, and Muslims—and how groups form identities through art and architecture; special interest in the arts of Spain and the history of

architecture. Author of *Architecture and Ideology in Early Medieval Spain* and *NY Masjid: The Mosques of New York* and co-author of *Arts of Intimacy: Christians, Jews, and Muslims in the Making of Castilian Culture*, among other books and publications. Dean of the College, 2009–15. SLC, 2009–

Roland Dollinger German, Literature

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–

Heather Drastal Theatre

BA, BS (with Honors), C. W. Post Long Island University. MA, New York University. Drastal served as general manager for LIU Post Theatre Company since 2005, where she oversaw all aspects of production and supervised management students. She recently managed international productions of *Thou Art Thou* (IUTA-Manizales, Colombia), *Conditions of Love* (Edinburgh International Fringe Festival), and *Re-Membering Antigone*, (winner of five national awards at the 2012

Kennedy Center American College Theatre Festival, touring to Woodstock Playhouse and The International Theatre Festival in Montreal, Canada). She also managed *Third Child: Orestes Revisited* at the New York International Fringe Festival (as well as the IUTA Conference in Urbino, Italy, and The Prague International Fringe Festival). As education director for several New York City-based classical theatre companies—including LITC: Classics On Tour, The American Globe Theatre, and The National Shakespeare Company—Drastal structured programming, trained and mentored teaching artists, and developed and managed touring performances and workshops. She has worked as a teaching artist, theatre teacher, actor, stage manager, technician, and group life counselor for at-risk teenage girls. She has presented workshops on new techniques for teaching Shakespeare at Stage The Change, NYSTEA (New York University) and Balanced Mind and has been a guest lecturer at both Brooklyn College and LIU Post. As coordinator for the Institute for Arts & Culture at LIU, she worked to establish a satellite of Lincoln Center's Institute for Aesthetic Education on Long Island. He holds a BA Education and BS in Theatre (with Honors) from C.W. Post Long Island University, and MA in Educational Theatre from New York University. Drastal has served as a mentor for high-school theatre students through the NYCDOE and is New York State-certified to teach both English and theatre to grades K-12. SLC, 2022-

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 Feirstein Graduate School of Cinema at Brooklyn College (since 2020). His freelance filmmaking and editing clients include TED, YouTube Creator Studios, AbelCine, and Kodak, among others. Recent editing projects have garnered film festival success, received the Jury Award by the DGA East, and screened both nationally and internationally. He was the cinematographer and colorist on the feature film *Red Monsoon*, shot on location in Kathmandu, Nepal, and editor of the feature film *Martin Eden*. His own short films have been screened at dozens of film festivals all over the world. SLC, 2018–

Sadah Espii Proctor Theatre

An XR director and sound/media designer for live performance and immersive experiences, Espii was recognized by *American Theatre Magazine* for multimedia storytelling in the "Six Theatre Artists to Know" series. She also received a Barrymore Award for Outstanding Media Design. Her work encompasses global stories of women, social issues, and the African Diaspora, often with an Afrofuturist/Cyberpunk lens. SLC, 2021–

Emily Fairey Classics

Margarita Fajardo 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 IDEs, 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—Psychology

BA, Knox College. MA, PhD, Cornell University. Special interests include sustainable, community based participatory action research, cultural-ecological approaches to infant and child development, children at risk (children in poverty, HIV/AIDS orphans, children in institutionalized care), community play spaces, development in Southern and Eastern African contexts, and the impacts of the physical environment on children's health and wellbeing. Areas of academic specialization include southern African and North American infants' language learning, categorization, and face processing, the physical environment and global children's health and wellbeing, community adventure play experiences, adolescents' remote acculturation in southern African contexts, and relationships between the quality of southern African orphan care contexts and child development and health. SLC, 2007–

Angela Ferraiolo Visual and Studio Arts

BLS, SUNY–Purchase. MFA, CUNY Hunter College. MFA, Brown University. Professional work includes 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, Courtisane Festival (Ghent), Collectif Jeune Cinéma (Paris), Copacabana Media Festival (Ghent), Australian Experimental Film Festival (Melbourne), International Conference of Generative Art (Rome), Digital Fringe (Melbourne), Die Gesellschafter Filmwettbewerb (Germany), Granoff Center for the Arts (Providence), Microscope Gallery (Bushwick), Nospace Gallery (Vancouver), D-Art Gallery (London), International Conference on Information Visualization (Montpellier), International Conference of Computer Graphics, Imaging and Visualization (Taiwan),

and TechFest (Mumbai). Interests include interaction design, narrative, immersive environment, playability, mobile art, experimental video, generative art, installation, media architecture, and new media urbanism. SLC, 2010–

Carolyn Ferrell Writing

BA, Sarah Lawrence College. MA, City College of New York. Author of the novel *Dear Miss Metropolitan* (Holt, 2021), 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 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 *Esperanto* (Sundance). In 2018, he became the first Dominican-American lead artist in The Public Theatre's UTR Festival for *iOye! For My Dear Brooklyn*. SLC, 2020–

Ori Flomin Dance

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–

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 Russian, Literature

AB, Harvard University. PhD, University of California–Berkeley. Special interests include the 19th-century novel and literature and the literary marketplace. Author of articles and books on topics including Pushkin, Senkovskii, Gogol, Tolstoy, and Russian Formalism. Awarded the 2007 Jean-Pierre Barricelli Prize for “Best Work in Romanticism Studies,” by the International Conference of Romanticism, for *Romantic Encounters: Writers, Readers, and the “Library for Reading”* (Stanford University Press, 2007). SLC, 1995–

Merideth Frey Physics

BA, Wellesley College. PhD, Yale University. Past research in novel magnetic resonance imaging (MRI) techniques for 3D imaging of solids and using optical magnetometry for low-field nuclear magnetic resonance (NMR). Current research involves building a low-field magnetic resonance setup to explore cross-disciplinary MR applications and develop new MR techniques at low magnetic fields. Previously taught courses at Wesleyan University and Princeton University, including helping develop investigative science learning environment physics labs. SLC, 2016–

Marek Fuchs Writing

BA, Drew University. Executive Director of The Investigative Journalism and Justice Institute at Sarah Lawrence College. “County Lines” columnist for *The New York Times* for six years and also wrote columns for *The Wall Street Journal's* “Marketwatch” and for Yahoo!. Author of *A Cold-Blooded Business*, a book called “riveting” by Kirkus Reviews. His most recent book, *Local Heroes*, also earned widespread praise, including from ABC News, which called it “elegant...graceful...lively and wonderful.” Recipient of numerous awards and named the best journalism critic in the nation by Talking Biz website at The University of North Carolina School of Journalism

and Mass Communication. Regularly speaks on business and journalism issues at venues ranging from annual meetings of the Society of American Business Editors and Writers to PBS and National Public Radio. When not writing or teaching, he serves as a volunteer firefighter. SLC, 2010–

Izumi Funayama Japanese

BA, Waseda University, Japan. MA, Ohio University. PhD, The University of Texas-Austin. Doctoral Dissertation: Intercultural experiences and practices in a Chinese-Japanese joint venture: A study of narratives and interactions about and beyond “Chinese” and “Japanese.” Associate professor, Kumamoto University, Japan; certified professional co-active coach, Coach Training Institute; certified designer and facilitator of LEGO Serious Play Method; certified instructor, Omotesenke tea ceremony. Recipient of Grants-in-Aid for Scientific Research, The Ministry of Education, Culture, Sports, Science and Technology, Japan. Interests include intercultural communication, ethnography, narrative analysis, discourse analysis, intercultural training, and intercultural coaching. SLC, 2014–

Suzanne Gardinier Writing

BA, University of Massachusetts-Amherst. MFA, Columbia University. Author of 12 books, most recently *América: The Post-Election Malas 1-9* (2017), *Notes from Havana* (2016), *Carta a una compañera* (2016), *Homeland* (2011), *Iridium & Selected Poems* (2010), & *Letter from Palestine* (2007). Her poetry has appeared in *Grand Street*, *The New Yorker*, and the *Wolf* magazine in the United Kingdom; her fiction in *The Paris Review* & *Fiction International's* “Artists in Wartime” issue; and her essays in *The Manhattan Review*, *The Progressive*, & *Siècle 21* in Paris. Served on an American Studies Association Panel called “American Jews, Israel, & the Palestinian Question,” and as resident director of the Sarah Lawrence College study abroad program in Havana. A recipient of awards from the New York Foundation for the Arts and the Lannan Foundation. SLC, 1994–

Ximena Garnica Dance

A Colombian-born multidisciplinary artist, director, and choreographer, Garnica—along with her partner, Shige Moriya—are the co-founders of LEIMAY and the LEIMAY Ensemble. Their works include live installations, performances, sculptures, publications, research, and community projects and have been presented at BAM, The New Museum, The Brooklyn Museum, The Watermill Center, HERE, Japan Society, and The Asian Museum of San Francisco, as well as in Colombia, France, Japan, Mexico, Spain, and The Netherlands. Garnica has also been nominated for the USA Artists Fellowship and the Herb Alpert Award and was a recipient of the Van Lier Fellowship for extraordinary stage directors. She has participated in the Bessie Schoenberg Individual

Choreographers Residency at The Yard, the Watermill Center Residency Programs, and the HERE Artist in Residency Program. She was a Distinguished Visiting Professor at the University of California, Riverside, and was recently published in *The Routledge Companion to Butoh Performance* for her article, “LEIMAY, CAVE, and the New York Butoh Festival.” SLC, 2022–

Katie Garth Visual and Studio Arts

BFA, University of Wisconsin–Madison. MFA, Tyler School of Art. Select exhibitions include International Print Center (New York), The Painting Center (New York), Morgan Conservatory (Cleveland), Pyramid Atlantic Art Center (Maryland), Fairmount House (Philadelphia), and Seacourt Print Workshop (Ireland). Her work has been written about in the *Washington Post*, *PRINT*, *Poets & Writers*, *The Hartford Courant*, and *Forbes*. She has been a resident at Anderson Ranch Arts Center and co-founded Quarantine Public Library. Garth has taught at Tyler School of Art, Moore College of Art & Design, and Kutztown University. SLC, 2022–

Emmaia Gelman Public Policy

BA, Columbia University. MCP, Massachusetts Institute of Technology. PhD, New York University. American studies scholar, specializing in the political history of ideas about race, queerness, and rights with a practitioner focus on public history and scholar-activism. Her book manuscript (in development) on the Anti-Defamation League is based on archival research and collaborations with Black, Jewish, Arab, Muslim, and queer grassroots organizations. SLC, 2022–

Anila Gill Film History

Beth Gill Dance

BA, New York University's Tisch School of the Arts. A choreographer, Gill has been making contemporary dance and performance in New York City since 2005. Her body of work critically examines issues within the fields of contemporary dance and performance studies through a focused exploration of aesthetics and perception. Gill has been commissioned by New York Live Arts, The Chocolate Factory Theater, The Kitchen, and Dance Theater Workshop. Her performances have toured nationally and internationally at Fusebox, the Nazareth College Arts Center Dance Festival, and Dance Umbrella. She is a 2012 Foundation for Contemporary Art grant recipient, a current member of The Hatchery Project, and a 2015–2016 Lower Manhattan Cultural Council Extended Life Artist in Residence. In 2011, Gill was awarded two New York State Dance and Performance “Bessie” Awards for Outstanding Emerging Choreographer and the Juried Award for “the choreographer exhibiting some of the most interesting and exciting ideas happening in dance in New York City today.” She was also awarded a 2013–2015 New York City Center choreography fellowship. In 2012, *Dance Magazine* named

Gill one of the top 25 artists to watch. Guest artist at Barnard College, Eugene Lang College at the New School for Liberal Arts, and Arizona State University. SLC, 2017–

Graeme Gillis Theatre

Artistic director of Youngblood, the company of emerging playwrights at Ensemble Studio Theatre (2012 Obie Award). Director of the E.S.T./Sloan Project, a \$1.5 million program that fosters plays about science, technology, and economics. Worked as a playwright at theatres throughout the United States and Canada, including E.S.T. (Youngblood, Marathon of One-Act Plays), Rattlestick, Cherry Lane, Vampire Cowboys, Williamstown Theatre Festival, Source Theatre (DC), Tarragon Theatre (Toronto). Published by Dramatists Play Service and Applause Books. Member of the Actors Studio and E.S.T. SLC, 2013–

Myra Goldberg Writing

BA, University of California–Berkeley. MA, City University of New York. Author of *Whistling and Rosalind: A Family Romance*; stories published in journals, including *The Transatlantic Review*, *Ploughshares*, *Feminist Studies*, *The Massachusetts Review* and *The New England Review*, and in the book anthologies *Women in Literature*, *Powers of Desire*, and *The World's Greatest Love Stories* and elsewhere in the United States and France; nonfiction published in *Village Voice* and elsewhere; recipient of Lebensberger Foundation grant. SLC, 1985–

Martin Goldray Marjorie Leff Miller Faculty Scholar in Music—Music

BA, Cornell University. MM, University of Illinois. DMA, Yale University. Fulbright scholar in Paris; pianist and conductor, with special interests in 17th- through 20th-century music. Performed extensively and recorded as pianist, soloist, chamber musician, and conductor; performed with most of the major new music ensembles, such as the New Music Consort and Speculum Musicae; worked with composers such as Babbitt, Carter, and numerous younger composers and premiered new works, including many written for him. Toured internationally as a member of the Philip Glass Ensemble from 1983-1996; conducted the premieres of several Glass operas and appears on many recordings of Glass's music. Conducted film soundtracks and worked as producer in recording studios. Formerly on the faculty of the Composers Conference at Wellesley College. 2010 Recipient of the Lipkin Family Prize for Inspirational Teaching. SLC, 1998–

Ximena González-Parada Spanish

MA, Ohio University. PhD, The University of Georgia. Special interests include ethnic and racial representation in 20th- and 21st-century Latin American literature, performance, and film. Her current research analyzes how early 20th-century Black intellectuals of the Andean region reshaped ideas of nation and national identity and how contemporary Latin American writers

and artists of color continue to redefine geographic and symbolic borders. Her most recent article, “Ecuadorian Blackness and the Poetics of Resistance and Solidarity in Juyungo by Adalberto Ortiz,” published in *The Journal of Latin American Cultural Studies*, won the 2022 Dolores Cacuango Award for Best Article in the Ecuadorian Studies Section at the Latin American Studies Association. SLC, 2022–

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.E.D., Tony Kushner, Paula Josa-Jones. Choreography presented by Dixon Place, The Field, PS 122, BACA Downtown (New York City); Big Range Dance Festival (Houston); Phantom Theater (Warren, Vermont); Proctor's Theatre (Schenectady, 2008/09 Dangerous Music Commission). Grants: Meet the Composer, Lower Manhattan Cultural Council, Harkness Dance Center. Fulbright Specialist in Dance (2017-2021), Ecuador multi-city Fulbright project incorporating functional anatomy into dance training in professional, university and community settings (2019); Presenter/panelist UMass Amherst Dance Science Symposium, “Utilizing Functional Anatomy Concepts in Dance Training: Observations, Inspirations & Notes from the Field” (2021); SLC, 1999–

Robert Gould Theatre

MFA, Sarah Lawrence College. Active in performance art and theatre since the mid-1980s, starting as technical director at The Franklin Furnace performance space. Co-founded DSR, a sound performance group, and toured Japan and Europe in the late '80s and early '90s. Assistant Technical Director for the SLC theatre program prior to starting his own sound design company. Sound design credits include: work for Off Broadway theatre companies, including Naked Angels, Clubbed Thumb, Cucaracha and Gabrielle Lansner; in-house sound designer for Ensemble Studio Theatre (1999–2003) and designed most of its yearly Marathon series productions of one-act plays during those years; created sound for dance choreographers Jeanine Durning, Hetty King, Lans Gries, and Lisa Raca; 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 Professor of Modern and Contemporary Art and Noble Foundation Chair in Art and Cultural History—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

BA, Harvard College. MFA, University of Iowa Writers’ Workshop. Poet and author of *Pity the Bath tub Its Forced Embrace of the Human Form* (Alice James Books, 2000); *Sad Little Breathing Machine* (Graywolf, 2004); *Modern Life* (Graywolf, 2007), winner of the Kingsley Tufts Award, a *New York Times* Notable Book of 2008 and a finalist for the National Book Critics Circle Award; and a children’s book, *The Little General and the Giant Snowflake*, illustrated by Elizabeth Zechel (Soft Skull Press, 2007).

Contributing editor for *jubilat* and *BOMB*. Has taught at Warren Wilson, the Pratt Institute, and the University of Houston. SLC, 2004–

Mark Helias Music (Contrabass)

Ann Heppermann Writing

A Peabody award-winning audio journalist, editor, educator, and media artist with more than 20 years of experience in the field, Heppermann has reported, produced and edited for numerous audio shows, including: *This American Life*, *Radiolab*, *99% Invisible*, *Marketplace*, *Studio360*, WNYC, and numerous other outlets. She also has been the senior producer and editor for narrative podcast series like *Heaven’s Gate* and *No Man’s Land*. Heppermann is also a dedicated educator, having taught audio journalism and podcasting at Sarah Lawrence College since 2009. Her fellowships include being a 2011 Rosalynn Carter Mental Health Journalism Fellow. That same year, she was also named a United States Artist Rockefeller Fellow for her media innovation. In 2015, she founded The Sarah Awards—an international audio fiction award. She is currently an executive producer at Audible. SLC, 2010–

Luisa Laura Heredia Joanne Woodward Chair in Public Policy—Public Policy (on leave yearlong)

BA, University of Notre Dame. MA, PhD, Harvard University. Research interests include Latino and immigration politics, with special interests in migration control regimes, social movements, inequalities in citizenship, and religion in the United States and Spain. Current work compares the development of US and Spain enforcement regimes, their constructions of racialized “illegal” bodies, and their radical movements to dismantle the state’s migration control practices. Her first book project, *Illegal Redemption*, investigates the crucial yet contradictory role that the Catholic Church has played in challenging a growing and restrictive regime of immigration control in the United States in the contemporary period. Author of “From Prayer to Protest: The Immigrant Rights Movement and the Catholic Church,” a chapter in the edited volume, *Rallying for Immigrant Rights*, by Irene Bloemraad and Kim Voss. SLC, 2014–

Michelle Hersh Biology

AB, Bryn Mawr College. PhD, Duke University. Postdoctoral Research Associate, Bard College, Cary Institute of Ecosystem Studies. Community ecologist with a special interest in the connections between biodiversity and disease. Author of articles on how fungal seedling pathogens maintain tree diversity in temperate forests and how animal diversity alters the risk of tickborne diseases. Recipient of grants from the National Science Foundation. Previously taught at Bard College and Eastern Michigan University. SLC, 2013–

Niko Higgins Music

BA, Wesleyan University. MA, MPhil, PhD, Columbia University. Ethnomusicologist and saxophonist. Interests in South Indian classical music and fusion, jazz, world music, improvisation, globalization, cosmopolitanism, sound studies, and ecomusicology. Author of two articles on South Indian fusion and leader and producer of two recordings. Taught at Columbia University, Montclair State University, and The New School. Fulbright and Fulbright Hays recipient. SLC, 2015–

Leana Hirschfeld-Kroen Film History

AB, Princeton University. PhD, MA, MPhil, Yale University. After graduating from Princeton, Hirschfeld-Kroen spent a year in Berlin on a DAAD research fellowship, exploring the fictional lives of media-machines, and a summer interning at the Museum of the Moving Image in the Film Programming department. Most recently, she worked as a curator for the Yale Film Colloquium and Film archive assistant. Academic interests include eccentrics and machines, classical Hollywood history, the semiotics of tap dancing in early sound film, urban phantasmagorias, modern cosmological imaginaries, postwar French slapstick cinema, hysterical decaying aristocrats in British cinema, restless women, sound studies, celebrity studies, deaf studies, and media archaeology. SLC, 2022–

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. Hollander is the author of the novels *Anthropica*, a finalist for The Big Other Award for Fiction, and *L.I.E.*, a finalist for the NYPL Young Lions Award. His short fiction and nonfiction have appeared in numerous print and online forums, including *McSweeney's*, *Fence*, *Conjunctions*, *Post Road*, *The New York Times Magazine*, *Poets & Writers*, *Lit Hub*, and *Unsaid*. He has co-authored the book for a full-length musical, *The Count*, and his work has been adapted for film and frequently anthologized—notably in *Best American Fantasy*. SLC, 2002–

Donna Honarpishev Literature

BA, Sarah Lawrence College. MA, University of California–Berkeley. PhD, University of California–Berkeley. Area of primary specialization: comparative literature, aesthetics, postcolonial studies, critical theory, transregional modernisms, cultural studies, and visual culture. Teaching and research interests include: psychoanalysis, postcolonial temporality, theories of abstraction, global avant-garde, diaspora and memory studies, narrative theory and history, oceanic studies, history of the senses, and embodiment and politics of mourning. SLC, 2022–

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 Director, Sarah Lawrence Program at Havana, Cuba—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, Sarah Lawrence College. MPhil, PhD, CUNY Graduate Center. Areas of academic specialization include urban geography, feminist geography, and GIS. Special interests include cooperatives, mutual aid, and solidarity-economy organizing in New York City from 1970-present. Member of SolidarityNYC, peer educator with the Cooperative Economics Alliance of NYC (CEANYC), and lecturer with ThinkOlio. Past and current academic appointments include The New School, Hunter College, John Jay College of Criminal Justice, Medgar Evers College, and the CUNY School of Labor and Urban Studies. Invited lecturer at the Yale School of Architecture, Haverford College, and Brooklyn College. Writing has appeared in journals such as *Geoforum*; *Gender, Place & Culture*; *Rethinking Marxism*; *Antipode*; as well as other media outlets. SLC, 2022–

E. E. Ikeler Visual and Studio Arts

BFA, The Cooper Union. MFA, Yale University School of Art. Ikeler has had solo exhibitions at Hemphill Fine Arts (Washington, DC), Jeff Bailey Gallery (Hudson, NY), Mulherin (Toronto, Canada), and Kent Place (Summit, NJ) and has also exhibited at Pazo Fine Art (Kensington, MD); Essex Flowers, EFA Project Space, and Abrons Art Center (NY, NY); and Yve Yang Gallery (Boston, MA). Recipient of a Leroy Neiman Foundation Summer Fellowship at Ox-Bow School of Art (Saugatuck, MI) and a Yale FLAGS Award, a Helen Watson Winternitz Award, and a Beinecke Rare Book & Manuscript Library Research Fellowship (all Yale University, 2015). SLC, 2022–

Vera Iliatova Visual and Studio Arts

BA, Brandeis University. MFA, Yale University. Represented by Nathalie Karg Gallery, New York City. Work included in numerous exhibitions in the United States and abroad at venues that include: Katonah Museum, NY; Contemporary Jewish Museum, San Francisco; Fahrenheit Madrid Gallery, Spain; New Langton Art Center, San Francisco; Artist Space, New York City; Monya Rowe Gallery, New York City; and David Castillo Gallery, Miami. Previously held full-time teaching appointments at Massachusetts College of Art, University of California–Davis, and University of New Hampshire. Recipient of residencies at Skowhegan School of Art and Vermont Studio Center; awarded free studio space in The Space Program at the Marie Walsh Sharpe Foundation, 2007/2008, and NYFA Grant 2018. SLC, 2014–

Melvin Irizarry-Gelpi Physics

BS, University of Puerto Rico–Mayagüez. PhD, Stony Brook University. Previously taught physics at Westchester Community College (Valhalla) and currently teaching at College of Mount Saint Vincent (The Bronx). SLC, 2021–

John Isley Music**Meghan Jablonski** Director of Embedded

Education—Psychology, Practicum

BA, Muhlenberg College. MA, PhD, The New School for Social Research. A clinical psychologist and educator with over 20 years of experience, Jablonski has worked in a range of professional and academic settings—including nine years teaching in psychology at SLC. Common threads throughout her work include an emphasis on experience-based learning: integrating academic knowledge and experiential engagement; applying skills in dynamic, intersectional contexts; and building community through collaboration and shared experiences. Jablonski's work aims to center opportunities for experience-based learning that is supported by an inclusive community. As Director of Embedded Education, Jablonski values collaborative partnerships on campus and beyond—including those with students, alumni, faculty groups, campus resources, and community partners—in growing opportunities for experience-based learning and a thriving, engaged community. SLC, 2013–

John Jasperse Director, Dance Program—Dance

BA, Sarah Lawrence College. Founded John Jasperse Company, later renamed John Jasperse Projects, in 1989 and has since created 17 evening-length works through this nonprofit structure, as well as numerous commissions for other companies, including Baryshnikov's White Oak Dance Project, Batsheva Dance Company, and Lyon Opera Ballet. John Jasperse Projects have been presented in 24 US cities and 29 countries by presenters that include the Brooklyn Academy of Music, The Joyce Theater, New York Live Arts, Dance Theater Workshop, The Kitchen, Walker Art Center, Museum of Contemporary Art Chicago, American Dance Festival, La Biennale di Venezia, Dance Umbrella London, Montpellier Danse, and Tanz im August Berlin. Recipient of a 2014 Doris Duke Artist Award, two Bessie awards (2014, 2001), and multiple fellowships from US Artists, Foundation for Contemporary Arts, Tides/Lambent Foundation, Guggenheim Foundation, New York Foundation for the Arts, and National Endowment for the Arts, in addition to numerous grants and awards for John Jasperse Projects. On the faculty and taught at many distinguished institutions nationally and internationally, including Hollins University MFA, University of California–Davis, Movement Research, PARTS (Brussels, Belgium), SEAD (Salzburg, Austria), Centre National de la Danse (Lyon, France), and Danscentrum (Stockholm, Sweden). Co-founder of CPR (Center for Performance Research) in Brooklyn, NY. SLC, 2016–

James Jeter Music**Elizabeth Johnston** Margot C. Bogert Distinguished

Service Chair—Psychology

MA, St. Andrew's University, Scotland. DPhil, Oxford University. Special interests in human perception of three-dimensional shape, binocular vision, and the perception of

depth from motion; author of articles and book chapters on shape perception from stereopsis, sensorimotor integration, and combining depth information from different sources. SLC, 1992–

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 Kagel Dance

BFA, SUNY–Purchase. Kagel (she/her) is a New York City-based lighting designer for theatre and dance, with a passion for new works. Her designs have been seen at The WP Theater, The Wild Project, Dixon Place, Access Theater, Arts on Site, LPAC Rough Draft Festival, and NY Fringe Festival, among others. Kagel also works extensively as a theatre educator. Recently, she has been a guest teaching artist at Emerson Jr./Sr. High School, Livingston High School, Eastchester High School, and Friends Seminary. She is a technical advisor for Arts Connection's Broadway Jr. and Broadway Bound Kids programs in New York City's public schools. SLC, 2022–

Kenneth G. Karol Biology

BSc, University of Wisconsin–Madison. PhD, University of Maryland–College Park. Research interest in molecular systematics, classification and evolution of green algae and land plants, and interest in organellar genome evolution. Currently an assistant curator at the New York Botanical Garden's Cullman Molecular Systematics Program, adjunct faculty member at City University of New York, international collector of algae, and author of more than 30 papers and book chapters on algae and land plant evolution. SLC, 2008–

Dawn Kasper Visual and Studio Arts

BFA, Virginia Commonwealth University. MFA, University of California, Los Angeles. Select solo and group exhibitions: Portikus (Frankfurt), 57th Venice Biennale (Italy), Portland Institute for Contemporary Art

(Portland), Tang Museum, Skidmore College (New York), Granoff Center for the Arts (Providence), ADN Collection (Italy), CCS Bard College (New York), Issue Project Room (New York) David Lewis (New York), American Academy in Rome (Italy), 2012 Whitney Biennial (New York), Tramway (Scotland), Hammer Museum (Los Angeles), Los Angeles County Museum of Art (Los Angeles), Pacific Standard Time Public and Performance Art (Los Angeles), Public Art Fund, (Miami), Migros Museum für Gegenwartskunst (Zurich). Kasper is represented by David Lewis (New York) and has work included in the collections of the Whitney Museum of American Art, (New York) ADN Collection (Italy), and Aishti Foundation (Beirut). She has been visiting faculty and guest critic at Temple University Tyler School of Art and Architecture (Philadelphia), Yale University (New Haven), Städelschule (Frankfurt), Brown University (Providence), Rhode Island School of Design (Providence), Parsons (New York), California Institute of the Arts (Valencia), and Otis College (Los Angeles). SLC, 2020–

Sibyl Kempson Theatre, Theatre MFA Program

MFA, Brooklyn College. Kempson's plays have been presented in the United States, Germany, and Norway. As a performer she toured internationally from 2000–2011 with Nature Theater of Oklahoma, New York City Players, and Elevator Repair Service. Her own work has received support from the Jerome Foundation, the Greenwall Foundation, National Endowment for the Arts, and Dixon Place. She was given four Mondo Cane! commissions from 2002–2011 for *The Wytche of Probylmm Plantation*, *Crime or Emergency*, *Potatoes of August*, and *The Secret Death of Puppets*. She received an MAP Fund grant for her collaboration with Elevator Repair Service (*Fondly, Collette Richland*) at New York Theatre Workshop (NYTW), a 2018 PEN/Laura Pels International Foundation for Theater Award for American Playwright at Mid-Career (specifically honoring “her fine craft, intertextual approach, and her body of work, including *Crime or Emergency* and *Let Us Now Praise Susan Sontag*”), and a 2014 USA Artists Rockefeller fellowship with NYTW and director Sarah Benson. She received a 2013 Virginia B. Toulmin Foundation commission for *Kyckling and Screaming* (a translation/adaptation of Ibsen's *The Wild Duck*), a 2013–14 McKnight National residency and commission for a new play (*The Securely Conferred, Vouchsafed Keepsakes of Maery S.*), a New Dramatists/Full Stage USA commission for a devised piece (*From the Pig Pile: The Requisite Gesture(s) of Narrow Approach*), and a National Presenters Network Creation Fund Award for the same project. Her second collaboration with David Neumann/Advanced Beginner Group, *I Understand Everything Better*, received a Bessie Award for Outstanding Production in 2015; the first was *Restless Eye* at New York Live Arts in 2012. Current and upcoming projects include a new opera with David Lang for the

Isabella Stewart Gardner Museum in Boston for 2018, *Sasquatch Rituals* at The Kitchen in April 2018, and *The Securely Conferred, Vouchsafed Keepsakes of Maery S. Kempson* is a MacDowell Colony fellow; a member of New Dramatists; a USA Artists Rockefeller fellow; an artist-in-residence at the Abrons Arts Center; a 2014 nominee for the Doris Duke Impact Award, the Laurents Hatcher Award, and the Herb Alpert Award; and a New York Theatre Workshop Usual Suspect. Her plays are published by 53rd State Press, *PLAY: Journal of Plays*, and *Performance & Art Journal (PAJ)*. In addition to Sarah Lawrence College, she teaches and has taught experimental performance writing at Brooklyn College and the Eugene Lang College at the New School in New York City. Kempson launched the 7 Daughters of Eve Theater & Performance Co. in April 2015 at the Martin E. Segal Center at the City University of New York. The company's inaugural production, *Let Us Now Praise Susan Sontag*, premiered at Abrons Arts Center in New York City. A new piece, *Public People's Enemy*, was presented in October 2018 at the Ibsen Awards and Conference in Ibsen's hometown of Skien, Norway. *12 Shouts to the Ten Forgotten Heavens*, a three-year cycle of rituals for the Whitney Museum of American Art in the Meatpacking District of New York City, began on the vernal equinox in March 2016 to recur on each solstice and equinox through December 2018. SLC, 2016–

Paul Kerekes Music (Composition)
BMus, CUNY Queens College. MM, MMA, Yale School of Music. New York-based composer and pianist whose music has been performed by American Composers Orchestra, Da Capo Chamber Players, and New Morse Code, in Merkin Hall, (le) poisson rouge, and The Winter Garden. He attended The Bang on a Can Summer Music Festival, Aspen Music Festival, and The Young Artists Piano Program at Tanglewood. Member of Grand Band, a six-piano ensemble featured in The Bang on a Can Marathon and the Gilmore International Keyboard Festival. Award recipient from ASCAP, the Academy of Arts and Letters; recipient of the 2015 JFund award from the American Composer's Forum. SLC, 2017–

Dana Khromov Spanish
BA, Ithaca College. MA, PhD, University of Pennsylvania. Special interests include contemporary Latin American literature and film, new materialism, animal studies, and postanthropocentric theories. Scholarly publications include articles in the *Journal of Latin American Cultural Studies* and *Revista Iberoamericana* (forthcoming); critical essays published in *Asymptote Journal*. SLC, 2022–

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–

Lynne Koester Psychology
BA, Sarah Lawrence College. MA, PhD, University of Wisconsin-Madison. Special interests include: parent-infant interactions, particularly when one or both partners is deaf; cultural variations in parenting; cross-cultural comparisons of infant and child development; and the concept of “intuitive parenting.” Recipient of grants and fellowships from March of Dimes Foundation, Alexander von Humboldt Foundation, and Max-Planck Institute for Psychiatry (Munich, Germany). Previously employed as research scientist at the Gallaudet Research Institute and as professor at the University of North Carolina-Greensboro and at University of Montana-Missoula. Co-founder of Peace Corps Masters International program at University of Montana, focused on Intercultural Youth and Family Development. Publications cover topics such as the impact of deafness on early child development (e.g., attachment, communication, the importance of visual and tactile contact), microanalytic coding of parent-infant behaviors during face-to-face interactions, and a sociopolitical biography of Dr. Hanuš Papoušek (pioneer of infancy research in Czechoslovakia and Germany). SLC, 2022–

Jamie Krenn Psychology
MA (Developmental Psychology), MA, MPhil, PhD (Cognitive Science), Teachers College, Columbia University. BS (Art Therapy & Psychology) CW Post Long Island University (Honors). Krenn leads the “Children & Media: Analysis & Evaluation” area of focus at Teachers College, Columbia University, focusing on research and theories relevant to learning and developing educational materials for children. Her research interest includes

cognitive media processing creative preschool curriculum preparation and culinary cognition. She teaches at several institutions as an adjunct associate professor, including Columbia University's Teachers College, Siena College, and Barnard's Pre-College Program, as well as Sarah Lawrence College. She previously worked as an educational media consultant for media entities such as Disney, YouTube Originals, and PBSKids. Krenn's current project is with a production team on a program for Nickelodeon Studios. She's an expert who knows firsthand that there aren't many tools to support work-from-home-parents like her and wants to help change this. She hopes to share her experience and training with others in food, parenting, psychology, and product development. SLC, 2022–

Mary LaChapelle The Michelle Tolela Myers Chair in Writing—Writing

BA, University of Minnesota. MFA, Vermont College. Author of *House of Heroes and Other Stories*; stories, essays and anthologies published by New Rivers Press, Atlantic Monthly Press, *Columbia Journal*, *Global City Review*, *Hungry Mind Review*, *North American Review*, *Newsday*, *The New York Times*; recipient of the PEN/ Nelson Algren, National Library Association, Loft Mcknight and The Whiting Foundation awards; fellowships from the Hedgebrook, Katherine Anne Porter, Edward Albee, and Bush foundations. SLC, 1992–

Eduardo Lago Spanish, Literature (on leave spring semester)

MA, Universidad Autónoma de Madrid, Spain. PhD, Graduate Center, City University of New York. Special interests: Spanish and Latin American literature, US Latino writers, European literature. Author of the award-winning novel, *Call Me Brooklyn* (2006), translated into 15 languages. Other fiction works include short-story collections *Scattered Tales* and *Map Thief and I Always Knew I Would See You Again*, *Aurora Lee*, a novel (2013)—all in Spanish. Translator into Spanish of works by John Barth, Sylvia Plath, Henry James, Junot Díaz, Hamlin Garland, William Dean Howells, and Charles Brockden-Brown. Recipient of the 2002 Bartolomé March Award for Excellence in Literary Criticism for his comparative analysis of James Joyce's *Ulysses* translations into Spanish. Director of the Cervantes Institute in New York, 2006–2011. Holder of a Chair of Excellence at Carlos III University, Madrid, in 2008. His collection of essays *The double helix of North American Literature*, will be published at the end of 2018 in Mexico and Spain. SLC, 1993–

Kevin Landdeck 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–

Catie Leasca Dance

BFA, The University of the Arts. A dance artist currently based in Brooklyn, NY, and with roots in Massachusetts, Leasca has traveled and danced abroad in Israel, France, Belgium, and Germany. She has worked professionally with Netta Yerushalmy, Helen Simoneau Danse, Jessie Young, Ambika Raina, Janessa Clark, MG+ Artists, and others. She has been awarded choreographic residencies at Gibney Dance through Work Up 5.0, New Dance Alliance through LiftOff, and was a 2019 Space Grant Recipient as well as an Upstart artist at Brooklyn Arts Exchange. Leasca has shown her work at Movement Research through Judson Church, FAILSPACE at The Woods, Center for Performance Research, Dixon Place, and WIP IV at STUDIO4, among others. She has also assisted Netta Yerushalmy at Princeton University. Leasca's writing can be found in *Dancegeist Magazine*. SLC, 2022–

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–

Andrea Lerner Dance

A choreographer and videomaker, Lerner—together with Rosane Chamecki—has been the co-artist director of chameckilerner. During the 25-year collaboration, chameckilerner has created a body of work that includes dance performances, video, and installation pieces; chameckilerner started experimenting with film in 2008. Their first short video, *Flying Lesson*, won the Dance on Camera Festival at Lincoln Center. Other videos include *The Collection*, commissioned by Robert Wilson's Watermill Center; *Conversation with Boxing Gloves between Chamecki and Lerner*, commissioned by PERFORMA 09; *Samba#2* and *Eskasizer* (a four-channel installation) through a residency at EMPAC, Troy, NY; among others. Their video work won a series of prizes at international film and dance festivals around the world. Lerner is the recipient of various fellowships and grants, including the prestigious Guggenheim Fellowship, The Foundation for Contemporary Arts, NYFA, NYSCA, NEFA, Jerome Foundation, Rockefeller MAP Fund, among others. Most recently, she was a 2019 artist in residence at the Robert Rauschenberg Foundation, a Gibney DiP Residency Artist, and finished a commission to Barnard College students in spring 2019. SLC, 2019; 2023–

Billy Lester Music (Jazz Piano)

BA, Lehman College. Manhattan School of Music. Taught at Diller-Quaile Music School; music appreciation at Lehman College; private teaching, 1976–present. Solo concert: Heineken Jazz Festival, 1984. Six recordings. "Storytime" nominated by NPR as one of the best in jazz of 2013. Performs in the United States and in Europe. SLC, 2017–

Eric Leveau French, Literature (on leave 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, Levison has worked in film and television for more than two decades and is the founder of Hazel Pictures, LLC. She is also a co-founder of the Documentary Producers Alliance (DPA), a former producing faculty member with the School of Visual Arts MFA program in social documentary film, and a member of the Academy of Motion Picture Arts and Sciences. Levison is a producer of *The Martha Mitchell Effect*, a 40-minute film that premiered at the 2022 Sundance Film Festival and will launch on Netflix in June 2022. She is also the director—alongside cinematographer Jerry Risius—and producer of *Storm Lake*, which was nominated for a 2021

Peabody Award, shortlisted by the International Documentary Association as one of the best films of the year, and broadcast on PBS' *Independent Lens* series. Levison has produced many other award-winning, feature-length documentaries, including: *Women in Blue*, *Made in Boise*, *Personal Statement*, *The Trials of Spring*, and *Lemon*—which she also codirected. Prior to her work in independent film, she was 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 an author of *Best Practices in Documentary Crediting*, published by the Documentary Producers Alliance, and *Documentary Producers Alliance Unveils Crediting Guidelines*. She has been a guest lecturer 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–

Izzy Lockhart Literature
PhD, Princeton University. A 2022–24 Mellon Fellow in the Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE). Lockhart works on 20th-century and contemporary literature across the fields of the environmental humanities, the energy humanities, and Indigenous studies. SLC, 2022–

Matthew Lopez Dance
BA, University of Central Florida. Studying theatre at Northeastern University. Dancer at Walt Disney World. Background dancer for Hillary Duff in the Christmas Day Parade televised on ABC, Sean Kingston and Wyclef Jean on PBS, Demi Lovato on *Good Morning America*. Mascot for the New England Patriots and currently a choreographer for the New England Patriots cheerleaders. Featured on *Live with Regis and Kelly*. Audition facilitator for a Nicki Minaj performance and lead dancer in Times Square for the debut of her album, *Pink Friday: Roman Reloaded*. Choreographed for Madison Square Garden and New York Knicks pre-game show; choreographed for R&B/Pop artist, Sid Haywoode, whose song, "No Excuses," was #6 on Europe's dance-hit chart. Serves on the committee for the Bessie Dance Awards. Teaches across the United States and abroad in the Philippines, Japan, Colombia, Israel, Canada, and the United Kingdom. Selected as one of the Top 12 Dance Convention Teachers in the USA by *Dance Informa Magazine*. Currently teaching hip hop/street jazz at Steps on Broadway, Broadway Dance Center, Ballet Hispanico, New York Theatre Ballet, and the New York Film Academy. SLC, 2017–

Sandra Luckow Filmmaking and Moving Image Arts
BA Yale University. MFA, NYU Tisch School of the Arts Film and Television. An award-winning Mexican-American filmmaker and film production educator, Luckow has taught intensive film-production workshops in the United States and abroad, designed the Anatomy of a Scene Intensive Workshop at Yale University Summer Sessions, and was a contributor to the development of the filmmaking concentration in the Art major at the Yale

School of Art. She taught filmmaking for more than two decades at Yale School of Art and for more than a decade at Columbia University and Barnard College. She is also on the faculty at Wesleyan's GLS program and an adjunct at LIM College. Luckow has taught Directing: Working With Actors Through Script Analysis, Intro and Intermediate Documentary Film Production, Writing and Directing for the Motion Picture Screen, The Anatomy of a Scene—Scene Writing for the Screen, and Capturing Stories: Documentary Filmmaking With Smartphone Technologies, among others. As a filmmaker, she produces, writes, directs, edits, and, sometimes performs in her own work and for others. Luckow founded her production company, Ojeda Films, Inc. in 2000 in order to celebrate her bicultural heritage. *Sharp Edges*, her first film, won the Louis Sudler Prize in the Performing and Creative Arts and became the visual bedrock of the feature film, *I, Tonya*; Allison Janney's Academy Award-winning performance is a recreation of LaVona Harding from *Belly Talkers*, a documentary about ventriloquism that premiered in competition at Sundance. Over the years, Luckow has worked as a camera person and field producer on reality television, on documentaries such as *World Birthday* for New York Times/Discovery, as associate director on the daytime television drama *One Live to Life*, and on documentary portraiture such as *A World Within, Adopted: The New American Family* (China portion). She has made video content for Planned Parenthood, The MET, Yale University Art Gallery, The Africa America Institute, and The Morris Museum, among others. Twice, in Ecuador and in India, she has been part of the US State Department's cultural exchange, Lines and Spaces, through the University of Iowa's Writing Program. *That Way Madness Lies...*, a deeply personal documentary that deals with her brother's descent into paranoid schizophrenia, was named #6 of The Wrap's 11 Best Documentaries of 2018 and won Best of Festival at the 2018 NYC Chain Film Festival, Best Documentary at the Hot Springs International Women's Film Festival, and a special jury prize at the Richmond International Film Festival. Luckow was nominated in 2018 by the Women's Critic Circle; a 2021 version is currently on PBS's streaming platform. Currently, Luckow is in production on a feature documentary, entitled *?? Danger*, about Korean-American, Yale-trained psychiatrist Dr. Bandy X. Lee, who loses everything in an attempt to speak truth to power after the publication of her best-selling book, *The Dangerous Case of Donald Trump*. Luckow is also writing a one-woman theatrical show, *Let Me Explain You*, about being a bicultural ventriloquist; and she is working on a third draft of a feature-script. Her work has been supported by the National Endowment for the Arts, Artemis Rising Foundation, and Fork Films. Luckow is an active member of the Director's Guild of America, The International Documentary Association, and New York Women in Film and Television. SLC, 2022–

Greg MacPherson 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–

Thomas Mandel Theatre

BA, Bowdoin College. Songwriting with Paul Simon, New York University, 1969; taught Singing Workshop with John Braswell at Sarah Lawrence (1971-77); scored musicals at Sarah Lawrence, Astor Place Theatre, and Cafe LaMaMa, New York City; composed, orchestrated, and musical-directed three rock operas Off-Off Broadway and at Sarah Lawrence. (The first, *Joe's Opera*, was twice optioned for Broadway production; animated the second, *The Sea of Simile*, on a full-length DVD.) Toured and recorded (1977-1998) from Vietnam to Vienna, New York City to Sun City, with Dire Straits, Bryan Adams, Cyndi Lauper, Tina Turner, Bon Jovi, B-52s, the Pretenders, Nils Lofgren, Little Steven, Peter Wolf, Ian Hunter/Mick Ronson, two former NY Dolls, *Live at CBGB's*, the Spinners, Shannon, John Waite, and Pavarotti. Returned to Sarah Lawrence in 2000 to work with Shirley Kaplan, William McRee, and Thomas Young. Fields of expertise: Hammond organ, rock-and-roll piano, synthesizer programming and sequencing, piano accompaniment, popular and progressive music of the 1950s-1990s. SLC, 1971-77, 2000–

K. Lorrel Manning Theatre, Filmmaking and Moving Image Arts

MFA, Columbia University. BFA, University of Georgia. Award-winning filmmaker and theatre artist. Film festivals and awards include: South By Southwest (World premiere, Narrative competition); Hamptons Film Festival (New York premiere); Discovery Award & Best Actor Award, Rhode Island International Film Festival; Audience Award–Best Feature, Oldenburg International Film Festival; Jury Award–Best Film, Beaufort International Film Festival; David Horowitz Media Literacy Award, Santa Fe Indie Film Festival; Best Film, North Country Film Festival; Best Film, Peace On Earth Film Festival; Opening Night Film, Kansas City Film Festival; Voice Award, Nominee. As a theatre director and playwright, Manning has worked extensively Off-Broadway and Off-Off Broadway. Most recently, he wrote, directed, and starred in the critically-acclaimed Off-Broadway play *AWAKE*, which received its world premiere at the Barrow Group Theatre Company. Other recent

theatre directing work includes: a new, critically-acclaimed adaptation of Henrik Ibsen's *An Enemy of the People* (co-written with Seth Barrish) and John Yearley's *The Unrepeatable Moment*. Manning is currently developing his second feature film, a television series, and a full-length documentary on young Cameroonian painter Ludovic Nkoth. SLC, 2018–

Leah Manning Psychology

BS, University of Florida. MA, PhD, Graduate Center of the City University of New York. Manning's general research interests are in parent–child dynamics over the lifespan; her specific interests are in social, emotional, and cognitive development. She also has a background in attachment theory. Manning's current work looks at the quality of parent–child relationships in older parents and their adult-aged children. She is currently a guest faculty member at Sarah Lawrence College and an assistant professor at Manhattanville College. SLC, 2022–

Caden Manson Director, Theatre Program—Theatre 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 à Paris, Hebbel Am Ufer, Rome's La Vie de Festival, PS122, and Wexner Center for The Arts. Manson is a Foundation For Contemporary Art fellow, Pew fellow, and a MacDowell fellow. Their writing, with Jemma Nelson, can be found in the publications *PAJ*, *Theatre Magazine*, *Theatre der Zeit*, and *Theatre Journal*. BA, MFA. SLC, 2019–

Adil Mansoor Theatre, Theatre MFA Program

A theatre director and educator centering the stories of queer folks and people of color, Mansoor has directed projects that include *Gloria* by Branden Jacobs-Jenkins (Hatch Arts), *Chickens in the Yard* by Paul Kruse (Hatch Arts and Quantum Theatre), *Desdemona's Child* by Caridad Svich (Carnegie Mellon University), *Dark Play or Stories for Boys* by Carlos 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 LGBTQA+ youth arts organization in Pittsburgh, for more than five years. SLC, 2020–

Rona Naomi Mark Filmmaking and Moving Image Arts BA, Hebrew University of Jerusalem. MFA, Columbia University. Award-winning writer, director, and producer. Festivals and awards include: Best of Fest, Edinburgh International Film Festival; Audience Choice Award, *Filmmaker Magazine*; Scenario Award, Canadian International Film and Video Festival; Best Short (second place), Galway Film Fleadh; Best Comedy/Best of Night, Polo Ralph Lauren New Works Festival; BBC's Best Short Film About the Environment, Tel Aviv International Student Film Festival; opening-night selection, Three Rivers Film Festival; Hong Kong International Jewish Film Festival; Irish Reels Film Festival; Seattle True Independent Film Festival; New Filmmakers Screening Series; Hoboken International Film Festival; Miami Jewish Film Festival; Munich International Student Film Festival; Palm Beach International Jewish Film Festival; Pittsburgh Israeli Jewish Film Festival; Toronto Jewish Film Festival; Vancouver Jewish Film Festival; finalist, Pipedream Screenplay Competition; third prize, Acclaim TV Writer Competition; second place, TalentScout TV Writing Competition; finalist, People's Pilot Television Writing Contest; Milos Forman Award; finalist, Academy of Motion Picture Arts and Sciences Student Film Awards. Current feature film projects include: screenwriter/director/producer, *Strange Girls*, Mdux Pictures, LLC; screenwriter/director, *Shoelaces*. SLC, 2007–

James Marshall Computer Science

BA, Cornell University. MS, PhD, Indiana University-Bloomington. Special interests in robotics, evolutionary computation, artificial intelligence, and cognitive science. Author of research papers on developmental robotics, neural networks, and computational models of analogy; author of the Metacat computer model of analogy. SLC, 2006–

Juliana F. May Dance

BA, Oberlin College. MFA, University of Wisconsin-Milwaukee. A Guggenheim and NYFA Fellow, for the past 15 years she has taught dance and choreography at numerous institutions in K-12 and university settings, including at Trevor Day School, Barnard College, The New School, and, most recently, at The American Dance Festival in Durham, North Carolina. She has created nine

works since 2002, including seven evening-length pieces with commissions and encore performances from Dance Theatre Workshop, New York Live Arts, The Chocolate Factory Theatre, Barnard College, The New School, Joyce SoHo, and The American Realness Festival. She has been awarded grants and residencies through The Map Fund, The Jerome foundation, Lower Manhattan Cultural Council, and Gibney DIP. SLC, 2017–

Jeffrey McDaniel Writing

BA, Sarah Lawrence College. MFA, George Mason University. Author of six books of poetry, most recently *Holiday in the Islands of Grief* (University of Pittsburgh Press, 2020). Other books include *Chapel of Inadvertent Joy* (Pittsburgh, 2013), *The Endarkenment* (Pittsburgh, 2008), *The Splinter Factory* (Manic D Press, 2002), *The Forgiveness Parade* (Manic D Press, 1998), and *Alibi School* (Manic D Press, 1995). McDaniel's poems have appeared in numerous places, including *The New Yorker*, *The New York Times*, and *Best American Poetry* in 1994, 2010, and 2019. Recipient of an NEA fellowship. SLC, 2001–

Faith McGlothlin History

BA, Sarah Lawrence College. PhD candidate, New York University. McGlothlin's research is on the historical development of a far-right paramilitary movement in the United States, alongside the expansion of the federal security state over the late 20th century. She is a fellow at the Institute for Research on Male Supremacism (IRMS). SLC, 2022–

William D. McRee Theatre

BA, Jacksonville University. MFA, Sarah Lawrence College. Co-founder and artistic director for Jacksonville's A Company of Players, Inc.; productions with The Actor's Outlet, Playwrights Horizons, Summerfest, and the Ensemble Studio Theatre. SLC, 1981–

Aixa Rosario Medina Theatre

For the past two decades Aixa has been living in Westchester and fully engaged in sharing her skills with numerous community organizations, including but not limited to: Youth Theatre Interactions, The Hudson River Museum, Yonkers Public Schools, The Gateway Program and Wartburg Senior Center. Professional experience includes: Broadway, regional and international theaters; industrials, TV, film, commercials, choreographer, assistant choreographer, dance instructor and dance and theatre director and coordinator. She also owns a Pilates studio in Yonkers, Mind-Body Pilates, teaches Pilates for the Lion King Company on Broadway and works as a faculty member for the Civic Engagement Theatre Program in the Sarah Lawrence College Theatre Program. SLC, 2019–

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–

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–

Nicolaus Mills Literature

BA, Harvard University. PhD, Brown University. Special interest in American studies. Author of: *Every Army Man is With You: The Cadets Who Won the 1964 Army-Navy Game, Fought in Vietnam, and Came Home Forever Changed; Winning the Peace: The Marshall Plan and America's Coming of Age as a Superpower; The Triumph of Meanness: America's War Against Its Better Self; Their Last Battle: The Fight for the National World War II Memorial; Like a Holy Crusade: Mississippi 1964; The Crowd in American Literature; and American and English Fiction in the 19th Century*. Editor of: *Getting Out: Historical Perspectives on Leaving Iraq; Debating Affirmative Action; Arguing Immigration; Culture in an Age of Money; Busing USA; The New Journalism; and The New Killing Fields*. Contributor to: *The New Republic, The Daily Beast, The Boston Globe, The New York Times, New York Daily News, Chicago Tribune, San Francisco Chronicle, Newsday, The Nation, Yale Review, Commonweal, National Law Journal, Journal of American Studies, Western Humanities Review, and The Guardian*; editorial board

member, *Dissent* magazine. Recipient of fellowships from the Woodrow Wilson Foundation, American Council of Learned Societies, and the Rockefeller Foundation. SLC, 1972–

Nike Mizelle German

BA, Queens College. MA, MPhil, Graduate Center of the City University of New York. Special interests in New German Cinema, German Romanticism, contemporary German authors, and 20th-century art history. Translator of articles on German music; contributor to Pro Helvetia Swiss Lectureship. Monika Maron Symposium chairperson, Ghent University, Belgium. SLC, 1987–

Bill Moring Music (Bass, Jazz Ensembles)

Indiana State University. Taught at Montclair State University, NJPAC Jazz for Teens, Long Island University. Lectures and concerts with Staten Island Chamber Music Players Jazz Quartet. Adjudicator at numerous high schools and universities across the United States and Europe; private teacher and ensemble coach. Recipient: National Endowment for the Arts Study Grant, Rufus Reid. Performances, notable festivals, and concerts: Tchaikovsky Hall, Moscow; Monterey Jazz Festival, California; JVC Jazz Festival, New York; Carnegie Hall, New York; Wigan Jazz Festival, England; Estoril Jazz Festival, Portugal. SLC, 2017–

Mary Morris Writing (on leave 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 Quartet, Musica de Camera, Da Capo Chamber Players, Colorado String Quartet, American Symphony Orchestra, Columbia Artists' Community Concerts. Broadcasts include PBS's *Live From Lincoln Center* and NPR in New

York and San Francisco. Recorded for ERM Records and Albany Records. Faculty member, Bard College, 1997–2006. SLC, 2008–

Brian Morton Writing

BA, Sarah Lawrence College. Author of five novels, including *Starting Out in the Evening* and *Florence Gordon*, and of the memoir *Tasha*; editorial board member of *Dissent* magazine. Morton has received the Guggenheim Foundation Fellowship, the Award in Literature from the American Academy of Arts and Letters, the Koret Jewish Book Award for Fiction, and the Pushcart Prize and has been a finalist for the PEN/Faulkner Award and the Kirkus Prize for Fiction. SLC, 1998–

April Reynolds Mosolino Writing

BA, Sarah Lawrence College. Taught at the 92nd Street Y and New York University. Her short story, *Alcestis*, appeared in *The Bluelight Corner: Black Women Writing on Passion, Sex, and Romantic Love*; her fiction work has appeared in the anthology *Mending the World With Basic Books, 110 Stories: New York Writes After September 11* (New York University Press) and in *The Heretics Bible* (Free Press). Her first novel, *Knee-Deep in Wonder*, won the Zora Neale Hurston/Richard Wright Foundation Award. Her second novel, *The Book of Charlemagne*, is forthcoming (Free Press/Simon & Schuster). SLC, 2003–

Dean Moss Dance

A choreographer, video artist, curator, and lecturer in interdisciplinary dance and media composition, Moss directs a project-based company called Gametophyte Inc. A longtime New Yorker, he has had a wide range of dance training, including a short period working directly with Martha Graham, touring with the Louis Falco Dance Company, and performing in the Paris company of Broadway's revival of *West Side Story*, all in the early 1980s. Notably, he also danced for 10 years (1983–93) with the postmodern choreographer David Gordon in his Pick-up Performance Company. These experiences manifest indirectly through his own work and its use of transcultural, multimedia performance collaborations that often incorporate audience participation. Moss's performance works have been commissioned by the New York Museum of Modern Art, Whitney Museum of American Art, Massachusetts Museum of Contemporary Art, P.S.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 York Foundation for the Arts. A New York Dance and Performance "Bessie" Award was given for his work *Spooky* action at a distance. Moss was curator of dance and performance at The Kitchen from 1999–2004 and a curatorial advisor until

2009. He has lectured internationally, including at Tokyo University of the Arts, Kookmin University in Seoul, and Harvard University in the department of Visual and Environmental Studies, for which he received a Certificate of Distinction in Teaching from the Derek Bok Center for Teaching and Learning. Recently, Moss was a member of the resident faculty at Skowhegan School of Painting and Sculpture; on the dance faculty at Princeton University; and co-taught the video and performance composition course *Bodies, Spaces, Intimacy and Power in the Age of Covid Isolation* in the Painting Department at Rhode Island School of Design. During the 2021-22 academic year, he will join the department of Kinetic Imaging at Virginia Commonwealth University. He is also honored to serve on the board of directors of the Foundation for Contemporary Arts. SLC, 2017–

Jamee Moudud Economics

BS, MEng, Cornell University. MA, PhD (Honors), The New School for Social Research. Current interests include the study of industrial competition, the political economy of the developmental welfare state, the determinants of business taxes, and the study of Schumpeter's analysis of the tax state. SLC, 2000–

Patrick Muchmore Music

BM, University of Oklahoma. Composer/performer with performances throughout the United States; founding member of New York's Anti-Social Music; theory and composition instructor at City College of New York. SLC, 2004–

Joshua Muldavin Geography (on leave yearlong)

BS, MA, PhD, University of California-Berkeley. Special interests in China, Japan, and Asia policy, rural development, international aid, agriculture and food, climate change, environment, political economy, and political ecology. Current research projects analyze international environmental policy and impacts on local resource use and vulnerability in the Himalayan region; climate change policy; socialist transition's environmental and social impacts in China; sustainable agriculture and food systems; global resource and development conflicts via capital flows to Africa, Latin America, and South/Southeast Asia; and aid to China since 1978. Twenty-eight years of field research, primarily in rural China. Recipient of grants from National Science Foundation, Social Science Research Council, Ford Foundation, MacArthur Foundation, and Fulbright. Invited lecturer at Princeton, Yale, Oxford, Johns Hopkins, US Congressional Commission, European Parliament. Executive director of the Action 2030 Institute. Contributor to *The Political Geography Handbook*, *Economic Geography*, *Geopolitics*, *Environment and Planning A*, *Geoforum*, and *Annals of the Association of American Geographers*, *International Herald Tribune*, BBC World News, and other media outlets. SLC, 2002–

Parthiban Muniandy Sociology

BA, PhD, University of Illinois. Research focuses on temporary labor migration in Southeast Asia and South Asia; particular interest in exploring how new regimes of migration are emerging, under which “temporary labor” migrants are becoming increasingly commonplace in fast-developing societies in Asia, and how informality and informal practices become important elements that affect the lives of migrant women and men. Author of *Politics of the Temporary: Ethnography of Migrant life in Urban Malaysia* (2015) and peer-reviewed articles in *International Sociology*, *Journal of Ethnic and Migration Studies* and *Asian Journal of Social Science*. Former appointments: Lecturer of Global Studies, University of Illinois at Urbana-Champaign. SLC, 2017–

Adrianna Munson Sociology

BA, Seattle Pacific University. PhD, Columbia University. Munson's research brings together the sociology of knowledge, law, and cultural sociology in order to understand autonomy as both a concept that structures social interaction and a moral good; special interest in the nature of autonomy and adulthood for people with disabilities. She uses ethnography, interviews, and historical analysis to investigate the ways in which knowledge about people is produced and how it is instantiated in law and social practice. Author of peer-reviewed articles in *Qualitative Sociology* and *Theory and Society*. SLC, 2021–

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 ways in which people tend to segregate and reconnect. Her work tends to focus on themes of identity within a community and (hopefully) forward momentum in the face of trauma. Performances include *The Slow Room*, a piece directed by Annie Dorsen at Performance Space New York; a workshop of *Ocean Filibuster*, which was co-created by the team Pearl D'Amour (Lisa D'Amour and Katie Pearl) with composer Sxip Shirey at Abrons Arts Center; the work-in-progress, *I Don't Want to Interrupt You Guys*, created in collaboration with Leonie Bell and Hyung Seok Jeon during RAP at Mabou Mines; *New Mony*, created by Maria Camia at Dixon Place; and *Shoot Don't Talk* at St. Ann's Warehouse/Puppet Lab, created by Andrew Murdock. Along with David Neumann, Murray recently co-created *Distances Smaller Than This Are Not Confirmed* (Obie Special Citation for Creation and Performance), which opened at Abrons Arts Center in January 2020. Murray is part of an artist collective called The Midwives. SLC, 2022–

Ellen Neskar Asian Studies

BSc, University of Toronto. MA, MPhil, PhD, Columbia University. Special interest in the social and cultural

history of medieval China, with emphasis on the intersection of politics and religion; author of *Politics and Prayer: Shrines to Local Worthies in Sung China*; member, Association of Asian Studies; recipient of an American Council of Learned Societies grant. SLC, 2001–

David Neumann Theatre

As artistic director of Advanced Beginner Group, Neumann's original work has been presented in New York at PS 122, New York Live Arts, The Kitchen, Central Park Summerstage (in collaboration with John Giorno), Symphony Space (in collaboration with Laurie Anderson), Abrons Arts Center, The Chocolate Factory, and The Whitney. Advanced Beginner Group has also performed at the Walker Art Center, Jacob's Pillow, MASS MoCA, American Dance Institute, and Carolina Performing Arts, among others. Neumann has been a featured dancer in the works of Adrienne Truscott, Susan Marshall, Jane Comfort, Big Dance Theater, Doug Varone, Doug Elkins Dance Company, and in two duets with Mikhail Baryshnikov. His choreography in the theatre includes *The Antipodes* at Signature Theatre, *Futurity* with Soho Rep and Ars Nova, *An Octoroon* at Soho Rep, *Underground Railroad Game* at Ars Nova, and directing Geoff Sobelle in *The Object Lesson* at BAM Fischer and New York Theatre Workshop. Neumann was choreographer on *Hagoromo* with Wendy Whelan and Jock Soto, *Home* at BAM Harvey, and Sibyl Kempson's *Let Us Now Praise Susan Sontag* at Abrons Arts Center. His film work includes collaborations with Hal Hartley, *I Am Legend* with Will Smith, *Marriage Story* with Adam Driver and Scarlett Johansson, and *White Noise* directed by Noah Baumbach. Neumann is the recipient of three New York Dance and Performance "Bessie" Awards (including Best Production in 2015 for *I Understand Everything Better*). The third installment of the *Distances...* trilogy, in collaboration with theatre artists Marcella Murray and Tei Blow, will be presented in New York in 2024. Neumann has also been nominated for Tony, Drama Desk, and Outer Circle Critics awards for his choreography on *Hadestown*. He is also the recipient of a 2019 Chita Rivera Award for Outstanding Choreography of a Broadway Musical for *Hadestown*. Most recently, Neumann was choreographer on *Swept Away*, with music by the Avett Brothers at Berkeley Rep. SLC, 2007–

Philipp Nielsen Adda Bozeman Chair in International Relations—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 co-edited volumes on the connection between architecture, democracy and emotions, and emotional encounters in history. He is currently working on a manuscript on "democratic architecture" in postwar Germany, and on a short history of compromise. SLC, 2016–

Jennifer Nugent Dance

Originally from Hollywood, Florida, Nugent has been living and working in New York City since 1998. Her practices are profoundly inspired by Daniel Lepkoff, Wendell Beavers, Patty Townsend, Thomas F. DeFrantz, and Paul Matteson. Through performing and teaching, she aims to nurture the proposition of physicality as a theoretical and complex language that resides inside a rejuvenating container of possibility. Nugent continues to augment these practices through sharing and refining ideas in front of others—a transmission of spoken and gestural language. Since living in New York City, she has performed most notably with Bill T. Jones/Arnie Zane Company (2009-2014), Paul Matteson (2002-2020), David Dorfman Dance (1999-2007), and Martha Clarke (2007-2008). She is currently a teaching artist at Gibney Dance (NYC), Sarah Lawrence College, and the virtual platform freeskewl, where she hosts a monthly series called Pedagogy/Poetic Entry. SLC, 2017–

Dennis Nurkse Writing

BA, Harvard University. Author of twelve books of poetry (under "D. Nurkse"), including the forthcoming *A Country of Strangers*, *Love in the Last Days*, *The Border Kingdom*, *Burnt Island*, *The Fall*, *The Rules of Paradise*, *Leaving Xaia*, *Voices Over Water*, and *A Night in Brooklyn*; poems have appeared in *The New Yorker*, *Atlantic Monthly*, and in six editions of the *Best American Poetry* anthology series. Recipient of a literature award from the American Academy of Arts and Letters, a Guggenheim fellowship, a Whiting Writers' award, two National Endowment for the Arts fellowships, two New York Foundation for the Arts fellowships, two Pushcart Prizes, two awards from The Poetry Foundation, and a finalist for the Forward Prize for best poetry book published in the UK. SLC, 2004–

John O'Connor Visual and Studio Arts

BA, Westfield (Mass.) State College. MFA, MS, Pratt Institute. Attended Skowhegan School of Painting and Sculpture. Recipient of a New York Foundation for the Arts grant in painting and the Pollock-Krasner Foundation grant. Taught at Princeton University, Pratt Institute, and New York University. Recent exhibitions at Pierogi Gallery in Brooklyn, Martin Asbaek Projects in Copenhagen, Fleisher Ollman Gallery in Philadelphia, and The Lab in Dublin (Ireland). His work is included in the collections of

the Museum of Modern Art, Whitney Museum of American Art, Southern Methodist University, and New Museum of Contemporary Art. SLC 2010–

Stephen O'Connor Writing

BA, Columbia University. MA, University of California–Berkeley. Author of the novel *Thomas Jefferson Dreams of Sally Hemings*; two collections of short fiction, *Here Comes Another Lesson and Rescue*; two works of nonfiction, the memoir *Will My Name Be Shouted Out?* and *Orphan Trains*; *The Story of Charles Loring Brace and the Children He Saved and Failed*, history/biography; and *Quasimode*, poetry, forthcoming. Fiction and poetry have appeared in *The New Yorker*, *Conjunctions*, *One Story*, *Electric Literature*, *Threepenny Review*, *The Missouri Review*, *The Quarterly*, *Partisan Review*, *The Massachusetts Review*; an excerpt from his novel-in-progress, *We Want So Much to be Ourselves*, will be in the February 2020 edition of *Harper's*. Essays and journalism have been published in *The New York Times*, *DoubleTake*, *The Nation*, *AGNI*, *Chicago Tribune*, *Boston Globe*, and *New Labor Forum*, among others. Recipient of the Cornell Woolrich Fellowship in Creative Writing from Columbia University, the Visiting Fellowship for Historical Research by Artists and Writers from the American Antiquarian Society, and the DeWitt Wallace/Reader's Digest Fellowship from the MacDowell Colony. SLC, 1997, 2002–

Ege Okal Visual and Studio Arts

BA, Sabanci University, Istanbul. MFA, Cornell University. A New York-based artist, curator, and cultural worker, Okal's work reimagines and reconfigures the material and experiential qualities of violence, space, gender, language, diplomacy, memory, and humor through moving-image and installation. Her methodology is in the act of hand-working the artistic process. Both her artistic and curatorial practices involve collaborative thinking, participation, storytelling, and care. Okal created and conducted the course *Food: Culture, Cultivation, Design* at Bilgi University in Istanbul. She has also worked as a photojournalist at the United Nations. Okal's recent exhibitions include: *Home Alone*, Pera Museum in Istanbul; *How to Build an Ocean*, Jack Hanley Gallery, New York City; *Tourist*, Cornell University, Ithaca, NY; *Or High Water*, Safe Gallery in Brooklyn, NY. Her collaborative animated short film, *Merkür*, was screened in Istanbul Film Festival, DOK Leipzig, Anifilm, Melbourne International Animation Festival, Helsinki Film Festival, Stockholm Experimental & Animation Film Festival. SLC, 2022–

Philip Ording Mathematics

BA, PhD, Columbia University. Research interests in geometry, topology, and the intersection of mathematics with the humanities. Mathematical consultant to New York-based artists since 2003. Author of *99 Variations on a Proof* (Princeton, 2019), a compendium of mathematical style. SLC, 2014–

Susan Orkand Clinical Education Coordinator—Dance/Movement Therapy

BA, University of California–Los Angeles. MA, Goucher College–Baltimore. Board-certified dance/movement Therapist; certified movement analyst in the Laban Movement Analysis system; experienced registered yoga teacher; more than 30 years of clinical and supervisory experience, including working with pediatric hematology/oncology at Hackensack University Medical Center, New Jersey, for 18 years—seven of which were in an integrative palliative care initiative on a pediatric intensive care unit at The David Center for Children's Pain and Palliative Care. Previously, worked at Trinitas Hospital in Elizabeth, New Jersey, for more than 10 years as a clinical specialist supervisor of the creative arts therapy program in a child and adolescent psychiatry department; before that, developed a movement-based program for children with autism and their families. Recently worked with adults with developmental disabilities as the director of recreation therapy at Richmond Community Services in Mount Kisco, New York. Taught, led, and supervised workshops throughout her career; published many articles and has been a principal investigator and co-investigator on research studies in pediatric oncology and palliative care. Serves on the editorial board of the *American Journal of Dance Therapy* and has maintained active involvement in statewide and national activities associated with the American Dance Therapy Association. SLC, 2014–

Magdalena Ornstein-Sloan Psychology

MA, Columbia University, Teachers College. MPH, Hunter College. PhD, CUNY, The Graduate Center. During 15 years of work in the nonprofit sector and 20 years as a personal health care advocate, Dr. Ornstein's experience encompasses individual and public-policy advocacy related to the delivery of long-term and end-of-life care. She is a Certified Brain Injury Specialist (CBIS) and has served on advisory boards of the New York State Office for the Aging Family Caregiver Council, New York State Caregiving and Respite Coalition, Caregiving Youth Research Collaborative, and American Association of Caregiving Youth. A public health geographer, her research focuses on the experiences of family caregivers, specifically related to their experiences of their home environments and interactions with the health care system. Special interests include brain injury, caregiving youth and qualitative methods. SLC, 2015–

Marygrace O'Shea Filmmaking and Moving Image Arts
BA, Haverford College. MFA, Columbia University Graduate School of Film. Film and television writer with credits that include NBC Universal/Wolf Films: *Law & Order: Special Victims Unit* and *Law & Order: Criminal Intent*; HBO: *In Treatment*, Season 2; Fox Television: *Golden Parachutes/Thieves Like Us* (creator, writer, and executive producer for the original TV series pilot) and *Carnegie Heights* (creator,

writer, and executive producer for the program in development). Member, Writers Guild of America East. Recent awards: 2013 winner, Writer's Guild of America East Screenplay Reading Series; winner, New York Women In Film Screenplay Readings; winner, American Accolades Screenwriting Competition. Honors: Hudson Valley Short Film Festival, Manhattan Short Film Festival, Austin Film Festival. SLC, 2013–

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 performances: Baltimore Museum of Art, Museum of Modern Art, Brooklyn Academy of Music, Performa05, Pulitzer Arts Foundation, others. Collections: Museum of Modern Art, Whitney Museum of American Art, Baltimore Museum of Art, Studio Museum in Harlem, private collections. Publication: *Anthology*, edited by Christopher Y. Lew, includes contributions by Kellie Jones, Huey Copeland, and John P. Bowles. Reviews and interviews: *The New Yorker*, *The New York Times*, *Artforum*, *Art in America*, *Bomb*, *The Drama Review*, *New York Magazine*. Published writing: *The New York Times*, *PAJ: A Journal of Performance Art*, *Artforum*, exhibition catalogues. Artist in residence: Artpace International Artist in Residence (San Antonio, Texas), MacDowell Colony (Peterborough, New Hampshire), Sharpe-Walentas Studio Program (Brooklyn, NY), Studio Museum in Harlem Artist in Residence (New York, NY), others. Owens has been a critic at Columbia University and Yale University and visiting artist faculty member at Cooper Union, Virginia Commonwealth University, and the School of the Art Institute of Chicago. SLC, 2019–

Sayuri I. Oyama Japanese, Literature (on leave yearlong)
BA, Yale University. MA, PhD, University of California–Berkeley. Special interests include modern Japanese literature and film, ethnic and other minorities in Japan, literature as translation, and translating literature. Recipient of a Japan Foundation fellowship; University of California–Berkeley, Townsend Center for the Humanities Fellowship; Japan Society for the Promotion of Science Postdoctoral Fellowship. SLC, 2002–

Yekaterina Oziashvili Politics
BA, Barnard College. PhD, Graduate Center, City University of New York. Research and teaching interests include

ethnic conflict, ethnofederalism, political parties and electoral systems in multinational states, constitutional and electoral engineering, American constitutional law, and, more broadly, American political development. Recent awards include Fulbright/IEE Dissertation Fieldwork Fellowship and the Social Science Research Council's International Dissertation Research Fellowship. Conducted field research in Russia. Taught courses in comparative and American politics at City University of New York's Hunter College and Baruch College. SLC, 2012–

Galen Pardee Visual and Studio Arts
BA, Brandeis University. MArch, Columbia University Graduate School of Architecture, Planning, and Preservation (GSAPP). Pardee directs the design and research studio Drawing Agency, which explores dimensions of architectural advocacy, material economy, adaptive reuse, and expanded practice through writing, exhibitions, and design commissions in New York City, California, and Colorado. Research projects have been funded by The Ohio State University, Columbia University GSAPP, and the Graham Foundation and published in *Avery Review*, *Faktur Journal*, *Urban Omnibus*, and *Thresholds*, among others. Drawing Agency's work has been included in solo exhibitions, group shows, and symposia in the United States and abroad, including the Chicago Architectural Biennial and Venice Architecture Biennale. Pardee has taught at Columbia University GSAPP, Barnard University, University of Tennessee, and The Ohio State University, where he was the LeFevre Emerging Practitioner Fellow. SLC, 2022–

Ross Parker Mathematics
BA, Bowdoin College. PhD, Brown University. NSF RTG postdoctoral fellowship, Southern Methodist University. Research interests in dynamical systems, bifurcation theory, and mathematical neuroscience. Author of research papers on coherent structures in Hamiltonian systems, nonlinear optics, and neural network models. SLC, 2023–

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

BFA, University of Pennsylvania and Pennsylvania Academy of Fine Arts. MFA, Virginia Commonwealth University. Peters is a recipient of awards and residencies that include the National Academy Affiliated Fellowship at the American Academy in Rome, John Michael Kohler Artist Residency, WI; New York Foundation for the Arts; The Fine Arts Work Center, Provincetown, MA; and The Sharpe-Wallentas Studio Program. Solo and two-person exhibitions include *Fahrenheit* Madrid, Spain (2022); *Zidoun Bossuyt*, Luxembourg (2020); NYU's Institute of Fine Arts, New York, NY (2019); Howards Gallery, Athens, GA (2019); Usdan Gallery, Bennington College, Bennington, VT (2019); Van Doren Waxter, New York, NY (2018); Halsey McKay Gallery, East Hampton, NY (2017); Eleven Rivington, New York, NY (2015); 4 AM, New York, NY (2015); Bodyrite (with Mira Dancy) at Asya Geisberg, New York, NY (2014); and John Davis Gallery, Hudson, NY (2013). Group exhibitions include *High Contrast*, Shulamit Nazarian, Los Angeles, CA (2021); *Samaritans*, Galerie Eva Presenhuber, New York, NY (2019); *No Patience for Monuments*, Perrotin Gallery, Seoul, South Korea (2019) *Objects Like Us*, The Aldrich Contemporary Art Museum, Ridgefield, CT (2018); *Distortions*, Nathalie Karg Gallery, New York, NY (2018); and *Rodin and the Contemporary Figurative Tradition*, Frederik Meijer Gardens & Sculpture Park, Grand Rapids, MI (2017), among others. Her work has been reviewed and featured in publications such as *The New York Times*, *The New Yorker*, *Art in America*, *Artforum*, and *The Brooklyn Rail*. SLC, 2022–

Mary Phillips Music

BA, Rhode Island College. MM, Yale University School of Music. Phillips, a mezzo-soprano, has worked in the theatre for more than 30 years. Her Broadway debut was in the first revival of Stephen Sondheim's *Sweeney Todd*. Her talents led her into opera and oratorio. In the early '90s, she started performing with the Bronx Opera, Santa Fe Opera, and San Francisco Opera and has never stopped. She is closely associated with the music of Wagner and Verdi. She has sung roles in Wagner's *Der Ring Des Nibelungen* with The Metropolitan Opera, Canadian Opera, Scottish Opera, Seattle Opera, Hawaii Opera, and Dallas Opera. She won a Grammy Award for her solo work in The Met's 2012 recording of *The Ring Cycle*; she made an acclaimed role debut as Brangäne in *Tristan und Isolde* for Dallas Opera and sang the role with the Winnipeg Symphony. As a Verdi mezzo, Phillips has sung mezzo-soprano solos in Verdi's *Requiem*, Eboli in *Don Carlos*, Amneris in *Aida*, Azucena in *Il Trovatore*, and Preziosilla in *La Forza del Destino*. Concert highlights include numerous performances of Handel's *Messiah* with The Dallas Symphony, Teatro Massimo Bellini in Italy, Oratorio Society of New York at Carnegie Hall, The New Jersey Symphony, and Gulbenkian Orchestra in Lisbon; Mahler's *Symphony No. 8* with New York Philharmonic; and

Mahler's *Symphony No. 2* with Atlanta Symphony (recorded for Telarc), Los Angeles Philharmonic, and Hong Kong Philharmonic. Upcoming performances of Beethoven's *Symphony No. 9* with The Seattle Symphony will be December 2021. Phillips is working on a new opera with New York City Opera, with a production scheduled for January 2022. SLC, 2019–

Gina Philogene Psychology (on leave spring semester) PhD, École des Hautes Études en Sciences Sociales, Paris. Interests in social and cultural psychology, history of psychology, race, and social identity, as well as social representations. Author of *From Black to African American: A New Representation*, *The Representations of the Social: Bridging Theoretical Traditions* (with Kay Deaux), *Racial Identity in Context: The Legacy of Kenneth B. Clark*, and the forthcoming *How the Right Made It Wrong: Names in the Shadow of the Political Correctness*. Recipient of several grants, including the National Science Foundation and the American Psychological Association. Published several articles in professional journals and currently an associate editor of the *Journal of Community and Applied Social Psychology*. SLC, 1998–

Kevin Pilkington Writing Coordinator—Writing BA, St. John's University. MA, Georgetown University. Author of nine books of poetry, including: *Spare Change* (1997), which was the La Jolla Poets Press National Book Award winner; *Ready to Eat the Sky* (2004); *In the Eyes of a Dog* (2009), which won the New York Book Festival Award; and *The Unemployed Man Who Became a Tree* (2011), which was a Milt Kessler Poetry Book Award finalist. Poems have appeared in numerous magazines, including: *The Harvard Review*, *Poetry*, *Ploughshares*, *Boston Review*, *Columbia*, *North American Review*. His debut novel, *Summer Shares*, was published in 2012; his collection *Where You Want to Be: New and Selected Poems*, in 2015. SLC, 1991–

Mary A. Porter Anthropology

BA, Manchester University. MA, PhD, University of Washington. Ethnographic studies in East Africa, the United Kingdom, and the United States. Areas of expertise include kinship theory, postcolonial studies, feminist anthropology, queer anthropology, educational studies, and oral history. Current work examines discourses of race, class, and kinship embedded in foster care and adoption, both domestically and transnationally. Co-author of *Winds of Change: Women in Northwest Commercial Fishing* and author of articles on gender, kinship, education, and sexuality. Grants include Fulbright-Hays Doctoral Research fellowship and Spencer fellowship. Consultant, UNESCO. Associate Dean of the College, 2007-12. SLC, 1992–

Glenn Potter-Takata Theatre

Liz Prince Theatre

BA, Bard College. Designer of costumes for theatre, dance, and film. Recent work includes Bill T. Jones' *Analogy Trilogy* for the Bill T. Jones/Arnie Zane Co., as well as *We Shall Not Be Moved*, the opera that Jones recently directed for Opera Philadelphia, with music by Danial Bernard Roumaine and librettist Marc Bathmuti Joseph. Prince has designed numerous works for Bill T. Jones since 1990. Other recent work includes Doug Varone's *In The Shelter of the Fold* for BAM's Next Wave Festival, as well as his *Half Life*, commissioned by Paul Taylor Company's 2018 Lincoln Center season. She has designed numerous works for Varone since 1997. Other premieres this year include works by Bebe Miller, Liz Gerring, and Pilobolus in collaboration with Bela Fleck and Abigail Wasburn. Prince's costumes have been exhibited at The New York Public Library for the Performing Arts; Cleveland Center for Contemporary Art; the 2011 Prague Quadrennial of Performance, Design and Space; Snug Harbor Cultural Center; and Rockland Center for the Arts. She received a 1990 New York Dance and Performance Award (BESSIE) and a 2008 Charles Flint Kellogg Arts and Letters Award from Bard College. SLC, 2017–

Ben Pryor Theatre

A curator and producer working across independent and institutional contexts, Thomas Benjamin Snapp Pryor (Ben Pryor) has produced more than 150 performance engagements of 22 evening-length dance, theatre, and performance works by artists including Miguel Gutierrez, Trajal Harrell, Ishmael Houston-Jones/Dennis Cooper/Chris Cochrane, and Deborah Hay (among others) and realized with 83 museums, performing-arts centers, festivals, and cultural institutions in 54 cities across 16 countries. Pryor created American Realness, an annual festival of performance and discourse, to call attention to the proliferation of choreographic practices transcending the historic notions of American dance. From 2010–2019, the festival served as a launching pad for artists entering the national and international performing-arts field. Pryor has curated programs for Centre National de la Danse (Pantin, France), Théâtre Garonne (Toulouse, France), Les Substances (Lyon, France), Wiener Festwochen (Vienna, Austria), and Hollins University MFA Dance program (Roanoke, Virginia). He is currently senior producer for Kelly Strayhorn Theater in Pittsburgh, Pennsylvania. SLC, 2021–

Cindy Puccio Psychology

BA, Middlebury College. MA, Sarah Lawrence College. MSW, New York University. PhD, Fielding Graduate University. Developmental psychologist and clinical social worker. Areas of speciality and interest in autism and developmental disorders, infancy and early childhood

mental health, child-centered play therapy, humor development, therapeutic work with parents, and sensory processing and integration in young children. SLC, 2017–

Maia Pujara Psychology

BA, Furman University (Greenville, South Carolina). PhD, University of Wisconsin-Madison. Postdoctoral Fellow, National Institute of Mental Health, National Institutes of Health (Bethesda, Maryland). Neuroscientist with a focus on the effects of emotion (affect) on decision-making and positive mood inductions to improve decision-making, well-being, and mental health. Author of papers on the role of the ventromedial prefrontal cortex and its interactions with subcortical brain areas in guiding learning about rewards and making adaptive choices. SLC, 2020–

Ryan Purcell History

BS, MA, Rutgers University. MA, PhD, Cornell University. Special interests in US cultural and intellectual history, public history, 20th Century popular music and cinema, and history of the City of New York. Purcell's work on history and popular culture has been recognized in the *Journal of Urban History*, *Rethinking History*, *Los Angeles Review of Books*, and *Hyperallergic*. In addition to his academic work, he has served as a consultant on public programs and exhibitions at the New York Historical Society and Lincoln Center for the Performing Arts. A member of the editorial board at the Gotham Center for New York City History at the City University of New York, Purcell is finalizing the Columbia University Press's publication of his debut book, which explores the queer origins of punk rock in New York City in the 1970s. SLC, 2022–

Antonio Ramos Dance

BFA, SUNY Purchase. A dancer, choreographer, and certified bodywork practitioner, Ramos was born and raised in Puerto Rico where he trained in jazz, salsa, and African dance. His choreography has been produced at The Kitchen (Work and Process), New York Live Arts, SUNY Purchase, Bronx Academy of Arts and Dance (BAAD!), P.S. 122, Taller Pregones, Danspace Project, Princeton University, Movement Research at the Judson Church, BAX / Brooklyn Arts Exchange, Williamsburg Art Nexus, Fringe Festival 2000 at Theatre La Chappelle (Montreal, Canada), The Painted Bride (Philadelphia, PA), Cornell University, CPR/Center For Performance Research (Brooklyn), and most recently at Dixon Place and The Chocolate Factory Theater. Ramos is the artistic director and choreographer for Antonio Ramos and the Gang Bangers. His work focuses on broader emotional and social themes, as they manifest through his identity and histories as a queer artist, an HIV+ artist, and a Puerto Rican artist who was born on the island. He takes this subject matter, full of darkness and difficulty, and creates joyous, celebratory choreography that harnesses the

beauty in life while confronting the audience with challenging themes such as sexuality, the body, and histories of colonization. SLC, 2022–

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 Literary*, *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–

Lauren Reinhard Theatre

Director, movement director, and experimental playwright focusing on devised theatre in New York City. Reinhard's work seeks to usher in a new epoch of feminine mythology with magic, symbols, and ritual as constant creative companions. Selected directing credits include: *Iphigenia and Other Daughters*, (*Trojan*) *Women: Redux*, *Orson's Shadow*, *The Inferno Project*, *House of Yes*, *Trojan Women 2.0*, *Rumors*, 'night mother, *Damnee Manon Sacree Sandra*, and *The Changeling*. Selected performance credits include: *4.48 Psychosis*, *Crave*, *The Bakkhai*, *Midsummer Night's Dream*, and her solo show, *All the Tiny Pieces*. As a playwright, Reinhard's plays have been performed in and around New York City. She has served on the advisory and

literary board of Rapsallion Theatre Collective, as director of development for TheatreRats, and has worked in casting for Horizon Theatre Repertory. She is an audition coach in Manhattan and is a member of Lincoln Center Directors Lab and The Magdalena Project, an international network of women in theatre. She is the founder of Lauren Reinhard Performance Works. SLC, 2022–

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–

Cat Rodríguez Theatre

BFA, Yale University. MFA, Carnegie Mellon. Rodríguez (she/ella) *werqs* in theatre and media, serving collaboration, community, and *lqqks*, and wears many wigs: She acts, directs, and dramaturgs. A co-foundress of the queer collective Fake Friends, Rodríguez recently performed in the company's Off-Broadway production of *Circle Jerk* (2021 Pulitzer Prize for Drama Finalist). A "people person" with a politic and a love for the ridiculous, she's all about bringing discernment, critical rigor, playfulness, specificity, and laughter to process. Black/Latinx feminisms, as well as collectivist organizing experiences, fundamentally inform her artmaking and pathtaking. She lives and labors in both *english y español*, talks with her hands, and also *anda con ganas*. Formally trained at Yale School of Drama and Carnegie Mellon (where she's taught, too), Rodríguez stays undomesticated and undisciplined; she's a feral force. A freelancing femme, she considers herself a nomad but always names New Orleans and Nicaragua home. 2022 Latine Fellow, Sundance Institute. 2021-22 Art of Practice Fellow + Community Leader, Sundance Interdisciplinary Program. SLC, 2022–

Elias Rodriques Literature

BA, Stanford University. MA, PhD, University of Pennsylvania. Special interest in African-American literature, critical prison studies, Black feminism, and Black Marxist thought. Essays published or anthologized in *Best American Essays*, *The Guardian*, *The Nation*, *Bookforum*, *n+1*, and other venues. First novel is *All the Water I've Seen Is Running*. His current academic book project considers representations of police violence in the African-American novel after 1945. SLC, 2021–

Tristana Rorandelli Hyman H. Kleinman Fellowship in the Humanities—Italian, Literature

BA (Magna cum laude), Università degli Studi di Firenze, Italy. MA, PhD (with distinction), New York University. Areas of specialization: 20th-century Italian women's writings; modern Italian culture, history, and literature; fascism; Western medieval poetry and thought. Recipient of the Julie and Ruediger Flik Travel Grant, Sarah Lawrence College, for summer research, 2008; Penfield fellowship, New York University, 2004; and Henry Mitchell MacCracken fellowship, New York University, 1998–2002. Publications: *Nascita e morte della massaia di Paola Masino e la questione del corpo materno nel fascismo in Forum Italicum* (Spring 2003). Translations: *The Other Place*, by Barbara Serdakowski, and *Salvation*, by Amor Dekhis, in *Multicultural Literature in Contemporary Italy* (editors Graziella Parati and Marie Orton, Fairleigh Dickinson University Press, 2007). SLC, 2001–2002; 2004; 2005–

Andrew Rosenthal Politics

BA, University of Denver. Rosenthal retired in June 2016 from his position as editorial page editor of *The New York Times*, after overseeing the newspaper's opinion sections for more than nine years. As editorial page editor, he created the Op-Docs series, a forum for short documentaries that was the first of its kind and has won a Peabody Award, three Emmy Awards, and two Academy Award nominations. The editorial department also created a pioneering space for transgender Americans to share their stories and be seen, part of a series on transgender rights that changed Pentagon policy. Rosenthal was a podcaster and Op-Ed columnist for the *Times* until 2018 and the editor of *The New York Times Book of Politics: 167 Years of Covering the State of the Union*, published in October 2018. In the fall of 2017, he was the Visiting Edward R. Murrow Lecturer of the Practice of the Press and Public Policy at the Harvard Kennedy School of Government, where he taught a class on Race, Politics, and the Media. In the spring of 2017, he co-taught a class in international reporting at the City University of New York's Graduate School of Journalism and was professional in residence at the Annenberg Center for Public Policy at the University of Pennsylvania, also in 2017. In 2015, Rosenthal led the creation of a series of editorials on the scourge of firearms in the United States, including the first page-one editorial that *The Times* had published in nearly a century; the series was a finalist for a Pulitzer Prize in editorial writing. He was also the primary editor of *The Times*'s special daily section, "A Nation Challenged," following the 9/11 attacks; that section won the Pulitzer Prize for Public Service in 2002. Before serving as editorial page editor of *The Times*, Rosenthal was deputy editorial page editor starting in August 2003; assistant managing editor for news from September 2001; and the foreign editor beginning in May 1997. While foreign editor, he also

served as national editor of *The Times* for six months in 2000, supervising coverage of the presidential election and the postelection recount. He joined *The Times* in March 1987 as a Washington correspondent and was the paper's Washington editor beginning in November 1992. While in Washington, he covered the first Bush administration, the 1988 and 1992 presidential elections, and the Persian Gulf War. He also supervised coverage of the 1994 and 1996 national elections. Before arriving at *The Times*, Rosenthal worked at *The Associated Press*, where, since July 1986, he was its bureau chief in Moscow after three years there as a correspondent for the wire service. His other assignments with *The AP* included editor on the foreign desk in New York from April 1982 until June 1983 and reporter in the Denver bureau from October 1978 until April 1982. Born in New Delhi, Rosenthal attended high school in New York. In college, he was a sports stringer for *The Associated Press* from January to April 1976 and a police reporter for *The Rocky Mountain News* from October 1976 to June 1977. Rosenthal is currently at work on a memoir about his life and career while also teaching graduate and undergraduate courses. He is also editor-in-chief of *Bulletin*, an online news startup in Sweden. SLC, 2022–

Malcolm Rosenthal Biology

BA, Oberlin College. PhD, University of Nebraska-Lincoln. Postdoctoral research scholar at University of California-Berkeley. Behavioral ecologist with special interest in the evolution of animal mating behavior. Author of papers on spider mating behavior, the evolution of sexual signal complexity, and the relationship between environmental dynamics and animal communication. Previously taught at the University of Toronto. SLC, 2021–

Bernice Rosenzweig The OSilas Endowed Professorship in Environmental Studies—Environmental Science

BS, Rutgers University. PhD, Princeton University. Postdoctoral Research Associate, Environmental Sciences Initiative, City University of New York. Earth scientist with a special interest in urban hydrology and climate change resilience. Author of articles on green stormwater infrastructure, adaptation to extreme rain, pluvial flooding, ecosystem-based nitrogen regulation, and resilience indicators. Previously taught at Queens College and the City College of New York. SLC, 2020–

Jessica Rotondi Filmmaking and Moving Image Arts

BFA (Drama) New York University Tisch School of the Arts, MFA (Film) Columbia University. Rotondi wears a few hats but also has a tunnel-vision focus on everything on which she works. She's a screenwriter, director, actress, and comedian who has always been true to her heart...as well as to her sense of humor. She loves creative, honest expressions of all kinds and genres but has always had a special place in her heart for comedy. At NYU, she studied acting and directing for theatre and minored in

screenwriting. She later went to the Columbia University's Graduate Film program, where she wrote, directed, and produced a strong body of film and TV projects. Many of the films, pilots, and web series that she's written and directed have been honored in a variety of festivals and script contests, including PAGE Screenwriting contest, *TV Guide* Pilot Writing Contest, Hollyshorts Film Festival, The Harlem Film Festival, LA Comedy Shorts Festival, and World Of Comedy Film Festival. One of the web series for which she was a staff writer was optioned by multiple TV networks. Some career highlights include: semifinals in the Sundance Writers Lab, a Student Academy Best Short Film nomination, an Audience Choice Award in the Harlem Film Festival, Columbia University Film Festival, and an award at the New York TV Festival (NYTVF). SLC, 2022–

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–

Misael Sanchez Filmmaking and Moving Image Arts BFA, New York University. Certificate in Producing, The New School. Co-founder and director of instruction at The International Film Institute of New York, currently working in collaboration with Sarah Lawrence College. Recent production credits include a feature-length documentary, *Last Call* (director and cinematographer), now in post-production and producer on the feature-length narrative, *Central Avenue*, scheduled to cast Marisa Tomei and Lorraine Bracco. A book-in-progress on cinematography lighting techniques is titled *Lighting Tricks and ShortCuts*. Staff member, faculty member, and head of the cinematography concentration at Columbia University's Graduate Film Division, where he supervises students on

thesis productions. Past work includes four one-hour specials on Latinos in the media for network television, short documentary projects, films, music videos, and industrials. SLC, 2009–

Kristin Zahra Sands Frieda Wildy Riggs Chair in Religious Studies—Religion BA, The New School. MA, PhD, New York University. Special interests include Sufism, Qur'anic exegesis, religion and media, and political theology. Author of *Sufi Commentaries on the Qur'an in Classical Islam* and numerous articles on mystical exegesis. Translator of Abu'l-Qasim al-Qushayri's *Subtle Allusions* (Part I) for The Great Commentaries on the Holy Qur'an Project. SLC, 2003–

Nyoman Saptanyana Music

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–

Caitlin Scranton Dance

BA, Smith College. A New York City-based dancer, teacher, and producer, Scranton has worked with Cornfield Dance, Mark Dendy, the Metropolitan Opera Ballet, Paul Singh, Phantom Limb, Ramon Oller, Mark Morris Dance Group, and Christopher Williams since coming to the City in 2005. She joined the Lucinda Childs Dance Company as a soloist in 2009 and continues to perform and produce for the company. She is currently touring Netta Yerushalmy's *Movement* and will appear in *The Hours*, a new production at the Metropolitan Opera choreographed by Annie B. Parson. Scranton has toured numerous operas, including the 2012 revival of *Einstein on the Beach*. She teaches master classes internationally and has been on faculty at the Taylor School, Gibney Dance Center, and Point Park University. In 2015, Scranton co-founded The Blanket, a dance production organization. SLC, 2023–

Shelley Senter Theatre

Vijay Seshadri Writing (on leave spring semester)
BA, Oberlin College. MFA, Columbia University. Author of *Wild Kingdom*, *The Long Meadow*, *The Disappearances* (New and Selected Poems; Harper Collins India), *3 Sections* (September, 2013), and *That Was Now, This Is Then* (October, 2020); poetry editor at *The Paris Review*; former editor at *The New Yorker*; essayist and book reviewer in *The New Yorker*, *The New York Times Book Review*, *The Threepenny Review*, *The American Scholar*, and various literary quarterlies. Recipient of the 2014 Pulitzer Prize for Poetry, James Laughlin Prize of the Academy of American Poets, MacDowell Colony's Fellowship for Distinguished Poetic Achievement, *The Paris Review*'s Bernard F. Connors Long Poem Prize; grants from New York Foundation for the Arts, National Endowment for the Arts, John Simon Guggenheim Memorial Foundation; and area studies fellowships from Columbia University. SLC, 1998–

William Shullenberger Literature (on leave yearlong)
BA, Yale University. MA, PhD, University of Massachusetts. Special interests in Milton, 17th-century English literature, English Romanticism, African literature, theology and poetics, and psychoanalytic criticism. Author of *Lady in the Labyrinth: Milton's 'Comus' as Initiation*; co-author with Bonnie Shullenberger of *Africa Time: Two Scholars' Seasons in Uganda*; essays published in *Milton Studies*, *Renaissance Drama*, and other journals and collections. Senior Fulbright lecturer at Makerere University, Uganda, 1992-1994; director of NEH Summer Seminars on the classical and the modern epic, 1996 and 1999. SLC, 1982–

Mark R. Shulman History
BA, Yale University. MST, Oxford University. PhD, University of California–Berkeley. JD, Columbia University. Served as editor-in-chief of the *Journal of Transnational Law* at Columbia and received the Berger Prize for international law. Served as associate dean for global admissions at New York University and assistant dean for Graduate Programs & International Affairs at Pace Law School. Created and directed the Worldwide Security Program at the EastWest Institute and practiced law at Debevoise & Plimpton. A long-time leader of the Association of the Bar of the City of New York, he currently chairs the Committee on Asian Affairs and serves on the Council on International Affairs and the Task Force on National Security and the Rule of Law. He previously chaired the City Bar's Committee on International Human Rights and the Council on International Affairs. He has taught the laws of war at Columbia Law School; military history at Yale, the Air War College, and Columbia (SIPA); and human rights at Sarah Lawrence and Hunter colleges. He has published widely in the fields of history, law, and international affairs. His books include *The Laws of War: Constraints on Warfare in Western* (1994), *Navalism and the Emergence of American*

Sea Power (1995), *An Admiral's Yarn* (1999), and *The Imperial Presidency and the Consequences of 9/11* (2007). His articles have appeared in the *Columbia Journal of Transnational Law*, *Journal of National Security & Policy*, *Fordham Law Review*, *Journal of Military History*, *Intelligence and National Security*, and *The New York Times*, among others. SLC, 2009–

Scott Shushan Philosophy
BA, Loyola University New Orleans. PhD, New School for Social Research. Interests in aesthetics, moral psychology, and the history of ethics. Writes on those matters, with a focus on Plato, Aristotle, Kant, Hegel, Wittgenstein, and Murdoch. Currently working on a book manuscript on the possibility of art as a means of moral development. Previously taught at Eugene Lang College, Fordham University, and Pratt Institute. SLC, 2019–

Michael Siff Computer Science
BA, BSE., MSE, University of Pennsylvania. PhD, University of Wisconsin–Madison. Special interests in programming languages, cryptography, and software engineering; author of research papers on interplay between type theory and software engineering. SLC, 1999–

Lake Simons Theatre
BFA, University of North Carolina School of the Arts. École Jacques Lecoq, Paris. Theatre work includes designing sets, puppets, and costumes and directing, choreographing, and performing. Drawn to incorporating puppetry, movement, and live music into the theatre, shows are frequently made from the ground up. Work seen in many New York theatres, including HERE Theatre, La Mama E.S.T., P.S. 122, St. Mark's Church, Dixon Place, and One Arm Red. Past collaborative work includes *Electric Bathing*, *Wind Set-up*, *White Elephant*, *Alice's Adventures in Wonderland*, *What's Inside the Egg?*, *How I Fixed My Engine With Rose Water*, and *Etiquette Unraveled*. As an artistic associate with the Hip Pocket Theatre in Fort Worth, Texas, designed sets and puppets for a multitude of productions over the years, presented seven collaborative theatre pieces, performed in more than 30 world premieres, and launched its Cowtown Puppetry Festival. Puppet/mask designer for New York Shakespeare Festival, Signature Theatre Company, My Brightest Diamond, Division 13, Kristin Marting, Doug Elkins, Cori Orlinghouse, Daniel Rigazzi, and various universities; puppetry associate for *War Horse* on Broadway. Awarded a variety of grants and awards for theatre work. SLC, 2012–

Kanwal Singh Provost and Dean of Faculty—Physics
BS, University of Maryland–College Park. MA, PhD, University of California–Berkeley. Postdoctoral research associate, University of Oslo, Norway. Special interests in low-temperature physics, science education and education policy, and scientific and quantitative literacy. Author of articles in theoretical condensed-matter physics

(models of superfluid systems) and physics teaching. Taught at Middlebury College, Wellesley College, and Eugene Lang College at The New School University. SLC, 2003–

David Sivesind Psychology

BA, University of Northern Iowa. Addiction Studies Graduate Certificate, University of Minnesota. MA, PhD, New School for Social Research. Assistant professor of psychology, Mount Sinai School of Medicine. Clinical psychologist with special interests in addiction, HIV treatment, chronic health condition identity adjustment, LGBT issues, and integrated psychology practice in health-care settings. SLC, 2013–

Lyde Cullen Sizer Associate Dean of the College—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–

Chandler Klang Smith Writing

MFA, Columbia University. Smith's genre-bending novel, *The Sky Is Yours* (Hogarth/Penguin RH, 2018), was listed as a best book of 2018 by *The Wall Street Journal*, New York Public Library, Locus, LitHub, Mental Floss, and NPR—which described it as “a wickedly satirical synthesis that underlines just how fractured our own realities can be during periods of fear, unrest, inequality, and instability.” She has served twice as a juror for the Shirley Jackson Awards, worked in book publishing and as a ghostwriter, and taught creative writing at institutions that include SUNY Purchase, New York University School of Professional Studies, and the MFA program at Sarah Lawrence College. SLC, 2018, 2021, 2022–

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–

George Southcombe Director, Sarah Lawrence Program at Wadham, Oxford—History, Literature

BA, MA, DPhil, University of Oxford. Fellow of the Royal Historical Society. Special interests in nonconformist religion, early modern literature, Restoration England, satire and laughter. Author of, among other works, *The Culture of Dissent in Restoration England: The Wonders of the Lord*; co-author of *Restoration Politics Religion and Culture: Britain and Ireland, 1660-1714*; editor of *English Nonconformist Poetry, 1660-1700*. SLC, 2014–

Marion Lorrain Spencer Theatre

Stuart Spencer Theatre (on leave spring semester)

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 Ethnographia Film Festival in

Paris, The Stockholm Experimental and Animation Film festival, and other festivals, art centers, and galleries in the United States, Europe, and Asia. Most recently, her film, *How We See Water*, was nominated for four international documentary awards at the X Short Film Festival in Rome. Starbuck is currently an active member of the Women in Animation Association. She is a professor of Experimental film and Animation and the current Chair of Filmmaking & Moving Image Arts. SLC, 2003–

Joel Sternfeld Visual and Studio Arts (on leave yearlong) BA, Dartmouth College. Photographer/artist with exhibitions at Museum of Modern Art, Art Institute of Chicago, and San Francisco Museum of Modern Art. Recipient of two Guggenheim fellowships and a Prix de Rome. Author of *American Prospects*, *On This Site*, *Stranger Passing*, and 10 other books. SLC, 1985–

Stew Stewart Theatre

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:

2019—"Maybe There's Black People in Fort Greene," composed for Spike Lee's TV show, *She's Gotta Have It*. 2018—"A Clown With the Nuclear Code," composed for Spike Lee's TV show, *She's Gotta Have It*. 2017—"Resisting My Resistance to the Resistance," Metropolitan Museum of Art. 2016—"Mosquito Net" (NYUAD Arts Center, Abu Dhabi). 2015—"Notes of a Native Song," commissioned by Harlem Stage and performed worldwide. 2015—"Wagner, Max!!! Wagner!!!," Kennedy Center. 2013—"Chicago Omnibus," commissioned by and debuted at Museum of Contemporary Art, Chicago. 2012—"Southern California Analog," UCLA. 2010—"Brooklyn Omnibus," Brooklyn Academy of Music. 2010—"Making It," St Ann's Warehouse, Brooklyn. 2009—"Spike Lee's *Passing Strange* (film) 2008—*Passing Strange*, Tony Award for Best Book of a Musical, Broadway. 2007—*Passing Strange*, Obie Award for Best New Theater Piece and Best Ensemble, Public Theater. 2006—*Passing Strange*, world premiere, Berkeley Repertory. Stew & the Negro Problem have released 12 critically acclaimed albums between 1997 and the present. Stewart is the composer of "Gary Come Home," of *SpongeBob SquarePants* fame—which, honestly, is all anyone cares about anyway. SLC, 2022–

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, Askelon, Israel; Tehran International Film Festival; Berlin Film Festival Shorts; Uppsala Sweden Film Festival; USA Film Festival; Washington (DC) Jewish Film Festival; Los Angeles International Children's Film Festival; Temecula Valley International Film Festival "Best of the Fest"; Portugal Film Festival Press Award; *Fade In Magazine* Award/Best Short Screenplay; Angelus Film Festival Triumph Award; Austin Film Festival Screenwriting Award; Heartland Film Festival Crystal Heart Award; New Line Cinema Filmmaker Development Award; Hamptons International Film Festival; Schomburg Cultural Grants. Raindance Pictures: projects developed for Columbia/Tristar/Sony, Lifetime, MTM Productions, Family Channel, FX, Alliance/ Atlantis, Capella Films, Turman-Foster Productions, James Manos Productions, FX, Avenue Pictures. SLC, 2003–

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 Alice Stone Ilchman Chair in Comparative and International Studies—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—

Storm Thomas Theatre
MFA, Sarah Lawrence. A mixed-Black-trans drummer from Los Angeles, Thomas writes musicals: *Notes on the Past* (Trans Theatre Fest), *Ancient Future* (Polyphone Festival), and *Be Like Bone* (in progress). Co-founder: Theatre, But Dance. Teacher: Black Musical Theatre (Uarts), Music for Performance (Playwrights), New Musical Theatre Lab (Uarts), Theatre of the Oppressed NYC, Completely Ridiculous Productions (Anti-Racist Musical Theatre), Queer Musical Theatre (NYU Tisch/Theatre Studies Department). Performances: *Animal Wisdom* album, *The Skin of Our Teeth* (TFANA), *Futurity* (Soho Rep/Ars Nova), 2017 Obie Awards. Recognition: New Visions Fellowship Finalist, Baltimore Center Stage finishing commission, NYSCA Grant Recipient FY2022. In residence with Musical Theatre Factory. SLC, 2022—

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 playwrighting/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—

Momoyo Torimitsu Visual and Studio Arts
Born in Japan, Torimitsu has lived and worked in New York City since 1996, when she arrived for the PS1 International Studio Program. Torimitsu uses a variety of forms to create her work, including kinetic sculpture, time-based installation, inflatable balloons, video, photographs, performance, media art, and site-specific projects. Her work is inspired by the hypocritical imagery of corporate culture and media stereotypes of cuteness and happiness reexamined through the lenses of irony and humor. Torimitsu has been showing her works internationally, including at Hawai’i Triennial 2022; Honolulu, frei_raum Q21 exhibition space/MuseumsQuartier Wien (2019); ArtScience Museum, Singapore (2019); Manifesta11, Zurich, (2016); Shenzhen Biannual of Urbanism/Architecture 2009, Shenzhen China; ZKM, Karlsruhe (2007); Mori Art Museum, Tokyo (2007); Gwangju Biennale, Gwangju, (2004); De Apple, Amsterdam (2000); Tate Gallery, London. SLC, 2022—

Cecilia Phillips Toro Biology
BA, Reed College (Portland, Oregon). PhD, Brown University. Postdoctoral Fellow, Oregon Hearing Research Center and Vollum Institute, Oregon Health & Science University. Neurobiologist with a special interest in sensory hair cell function. Author of papers on dopamine

in the zebrafish lateral line, voltage-gated calcium channels, and synaptic physiology. Recipient of grants from the National Institutes of Health. Previously taught at Linfield College. SLC, 2018–

Alice Truax Writing

BA, Vassar College. MA, Middlebury College. Editor at *The New Yorker*, 1992–2002; book editor, 2001–present. Book reviews have appeared in *The New York Times Book Review*, *The New Yorker*, *Vogue*, and *The New York Review of Books*. Edited books include *Random Family* by Adrian Nicole LeBlanc, *Mostly True* by Molly O'Neill, *Aftermath* by Joel Meyerowitz, *The Surrender* by Toni Bentley, *Send* by William Schwalbe and David Shipley, *King's Gambit* by Paul Hoffman, and *Violent Partners* by Linda Mills. SLC, 2004–

Nicholas Utzig Literature

BS, US Military Academy, West Point. MA, New York University. PhD, Harvard University. Special interests include Shakespeare, early modern English drama, history of the book, and war & literature. Scholarly work appears in *Shakespeare Bulletin* and *The Journal of War and Culture Studies*. He occasionally reviews military-themed work for the *Los Angeles Review of Books*. SLC, 2022–

Neelam Vaswani Theatre

Originally from Atlanta, GA, Vaswani spent the last 18 years working as a production stage manager and production manager in New York City. She currently serves as the director of production at Sarah Lawrence College. In her freelance career, she has worked on a wide range of shows, including Mabou Mine's *Peter and Wendy* and Mine's *Song for New York* by the late Ruth Maleczek. She has stage-managed the majority of Basil Twist's repertoire, including *Arias With A Twist*, *Master Peter's Puppet Show*, *Petrushka*, *Dogugaeshi*, *La Bella 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, Papatian and Casita Maria Center for Arts and Education. S.P.E.D. THE BX was a durational, site-specific work that culminated for an audience of 70 children and BRONXNET cable television. Later in 2014, LVJ premiered "Star Crap Method" at Chocolate Factory Theater. The piece was the culmination of three years of studio and stage research in LVJ's improvisational performance practices for a cast of four people. The piece also featured lighting designer Kathy Kaufmann, who improvised the lighting design anew each performance. Talya Epstein, a member of the cast, was nominated for a 2015 New York Dance and Performance "Bessie" award for her performance in "Star Crap Method." SLC, 2020–

Giancarlo Vulcano Filmmaking and Moving Image Arts, Music

BA, Sarah Lawrence College. MA, Queens College. Composer for the following: *Briarpatch* (2020), network anthology series, starring Rosario Dawson, Alan Cumming, and Jay Ferguson; *Modern Persuasion* (2019), independent feature; *State of Stress with Sanjay Gupta* (2018–2019), documentary for HBO; *Unbreakable Kimmy Schmidt*, Netflix series; *Great News* (2016–2018), NBC series created by Tracey Wigfield (2014–2018); *Getting Naked: A Burlesque Story* (2017), feature-length documentary by James Lester; *30 Rock* (2007–13), NBC series created by Tina Fey, starring Tina Fey, Tracy Morgan, Alec Baldwin, and Jane Krakowski; *Keith Broke His Leg* (2015–present), web series by Keith Powell; *Unfinished Spaces* (2012), feature-length documentary by Alysa Nahmias and Ben Murray; *Reise nach Tulum* (2011), feature film by Eduardo Villanueva; *What's the Harm?* (2010), short film by Steve Reese; *Under the Cover of Darkness: The Work of Michael Flomen* (2009), feature-length documentary by André Cornélius; *Love and Roadkill* (2008), short film by John David Allen; and *Red Angel* (2007), short film by Matthew Ross. Orchestrator for *Les Traducteurs* (2018), French feature film directed by Régis

Roinsard, score by Jun Miyake. Orchestra score supervisor for *Gangs of New York* (2002), feature film starring Leonardo DiCaprio, Cameron Diaz, and Daniel Day-Lewis and directed by Martin Scorsese. Score producer for *Baby Mama* (2008), feature film produced by Universal, starring Tina Fey and Amy Poehler. Score production for *The Aviator* (2004), feature film starring Leonardo DiCaprio, Cate Blanchett, and Kate Beckinsale and directed by Martin Scorsese. Music score coordinator for *The Departed* (2006), feature film starring Jack Nicholson, Leonardo DiCaprio, Matt Damon, Alec Baldwin, and Martin Sheen and directed by Martin Scorsese. Music preparation for the following: *A History of Violence* (2005), feature film starring Viggo Mortensen, Maria Bello, and Ed Harris and directed by David Cronenberg; and *The Lord of the Rings* (2000-02), feature film trilogy directed by Peter Jackson; *Saturday Night Live* (2000-08)...among others. SLC, 2022–

Rachel Watson French

BA, Dartmouth College. MA, Columbia University. MA, MPhil, PhD, New York University. Area of primary specialization: 20th- and 21st-century French and francophone literature, with an emphasis on theatre and performance. Teaching and research interests include diaspora, migration, and refugee studies; memory and trauma studies; intermediality and embodiment; performance theory; theatre history; and political theatre. Articles on French-language theatre appear in *The Drama Review*, *Theater* (forthcoming), *Horizons/Théâtre*, *Arab Stages*, and *Routledge Anthology of Women's Theatre Theory and Dramatic Criticism*. Translation: *The Théâtre du Soleil: The First Fifty-Five Years* (Chapter 7). SLC, 2022–

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–

Megan Williams Dance

BFA, The Juilliard School. MFA, Sarah Lawrence College. An independent dance artist, choreographer, teacher and répétiteur, 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 flagship teaching team. She taught professional-level ballet at the Gibney Dance Center for the last four years and is currently teaching ballet at Sarah Lawrence College and a yoga-based somatic practice at Purchase College and at Tovami Studio. Williams founded Megan Williams Dance Projects (MWDP) in the summer of 2016. MWDP was a DANCE NOW Commissioned Artist in 2018, premiering Williams's first full evening work, "One Woman Show," to great acclaim at Joe's Pub at the Public Theater in NYC. In September 2018, MWDP performed a work-in-progress at the 92nd St Y Fridays at Noon series in a shared bill with 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, Deutsches Mozartfest in Bavaria, Kuhmo Chamber Music Festival in Finland, Mostly Mozart Festival in New York, and Aspen Music Festival in Colorado. Former member of the Shanghai and Chester String Quartets and the Da Capo Chamber Players. Currently artistic director of the Richmond-based Chamber Music Society of Central Virginia. Teaches cello and chamber music at Columbia University in New York City and faculty member of the Bennington Chamber Music Conference in Vermont. SLC, 2017–

Marion Wilson Visual and Studio Arts

BA, Wesleyan University. MA, Columbia University. MFA, University of Cincinnati. Recipient of national grants, including NEA Artworks Grant with WPU Galleries, Paterson, NJ; ARTPLACE with McColl Center, Charlotte NC; and Mural Arts Project/ Restored Spaces. Completed residencies at ISCP (NYC), Millay Colony, McColl Center (NC), Golden Paints (NYC) and Lightwork (NY). Wilson Instituted a New Direction on social sculpture curriculum as a professor at Syracuse University (until 2017) and spearheaded several public art and architecture projects, including: MLAB; MossLab, 601 Tully; and now 100 Lagoon Pond, a floating studio and public platform on Martha's Vineyard. Wilson drove a renovated RV from Upstate New York to Miami with PULSE art fair. She has shown with Frederieke Taylor (NYC) and Cheryl Pelavin (NYC); New Museum of Contemporary Art (NYC); and Herbert Johnson Museum; her work has been published by *Hyperallergic*, *BOMB Magazine*, *Art in America*, *Time Out*, and *The New York Times*. SLC, 2021–

Matthew Wilson Music (Percussion)

New York-based drummer, Grammy nominee, celebrated jazz artist universally recognized for his musical and melodic drumming style, as well as being a gifted composer, bandleader, producer, and teaching artist. Performed at the White House as part of an all-star jazz group for a state dinner concert hosted by President Obama. Featured on the covers of *Downbeat* and

JazzTimes magazines in November 2009. Voted #1 Rising Star Drummer in the *Downbeat* Critic's Poll. Committed to jazz education, he travels the world with the Matt Wilson Quartet to inspire children. SLC, 2017–

Heather Winters Filmmaking and Moving Image Arts BA, Sarah Lawrence College. University of London, School of Visual Arts. An American film producer, director, and writer and a two-time Sundance winning executive producer. Credits include: Oscar-nominated *Super Size Me*; *TWO: The Story of Roman & Nyro*; *The Rest I Make Up* (Best Movies of 2018, *The New Yorker*), *Anywhere, u.s.a.*; *Class Act*; *Convention*; *Google Me*; *ThunderCats*; *Silverhawks*; *The Comic Strip*; MTV's *Real World*. Select project awards include: Academy Award nomination, Best Documentary; winner, Best Director, Documentary, Sundance Film Festival; winner, Special Jury Prize, Dramatic Competition, Sundance Film Festival; winner, Audience Choice Award, Best Documentary Feature, Nashville Film Festival; winner, HBO Hometown Hero Award, Miami Gay and Lesbian Film Festival; nominee, Audience Award, Best Documentary, Palm Springs International Film Festival; winner, Audience Award, Best Documentary, Frameline Film Festival; winner, AARP Silver Image Award, Reeling Film Festival; winner, Jury Award Best Documentary, OUTshine Film Festival; winner, Jury Award Best Documentary Feature, Reeling: Chicago LGBTQ+ International Film Festival; winner, Best Feature, Activist Film Festival; winner, Best Documentary, Rhode Island International Film Festival; TELLY® Award; Platinum Best in Show, Aurora Award; first place, Chicago International Film Festival; Creative Excellence Award, U.S. International Film and Video Festival. Professional awards/affiliations include: Sarah Lawrence College Alumnae/i Citation for Achievement; Hall of Fame, Miami Beach Senior High School Alumni Association; Producers Guild of America; International Documentary Association; IFP; Women in Film. Founder, White Dock and Studio On Hudson production companies. SLC, 2011–

Komozi Woodard History (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–

Jessie Young Dance

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, Shostakovich, Handel, and Rossini—from San Francisco Opera and Chicago Lyric Opera to New York City Opera, Netherlands Opera, Opera de Lyon, Maggio Musicale, Opera de la Monnaie, Covent Garden, Hong Kong Festival, and Bergen International Festival, to name a few. Young has sung under the baton of distinguished conductors, including Zubin Mehta, Roger Norrington, Simon Rattle, and Esa-Pekka Salonen and with directors Peter Sellars, Pierre Audi, and David Pountney. His music theatre credits include national tours and regional appearances in *Jesus Christ Superstar* (Judas), *Pippin* (Leading Player), *Evita* (Che), and more. He received critical and public acclaim in *Stand Up Shakespeare*, directed by Oscar and Tony award winner Mike Nichols, which was recently remounted with Steppenwolf Theatre in Chicago with actor Jeff Perry. Young's orchestral appearances from tenors Cook Dixon & Young to solo work—both classical and theatre—are

known internationally. His jazz credits include concert work with legends such as Tito Puente, Clark Terry, Nancy Wilson, J. D. Perren, James Carter, Julius Hemphill, Mike Renzi, Michael Wolff, and Grady Tate. In addition to his work at SLC, Young is in demand internationally as a clinician and master class specialist. His discography is extensive. SLC, 1989–

Kate Zambreno Strachan Donnelley Chair in Environmental Writing—Writing
Author most recently of the novel *Drifts* (Riverhead Books) as well as *To Write as if Already Dead*, a study of Hervé Guibert (Columbia University Press). Forthcoming is *The Light Room*, a meditation on art and care (Summer 2023, Riverhead Books) as well as *Tone*, a collaboratively written study along with Sofia Samatar (Spring 2024, Columbia University Press). Her fiction and reports have been published in *The New Yorker*, *The Paris Review*, *Astra*, *Granta*, *Virginia Quarterly Review*, and *BOMB*. Her books have been translated into seven languages. Zambreno also teaches in the graduate nonfiction program at Columbia University. She is a 2021 Guggenheim Fellow in Nonfiction. SLC, 2013–

Hannah Zaves-Greene Religion
BA, Sarah Lawrence College. PhD, New York University. Zaves-Greene's research focuses on the intersection of American Jewish history, migration studies, disability studies, gender and women's history, and American legal and political history. Her current book project, *Able to Be American: American Jews and the Public Charge Provision in United States Immigration Policy, 1891-1934*, explores how American Jews responded to prejudice against immigrants on the basis of health, disability, and gender in federal law and its enforcement. In addition to teaching at NYU, she has taught at Cooper Union and the New School for Social Research. Her public history writing appears online at the *Jewnniverse*, *Activist History Review*, and *Jewish Women's Archive*; her academic work on the politics of birth control and disability-based immigration discrimination has been published in *American Jewish History* and *AJS Perspectives*, with forthcoming work in a peer-edited volume on Irish and Jewish migration and the *Journal of American Transatlantic Studies*. SLC, 2023–

Francine Zervas Theatre
BFA, New York University, Tisch School of the Arts. MFA, New School University. Teacher of voice and speech at New York University's Playwrights Horizons Theater School and Atlantic Theater Acting School; adjunct professor at Brooklyn College. Conducted Fitzmaurice Voicework™ and Shakespeare workshops in Melbourne, Australia (2005), and at the Centro Em Movimento in Lisbon, Portugal (1997, 1998), where she also coached Eugene O'Neill's *Mourning Becomes Electra*. Served as vocal consultant on *666 Park Avenue* TV series and was vocal coach for *The Play What I Wrote* (directed by

Kenneth Branagh) on Broadway, *Me Myself and I* by Edward Albee (directed by Emily Mann) at Playwrights Horizons Theater, and *The Family Weekend* by Beth Henley (directed by Jonathan Demme) for Manhattan Class Company Theater, as well as *Stanley*, an Off-Off Broadway production (directed by Pulitzer Prize finalist Lisa D'Amour) at HERE Arts Center. Master teacher of Chuck Jones Vocal Production and an associate teacher of Catherine Fitzmaurice Voicework and Level I, Alba Emoting Certification. Studied yoga in New Dehli, India; trained extensively in ballet and modern dance and performed with various independent choreographers and dance companies in Minneapolis. Co-founder of Tiny Mythic Theatre Company in New York City and both an actor and a writer for the company. Other past performances include leading roles in *A Dream Play* by August Stringberg, *When We Dead Awaken* by Henrik Ibsen, *Apocrypha* by Travis Preston and Royston Coppenger at the Cucaracha 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–

Carol Zoref Director, The Writing Center—Writing BA, MFA, Sarah Lawrence College. Fiction writer and essayist. Author of *Barren Island* (University W. Michigan). National Book Awards Longlist, winner of AWP (Associated Writing Programs) Novel Award, National Jewish Book Award, Harold U. Ribalow Award for Fiction. Essays and stories in *Best of the Bellevue Literary Review*, *The New York Times*, *Global City Review*, *Christian Science Monitor*, and on various websites. Recipient of fellowships and grants from Virginia Center for Creative Arts, Hall Farm Center for Arts, and In Our Own Write. Winner of IOWW Emerging Artist Award and finalist for the Henfield Award, American Fiction Award, and Pushcart Prize. SLC, 1996–

Elke Zuern Politics (on leave spring semester) AB, Colgate University. MA, MPhil, PhD, Columbia University. Research interests include social movements in new democracies, popular responses to poverty and inequality, violence in democratization processes, reparations, collective memory, memorials, and reconciliation. Regional specialization: Sub-Saharan Africa, with extensive fieldwork in South Africa and Namibia. Author of *The Politics of Necessity: Community Organizing and Democracy in South Africa* (University of Wisconsin Press, 2011) and co-author of *Public Characters—The Politics of Reputation and Blame* (Oxford University Press, 2020). Former Van Zyl Slabbert Chair at

the University of Cape Town and visiting scholar at the University of Johannesburg. Articles published in *Democratization*, *Comparative Politics*, *African Affairs*, *Journal of Modern African Studies*, *Politique Africaine*, *Transformation*, and *African Studies Review*, among others. SLC, 2002–