

SARAH LAWRENCE COLLEGE

Undergraduate Course Offerings

2024–2025

Course listings as of: May 14, 2024

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
Art of Teaching (0802) MEd
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 2024–2025 academic year, is described in the following pages.

Please note that some courses are yearlong and some are fall or 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: Anthropology and Images (p. 4), Robert R. Desjarlais *Anthropology*

Understanding Experience: Phenomenological Approaches (p. 4), Robert R. Desjarlais *Anthropology*

West African Dance (p. 26) *Dance*

Hip-Hop (p. 26) *Dance*

Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*

Intermediate French I: Scène(s) de littérature (p. 53), Ellen Di Giovanni *French*

Advanced French: La Négritude (p. 54), Nicole Asquith *French*

First-Year Studies: Introduction to Development Studies—The Political Ecology of

Development (p. 55), Joshua Muldavin *Geography*
Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 57), Joshua Muldavin *Geography*

A History of Black Leadership in America (p. 62), Komozi Woodard *History*

Racial Soundscapes (p. 63), Ryan Purcell *History*

Screening the City (p. 63), Ryan Purcell *History*

Reconstructing Womanhood: Writers and Activists in the United States, 1790s–1990s (p. 64), Lyde Cullen Sizer *History*

The Strange Career of the Jim Crow North: African American Urban History (p. 64), Komozi Woodard *History*

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

Black Studies and the Archive (p. 68), Mary Dillard, Elias Rodrigues *History*

History of White Supremacy (p. 69), Ryan Purcell *History*

Black Feminist and Queer of Color Sexualities and Genders (p. 76), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*

First-Year Studies: Talking Back: Techniques of Resistance in Afro-Latin American Fiction (p. 78), Danielle Dorvil *Literature*

Black Studies and the Archive (p. 86), Mary Dillard, Elias Rodrigues *Literature*

First-Year Studies: African Politics and International Justice (p. 116), Elke Zuern *Politics*

Ethics in Community Partnerships (p. 126), Linwood J. Lewis *Psychology*

Emerging Adulthood (p. 126), Linwood J. Lewis *Psychology*

Material Moves: People, Ideas, Objects (p. 140), Shahnaz Rouse *Sociology*

Are You a Good Witch? The Sociology of Culture and Witchcraft (p. 142), Jessica Poling *Sociology*

Fiction Workshop: Art and Activism: Contemporary Black Writers (p. 170), Carolyn Ferrell *Writing*

The Fantasy of Reality (p. 174), Joseph Thomas *Writing*

Game Life (p. 175), Joseph Thomas *Writing*

The Freedomways Workshop (p. 176), 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: Anthropology and Images

ANTH 1317

Robert R. Desjarlais

FYS—Year | 10 credits

Images wavered in the sunlit trim of appliances, something always moving, a brightness flying, so much to know in the world. —Don DeLillo, *Libra*

A few cartoons lead to cataclysmic events in Europe. A man's statement that he "can't breathe" ricochets across North America. A photograph printed in a newspaper moves a solitary reader. A snapshot posted on the Internet leads to dreams of fanciful places. Memories of a past year haunt us like ghosts. What each of these occurrences has in common is that they all entail the force of images in our lives, whether these images are visual, acoustic, or tactile in nature; made by hand or machine; circulated by word of mouth; or simply imagined. In this seminar, we will consider the role that images play in the lives of people in various settings throughout the world. In delving into terrains at once actual and virtual, we will develop an understanding of how people throughout the world create,

use, circulate, and perceive images—and how such efforts tie into ideas and practices of sensory perception, time, memory, affect, imagination, sociality, history, politics, and personal and collective imaginings. Through these engagements, we will reflect on the fundamental human need for images, the complicated politics and ethics of images, aesthetic and cultural sensibilities, dynamics of time and memory, the intricate play between the actual and the imagined, and the circulation of digital images in an age of globalization and social media. We will also consider the spectral, haunting qualities of many imaginal moments in life. Readings are to include a number of writings in anthropology, art history, philosophy, psychology, cultural studies, and critical theory. Images are to be drawn from photographs, films and videos, paintings, sculptures, drawings, street art and graffiti, religion, rituals, tattoos, inscriptions, novels, poems, road signs, advertisements, dreams, fantasies, and any number of fabulations in the worlds in which we live and imagine. The seminar will be held during two class sessions each week during the fall and spring terms. Along with that, students will meet individually with the instructor every other week through the course of each semester to discuss their ongoing academic and creative work. In the fall semester, we will all also meet every other week in an informal group setting to watch films together, discuss student research and writing projects, and engage creatively with images and imaginal thought.

Understanding Experience: Phenomenological Approaches

ANTH 3627

Robert R. Desjarlais

Sophomore and Above, Seminar—Year | 10 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 blind person, a musician, a refugee, or a child at play? In an effort to answer these and like-minded questions, anthropologists have become increasingly interested in developing phenomenological accounts of particular lived realities in order to understand—and convey to others—the nuances and underpinnings of such realities in terms that more general social or symbolic analyses cannot achieve. In this context, phenomenology offers an analytic method that works to understand and describe in words phenomena as they appear to the consciousnesses of certain peoples. The phenomena most often in question for anthropologists include the workings of time, perception, selfhood, language, bodies, suffering, and morality as they take form in particular lives within the context of any number of social, linguistic, and political forces. In this course, we will

explore phenomenological approaches in anthropology by reading and discussing some of the most significant efforts along these lines. Each student will also try their hand at developing a phenomenological account of a specific social or subjective reality through a combination of ethnographic research, participant observation, and ethnographic writing.

Childhood Across Cultures

ANTH 3043

Deanna Barenboim

Open, Seminar—Fall | 5 credits

In this interdisciplinary seminar, we will explore child and adolescent development through a cross-cultural lens. Focusing on case studies from diverse communities around the world, we will look at the influence of cultural processes on how children learn, play, and grow. Our core readings will analyze psychological processes related to attachment and parenting, cognition and perception, social and emotional development, language acquisition, and moral development. We will ask questions like the following: Why are children in Sri Lanka fed by hand by their mothers until middle childhood, and how does that shape their relations to others through the life course? How do Inuit toddlers come to learn moral lessons through scripted play with adults, and how does such learning prepare them to navigate a challenging social and geographic environment? Is it true that Maya children don't do pretend play at all? How does parental discipline shape the expression of emotion for children in Morocco? How does a unique family role influence the formation of identity for Latin youth in the United States? Adopting an interdisciplinary approach, our course material will draw from developmental psychology, human development, cultural psychology, and psychological anthropology and will include peer-reviewed journal articles, books, and films that address core issues in a range of geographic and sociocultural contexts. Students will conduct conference projects related to the central topics of our course and may opt to do fieldwork at the Early Childhood Center.

Telling Lives: Life History in Anthropology

ANTH 3155

Mary A. Porter

Open, Seminar—Fall | 5 credits

Through studying life-history narratives (one person's life as narrated to another), autobiographical memoir, archival documents, and more experimental forms in print and on screen, we will explore the diverse ways that life courses are experienced and represented. Throughout our readings, we will carefully examine the narratives

themselves, paying attention to the techniques of life-history construction and familiarizing ourselves with ethical, methodological, and theoretical challenges. We will consider a number of questions about telling lives: What is the relationship between the narrator and his or her interlocutor(s)? How does a life-history approach inform debates about representation? What can the account of one person's life tell us about the wider culture of which he or she is a part? How can individual life narratives shed light on issues such as poverty, sexuality, colonialism, disability, racism, and aging? The selected texts attend to lives in various parts of the world, including Australia, Great Britain, the Caribbean, East Africa, and the United States. Students will also analyze primary sources and create a life history as part of their work for the course.

Spaces of Exclusion: Places of Belonging

ANTH 3127

Deanna Barenboim

Sophomore and Above, Seminar—Fall | 5 credits

This course explores issues of identity and difference, locality and community, through the lens of space and place. Engaging with recent scholarly work in the fields of sociocultural anthropology, ethnic studies, sociology, geography, architecture, and literature, we will seek to decode sociospatial arrangements to understand structures and processes of exclusion and marginalization. At the same time, we will observe how material realities and linguistic discourse 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? What boundaries are created by gated communities in places like Texas and Mumbai? How does public policy in San Diego police green spaces to restrict access by people who are unhoused? What should we make of "placeless" spaces or states, such as those instantiated through technologies like social media, radio, or meditative practice? How should we understand notions 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.

Prior course work in the social sciences is recommended.

Global Connections: An Anthropology of Kinship

ANTH 3148

Mary A. Porter

Intermediate/Advanced, Small seminar—Fall | 10 credits
Prerequisite: Students must be age 21 or above and must have registered for the course in March 2024.

In her study of transnational adoptees, Eleana Kim noted differences in the ways Americans talk about the immigration of Chinese brides to the United States on the one hand and those describing the arrival of adopted Chinese baby girls on the other: the former with suspicion and the latter with joy. We tend to assume that family-building involves deeply personal, intimate, and even “natural” acts; but, in actual practice, the pragmatics of forming (and disbanding) families are much more complex. There are many instances where biological pregnancy is not possible or not chosen, and there are biological parents who are unable to rear their offspring. Social rules govern the acceptance or rejection of children in particular social groups, depending on factors such as the marital status of their parents or the enactment of appropriate rituals. Western notions of marriage prioritize compatibility between two individuals who choose each other based on love; but, in many parts of the world, selecting a suitable spouse and contracting a marriage is the business of entire kin networks. There is great variability, too, in what constitutes “suitable.” To marry a close relative or someone of the same gender may be deemed unnaturally close in some societies; but marriage across great difference—such as age, race, nation, culture, or class—can also be problematic. And beyond the intimacies of couples and the interests of extended kin are the interests of the nation-state. This class, then, examines the makings and meanings of kinship connections at multiple levels, from small communities to global movements. Our examples will include materials on Korea, China, India, Italy, Ghana, the US, and the UK.

This course will be taught at Bedford Hills Correctional Center.

Language, Politics, and Identity

ANTH 3207

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.

Immigration and Identity

ANTH 3237

Deanna Barenboim

Sophomore and Above, Seminar—Spring | 5 credits

This course asks how contemporary immigration shapes individual and collective identity across the life course. Adopting an interdisciplinary approach that bridges cross-cultural psychology, human development, and psychological anthropology, we will ask how people’s movement across borders and boundaries transforms their senses of self, as well as their interpersonal relations and connections to community. We will analyze how the experience of immigration is affected by the particular intersections of racial, ethnic, class, gender, generational, and other boundaries that immigrants cross. For example, how do undocumented youth navigate the constraints imposed by “illegalized” identities, and how do they come to construct new self-perceptions? How might immigrants acculturate or adapt to new environments, and how does the process of moving from home or living “in-between” two or more places impact mental health? Through our close readings and seminar discussions on this topic, we seek to understand how different forms of power—implemented across realms that include state-sponsored surveillance and immigration enforcement, language and educational policy, health and social services—shape and constrain immigrants’ understanding of their place in the world and their experience of exclusion and belonging. In our exploration of identity, we will attend to the ways in which immigrants are left out of

national narratives, as well as the ways in which people who move across borders draw on cultural resources to create spaces and practices of connection, protection, and continuity despite the disruptive effects of immigration. In tandem with our readings, we will welcome scholar-activist guest speakers, who will present their current work in the field. Prior course work in psychology or social sciences is recommended.

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: Art and History (p. 8), Jerrilynn Dodds *Art History*
 Arts of Spain and Latin America 1492–1820 (p. 9), Jerrilynn Dodds *Art History*
 Global Histories of Postwar and Contemporary Art (p. 10), Sarah Hamill *Art History*
 History of the Museum, Institutional Critique, and Practices of Decolonization (p. 11), Sarah Hamill *Art History*
 Forensic Biology (p. 15), Drew E. Cressman *Biology*
 Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*
 Introduction to Feminist Economics (p. 31), Kim Christensen *Economics*
 Workshop on Sustainability Solutions at Sarah Lawrence College (p. 34), Eric Leveau *Environmental Studies*
 Celebrity Studies (p. 38), Brandon Arroyo *Film History*
 Documentary Filmmaking and Music as Liberation I (p. 46), Damani Baker *Filmmaking and Moving Image Arts*
 First-Year Studies: Introduction to Development Studies—The Political Ecology of Development (p. 55), Joshua Muldavin *Geography*
 Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*
 The Rise of the New Right in the United States (p. 57), Joshua Muldavin *Geography*
 Doing Local Oral History: From Latin America to Yonkers (p. 65), Margarita Fajardo *History*
 First-Year Studies: African Politics and International Justice (p. 116), Elke Zuern *Politics*
 The Domestication of Us: Origins and Problems of the State (p. 119), Yekaterina Oziashvili *Politics*
 Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 123), Maia Pujara *Psychology*
 Childhood Across Cultures (p. 124), Deanna Barenboim *Psychology*
 Children's Friendships (p. 125), Carl Barenboim *Psychology*
 Immigration and Identity (p. 127), Deanna Barenboim *Psychology*
 First-Year Studies: The Hebrew Bible (p. 130), Ron Afzal *Religion*

First-Year Studies: Nations, Borders, and Mobilities (p. 138), Parthiban Muniandy *Sociology*
 Sociological Perspectives on Detention and 'Deviance' (p. 139), Parthiban Muniandy *Sociology*
 Material Moves: People, Ideas, Objects (p. 140), Shahnaz Rouse *Sociology*
 Beauty and Biologitimacy (p. 140), Jessica Poling *Sociology*
 Changing Places: Social/Spatial Dimensions of Urbanization (p. 141), Shahnaz Rouse *Sociology*
 Exploring Transnational Social Networks (p. 141), Parthiban Muniandy *Sociology*
 Sociology of Sports (p. 141), Shahnaz Rouse *Sociology*
 Are You a Good Witch? The Sociology of Culture and Witchcraft (p. 142), Jessica Poling *Sociology*

ARCHITECTURE AND DESIGN STUDIES

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

Courses of study might include structural engineering in physics and projects on bridge design that reflect 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.

First-Year Studies: Anthropology and Images (p. 4), Robert R. Desjarlais *Anthropology*
 Understanding Experience: Phenomenological Approaches (p. 4), Robert R. Desjarlais *Anthropology*

8 Art History

First-Year Studies: Art and History (p. 8), Jerrilynn Dodds

Art History

Art and Society in the Lands of Islam (p. 9), Jerrilynn Dodds *Art History*

Choreographing Light for the Stage (p. 28), Judy Kagel
Dance

Natural Hazards (p. 33), Bernice Rosenzweig
Environmental Science

The Strange Career of the Jim Crow North: African American Urban History (p. 64), Komozi Woodard
History

Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 89)
Mathematics

Time to Tinker (p. 113), Merideth Frey *Physics*

A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines (p. 123), John O'Connor, Maia Pujara, Leana Hirschfeld-Kroen
Psychology

Environmental Psychology: An Exploration of Space and Place (p. 124), Magdalena Ornstein-Sloan *Psychology*

Urban Voids: The Commons and Collectivity (p. 159), Nick Roseboro *Visual and Studio Arts*

Transcending the American Dream: Redefining Domesticity (p. 159), Nick Roseboro *Visual and Studio Arts*

New Genres: Disobedient Objects (p. 162), Angela Ferraiolo
Visual and Studio Arts

New Genres: Fold and Transform (p. 162), Angela Ferraiolo
Visual and Studio Arts

Free-Standing: Intro to Sculptural Forms (p. 166), Katie Bell
Visual and Studio Arts

Introduction to Rhino and Digital Fabrication (p. 166), Momoyo Torimitsu
Visual and Studio Arts

Push and Pull: SubD Modeling in Rhino (p. 166), Momoyo Torimitsu
Visual and Studio Arts

Assemblage: The Found Palette (p. 166), Katie Bell
Visual and Studio Arts

Introduction to Rhino and 3D Fabrication (p. 166), Momoyo Torimitsu
Visual and Studio Arts

Experiments in Sculptural Drawing (p. 167), Katie Bell
Visual and Studio Arts

ART HISTORY

The art history curriculum at Sarah Lawrence College covers a broad territory historically, culturally, and methodologically. Students interested in art theory, social art history, or material culture have considerable flexibility in designing a program of study and in choosing conference projects that link artistic, literary, historical, social, philosophical, and other interests. Courses often include field trips to major museums, auction houses, and art galleries in New York City and the broader regional

area, as well as to relevant screenings, performances, and architectural sites. Many students have extended their classroom work in art history through internships at museums and galleries, at nonprofit arts organizations, or with studio artists; through their own studio projects; or through advanced-level senior thesis work.

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

First-Year Studies: Art and History

ARTH 1027

Jerrilynn Dodds

FYS—Year | 10 credits

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

Art and Myth in Ancient Greece

ARTH 2701

David Castriota

Open, Lecture—Year | 10 credits

This course will examine the use of mythic imagery in the visual arts of the Greeks and peoples of ancient Italy from the eighth century BCE to the beginning of the Roman Empire. We will consider all visual artistic media—both public and private. We will focus largely on problems of content or interpretation, with special attention to the role of patronage in the choice and mode of presentation of the mythic themes. In order to appreciate the underlying cultural or religious significance of the myths and their visual expression, we will also examine the relation of the artworks to contemporary literature, especially poetry, and the impact of significant historical events or trends.

Fall: Homeric and Archaic Greece

In the fall semester, we will examine the earlier Greek development from the Geometric to the Archaic periods, focusing on the paradigmatic function of mythic narratives—especially the central conception of the hero and the role of women in Greek religion and society. Group discussion will concentrate on the social function of myth and myth in early Greek poetry, as well as key historical or political developments such as the emergence of tyranny and democracy.

Spring: From Classical Greece to Augustan Rome

The spring semester will begin with examining the use of myth during the Classical period, focusing on the impact of the prolonged conflict with the Persian Empire and the great monuments of Periclean Athens. We will then consider Greek myth in the later Classical and Hellenistic periods and the absorption of Greek myth by the Etruscans and early Romans. The course will conclude with the adaptation of Greek myth within the emerging Roman Empire. Group discussion will focus on the relation between myth and an emerging Greek conception of history and ethnography and, finally, on the interrelation of poetry and art in Augustan Rome.

Arts of Spain and Latin America 1492–1820

ARTH 2039

Jerrilynn Dodds

Open, Lecture—Fall | 5 credits

This course will explore the art and architecture of Spain and of 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 on 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).

Histories of Modern Art

ARTH 2044

Sarah Hamill

Open, Small Lecture—Fall | 5 credits

This course departs from hegemonic accounts of modernism to tell the story of modernism through the work of underrepresented artists—artists of the Black Atlantic, queer and trans artists, artists of color, women artists, and artists seen as “outside” the canon. Looking geographically to Europe, North America, South America, and East Asia, we will investigate how artists responded to fascism, colonization and anti-colonial protest, war and mass migration, the legacies of enslavement, and rationalized forms of labor. We will look to discourses of leftist politics and collectivity, feminist struggle, abolitionism and antiracist discourse. What representational strategies did artists use to respond to modernity, to remake the world anew? The emphasis of this course is on the global plurality of modernism, shifting our understanding of where modernism was produced, when, and by whom. This course serves as an introduction to art history in the sense that it will equip students with the basic tools of close, slow looking and of descriptive writing about art, art historical research, and practices of curatorial display while also introducing students to broad and diverse histories of modern art. The course will also include field trips to New York City museums. This course is a lecture-seminar hybrid: One lecture a week will introduce you to the broader movements; weekly group conferences will look at specific case studies and scholarly approaches to writing about contemporary art.

Art and Society in the Lands of Islam

ARTH 2033

Jerrilynn Dodds

Open, Lecture—Spring | 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?

Global Histories of Postwar and Contemporary Art

ARTH 3009

Sarah Hamill

Open, Small Lecture—Spring | 5 credits

Taking a global approach, this course will look at how artists redefined the mediums, materials, and hierarchies of modernism in the postwar period. We will look closely at how artists embraced radicality by protesting for civil rights, Latinx, Black, and Indigenous rights, LGBTQ+ rights, women's rights, and claiming an antiwar politics in the 1960s and 1970s. This radicality shifted in the 1990s with the rise of neoliberalism and the global art market, and we will investigate changes in contemporary art and its display after 1990. Movements that this course will explore include: Gutai, Neoconcretism, Happenings, Pop Art, Fluxus, Minimalism, Global Conceptualism, Site-Specificity, Earthworks, the Chicano Arts Movement, the Black Arts Movement, Feminism, Video Art, Institutional Critique, Installation, Activist Art, Participatory Art, Relational Aesthetics, Craft, New Media, Biennials, and the Global Art Museum. 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 (based on works in New York City collections), peer-reviews, presentations, reading responses, a contextual research essay, and a curatorial assignment. This course is a lecture-seminar hybrid: One lecture a week will introduce you to the broader movements; weekly group conferences will look at specific case studies and scholarly approaches to writing about contemporary art.

Early Christian and Byzantine Art and Architecture

ARTH 3625

David Castriota

Open, Seminar—Year | 10 credits

Fall: Early Christian Art and Architecture

In the fall, this course will examine the emergence and development of Christian art in the Mediterranean and Europe during the later ancient and early medieval periods. Here, this development will be considered directly in connection with the emergence and eventual dominance of Christianity itself within the Roman Empire, with appropriate attention to Christian religious belief and theology as a significant factor in the artistic development. The course will consider all artistic media but primarily painting, sculpture, and architecture. We will begin by assessing how art and architecture were used to project the power and ideology of the Roman Empire, both in the public and in the private sphere. We will then examine how existing traditions of Roman art were gradually adapted to create a specifically Christian artistic production, first in the private sphere and then in a public, more monumental setting as the Roman state began officially to embrace and promulgate Christianity. In the fall, the course will focus largely on the western regions of the Roman Empire up to and just beyond its collapse in the course of the fifth century.

Spring: Byzantine Art and Architecture From Theodosius to the Fall of Constantinople

In spring, we will focus on the further development of Christian art and architecture in the surviving East Roman or “Byzantine” Empire, beginning at the turn of the fourth and fifth centuries and focusing extensively on the apogee of Byzantine art in the so-called “Age of Justinian.” Here, we will consider not only the art of the imperial center of Constantinople but also the regional variations in the early Byzantine development across the Balkans, Anatolia or Asia Minor, Syria, Palestine, North Africa, and Egypt. As the semester progresses, we will then consider the impact of an emerging and expanding Islamic Empire on a gradually shrinking Byzantine world. We will study the effect of these changes on the nature and output of artistic production in the regions that Byzantium struggled to retain while also considering the repeated impact of Byzantine art on the medieval art of western Europe. The course will culminate with the conquest of Constantinople by the Ottoman Turks in 1453.

Students who have not taken this course in the fall may join the class in spring with permission of the instructor.

History of the Museum, Institutional Critique, and Practices of Decolonization

ARTH 3517

Sarah Hamill

Sophomore and Above, Seminar—Spring | 5 credits

Prerequisite: one course in art history at Sarah Lawrence

This course looks closely at the art museum as a site of contest and critique: How are museums not neutral spaces but, rather, powerful institutions that shape narratives about the objects that they collect and display? Readings will consider the origins of the modern art museum in Europe in the 17th century and explore how the conventions of display impacted art's reception and meaning. We will analyze histories of institutional critique to look at how artists have taken aim at the museum as a site of discursive power, raising questions about the kinds of value judgments that go into determining what counts as art. We will look closely at current discourses of decolonizing the museum, weigh how museums should confront their colonizing histories of systemic racism, and explore histories of exhibitions of Indigenous and African and African Diasporic art, as well as how museums shape historical memory. This course will include field trips and conversations with visiting speakers. Because this course considers the historiography of art, some previous course work in art history is required; but with its broad coverage, this course will have something for everyone regardless of their background.

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

Understanding Experience: Phenomenological Approaches (p. 4), Robert R. Desjarlais *Anthropology*

First-Year Studies: Film as Popular Art (p. 37), Michael Cramer *Film History*

A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines (p. 38), John O'Connor, Maia Pujara, Leana Hirschfeld-Kroen *Film History*

Readings in Intermediate Greek (p. 60), Emily Anhalt *Greek (Ancient)*

Intermediate Greek (p. 60), Emily Anhalt *Greek (Ancient)*

Becoming Modern: Europe in the 19th Century (p. 62), Philip Swoboda *History*

Beginning Italian: *Viaggio in Italia* (p. 72), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 73), Tristana Rorandelli *Italian*

Queering the Library: Yonkers Public Library

Practicum (p. 77), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*

First-Year Studies: 19th- and 20th-Century Italian Women

Writers: Rewriting Women's Roles and the Literary Canon (p. 79), Tristana Rorandelli *Literature*

Theatre and the City (p. 80), Joseph Lauinger *Literature*

What Should I Do? Democracy, Justice, and Humanity in Ancient Greek Tragedy (p. 81), Emily Anhalt *Literature*

Toward a Theatre of Identity: Ibsen, Chekhov, and Wilson (p. 83), Joseph Lauinger *Literature*

Asian American History Through Art and Literature (p. 84), Karantha Lowe *Literature*

A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines (p. 123), John O'Connor, Maia Pujara, Leana Hirschfeld-Kroen *Psychology*

Material Moves: People, Ideas, Objects (p. 140), Shahnaz Rouse *Sociology*

Urban Voids: The Commons and Collectivity (p. 159), Nick Roseboro *Visual and Studio Arts*

Figure Drawing Seminar (p. 160), Vera Iliatova *Visual and Studio Arts*

Introduction to Painting (p. 163), Claudia Bitrán *Visual and Studio Arts*

Painting Pop (p. 163), Claudia Bitrán *Visual and Studio Arts*

Introduction to Painting (p. 162), Claudia Bitrán *Visual and Studio Arts*

Performance Art Tactics (p. 163), Dawn Kasper *Visual and Studio Arts*

Performance Art (p. 164), Clifford Owens *Visual and Studio Arts*

Introduction to Printmaking (p. 165), Vera Iliatova *Visual and Studio Arts*

Free-Standing: Intro to Sculptural Forms (p. 166), Katie Bell *Visual and Studio Arts*

Assemblage: The Found Palette (p. 166), Katie Bell *Visual and Studio Arts*

Introduction to Rhino and 3D Fabrication (p. 166), Momoyo Torimitsu *Visual and Studio Arts*

Experiments in Sculptural Drawing (p. 167), Katie Bell *Visual and Studio Arts*

Words and Pictures (p. 170), Myra Goldberg *Writing*

Shakespeare for Writers (and Others) (p. 175), 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

12 Asian Studies

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.

Reform and Revolution: China's 20th Century

ASIA 3027

Kevin Landdeck

Open, Seminar—Year | 10 credits

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

these projects will be guided through one-on-one meetings. For those taking this class as an FYS, conferences in the fall semester will consist of biweekly individual meetings, with a group session held on alternate weeks to discuss matters concerning all FYS students (e.g., the nature of academic work in general and the various skills related to conference work, such as research, reading, writing, and editing). All conferences in the spring, for all students, will be on the regular biweekly individual schedule.

Chinese Literature, Folktales, and Popular Culture

ASIA 3053

Ellen Neskar

Open, Seminar—Year | 10 credits

Throughout Chinese history, high literature and popular folklore shared a fascination with certain subjects, including ghosts and spirits, heroes and bandits, lovers and friends. Elite authors used these subjects as metaphors to contemplate and criticize their cultural, economic, and political traditions. In folklore, these subjects gave voice to non-elite concerns and preoccupations and merged with a variety of practices in popular culture (secular festivals, ancestor worship, and religious practices). Although technically and stylistically different, high literature and popular folklore enjoyed a continual interplay in which each redirected and influenced the other. This course aims to build different, and sometimes competing, conceptions of "tradition and culture," "elite and folklore," as well as to understand their continuing relevance today. To that end, we will focus on the close reading of short-story fiction, folktales, stage plays, opera, and religious practices from three pivotal periods in Chinese history: the Tang-Song period (eighth-12th centuries), the Ming-Qing period (15th-18th centuries), and the 20th century. Our approach will involve both literary and historical analysis, and our goals will be to discover continuities and transformations in both content and form and the interchange between elite and popular practices. Topics for class discussion will include: the nature and definitions of the individual; the relationships among the self, family, and society; changing notions of honor, virtue, and individualism; attitudes toward gender and sexuality; and the role of fiction and folklore in promoting or overturning cultural norms. This course is open to first-year students as a First-Year Studies course, as well as to sophomores, juniors, and seniors. For those first-year students, this will be a yearlong course that includes biweekly individual meetings to discuss students' independent research

projects. On alternate weeks, we will have group activities that will include research and writing workshops, film screenings, and field trips.

Asian Imperialisms, 1600–1953

ASIA 3023

Kevin Landdeck

Open, Seminar—Fall | 5 credits

East Asia, like much of the globe, has been powerfully shaped by the arrival, presence, and activity of imperialist power in the region. In both China and Japan, in fact, nationalism is founded on resistance to the encroachments of Western imperialism. Both nations cast themselves as victims to the rapacious West. And yet, often unnoticed by patriots and pundits, both China and Japan are deeply indebted to their own domestic imperialisms, albeit in very different ways. Relying on a wide range of course materials (historical scholarship, paintings, lithographs, photographs, literature, and relevant primary sources), this course is an intensive investigation of the contours of Asian imperialism, covering the colonialism of the Qing dynasty (1644–1911), the aggressive Western expansion in the 19th century, and the Japanese Empire (1895–1945). We will ask what features (if any) these very different empires shared and what set them apart from each other. How and why were Asian empires built, how did they end, and what legacies did they leave? We will excavate the multiethnic Qing imperium for how it complicates China's patriotic master narrative. Does Qing ethnic policy toward native Miao tribes differ from Western powers' Civilizing Discourse? What are the legacies of Qing colonialism for China's modern nation-state? The Qing campaigns to subjugate the Mongols in the northwest and the colonization of the untamed southwest both predated the arrival of the Westerners and the Opium War (1839–42). How does that impact our understanding of the clash between China and the rapidly expanding West? We will trace earlier academic views on the classic confrontation between these two presumed entities before examining more recent revisionist formulations on the Western penetration of China. What were the processes of Western intrusion, and how did Western imperialism come to structure knowledge of China? And finally, we will turn to the Japanese Empire. What were its motivations, its main phases, and its contradictions? Should we understand it as similar to Western imperialism or as an alternative, something unique? What are the implications of both those positions? To understand the Japanese Empire in both its experiential and theoretical dimensions, we will range widely across Japan's possessions in Taiwan, Korea, and Manchuria. The questions and topics in this seminar will complicate the master narratives that prevail in both East Asia and the West, not to delegitimize or subvert

Asian sovereignties but, rather, to understand the deeply embedded narratives of imperialism within those sovereign claims in order to see how those narratives (and their blind spots) continue to frame and support policies and attitudes today.

Popular Culture in China

ASIA 3050

Ellen Neskar

Open, Seminar—Fall | 5 credits

This course explores a variety of forms of traditional popular culture that continue to survive in China and abroad. Among the topics we will cover are: folktales (*Mulan, Butterfly Lovers*), festivals (New Year's, Dragon Boat, Herdboy, and Weaving Maid), popular deities (Mazu, Guanyin), and religious practices (All Souls, Hell, ancestor worship). Our focus will be on their historical origins and transformations through a variety of cultural forms. Particular attention will be paid to their entertainment, political, ideological, and sociological functions. This course aims to build different—and sometimes competing—conceptions of “tradition” and understand their continuing relevance today. Since many of these practices and beliefs reside outside the lens of elite taste and political authority, our materials will include opera, drama, popular fiction, and visual arts.

Mainland Chinese Cinema, Culture, and Identity, 1949–Present

ASIA 3059

Michael Cramer, Kevin Landdeck

Open, Joint seminar—Spring | 5 credits

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

audiovisual language, relationship to other films from both China and beyond), the course will deal with Confucian legacies in Chinese society, communist revolutionary spasms and the censorship system, and the more open market and ideology of the post-Mao reform era. Assigned readings will be varied, as well. Several key movies will be paired with their textual antecedents (e.g., LU Xun's *New Year's Sacrifice* will be read alongside HU Sang's by the same title, while LI Zhun's *The Biography of LI Shuangshuang* will accompany the 1962 movie that followed). Appropriate readings will cover important historical background in some detail; for example, the Great Leap Forward (1959-62) and the Cultural Revolution (1966-76) are both crucial events for understanding the revolutionary experience, while the latter is particularly relevant for its impact on reform-era filmmakers. Other readings will focus specifically on cinema, ranging from broad historical overviews on the material/financial conditions of production, distribution, and exhibition to close analyses of individual films, the transition from socialist to postsocialist cinema, the construction of "Chineseness" as an object for the Western gaze, and the avant-garde/independent responses to the current global/commercial Chinese cinema. This course is an open super-seminar (capped at 30 students), meeting once a week for 2.5 hours in order to facilitate in-depth discussions of paired material; for example, two movies or a movie and significant historical texts (either primary or secondary). In addition to this weekly class time, film screenings (one or two per week) will be required. For conferences, students will be divided evenly between the two professors, using the regular model of biweekly meetings.

Taoist Philosophy: Laozi and Zhuangzi

ASIA 3105

Ellen Neskar

Open, Seminar—Spring / 5 credits

This seminar centers on the two foundational texts in the classical Taoist tradition, Lao-tzu's *Tao-te ching* (*Daode jing*) and the *Chuang-tzu* (*Zhuangzi*). The *Tao-te-ching*, an anthology of poetry, asks us to contemplate the nature of the Dao and the possibility of the individual's attainment of it; the role of the government and rulers in making the Dao prevail in the world; and a rudimentary cosmology that proposes an ideal relationship of the individual to society, nature, and the cosmos. By contrast, the *Chuang-tzu* defies all categorization and, instead, invites readers to probe through its layers of myth, fantasy, jokes, short stories, and philosophical argumentation. Along the way, *Chuang-tzu* plunges us into an examination of some of the core questions of moral philosophy and epistemology:

What is being? What is the nature of human nature? What does it mean to be virtuous? What is knowledge? How does one know that one knows? And, what does it mean to attain true knowledge and the Dao? To explore those topics and answer these questions, our seminar sessions will revolve around the close, detailed reading and interpretation of the texts.

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: Anthropology and Images (p. 4), Robert R. Desjarlais *Anthropology*
- Understanding Experience: Phenomenological Approaches (p. 4), Robert R. Desjarlais *Anthropology*
- Art and Society in the Lands of Islam (p. 9), Jerrilynn Dodds *Art History*
- Tai Ji Quan and Qi Gong (p. 25) *Dance*
- Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*
- Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*
- Asian Imperialisms, 1600–1953 (p. 65), Kevin Landdeck *History*
- Mainland Chinese Cinema, Culture, and Identity From 1949–Present (p. 68), Michael Cramer, Kevin Landdeck *History*
- Black Feminist and Queer of Color Sexualities and Genders (p. 76), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*
- Border-Crossing Japanese Media (p. 83), Julia Clark *Literature*
- The City in Modern Japanese Literature (p. 85), Julia Clark *Literature*
- Taoist Philosophy: Laozi and Zhuangzi (p. 110), Ellen Neskar *Philosophy*
- The Buddhist Tradition in India, Tibet, and Southeast Asia (p. 130), Griffith Foulk *Religion*
- The Buddhist Tradition in East Asia (p. 131), Griffith Foulk *Religion*
- Buddhist Meditation (p. 133), Griffith Foulk *Religion*
- Material Moves: People, Ideas, Objects (p. 140), Shahnaz Rouse *Sociology*
- The Freedomways Workshop (p. 176), 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. Each of these open-level, semester-long courses have an accompanying lab component. Students may enroll in any number of the General Biology courses during their time at Sarah Lawrence and in any order, although it is strongly recommended that students begin with General Biology: Genes, Cells, and Evolution in the fall semester. Completion of any two General Biology courses fulfills the minimum biology curriculum requirements for medical school admission. These courses typically meet the prerequisite needs for further intermediate- and advanced-level study in biology, as well.

General Biology: Genes, Cells, and Evolution

BIOL 2014

Michelle Hersh

Open, Small Lecture—Fall | 5 credits

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

Forensic Biology

BIOL 2016

Drew E. Cressman

Open, Lecture—Spring | 5 credits

From hit television shows such as *CSI*, *Bones*, and *Forensic Files*, to newspaper headlines that breathlessly relate the discovery of a murder victim's remains, and to Amanda Knox, the Golden State Killer, and other real-life courtroom

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

Evolutionary Biology

BIOL 2030

Michelle Hersh

Open, Lecture—Spring | 5 credits

What biological processes led to the development of the incredible diversity of life that we see on Earth today? The process of evolution, or a change in the inherited traits in a population over time, is fundamental to our understanding of biology and the history of life on Earth. This course will introduce students to the field of evolutionary biology. We will interpret evidence from the fossil record, molecular genetics, systematics, and empirical studies to deepen our understanding of evolutionary mechanisms. Topics covered include the genetic basis of evolution, phylogenetics, natural selection, adaptation, speciation, coevolution, and the evolution of behavior and life-history traits. Students will attend one weekly 90-minute lecture

and one weekly 90-minute group conference where scientific papers in evolutionary biology will be discussed in small groups.

Conservation Science and Practice: An Introduction

BIOL 3805

Liv Baker

Open, Seminar—Fall | 5 credits

Welcome to an exploratory journey into the heart of conservation science and practice. This course is designed to introduce students to the foundational concepts, critical thinking, methodologies, and ecological principles essential to conservation science, as we foster a profound respect for all forms of life and the ecosystems they inhabit. Through a non-anthropocentric lens, we will interrogate various conservation paradigms and explore innovative strategies that prioritize the intrinsic value of nature. Students will develop critical-thinking skills to evaluate conservation strategies and practices, recognizing the complex interdependencies between humans and the natural world. This course combines “soft” lectures, interactive discussions, case study analyses, and hands-on projects to provide a comprehensive understanding of the subject matter. Students will gain knowledge of practical methods and tools used in conservation science, including fieldwork techniques, data analyses, policy assessment, and ecological models. Students are encouraged to critically engage with the material, participate in debates on controversial topics, and collaborate on projects that propose innovative solutions to real-world conservation challenges. This course is ideal for undergraduates with a general interest in conservation and those interested in environmental science, biology, ecology, and related fields, who seek a deeper understanding of conservation science and are open to challenging traditional viewpoints to explore more inclusive and ethical approaches to conserving our planet.

Neurological Disorders

BIOL 3214

Cecilia Phillips Toro

Open, Seminar—Fall | 5 credits

Disorders of the brain are often devastating. They can disrupt fundamental characteristics of life, such as memory formation and retrieval, the ability to communicate, the foundations of a personality, and the execution of movements, including those necessary for breathing. In this course, we will learn about the brain in health and disease by exploring the neuroscience of neurological disorders. We will study Alzheimer’s disease,

Parkinson’s disease, Huntington’s disease, lytico-bodig, amyotrophic lateral sclerosis, chronic traumatic encephalopathy, and autism spectrum disorder. We will consider these disorders holistically and from a biological point of view. We will explore: the lived experience of the affected and their loved ones; how symptoms of the disorders can be understood by studying changes in the neural tissues, cells, and molecules associated with each disorder; and what is known about genetic or environmental underpinnings and current treatments. Readings will be drawn primarily from the writings of the neurologist Oliver Sacks, the neuroscientist Eric Kandel, and the science journalist and Parkinson’s patient Jon Palfreman, in addition to magazine articles, scientific studies, and relevant films that complement and expand upon their descriptions of brain function.

Intermediate Ethology: Applications and Research in Animal Behavior

BIOL 3414

Liv Baker

Intermediate, Seminar—Fall | 5 credits

Prerequisite: animal behavior course or equivalent

Building on the foundational knowledge acquired in an introductory animal behavior course, Intermediate Ethology delves deeper into the theoretical frameworks and empirical research that define the field. This course is designed to enhance students’ understanding of ethological principles and their practical applications in addressing real-world challenges concerning animal care and well-being. We begin with a comprehensive review of essential ethological theories to develop a solid grasp of key concepts, such as innate behaviors, learning, social structures, communication, and evolutionary perspectives on animal behavior. A significant focus will be on the diverse research methods used in ethology, including observational studies, experimental designs, and the use of technology in behavioral research. Students will learn how these methodologies can be applied to study animals in various environments—from the captive to the wild. The course explores the application of animal behavior knowledge in practical settings, addressing the needs of farmed animals, companion animals, animals in research settings, and wildlife. Topics include behavior-based approaches to enhancing animal well-being, designing enriching environments, and strategies for conservation and management of wild populations. Through detailed case studies, students will examine complex behaviors in different species, understanding how ethological principles provide insights into animal well-being and behavior. These case studies will cover a range of scenarios—for example, from social behavior in wolves to cognitive abilities in octopuses—illustrating the

applicability of behavioral science in diverse contexts. Students will engage in a close reading of contemporary scientific literature, critically analyzing studies to understand research designs, findings, and the evolution of ethological knowledge. A centerpiece of the course is a semester-long, hypothesis-driven behavioral observation study conducted by each student. This project encourages students to apply learned methodologies to a context of interest, culminating in a research paper that contributes to their understanding of animal behavior. This course is ideal for undergraduate students who have completed an introductory course in animal behavior, biology, or a related field and are interested in advancing their knowledge and research skills in ethology. It is particularly suited for those considering careers in animal behavior, veterinary sciences, wildlife conservation, or academic research.

Research Methods in Microbial Ecology

BIOL 3625

Michelle Hersh

Intermediate/Advanced, Seminar—Fall | 5 credits

Prerequisite: General Biology: Genes, Cells, and Evolution or Genetics

How many different species of fungi can live in tiny plant seeds? How many species of bacteria can live in a drop of river water? You may be surprised to learn that that number is actually quite large. The amount of biodiversity in the microbial world is vast but, until recently, peering into this “black box” has been extremely difficult. With the advent of high-throughput DNA sequencing methods, it is now far easier to characterize this cryptic diversity. In this course, students will participate in two ongoing research projects. The first explores the hidden fungal diversity in plant seeds and determines if and how those fungal communities shift in response to landscape fragmentation. The second involves screening bacterial communities in water samples from local rivers for potential human pathogens. Students will learn about current methods to characterize microbial communities, including both high-throughput DNA sequencing and bioinformatics techniques. The course will involve extensive data analyses, including processing of amplicon sequencing data to identify organisms, as well as statistical analyses to explore how the structure of microbial communities changes in response to environmental factors. Students who wish to enroll in this course should have previous laboratory experience in biology and a willingness to learn command-line programming.

Human-Wildlife Interactions: Analysis, Management, and Resolution

BIOL 3230

Liv Baker

Open, Seminar—Spring | 5 credits

This course delves into the intricate dynamics of human-wildlife interactions, focusing on both the real and perceived conflicts that arise when human and wildlife habitats overlap. This course provides an in-depth analysis of wildlife management practices, the resilience of wildlife populations to traditional control methods, and the ethical considerations in human-wild animal relationships and in wildlife management. The course begins with an overview of human-wildlife conflict (HWC) in order to understand the causes, types, and consequences of these interactions. This sets the groundwork for exploring the complexities of coexistence between humans and wildlife. The course will cover a range of management strategies used to mitigate HWC, including nonlethal and lethal control methods, habitat modification, and the use of technology in wildlife monitoring and management. Discussions will critically assess the effectiveness, sustainability, and ethicality of these approaches. A significant component of the curriculum is dedicated to the ethical considerations in wildlife management, including animal well-being, conservation ethics, and the role of humans in shaping wildlife populations. A core element of this course is a collaborative project with a community partner (TBD) to assess ongoing human-wildlife conflicts in the region. This hands-on project includes: fieldwork to collect data on specific conflict scenarios, such as wildlife damage to agriculture, urban wildlife issues, or the impact of non-native species; data analysis to understand the patterns, scale, and implications of these conflicts; and development of management or mitigation strategies based on scientific evidence and ethical considerations. This course is particularly beneficial for those students seeking to understand the challenges and opportunities in positively facilitating human-wildlife interactions and those aspiring to careers in wild-animal protection, conservation, environmental management, or academic research.

Anatomy and Physiology

BIOL 3012

Beth Ann Dittkoff

Open, Seminar—Spring | 5 credits

Anatomy is the branch of science that investigates the bodily structure of living organisms, while physiology is the study of the normal functions of those organisms. In this course, we will explore the human body in both health and disease. Focus will be placed on the major body units,

such as skin, skeletal, muscular, nervous, endocrine, cardiovascular, respiratory, digestive, urinary, and reproductive systems. By emphasizing concepts and critical thinking rather than rote memorization, we will make associations between anatomical structures and their functions. The course will have a clinical approach to health and illness, with examples drawn from medical disciplines such as radiology, pathology, and surgery. Laboratory work will include dissections and microscope work. A final conference paper is required at the conclusion of the course; the topic will be chosen by each student to emphasize the relevance of anatomy/physiology to our understanding of the human body.

Disease Ecology

BIOL 3607

Michelle Hersh

Intermediate, Seminar—Spring | 5 credits

Prerequisite: General Biology: Genes, Cells, and Evolution or Viruses and Pandemics

This course explores infectious diseases—disease caused by bacteria, viruses, fungi, and other parasites—through the lens of ecology. Thinking like a disease ecologist means asking questions about disease at different scales. Rather than considering interactions just between an individual host and a parasite, we will look at disease at the population, community, and ecosystem levels. A disease ecologist may ask questions such as: How does a disease make a jump from one species to another? Why are some environments so conducive to disease transmission? How can we make better predictions of where and when new diseases may emerge and develop better management strategies to combat them? A disease ecologist may even consider infected hosts as ecosystems, where pathogens feed on hosts, compete with one another, and face off with the host's immune system or its beneficial microbiome. Mathematical models of disease transmission and spread will be introduced. We will consider examples from plant, wildlife, and human disease systems.

Advanced Cell Biology: Regulation of Cell Function

BIOL 4025

Drew E. Cressman

Advanced, Seminar—Spring | 5 credits

Prerequisite: Genetics, Cell Biology, or equivalent course

The wide variety of ways that different cells can respond to changes in their environment results from differences in the timing and level of expression of various gene and proteins, which collectively are responsible for modulating differences in cellular activity. Much of the regulation of

gene function occurs at the level of DNA activity (transcription); and, indeed, it has been estimated that 10 percent of all human genes encode transcription factors responsible for this level of regulation. Because of the complexity of the cell and its critical need to maintain normal cellular function in a variety of environments, however, multiple mechanisms in addition to transcription-factor activity have evolved to modify and control cell activity. A fundamental goal in biology, therefore, is to understand this assortment of molecular mechanisms used by cells to regulate gene expression and subsequent cell function. In this course, we will focus on these various mechanisms, examining regulatory events at the level of transcription, translation, receptor activity and signal transduction, determination of cell fate, and the modification and localization of intracellular proteins. Once we understand how cells regulate their function, we can begin to imagine ways in which we may intervene to modify specific cell activities as well as how specific chemicals and compounds alter these regulatory mechanisms to the detriment of the cell. No textbooks are used in this course; instead, all topics and readings are drawn from recently published, peer-reviewed, scientific articles.

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. 19), Mali Yin *Chemistry*
 General Chemistry II (p. 19), Mali Yin *Chemistry*
 Organic Chemistry I (p. 20), Colin Abernethy *Chemistry*
 The Chemistry of Everyday Life (p. 20), Mali Yin *Chemistry*
 Organic Chemistry II (p. 20), Colin Abernethy *Chemistry*
 Biochemistry (p. 20), Mali Yin *Chemistry*
 Workshop on Sustainability Solutions at Sarah Lawrence College (p. 34), Eric Leveau *Environmental Studies*
 Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 89) *Mathematics*
 Calculus I: The Study of Motion and Change (p. 89), Daniel King *Mathematics*
 An Introduction to Statistical Methods and Analysis (p. 89), Daniel King *Mathematics*
 General Physics I (Classical Mechanics) (p. 113), Sarah Racz *Physics*
 General Physics II (Electromagnetism and Light) (p. 113), Sarah Racz *Physics*
 Chaos (p. 114), Merideth Frey *Physics*
 First-Year Studies: Emotions and Decisions (p. 122), Maia Pujara *Psychology*
 The Origins of Language: Animals, Babies, and Machines (p. 122), Sammy Floyd *Psychology*

Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 123), Maia Pujara
Psychology

A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines (p. 123), John O'Connor, Maia Pujara, Leana Hirschfeld-Kroen
Psychology

Mindfulness: Science and Practice (p. 125), Elizabeth Johnston
Psychology

Ecopoetry: Poetry of the Living World (p. 176), Marie Howe
Writing

CHEMISTRY

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

Chemistry explores many areas of our physical world, ranging from our bodies and the air that we breathe to the many products of the human endeavor and including art and a plethora of consumer products. Students at Sarah Lawrence College may investigate these diverse areas of chemistry through a variety of courses that provide a foundation in the theories central to this discipline.

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

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

CHEM 1065

Colin Abernethy

FYS—Year | 10 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. Our studies will include readings from

traditional science textbooks and history books, as well as works of literature and poetry. This is a seminar course with two 90-minute class meetings per week. Individual conference meetings will be weekly during the first six weeks of the fall semester and biweekly thereafter.

General Chemistry I

CHEM 2010

Mali Yin

Open, Small Lecture—Fall | 5 credits

This 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 in 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

CHEM 3651

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, which will enable us to consider the factors that affect both the rates and direction of chemical reactions. We will then investigate the properties of acids and bases and the role that electricity plays in chemistry. The course will conclude with introductions to nuclear chemistry and organic

chemistry. Weekly laboratory sessions will allow us to demonstrate and test the theories described in the lecture segment of the course.

Organic Chemistry I

CHEM 3650

Colin Abernethy

Open, Seminar—Fall | 5 credits

Organic chemistry is the study of chemical compounds whose molecules are based on a framework of carbon atoms, typically in combination with hydrogen, oxygen, and nitrogen. Despite this rather limited set of elements, there are more organic compounds known than there are compounds that do not contain carbon. Adding to the importance of organic chemistry is the fact that very many of the chemical compounds that make modern life possible—such as pharmaceuticals, pesticides, herbicides, plastics, pigments, and dyes—can be classed as organic. Organic chemistry, therefore, impacts many other scientific subjects; and knowledge of organic chemistry is essential for a detailed understanding of materials science, environmental science, molecular biology, and medicine. This course gives an overview of the structures, physical properties, and reactivity of organic compounds. We will see that organic compounds can be classified into families of similar compounds based upon certain groups of atoms that always behave in a similar manner no matter what molecule they are in. These functional groups 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. Each week, you will attend two 90-minute lectures, a 55-minute group conference, and a three-hour laboratory session.

The Chemistry of Everyday Life

CHEM 3102

Mali Yin

Open, Seminar—Fall | 5 credits

This course examines the chemistry of our everyday life—the way things work. The emphasis of this course is

on understanding the everyday use of chemistry. We will introduce chemistry concepts with everyday examples, such as household chemicals and gasoline, that show how we already use chemistry and reveal why chemistry is important to us. We will concentrate on topics of current interest such as environmental pollution and the substances that we use in our daily lives that affect our environment and us.

Organic Chemistry II

CHEM 3651

Colin Abernethy

Intermediate, Seminar—Spring | 5 credits

Prerequisite: Organic Chemistry I

In this course, we will explore the physical and chemical properties of additional families of organic molecules. The reactivity of aromatic compounds, aldehydes and ketones, carboxylic acids and their derivatives (acid chlorides, acid anhydrides, esters, and amides), enols and enolates, and amines will be discussed. We will also investigate the methods by which large, complicated molecules can be synthesized from simple starting materials. Modern methods of organic structural determination—such as mass spectrometry, ^1H and ^{13}C nuclear magnetic resonance spectroscopy, and infrared spectroscopy—will also be introduced. In the laboratory section of this course, we will continue to develop the techniques and skills required to synthesize, separate, purify, and identify organic compounds. Organic Chemistry II is a key requirement for pre-med students and is strongly encouraged for all others who are interested in the biological and physical sciences. Each week, you will attend two 90-minute lectures, a 55-minute group conference, and a three-hour laboratory session.

Biochemistry

CHEM 4064

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 function of biomolecules such as amino acids, proteins, enzymes, nucleic acids, RNA, DNA, and bioenergetics. This knowledge will then be used to study the pathways of metabolism.

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

General Biology: Genes, Cells, and Evolution (p. 15), Michelle Hersh *Biology*
 Neurological Disorders (p. 16), Cecilia Phillips Toro *Biology*
 Advanced Cell Biology: Regulation of Cell Function (p. 18), Drew E. Cressman *Biology*
 Workshop on Sustainability Solutions at Sarah Lawrence College (p. 34), Eric Leveau *Environmental Studies*
 Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 89) *Mathematics*
 Calculus I: The Study of Motion and Change (p. 89), Daniel King *Mathematics*
 An Introduction to Statistical Methods and Analysis (p. 89), Daniel King *Mathematics*
 General Physics I (Classical Mechanics) (p. 113), Sarah Racz *Physics*
 General Physics II (Electromagnetism and Light) (p. 113), Sarah Racz *Physics*
 Resonance and Its Applications (p. 114), Merideth Frey *Physics*
 Chaos (p. 114), Merideth Frey *Physics*
 Eco-poetry: Poetry of the Living World (p. 176), Marie Howe *Writing*

CHINESE

The Chinese program includes beginning, intermediate, and advanced courses that teach students to speak, read, write, and comprehend standard Chinese (Mandarin). When offered, 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.

CLASSICS

Classics course offerings at Sarah Lawrence College may 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: Art and History (p. 8), Jerrilynn Dodds *Art History*
 Art and Myth in Ancient Greece (p. 9), David Castriota *Art History*
 Readings in Intermediate Greek (p. 60), Emily Anhalt *Greek (Ancient)*
 Intermediate Greek (p. 60), Emily Anhalt *Greek (Ancient)*
 Beginning Latin and registration interview with the instructor (p. 74), Emily Anhalt *Latin*
 First-Year Studies: The Forms and Logic of Comedy (p. 79), Fredric Smoler *Literature*
 Theatre and the City (p. 80), Joseph Lauinger *Literature*
 Imagining War (p. 80), Fredric Smoler *Literature*
 What Should I Do? Democracy, Justice, and Humanity in Ancient Greek Tragedy (p. 81), Emily Anhalt *Literature*
 Freedom of Mind: Ancient Philosophy (p. 108), Abraham Anderson *Philosophy*
 Is Culture Fate or Freedom? (p. 111), Abraham Anderson *Philosophy*
 Readings in Christian Mysticism: Late Antiquity (p. 131), Ron Afzal *Religion*

COGNITIVE AND BRAIN SCIENCE

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

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

First-Year Studies: Anthropology and Images (p. 4), Robert R. Desjarlais *Anthropology*

Understanding Experience: Phenomenological Approaches (p. 4), Robert R. Desjarlais *Anthropology*

Neurological Disorders (p. 16), Cecilia Phillips Toro *Biology*

Introduction to Computer Science: The Way of the Program (p. 22), James Marshall *Computer Science*

Computer Networks (p. 23), Michael Siff *Computer Science*

Games Computers Play (p. 24), Michael Siff *Computer Science*

Data Structures and Algorithms (p. 24), Michael Siff *Computer Science*

An Introduction to Statistical Methods and Analysis (p. 89), Daniel King *Mathematics*

Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 108), David Peritz *Philosophy*

Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 116), David Peritz *Politics*

First-Year Studies: How To Learn: Tricks, Theories, and the Evidence Behind Them (p. 121), Sammy Floyd *Psychology*

First-Year Studies: Emotions and Decisions (p. 122), Maia Pujara *Psychology*

The Origins of Language: Animals, Babies, and Machines (p. 122), Sammy Floyd *Psychology*

Psychology of Children's Television (p. 122), Jamie Krenn *Psychology*

Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 123), Maia Pujara *Psychology*

Technology and Human Development (p. 123), Jamie Krenn *Psychology*

A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines (p. 123), John O'Connor, Maia Pujara, Leana Hirschfeld-Kroen *Psychology*

Are We Cognitive Misers? Cognitive Biases and Heuristics in Social Psychology (p. 125), Gina Philogene *Psychology*

Mindfulness: Science and Practice (p. 125), Elizabeth Johnston *Psychology*

How Humans Learn Language (p. 128), Sammy Floyd *Psychology*

A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines (p. 161), John O'Connor, Maia Pujara, Leana Hirschfeld-Kroen *Visual and Studio Arts*

Children's Literature: A Writing Workshop (p. 171), Myra Goldberg *Writing*

Words and Pictures (p. 170), Myra Goldberg *Writing*

COMPUTER SCIENCE

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

What are the basic building blocks of algorithms? How do we go about finding algorithmic solutions to problems? What makes an efficient algorithm in terms of the resources (time, memory, energy) that it requires? What does the efficiency of algorithms say about major applications of computer science such as 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.

Introduction to Computer Science: The Way of the Program

COMP 2012

James Marshall

Open, Small Lecture—Fall | 5 credits

This lecture course is a rigorous introduction to computer science and the art of computer programming using the elegant, eminently practical, yet easy-to-learn programming language Python. We will learn the principles of problem-solving with a computer while also gaining the programming skills necessary for further study in the discipline. We will emphasize the power of abstraction and the benefits of clearly written, well-structured programs, beginning with imperative programming and working our way up to object-oriented concepts such as classes, methods, and inheritance. Along

the way, we will explore the fundamental idea of an algorithm; how computers represent and manipulate numbers, text, and other data (such as images and sound) in binary; Boolean logic; conditional, iterative, and recursive programming; functional abstraction; file processing; and basic data structures such as lists and dictionaries. We will also learn introductory computer graphics, how to process simple user interactions via mouse and keyboard, and some principles of game design and implementation. All students will complete a final programming project of their own design. Weekly hands-on laboratory sessions will reinforce the concepts covered in class through extensive practice at the computer.

Privacy, Technology, and the Law

COMP 3207

Michael Siff

Open, Seminar—Fall | 5 credits

What do Bitcoin, ChatGPT, self-driving vehicles, and Zoom have in common? The answer lies in this course, which focuses on how a few digital technologies are dramatically altering daily life. In this course, we will develop a series of core principles that attempt to explain the rapid change and to forge a reasoned path into the future. We will begin with a brief history of privacy, private property, and privacy law. Two examples of early 20th-century technologies that required legal thinking to evolve: whether a pilot (and passengers) of a plane are trespassing when the plane flies over someone's backyard and whether the police can listen to a phone call from a phonebooth (remember those?) without a warrant. Quickly, we will arrive in the age of information and can update those conundrums: A drone flies by with an infrared camera. A copyrighted video is viewed on YouTube via public WiFi. A hateful comment is posted on Reddit. A playful 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. A famous musician infuriates his or her fanbase by releasing a song supporting an authoritarian politician—but it turns out to be a deepfake. A core tension in the course is whether and how the Internet should be regulated and how to strike a balance among privacy, security, and free speech. We will consider major US Supreme Court cases that chart slow-motion government reaction to the high-speed change of today's wired world.

Computer Networks

COMP 3065

Michael Siff

Open, Seminar—Fall | 5 credits

This course is a rigorous introduction to digital communication networks from a liberal-arts perspective.

The main question that we will address is how information of all kinds can be transmitted efficiently, between two points at a distance, in such a way that very little assumption need be made about the physical mode of transport and how the route the information travels need not be known in advance. We emphasize the importance of abstraction and the use of redundancy to establish error-free transmission even in the face of significant noise. We study protocol stacks from the application layer (canonical example: web browser) down to the physical transmission medium. We analyze how high-level information (for instance, a message including an image attachment being sent via email) is translated to bits, broken into discrete packets, sent independently using the basic building blocks of the Internet—and then how those packets are reassembled, seemingly instantaneously, in the correct order. We will attempt to demystify the alphabet soup of networking terminology, including TCP/IP, HTTP, HTTPS, VPN, NFC, WiFi, Bluetooth, and 5G. We will consider major shifts in technology that have transformed communication networks from the telegraph to the telephone to radio, from copper wire to fiber optics and satellite, and the ubiquity of cellular networks. We also will consider the close relationship between the open-source movement and the rise of the Internet and web.

There is no formal prerequisite for this course, but the content is technical in nature. Registration interviews are required.

Principles of Programming Languages

COMP 3816

James Marshall

Intermediate, Seminar—Fall | 5 credits

Prerequisite: one semester of programming experience

This course explores the principles of programming language design through the study and implementation of computer programs called interpreters, which are programs that process other programs as input. A famous computer scientist once remarked that, if you don't understand interpreters, you can still write programs and can even be a competent programmer—but you can't be a master. We will begin by studying functional programming using the strangely beautiful and very recursive programming language Scheme. After getting comfortable with Scheme and recursion, we will develop an interpreter for a Scheme-like language of our own design—gradually expanding its power in a step-by-step fashion. Along the way, we will become acquainted with lambda functions, environments, scoping mechanisms, continuations, lazy evaluation, nondeterministic programming, and other topics as time permits. We will use Scheme as our “meta-language” for exploring these issues in a precise,

analytical way—similar to the way in which mathematics is used to describe phenomena in the natural sciences. Our great advantage over mathematics, however, is that we can test our ideas about languages, expressed in the form of interpreters, by directly executing them on the computer. No prior knowledge of Scheme is necessary.

Games Computers Play

COMP 3112

Michael Siff

Open, Seminar—Spring | 5 credits

This is an introduction to computer programming through the lens of old-school, arcade-style video games such as Pong, Adventure, Breakout, Pac-Man, Space Invaders, and Tetris. We will learn programming from the ground up and demonstrate how it can be used as a general-purpose, problem-solving tool. Throughout the course, we will emphasize the power of abstraction and the benefits of clearly written, well-structured code. We will cover variables, conditionals, iteration, functions, lists, and objects. We will focus on event-driven programming and interactive game loops. We will consider when it makes sense to build software from scratch and when it might be more prudent to make use of existing libraries and frameworks rather than reinventing the wheel. We will also discuss some of the early history of video games and their lasting cultural importance. Students will design and implement their own low-res, but fun-to-play, games. No prior experience with programming or web design is necessary (nor expected nor even desirable).

Data Structures and Algorithms

COMP 3865

Michael Siff

Intermediate, Seminar—Spring | 5 credits

Prerequisite: Introduction to Computer Programming

In this course, we will study a variety of data structures and algorithms that are important for the design of sophisticated computer programs, along with techniques for managing program complexity. Throughout the course, we will use Java, a strongly typed, object-oriented programming language. Topics covered will include types and polymorphism, arrays, linked lists, stacks, queues, priority queues, heaps, dictionaries, balanced trees, and graphs, as well as several important algorithms for manipulating those structures. We will also study techniques for analyzing the efficiency of algorithms. The central theme tying all of these topics together is the idea of abstraction and the related notions of information hiding and encapsulation, which we will emphasize

throughout the course. Weekly lab sessions will reinforce the concepts covered in class through extensive hands-on practice at the computer.

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

Modern Mathematics: Logic, Probability, and Statistics (p. 88), Abbe Herzig *Mathematics*

Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 89) *Mathematics*

Calculus I: The Study of Motion and Change (p. 89), Daniel King *Mathematics*

An Introduction to Statistical Methods and Analysis (p. 89), Daniel King *Mathematics*

Time to Tinker (p. 113), Merideth Frey *Physics*

General Physics I (Classical Mechanics) (p. 113), Sarah Racz *Physics*

General Physics II (Electromagnetism and Light) (p. 113), Sarah Racz *Physics*

Resonance and Its Applications (p. 114), Merideth Frey *Physics*

Chaos (p. 114), Merideth Frey *Physics*

Quantum Mechanics and Quantum Information (p. 114), Sarah Racz *Physics*

The Origins of Language: Animals, Babies, and Machines (p. 122), Sammy Floyd *Psychology*

Introduction to Rhino and 3D Fabrication (p. 166), Momoyo Torimitsu *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.

Movement Studio Practice

DNCE 5502

Component—Year

These classes will emphasize the steady development of movement skills, energy use, strength, and articulation relevant to each teacher's technical and aesthetic orientations. Instructors will change at either the end of each semester or midway through the semester, allowing students to experience present-day dance practice across diverse styles and cultural lineages. At all levels, attention will be given to sharpening each student's awareness of time and energy and training rhythmically, precisely, and according to sound anatomical principles. Degrees of complexity in movement patterns will vary within the leveled class structure. All students will investigate sensory experience and the various demands of performance.

This course will be taught by various faculty, and there will be various levels of the course.

Ballet I

DNCE 5510

Component—Fall

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.

There will be two levels for this course (Ballet I and Ballet II); placement will be determined during registration.

Tai Ji Quan and Qi Gong

DNCE 5579

Component—Fall

Students will be introduced to the traditional Chinese practices of Tai Chi and Qi Gong. These practices engage with slow, deliberate movements, focusing on the breath, meditative practice, and posture to restore and balance energy—called chi or Qi. The postures flow together, creating graceful dances of continuous motion. Sometimes referred to as one of the soft or internal martial arts, Tai Chi and Qi Gong are foundational practices within a lifelong, holistic self-cultivation in traditional Chinese culture.

Alexander Technique

DNCE 5509

Peggy Gould

Component—Spring

The Alexander Technique is a system of neuromuscular re-education that enables the student to identify and change poor and inefficient habits that may be causing stress and fatigue. With gentle, hands-on guidance and verbal instruction, the student learns to replace faulty habits with improved coordination by locating and releasing undue muscular tensions. This includes easing of the breath, introducing greater freedom and optimizing performance in all activities. It is a technique that has proven to be profoundly useful for dancers, musicians, and actors and has been widely acclaimed by leading figures in the performing arts, education, and medicine.

Conditioning

DNCE 5587

Component—Fall

This conditioning uses embodied anatomy, Pilates-based strengthening, body weight exercises, information about cardiovascular fitness, and artistic reflection to build healthy groundwork from which to build a sustained physical dance practice. Each week, we will address a different area of 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. They are expected to be present, attempt exercises, and develop personal modifications when necessary and to show some physical progress throughout the semester. Discussion in class is encouraged, as this is a time to display internal process. It is suggested, though not required, for students to maintain a journal throughout the semester.

West African Dance

DNCE 5574

Component—Spring

This course will use physical embodiment as a mode of learning about and understanding various West African cultures. In addition to physical practice, supplementary study materials will be used to explore the breadth, diversity, history, and technique of dances found in West Africa. Traditional and social/contemporary dances from countries such as Guinea, Senegal, Mali, Ghana, and the Ivory Coast will be explored. Participation in end-of-semester or year-end showings will provide students with the opportunity to apply studies in a performative context.

Hip-Hop

DNCE 5542

Component—Spring

In this 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.

Improvisation

DNCE 5531

Peggy Gould

Component—Year

Whenever we make something, we are improvising, or making it up as we go. But imagination and creativity aren't random. Artists of all disciplines, indeed, have eureka moments and epiphanies; but those "aha" moments are born of practices that engage experimentation, strategies, observation, and decision-making—supported by states of concentration. Similarly, the notions of "perfect forms" and "free improvisation" are theoretical impossibilities. Nothing is ever totally fixed nor ever completely open. No matter what creative endeavor in which we are engaged, we are always in the real world, in a space in between these two extremes. In this course, we

will make dances in real time with varying degrees and types of determinacy. We'll be guided by various concerns and ways of focusing our choices but will be consistently aware that we are composing dance in real time. That will require honing our perceptual skills, as well as our skills of articulation and communication, with our collaborators. Throughout the semester, we'll develop our abilities both to build coherent structures that will guide our choice-making and to notice and use the serendipity that chance brings. This component is open to students with prior experience in improvisation and dance-making, as well as to those new to the form.

This is a required component course for all FYS in Dance students.

Composition

DNCE 5517

John Jasperse

Component—Spring

In Composition, each student will be charged with creating a short choreography using their classmates as a cast. We will think of choreographing or composing these dances as "the action of combining" or "a putting together, connecting, and arranging." The course will treat "set" choreography and improvisation as a continuum. We will be dealing with both but will focus on the former, treating improvisation as one of many means of developing choreography as well as potentially using highly scored improvisation in performance as compositional choice-making in real time. The course aims to develop tools that can be of use in this endeavor and to develop skills of analysis and articulation in relationship to our artistic work. Throughout the semester, students will be asked to think and work critically and analytically about the act of composition and the act of perception. A key component will be discussions about what we experience in the work of our colleagues, as well as what our intentions are within our own choice-making. Classes will be structured around in-class choreographic/improvisational exercises, analysis, and discussion in response to choreographic assignments. There will be some homework in creating short choreographic sketches, short readings and viewing of works of art on video and online, and critique and discussion in relation to those works. The class strongly embraces interdisciplinary practices. The goal of the class is to offer a forum through which students can deeply engage with creation, develop their own artistic voices, and investigate new ways of thinking about form through the lens of choreographic inquiry.

Guest Artist Lab

DNCE 5625

Component—Fall and Spring

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

DNCE 5524

Beth Gill, John Jasperse

Component—Fall and Spring

In this class, graduate and upperclass undergraduate students 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. The 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 is open to juniors and seniors.

Performance Project

DNCE 5590

Component—Fall and Spring

Performance Project is a component in which 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 TBA in fall, TBA in spring.

Anatomy

DNCE 5576

Peggy Gould

Component—Year

Prerequisite: prior experience in dance and/or athletics

Throughout the year, we will use movement as a powerful vehicle for experiencing, in detail, our profoundly adaptable musculoskeletal anatomy. In the fall semester, students will learn sections of 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 musculoskeletal system. In addition to movement practice, drawings are made as part of each week's lecture (drawing materials provided); problem-solving activities are incorporated throughout the semester. Several short readings and responses will provide opportunities for students to engage primary texts in the field of functional anatomy. In the spring semester, a weekly lecture with definitions, palpation of bony landmarks, and accompanying movement-based activities will support an in-depth understanding of each anatomical component. Development and refinement of technical training, as well as addressing injury prevention and rehabilitation, are central to this semester's work. Students will be expected to show critical-thinking skills around the concepts presented in class through discussion and written reflection. New perspectives and skills developed in this course will benefit technical development for dancers and movers, as well as provide 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

DNCE 5575

*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

DNCE 5564

*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 of 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 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 that they build will then be demonstrated together by creating original lighting designs for the works developed in the Live Time-Based Art course.

Costume Design for Dance

DNCE 5527

*Liz Prince**Component—Year*

This course is an introduction to designing costumes for dance/time-based art. The course will emphasize collaborations with a choreographer and include topics

such as: The Creative Process of Design, Where to Begin When Designing for Dance, The Language of Clothes, The Elements of Design, Color Theory, Movement and the Functionality of Dance Costumes, Figure Drawing/Rendering Costumes, and Fabric Dictionary/Fabric Terminology. The course will also cover learning numerous hand and machine stitches, as well as various design-room techniques such as taking measurements, how to fit and alter costumes, and various wardrobe maintenance techniques. Each student in this course will eventually be paired with a student choreographer, with whom he or she will collaborate to realize costumes for the choreographer's work and which will be presented during the fall or spring departmental dance productions. Throughout the year, students will also create, in a loose-leaf binder, their own Resource Book, which will comprise all handouts, in-class exercises, and notes. The Resource Book will be a useful reference tool as students work on various class assignments and/or departmental productions. This course is designed to give students a basic knowledge of the many intricate creative and technical steps involved in the design process when creating costumes. A deeper understanding of the various aspects of costume design for dance is an enormous tool that can not only enhance one's overall design skills but also allow the student to communicate more fully during the creative process—whether with fellow designers or as a choreographer or director collaborating with a production team. The Resource Book will also serve as a helpful guide in the future, as the student embarks on his or her own productions at Sarah Lawrence and beyond.

Dance Meeting

DNCE 5506

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 of 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.

Ballet II

DNCE 5512

Component—Fall

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.

There will be two levels for this course (Ballet I and Ballet II); placement will be determined during registration.

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

Opening Scene: Filmmaking for First-Timers (p. 49), Daniel Schmidt *Filmmaking and Moving Image Arts*

Opening Scene: Filmmaking for First-Timers (p. 47), Daniel Schmidt *Filmmaking and Moving Image Arts*

Theatre and the City (p. 80), Joseph Lauinger *Literature*

Performance Art Tactics (p. 163), Dawn Kasper *Visual and Studio Arts*

Performance Art (p. 164), Clifford Owens *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.

Understanding Experience: Phenomenological Approaches (p. 4), Robert R. Desjarlais *Anthropology*

Introduction to Economic Theory and Policy (p. 29), An Li *Economics*

Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*

Controversies in Microeconomics (p. 30), Jamee Moudud *Economics*

Money, Finance, Income, Employment, and Economic Crisis—Macroeconomic Theories and Policies (p. 31), An Li *Economics*

First-Year Studies: Introduction to Development Studies—The Political Ecology of Development (p. 55), Joshua Muldavin *Geography*

Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 57), Joshua Muldavin *Geography*

An Introduction to Statistical Methods and Analysis (p. 89), Daniel King *Mathematics*

First-Year Studies: African Politics and International Justice (p. 116), Elke Zuern *Politics*

Material Moves: People, Ideas, Objects (p. 140), Shahnaz Rouse *Sociology*

Changing Places: Social/Spatial Dimensions of Urbanization (p. 141), Shahnaz Rouse *Sociology*

Sociology of Sports (p. 141), Shahnaz Rouse *Sociology*

A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines (p. 161), John O'Connor, Maia Pujara, Leana Hirschfeld-Kroen *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

ECON 2051

An Li

Open, Small Lecture—Year | 10 credits

Economics has a profound impact on all of our lives, from where we live and go to school to what we do for a living, what we eat, and how we entertain ourselves. Economics is also crucially intertwined with the social and political issues that we care about, from global climate change to poverty and discrimination. In this course, we will examine the role of economics and economists in a range of key policy issues, such as money, taxation, governmental spending, finance, international trade, antitrust, labor market, education, environment protection, and climate change. We will focus on how economics has been used and, perhaps more importantly, misused in these policy issues. We begin this course with a brief history of the

United States and the global economy. We then introduce a variety of approaches to economic analysis, including neoclassical, Keynesian, behavioral, 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 small-group projects.

Law and Political Economy: Challenging *Laissez Faire*

ECON 2044

Jamee Moudud

Open, Lecture—Year | 10 credits

This yearlong course, based on the professor's new book—*Legal and Political Foundations of Capitalism: The End of Laissez Faire?*—introduces students to the emerging Law and Political Economy tradition in economics. The course will deal with four interrelated questions: (1) What does economic regulation mean? (2) What is the relationship between institutions, legal ones in particular, and the economy? (3) How does one theoretically analyze the nature of property rights, money, corporations, and power? (4) How does rethinking the relationship between law and the economy challenge conventional ideas about the nature of economic regulation? The course will seek to understand the nature of power and its relationship to institutions, especially legal ones, by considering property rights and money, the business corporation, constitutional political economy, the links between “free markets” and authoritarianism, colonialism and race, and inequality as it intersects across class, race, and gender lines. We will deal with these questions by focusing on the insights of the Original Institutional Economics and American Legal Realists and their relationship to the classical political economy tradition (especially Adam Smith and Karl Marx). The Law and Political Economy framework will be contrasted with the insights of New Institutional Economics, with the latter's basis in neoclassical economics. Core questions that will be addressed include: What is *laissez faire*, and does legal-economic history show any proof of its existence? What is assumed when dueling perspectives advocate “more” or “less” government intervention; and are these, in fact, false binaries that distract from core questions of public policy and key challenges such as climate instability, growing inequality, and threats to democracy? No prior background in economics is required.

Controversies in Microeconomics

ECON 3553

Jamee Moudud

Open, Seminar—Year | 10 credits

What assumptions, methodologies, values, vision, and theoretical foundations do microeconomists incorporate and rely upon for analyzing economic behavior at the individual level? What insights, knowledge, inferences, and/or conclusions can be gleaned through examining characteristics of individual firms, agents, households, and markets in order to understand capitalist society? How do our theories of individual and business behavior inform our interpretation of distributional outcomes? Among other topics, this yearlong seminar in microeconomics will offer an inquiry into economic decision-making vis-à-vis: theories of demand and supply, the individual (agents), households, consumption (consumer choice); theories of production and costs; theories of the firm (business enterprise, corporations); theories of markets and competition; prices and pricing theory; and public policy. This course will provide a rigorous analysis of theory and policy in the neoclassical and broad critical political economy traditions. A central theoretical issue will be an engagement of the “governments versus markets” dichotomy, which is at the heart of neoclassical economics. This important theme will be addressed by investigating the rival treatments of institutions in neoclassical economics (New Institutional Economics) and the Law and Political Economy tradition. Among other topics, we will analyze how these different approaches to institutions and the economy study cost-benefit analysis, Pareto optimality, business competition, and the Coase Theorem. The spring semester will incorporate the study of business history.

United States Workers' Movement: From Colonial Slavery to Economic Globalization

ECON 3041

Noah Shuster

Open, Seminar—Year | 10 credits

In this yearlong seminar course, we will explore the history of the US labor movement from its beginnings in the colonial society of the 1600s to the “globalized” cities of the 2020s. Beginning with the involuntary labor arrangements that structured the continent's economy from the 1600s to the Civil War, we will focus on the international workers' movement against slavery: abolitionism. The abolitionist struggle will take us from the first rebellions of involuntary workers to the Civil War and the Reconstruction era. From there, we will consider the strikes, uprisings, and organizations of the late 19th- and 20th-century industrial labor movement, beginning with

the Great Upheaval of 1877 and ending with the postindustrial urban uprisings of 1967. We will consider the peak of “big labor” during the mid-20th century, alongside the peak in Cold War-era US imperialism that structured the economy during that time. We will begin the spring semester by thoroughly considering the major structural shifts in the US economy that began in the 1970s, generally referred to as a combination of “globalization” and “neoliberalism.” These shifts degraded job quality and worker power, relegating the working class to service positions in the “global city” structure. In responding to these shifts, we will consider numerous autonomous unions and “worker centers” that have sprung up to address the new issues of this new economy in the past 20 years. We will also focus on broader 21st-century people’s struggles—like the Anti-Globalization Movement, Occupy Wall Street, and Black Lives Matter—and how these movements relate to the ongoing workers’ movement. Requirements for the course include discussion posts, short papers, and a group presentation. For the course’s major project, students will have two options. The first is writing two connected final essays, one for each semester. The second is engaging in a yearlong research project, which can be focused on service learning and in-the-field placements with local worker centers and unions, if students wish. Students will meet with the instructor every other week for individual conferences, depending on the student’s needs and the progress of their conference projects. Required texts may include: *Strike!* by Jeremy Brecher, *The Many-Headed Hydra* by Peter Linebaugh and Marcus Rediker, *An African-American and Latinx History of the United States* by Paul Ortiz, *The Global City* by Saskia Sassen, *New Labor in New York* by Ruth Milkman and Ed Ott, and *Labor Law for the Rank and Filer* by Staughton Lynd and Daniel Gross.

Introduction to Feminist Economics

ECON 3514

Kim Christensen

Sophomore and Above, Small seminar—Year | 10 credits

Feminist economics arose as a critique of the androcentric and Eurocentric assumptions underlying mainstream (neoclassical) economics. But over the past 30 years, feminist economics has developed into a coherent perspective in its own right. Feminist economics acknowledges and investigates power differentials in both the home and the market on the basis of race/ethnicity, gender, class, sexual orientation, nation, and disability status. Feminist economics takes seriously the crucial economic impact of caring labor (both paid and unpaid) in the home and the broader community. And feminist economics proposes alternate measures of economic success that emphasize bodily integrity, human agency, sustainability, and human rights. We will begin this course

with a brief exploration of the historical context for the development of feminist economics; i.e., the rise of feminist movements in both the developed world and the Global South. We’ll then examine the differences between feminist and mainstream neoclassical economics by examining questions such as: What do we mean by “the economy”? Do transactions and activities have to be monetized to be “economic”? How is caring labor (both paid and unpaid) conceptualized in economics, and how does the performance of this labor impact one’s status in both the labor market and the household? The answers to these and similar questions will help us reconceptualize economics to take account of all of the labor necessary to reproduce individuals and social/economic structures. Finally, we’ll apply this reconceptualized, feminist economics to questions of economic policy. We’ll examine a number of case studies, including: the persistence of occupational segregation and wage differentials by gender and race and policies to mitigate these inequalities; the impact of domestic violence and other forms of nonmarket coercion on economic outcomes; the impact of reproductive control (or the lack thereof) on the economic trajectories of both individuals and societies; and the (re)conceptualization and measurement of economic development and growth. In addition to class participation, requirements for the course will include frequent short papers on the readings, leading class discussions (in pairs), participation in group presentations, weekly participation in a service-learning project, and a placement journal. Possible service-learning placement sites include a domestic violence shelter, a group promoting healthy relationships in local high schools, a local LGBT support and advocacy organization, a reproductive-rights group, or an organization advocating for the rights of domestic workers.

Some background in high-school or college economics is recommended but not required.

Money, Finance, Income, Employment, and Economic Crisis—Macroeconomic Theories and Policies

ECON 3764

An Li

Intermediate, Seminar—Fall | 5 credits

Prerequisite: college-level economics course

What should monetary policies focus on? How should governments decide on taxation and fiscal spending? How do monetary policies and fiscal policies work? What factors impact income and employment in the short run and in the long run? Why are there economic and financial crises? Who is responsible for financial crises? What does modern finance do? Has the financial market grown too

big? How big is too big? What's the relationship between the economy and the environment? In this course, we will examine the fundamental debates in macroeconomic theory and policymaking. The standard analytical framework of GDP determination in the short run 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, investment, governmental spending, unemployment, growth and distribution, crisis, technological change, and long swings of capitalist economies. For each topic, we will not only examine and discuss the theories but also use multiple in-class, hands-on activities to learn tangible, intuitive, and accessible methods for analyzing up-to-date economic data and simulating the macroeconomy in Excel or Google Sheets.

Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution

ECON 3802

An Li

Open, 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 discuss the broad environmental justice literature and connect it with 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, political representation and power, exclusionary and expulsive zoning policies, etc. 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. We will also examine the policy implications of each environmental injustice issue. For each topic/issue, we will have in-depth discussions based on the readings, followed by in-class collaborative research activities that produce qualitative and quantitative evidence of environmental injustice in Yonkers. To visualize environmental injustice, we will use a geographic information system (GIS) to

make maps. You will then be asked to write about the issue in an assignment and discuss potential policy recommendations.

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. 34), Eric Leveau *Environmental Studies*
- Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 35), An Li *Environmental Studies*
- First-Year Studies: Introduction to Development Studies—The Political Ecology of Development (p. 55), Joshua Muldavin *Geography*
- Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*
- The Rise of the New Right in the United States (p. 57), Joshua Muldavin *Geography*
- Making Latin America (p. 62), Margarita Fajardo *History*
- Doing Local Oral History: From Latin America to Yonkers (p. 65), Margarita Fajardo *History*
- Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 89) *Mathematics*
- Calculus I: The Study of Motion and Change (p. 89), Daniel King *Mathematics*
- An Introduction to Statistical Methods and Analysis (p. 89), Daniel King *Mathematics*
- Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 108), David Peritz *Philosophy*
- Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 116), David Peritz *Politics*
- International Political Economy (p. 118), Yekaterina Oziashvili *Politics*
- The Political Economy of Democratic Capitalism (p. 119), David Peritz *Politics*
- First-Year Studies: Emotions and Decisions (p. 122), Maia Pujara *Psychology*
- First-Year Studies: Nations, Borders, and Mobilities (p. 138), Parthiban Muniandy *Sociology*
- Material Moves: People, Ideas, Objects (p. 140), Shahnaz Rouse *Sociology*
- Changing Places: Social/Spatial Dimensions of Urbanization (p. 141), Shahnaz Rouse *Sociology*
- Exploring Transnational Social Networks (p. 141), Parthiban Muniandy *Sociology*
- Sociology of Sports (p. 141), Shahnaz Rouse *Sociology*

ENVIRONMENTAL SCIENCE

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

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

First-Year Studies in Environmental Science: Climate Change

ENVS 1024

Bernice Rosenzweig
FYS—Year | 10 credits

Climate change will be the defining issue of the coming decades. It threatens the ecosystems and infrastructure that human society relies upon and will impact most aspects of the global economy, policymaking, and day-to-day life. This First-Year Studies course will provide the basic foundation in earth systems and climate science needed for students who are interested in careers in environmental science, policy, law, or advocacy. It will also be valuable for students who are concerned about how climate change will impact their communities and their careers in other fields. In the early fall, students will participate in Climate Week New York City events, where they will learn about local climate-change issues along with international government and private-sector efforts to address climate change. During the rest of the fall semester, we will draw on fundamental concepts of physics, chemistry, biology, and earth science to learn about human-caused global warming and its context in the more than four billion-year history of our planet. For their first conference project, students will learn about climate-change indicators and will present their research on an indicator of their choice at the college poster symposium. In the spring, we'll build upon this foundation to investigate the linkages among global climate, natural

ecosystems, and human society. We will explore topics such as biodiversity, food and agriculture, adapting to climate-change impacts, and the energy-systems transition needed to prevent catastrophic global warming. We will also visit the Center for the Urban River at Beczak (CURB) to learn about climate change and the Hudson River Estuary. For their spring conference project, students will learn to conduct a scientific literature review and will write a research paper on the climate-change process or on an issue in which they're most interested. Readings for the course will primarily be from an earth-science textbook but will also include scientific research studies, technical reports, and essays on climate change and society. There will also be four written assignments each semester and in-class quizzes to reinforce the concepts that we learn in class. This seminar will alternate biweekly one-on-one conferences with biweekly small-group workshops on climate data analysis, technical writing, the use of science to inform policy and advocacy, and communicating science.

Natural Hazards

ENVS 2077

Bernice Rosenzweig
Open, Lecture—Spring | 5 credits

Natural hazards are earth-system processes that can harm humans and the ecosystems on which we rely; these hazards 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, and many examples of natural hazards have resulted in disastrous loss of life, socioeconomic disruption, and radical transformation of natural ecosystems. Through improved understanding of these phenomena, however, 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 discuss 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 and explore data on natural hazards processes and case studies. This lecture will also participate in the collaborative interludes and other programs of the Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster.

34 Environmental Studies

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

- General Biology: Genes, Cells, and Evolution (p. 15), Michelle Hersh *Biology*
- Forensic Biology (p. 15), Drew E. Cressman *Biology*
- Evolutionary Biology (p. 15), Michelle Hersh *Biology*
- Intermediate Ethology: Applications and Research in Animal Behavior (p. 16), Liv Baker *Biology*
- Research Methods in Microbial Ecology (p. 17), Michelle Hersh *Biology*
- Human-Wildlife Interactions: Analysis, Management, and Resolution (p. 17), Liv Baker *Biology*
- First-Year Studies: Elemental Epics: Stories of Love, War, Madness, and Murder From the Periodic Table of the Elements (p. 19), Colin Abernethy *Chemistry*
- General Chemistry I (p. 19), Mali Yin *Chemistry*
- General Chemistry II (p. 19), Mali Yin *Chemistry*
- The Chemistry of Everyday Life (p. 20), Mali Yin *Chemistry*
- Biochemistry (p. 20), Mali Yin *Chemistry*
- Introduction to Computer Science: The Way of the Program (p. 22), James Marshall *Computer Science*
- Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*
- Controversies in Microeconomics (p. 30), Jamee Moudud *Economics*
- Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 32), An Li *Economics*
- Workshop on Sustainability Solutions at Sarah Lawrence College (p. 34), Eric Leveau *Environmental Studies*
- Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 35), An Li *Environmental Studies*
- Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 89) *Mathematics*
- Calculus I: The Study of Motion and Change (p. 89), Daniel King *Mathematics*
- An Introduction to Statistical Methods and Analysis (p. 89), Daniel King *Mathematics*
- Time to Tinker (p. 113), Merideth Frey *Physics*
- General Physics I (Classical Mechanics) (p. 113), Sarah Racz *Physics*
- General Physics II (Electromagnetism and Light) (p. 113), Sarah Racz *Physics*
- Chaos (p. 114), Merideth Frey *Physics*
- Advanced Spanish: Figuring the Animal in Latin America (p. 144), Dana Khromov *Spanish*
- Ecopoetry: Poetry of the Living World (p. 176), Marie Howe *Writing*

ENVIRONMENTAL STUDIES

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

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

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

Workshop on Sustainability Solutions at Sarah Lawrence College

ENVI 2205

Eric Leveau

Open, Small Lecture—Spring | 1 credit

As we want to engage in individual and collective efforts toward sustainable and climate-change mitigating solutions, this workshop offers an opportunity for students to explore the multiple ways in which "sustainability" can

be fostered and developed at an institution like Sarah Lawrence College. 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 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 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 once a week for one hour. It is offered as pass/fail based on attendance and a group project that will mostly be developed during our meeting time. It is open to all students, including first-year students. 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!

Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution

An Li

Open, 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 discuss the broad environmental justice literature and connect it with 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, political representation and power, exclusionary and expulsive zoning policies, etc. 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. We will also examine the policy implications of each environmental injustice issue. For each topic/issue, we will have in-depth discussions based on the readings, followed by in-class collaborative research activities that produce qualitative and quantitative evidence of environmental injustice in Yonkers. To visualize environmental injustice, we will use a geographic information system (GIS) to make maps. You will then be asked to write about the issue in an assignment and discuss potential policy recommendations.

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

- Intermediate Ethology: Applications and Research in Animal Behavior (p. 16), Liv Baker *Biology*
- Research Methods in Microbial Ecology (p. 17), Michelle Hersh *Biology*
- Human-Wildlife Interactions: Analysis, Management, and Resolution (p. 17), Liv Baker *Biology*
- General Chemistry I (p. 19), Mali Yin *Chemistry*
- General Chemistry II (p. 19), Mali Yin *Chemistry*
- The Chemistry of Everyday Life (p. 20), Mali Yin *Chemistry*
- Biochemistry (p. 20), Mali Yin *Chemistry*
- Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*
- Controversies in Microeconomics (p. 30), Jamee Moudud *Economics*
- Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 32), An Li *Economics*
- First-Year Studies in Environmental Science: Climate Change (p. 33), Bernice Rosenzweig *Environmental Science*
- Natural Hazards (p. 33), Bernice Rosenzweig *Environmental Science*
- Documentary Filmmaking and Music as Liberation I (p. 46), Damani Baker *Filmmaking and Moving Image Arts*
- First-Year Studies: Introduction to Development Studies—The Political Ecology of Development (p. 55), Joshua Muldavin *Geography*
- Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*
- The Rise of the New Right in the United States (p. 57), Joshua Muldavin *Geography*
- Global Environmental History (p. 69), Matthew Ellis *History*
- An Introduction to Statistical Methods and Analysis (p. 89), Daniel King *Mathematics*
- Justice for the Anthropocene, Ethics for a Vulnerable World: Reconceiving Normative Value for an Era of Global Catastrophe (p. 109), David Peritz *Philosophy*

36 Ethnic and Diasporic Studies

Justice for the Anthropocene, Ethics for a Vulnerable World: Reconceiving Normative Value for an Era of Global Catastrophe (p. 117), David Peritz *Politics*

Environmental Psychology: An Exploration of Space and Place (p. 124), Magdalena Ornstein-Sloan *Psychology*

Ethics in Community Partnerships (p. 126), Linwood J. Lewis *Psychology*

Urban Health (p. 128), Linwood J. Lewis *Psychology*

First-Year Studies: Nations, Borders, and Mobilities (p. 138), Parthiban Muniandy *Sociology*

The Sociology of Medicine and Disability (p. 139), Jessica Poling *Sociology*

Material Moves: People, Ideas, Objects (p. 140), Shahnaz Rouse *Sociology*

Changing Places: Social/Spatial Dimensions of Urbanization (p. 141), Shahnaz Rouse *Sociology*

Exploring Transnational Social Networks (p. 141), Parthiban Muniandy *Sociology*

Ecopoetry: Poetry of the Living World (p. 176), Marie Howe *Writing*

ETHNIC AND DIASPORIC STUDIES

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

We define ethnic and diasporic studies (loosely) as the study of the dynamics of racial and ethnic groups (also loosely conceived) who have been denied, at one time or another, 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: Anthropology and Images (p. 4), Robert R. Desjarlais *Anthropology*

Understanding Experience: Phenomenological Approaches (p. 4), Robert R. Desjarlais *Anthropology*

Childhood Across Cultures (p. 5), Deanna Barenboim *Anthropology*

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

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

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

Arts of Spain and Latin America 1492–1820 (p. 9), Jerrilynn Dodds *Art History*

Art and Society in the Lands of Islam (p. 9), Jerrilynn Dodds *Art History*

Tai Ji Quan and Qi Gong (p. 25) *Dance*

West African Dance (p. 26) *Dance*

Hip-Hop (p. 26) *Dance*

Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 32), An Li *Economics*

Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 35), An Li *Environmental Studies*

Advanced French: La Négritude (p. 54), Nicole Asquith *French*

First-Year Studies: Introduction to Development Studies—The Political Ecology of Development (p. 55), Joshua Muldavin *Geography*

Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 57), Joshua Muldavin *Geography*

A History of Black Leadership in America (p. 62), Komozi Woodard *History*

Reconstructing Womanhood: Writers and Activists in the United States, 1790s–1990s (p. 64), Lyde Cullen Sizer *History*

Black Studies and the Archive (p. 68), Mary Dillard, Elias Rodrigues *History*

First-Year Studies: Talking Back: Techniques of Resistance in Afro-Latin American Fiction (p. 78), Danielle Dorvil *Literature*

What Should I Do? Democracy, Justice, and Humanity in Ancient Greek Tragedy (p. 81), Emily Anhalt *Literature*

Border-Crossing Japanese Media (p. 83), Julia Clark *Literature*

Asian American History Through Art and Literature (p. 84), Karintha Lowe *Literature*

Black Studies and the Archive (p. 86), Mary Dillard, Elias Rodrigues *Literature*

- Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 108), David Peritz *Philosophy*
- Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 116), David Peritz *Politics*
- Childhood Across Cultures (p. 124), Deanna Barenboim *Psychology*
- Ethics in Community Partnerships (p. 126), Linwood J. Lewis *Psychology*
- Immigration and Identity (p. 127), Deanna Barenboim *Psychology*
- Urban Health (p. 128), Linwood J. Lewis *Psychology*
- Gender, Sexuality, and the Body in Judaism (p. 132), Joel Swanson Swanson *Religion*
- Jewish History I: The People of the Book (p. 133), Joel Swanson Swanson *Religion*
- Contemporary Muslim Novels and Creative Nonfiction (p. 134), Kristin Zahra Sands *Religion*
- The Holocaust in Cultural Memory (p. 134), Joel Swanson Swanson *Religion*
- Jewish History II: What Does it Mean to be Modern? (p. 135), Joel Swanson Swanson *Religion*
- First-Year Studies: Nations, Borders, and Mobilities (p. 138), Parthiban Muniandy *Sociology*
- Sociological Perspectives on Detention and 'Deviance' (p. 139), Parthiban Muniandy *Sociology*
- Material Moves: People, Ideas, Objects (p. 140), Shahnaz Rouse *Sociology*
- Beauty and Bioglegitimacy (p. 140), Jessica Poling *Sociology*
- Exploring Transnational Social Networks (p. 141), Parthiban Muniandy *Sociology*
- Sociology of Sports (p. 141), Shahnaz Rouse *Sociology*
- Are You a Good Witch? The Sociology of Culture and Witchcraft (p. 142), Jessica Poling *Sociology*

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: Film as Popular Art

FLMH 1026

Michael Cramer

FYS—Year | 10 credits

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

New Hollywood Cinema

FLMH 2057

*Michael Cramer**Open, Lecture—Fall | 5 credits*

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

Celebrity Studies

FLMH 2031

*Brandon Arroyo**Open, Lecture—Spring | 5 credits*

In his book, *The Audacity of Hope*, Barack Obama wrote this about himself: “I serve as a blank screen on which people of vastly different political stripes project their own views. As such, I am bound to disappoint some, if not all, of them.” In this rare moment of critical self-evaluation, Obama revealed a key to understanding celebrity culture—that our thoughts about celebrities have far less to do with the celebrity themselves and much more to do with how we project our own anxieties, joys, cultural condition, and economic position in society onto those we admire. In short, we often use celebrities to help us understand our own views on the world and how we’d prefer to move through that world. In examining the increasingly self-aware culture associated with celebrity, mass media, and Web 2.0, we will discuss the ways in which celebrity is conceived, constructed, performed, and discussed—as well as how it shapes notions of identity and has reconfigured concepts of work, class, consumption, intimacy, authenticity, and the “American dream.” A critical analysis of celebrity encompasses many aspects of culture, and we will draw connections between celebrity and a number of issues, including: scandals and

yellow journalism; the erosion of privacy; aspirational fantasies of social mobility; notions of health, beauty, and success; celebrities as memes; how celebrities are used to advance political causes; and the ways in which individuals become commodities. With an emphasis on media’s relationship to celebrity, we cover a broad range of topics and modes of analysis. We will conduct a brief history of celebrity culture, from the heroes of the precinematic era and the cultivation of the larger-than-life Hollywood star to the intimate television personality and the even more personal social media microcelebrity. We will discuss the ways in which celebrity exceeds the boundaries of a given text; for example, how the viewer’s insights into a particular star may shape their interpretation or enjoyment of a text. We will analyze the ways in which social media such as X (formerly known as Twitter), YouTube, and Instagram foster new relationships between celebrities and fans and blur the boundaries between production and consumption. We will consider the social and cultural roles of gossip and scandal, as they often provide focal points around which cultures establish behavioral norms. Celebrity is also a “product” that is produced, regulated, and monetized; as such, we will address the ways in which people as images are owned and circulated in “the celebrity industry.”

A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines

FLMH 2162

*John O’Connor, Maia Pujara, Leana Hirschfeld-Kroen**Open, Lecture—Spring | 5 credits*

Why is the topic of laughter so often siloed or scorned in discussions of high art, literature, and the sciences? Why don’t we take laughter seriously as a society? How many professors does it take to teach a course on laughter? (Two more than usual!) In this lecture-seminar, students will develop a highly interdisciplinary understanding of laughter as a human behavior, cultural practice, and wide-ranging tool for creative expression. Based on the expertise of the three professors, lectures will primarily investigate laughter through the lens of psychology, film history, and visual arts. The goal of the course is to think and play across many disciplines. For class assignments, students may be asked to conduct scientific studies of audience laughter patterns, create works of art with punchlines, or write close analyses of classic cinematic gags. Over the course of the semester, we will examine the building blocks of laughter; classic devices of modern comedy; and laughter as a force of resilience, resistance, and regeneration. Topics to be discussed include the evolutionary roots of laughter as a behavior; the psychological substrates of laughter as a mode of

emotional and self-regulation; humor in Dada, surrealism, performance art, and stand-up comedy; jokes and the unconscious; comic entanglements of modern bodies and machines; hysterical audiences of early cinema; and how to read funny faces, word play, spit takes, toilet humor, and sound gags.

Catching Emotion: Trauma and Struggle in Auteur Animation

FLMH 2045

Robin Starbuck

Open, Small Lecture—Spring | 5 credits

This course will take the form of a screening and discussion seminar designed to provide an overview of alternative and experimental animations derived from the creative practice of transforming stories of trauma and struggle into films of artistic merit. We will examine various forms of animated work produced between 1960 and the present, asking ourselves: Can animations about serious subjects lighten sad, macabre, depressing, and even horrific moments with a sense of playfulness and controlled distance? The class will survey a wide range of work from a diverse selection of artists operating in cinematic film forms alternative to commercial animation. These will include, but not be limited to, hand-drawn, cell-painted, cutout, stop-motion, pixilated, puppet, digital, and, more recently, CGI independents. In most cases, auteur artists working with stories of trauma, memory, language, and struggle—whether personal, social, or political—are attempting to put their subjects in perspective. Using the core of these sources to pose difficult and personal questions, artist-animators tackle tough issues that ultimately serve as a reflection and reframing of experience. In response to the films we watch, the class group will discuss how personal and cultural struggles have been used as resonating topics large enough to act as a central conflict for animated films. Through screenings, readings, panels of visitors, and discussions, we will investigate both the reasoning for and success of animation's ability to confront the problems that challenge us. Students in this class will be expected to participate in discussions during conference meetings. Animation production will not be taught; however, a creative conference project in studio arts, writing, media, or performing arts will be required. In addition, students will be expected to complete weekly readings and entries in a research/creative practice notebook.

Arcades, Trains, Hysterics: 19th-Century Foundations of Film

FLMH 3133

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); 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, and Maya Deren. In this course, 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.

Exploitation and Trash Cinema

FLMH 3410

Brandon Arroyo

Intermediate, Large seminar—Fall | 5 credits

Prerequisite: First-Year Studies: Hollywood From the Margins

The history of American cinema is often framed around films of great aesthetic merit, like *Citizen Kane*, *Sunset Boulevard*, *The Godfather*, *12 Years a Slave*. But what happens when we examine this history from the vantage point of its bottom rungs: the lowly, the disreputable, the trashy, the ephemeral, and the sleazy? What do these films—less important as works of art, perhaps, but equally important as windows into various moments of cultural history—tell us about American society? This course utilizes exploitation films and various cinematic “trash” genres to interrogate this and related questions, situating these often forgotten or dismissed films in terms of historical conflicts over race, class, gender, sexuality, and more. Along the way, we will also contemplate matters of aesthetics, analyzing why these films are considered “trash.” And perhaps most importantly, exploitation cinema offers a unique opportunity for marginalized writers, directors, and actors who were historically

shunned by the Hollywood studios to create a voice of their own via filmmaking. Marginal films give voice to marginalized races, genders, and sexualities that were excluded during a Hayes Code-dominated Hollywood “golden” era and remain excluded within the advertiser-friendly Hollywood of today. The only way to gain a complete understanding of Hollywood’s politics is to analyze the type of cinema and filmmakers that were actively *excluded* from the studio system. This class aims to give both a historical and cultural analysis of the crucial role that exploitation cinema has played in giving voices to the voiceless. Among the marginalized genres we will discuss are the “white slave” films of the 1910s, drug-panic films, social hygiene films, “sexploitation,” kung fu, gay/trans storylines, “Blaxploitation,” horror, and action films.

Mainland Chinese Cinema, Culture, and Identity, 1949–Present

FLMH 3059

Michael Cramer, Kevin Landdeck

Open, Joint seminar—Spring | 5 credits

This seminar course will examine both the historical and cultural context of Mainland Chinese cinema from 1949 to the present. The course will be focused on full-length feature films from the People’s Republic of China, providing an eclectic mix of movies covering socialist propaganda of the high Maoist period (1949-76), the critical stances of the “Fifth Generation” (of graduates from the Beijing Film Academy) in the 1980s and early 1990s, the more entertainment-focused films of post-Deng (2000s) China, as well as contemporary art films that are largely seen outside of the commercial exhibition circuit. This wide variety of films will open up questions of cinematic representations of Chinese identity and culture in at least four major modes: socialist revolutionary (1949-76), critical reflections on China’s past and the revolution (1982-1989), what one might call neoliberal entertainment (1990-present), and the more underground art cinema that has emerged as mainstream Chinese cinema has become increasingly commercial. Along with the close analysis of films (their narrative structure, audiovisual language, relationship to other films from both China and beyond), the course will deal with Confucian legacies in Chinese society, communist revolutionary spasms and the censorship system, and the more open market and ideology of the post-Mao reform era. Assigned readings will be varied, as well. Several key movies will be paired with their textual antecedents; e.g., LU Xun’s *New Year’s Sacrifice* will be read alongside HU Sang’s by the same title, while LI Zhun’s *The Biography of LI Shuangshuang* will accompany the 1962 movie that followed. Appropriate readings will cover important

historical background in some detail; for example, the Great Leap Forward (1959-62) and the Cultural Revolution (1966-76) are both crucial events for understanding the revolutionary experience, while the latter is particularly relevant for its impact on reform-era filmmakers. Other readings will focus specifically on cinema, ranging from broad historical overviews on the material/financial conditions of production, distribution, and exhibition to close analyses of individual films, the transition from socialist to postsocialist cinema, the construction of “Chineseness” as an object for the Western gaze, and the avant-garde/independent responses to the current global/commercial Chinese cinema. This course is an open super-seminar (capped at 30 students), meeting once a week for 2.5 hours in order to facilitate in-depth discussions of paired material; for example, two movies or a movie and significant historical texts (either primary or secondary). In addition to this weekly class time, film screenings (one or two per week) will be required. For conferences, students will be divided evenly between the two professors, using the regular model of biweekly meetings.

The Machine in the Garden: Cinema and Nature

FLMH 3066

Leana Hirschfeld-Kroen

Open, Seminar—Spring | 5 credits

How have films and other modern media shaped our ideas about nature, the planet, and the world around us? What do Technicolor images of the countryside, planetarium voyages to the moon, and experimental films made of moths and decaying nitrate teach us about the nature of cinema? This seminar explores film as a utopian medium for capturing, romanticizing, and recreating nature in an age of rising buildings and disappearing stars. At the same time, we will approach film as a machine that exploits and disrupts natural environments, turning the Earth into raw material to promote nationalist myths, advertise new technologies, and naturalize industrial transitions. Focusing primarily on US and European film, the course has three main themes: film technology and nature, modern imaginaries of outer space, and the country and the city. Alongside weekly screenings, we will read works of film history, media theory, science fiction, manifestos, and an interdisciplinary array of scholars who have influenced recent ideas in film studies about “media environments” and “cine-ecologies.” This seminar will participate in the collaborative interludes and other programs of the Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster.

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

Histories of Modern Art (p. 9), Sarah Hamill *Art History*

Global Histories of Postwar and Contemporary Art (p. 10), Sarah Hamill *Art History*

Mainland Chinese Cinema, Culture, and Identity, 1949–Present (p. 13), Michael Cramer, Kevin Landdeck *Asian Studies*

Mainland Chinese Cinema, Culture, and Identity, 1949–Present (p. 40), Michael Cramer, Kevin Landdeck *Film History*

Catching Emotion: Trauma and Struggle in Auteur Animation (p. 42), Robin Starbuck *Filmmaking and Moving Image Arts*

Documentary Filmmaking and Music as Liberation II (p. 48), Damani Baker *Filmmaking and Moving Image Arts*

Documentary Filmmaking and Music as Liberation I (p. 46), Damani Baker *Filmmaking and Moving Image Arts*

Opening Scene: Filmmaking for First-Timers (p. 49), Daniel Schmidt *Filmmaking and Moving Image Arts*

Opening Scene: Filmmaking for First-Timers (p. 47), Daniel Schmidt *Filmmaking and Moving Image Arts*

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

Postwar German Literature and Film (p. 59), Roland Dollinger *German*

Screening the City (p. 63), Ryan Purcell *History*

Mainland Chinese Cinema, Culture, and Identity From 1949–Present (p. 68), Michael Cramer, Kevin Landdeck *History*

Beginning Italian: *Viaggio in Italia* (p. 72), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 73), Tristana Rorandelli *Italian*

First-Year Studies: 19th- and 20th-Century Italian Women Writers: Rewriting Women's Roles and the Literary Canon (p. 79), Tristana Rorandelli *Literature*

Theatre and the City (p. 80), Joseph Lauinger *Literature*

Postwar German Literature and Film (p. 80), Roland Dollinger *Literature*

Modernism and Media (p. 81), Emily Bloom *Literature*

Acting Up: Performance and Performativity From Enlightenment Era London to Golden Age Hollywood (p. 82), James Horowitz *Literature*

Toward a Theatre of Identity: Ibsen, Chekhov, and Wilson (p. 83), Joseph Lauinger *Literature*

Border-Crossing Japanese Media (p. 83), Julia Clark *Literature*

Technology and Human Development (p. 123), Jamie Krenn *Psychology*

A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines (p. 123), John O'Connor, Maia Pujara, Leana Hirschfeld-Kroen *Psychology*

A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines (p. 161), John O'Connor, Maia Pujara, Leana Hirschfeld-Kroen *Visual and Studio Arts*

New Genres: Abstract Video (p. 162), Angela Ferraiolo *Visual and Studio Arts*

FILMMAKING AND MOVING IMAGE ARTS

Sarah Lawrence College's filmmaking and moving-image arts (FMIA) is a rigorous intellectual and creatively vibrant program where students are free to select classes without the confinement of majors. Through a wide range of classes, we offer students the opportunity to imagine themselves as a community of storytellers who are willing to take risks and break boundaries. With classes in screenwriting for film and television and hands-on production courses in narrative fiction, documentary/nonfiction, experimental, and animated film, students define and resolve artistic, historical, and analytical problems on their own while also learning to work in collaboration.

Working with departments throughout the College, students learn to consider film and the spatial arts within a variety of contexts. The program fosters open inquiry, community and social engagement, and enables students to think critically about form and the choices that filmmakers and screenwriters must face. With all of the richness of New York City at our fingertips and a host of opportunities for students to study abroad and travel to Los Angeles, FMIA at Sarah Lawrence offers a unique, experience-based learning environment for students at all levels. After graduation, our students go on to win prestigious awards for their work, attend competitive graduate programs around the world, and become professionals in a range of film, animation and screenwriting careers.

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, several teaching/editing labs, 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.

First-Year Studies: Image, Sound, and Time

FILM 1003

Jazmín López

FYS—Year | 10 credits

This is a course in which you will conceive a short film from its very basis to the final completion. In the first half of the year, we will explore a creative and deep examination of the foundations and processes of writing with images and sounds. The course provides a path to a certain type of sensitivity that helps writers create not just the screenplay for the course but also all of their screenplays to follow. What are the fundamental skills you need for writing a film? What is the time of observation that we need to do in order to be able to translate it into words? The script is a descriptive representation of the images and sounds that the writer has created in his or her imagination—beginning with the construction of an image that nests a story and exploring its possible forms and shapes, imagining characters from the inside outward, and then situating them in the image to let them grow. In the second part of the year, we will be exploring all of the areas of staging and styles in order to digest all of the information that we can make out of the script—from the very first impression of our story, through the actual image, until the editing. Working with each other on projects in a constructive and meaningful way and exploring an audiovisual style, the course will provide interaction and exposure to a wide range of types of film styles— from small to large productions. Some of our guiding questions will be: How do we understand the core of our image? How do we see scripts from a directing point of view? How is the image able to transmit emotions and thoughts? How can we develop critical and well-formulated thoughts of a film idea and expand our personal visual research? This class will have weekly conferences at least for the first semester.

First-Year Studies: Words to Pictures: Writing for the Screen

FILM 1327

Rona Naomi Mark

Open, FYS—Year | 10 credits

This FYS course will give students the foundational tools needed to write for just about any screen. Starting with simple scenes and short-form screenplays, students will learn formatting and industry standards—all while cultivating their own personal style. Students will learn the basics of dramatic structure, character development, and visual storytelling through their own work and through the analysis of published screenplays. In the first semester, students will write several short scripts, which we will table-read and workshop in class. In the second semester,

we will focus our work on outlining and writing feature-length screenplays. Students will have the opportunity to pitch their projects to the class and to create look books for their screenplays. Students will meet for conference weekly in the first semester and every two weeks in the second.

Animation

Catching Emotion: Trauma and Struggle in Auteur Animation

FILM 2045

Robin Starbuck

Open, Small Lecture—Spring | 5 credits

This course will take the form of a screening and discussion seminar designed to provide an overview of alternative and experimental animations derived from the creative practice of transforming stories of trauma and struggle into films of artistic merit. We will examine various forms of animated work produced between 1960 and the present, asking ourselves: Can animations about serious subjects lighten sad, macabre, depressing, and even horrific moments with a sense of playfulness and controlled distance? The class will survey a wide range of work from a diverse selection of artists operating in cinematic film forms alternative to commercial animation. These will include, but not be limited to, hand-drawn, cell-painted, cutout, stop-motion, pixilated, puppet, digital, and, more recently, CGI independents. In most cases, auteur artists working with stories of trauma, memory, language, and struggle—whether personal, social, or political—are attempting to put their subjects in perspective. Using the core of these sources to pose difficult and personal questions, artist-animators tackle tough issues that ultimately serve as a reflection and reframing of experience. In response to the films we watch, the class group will discuss how personal and cultural struggles have been used as resonating topics large enough to act as a central conflict for animated films. Through screenings, readings, panels of visitors, and discussions, we will investigate both the reasoning for and success of animation's ability to confront the problems that challenge us. Students in this class will be expected to participate in discussions during conference meetings. Animation production will not be taught; however a creative conference project in studio arts, writing, media, or performing arts will be required. In addition, students will be expected to complete weekly readings and entries in a research/creative practice notebook.

3D Digital Animation: Character and Environment Design

FILM 3249

Kyle Hittmeier

Open, Small seminar—Year | 10 credits

At a time when digital, three-dimensional space has saturated our visual vocabulary in everything from design and entertainment to gaming, now more than ever it is important to explore the interface of this space and find methods for unlocking its potential. This is an introductory course for Maya (and, in the spring semester, Zbrush and Substance Painter), which are industry-standard software for 3D modeling and animation. Over two semesters, we will learn the fundamental approaches to environment building, 3D modeling, character creation, character rigging, and keyframe animation. This course will also provide a comprehensive understanding of the important process of rendering, using texturing, lighting, and staging. We will explore how all of these processes may culminate in narrative-based animations, alongside how 3D constructions can be exported into everything from film projects to physical media. Great emphasis will be placed on experimentation in navigating between digital and physical processes. Exercises and assignments will be contextualized through lectures and with readings of both historical and contemporary creators in the field.

Character Design

FILM 3447

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 that requires a commitment to developing drawing skills 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.

Introduction to 2D Digital Animation in Harmony

FILM 3489

Robin Starbuck

Open, Seminar—Fall | 5 credits

In this course, students will develop animation and micro storytelling skills by focusing on the process of creating frame-by-frame digital drawings and keyframe movement for animation. This course is essentially an introduction to both the professional digital software, Harmony by Toon Boom, and the process of digital drawing and rotoscoping. Instruction will be based in the software, Toon Boom Harmony Premium, and will include line style, visualization, character development, continuity, timing, and compositing. All of the production steps required to develop simple 2D digital animations will be demonstrated and applied through exercises aimed at the production of a single animated scene. Participants will develop and refine their personal style through exercises in digital animation and assignments directed at increasing visual understanding. Digitally-drawn images (with the option to include live action and photographs) will be assembled in sync to sound. Compositing exercises will cover a wide range of motion graphics, including green screen, keyframing, timeline effects, 2D and 3D space, layering, and pose-by-pose movement. This one-semester class will provide students with a working knowledge of the emerging and highly efficient software Harmony, recently adopted by the film and TV animation industry. Conference projects involve each student's production of a single, refined animated scene. Students interested in then continuing in 2D digital animation in the spring semester will be encouraged to take the subsequent Intermediate/Advanced 2D Animation course.

Advanced Animation Studio

FILM 4191

Scott Duce

Advanced, Seminar—Fall | 10 credits

Prerequisite: completion of at least three SLC courses in animation or the equivalent; an ability to work independently; knowledge of the software Harmony Premium or Dragonframe and After Effects

This advanced independent animation course is tailored for students to develop, prepare, and commence the creation of a fully-realized animated film. Students will work independently to progress through the preproduction phase of their concepts and eventually initiate the animation process. In the initial stages of the semester, students will conceptualize their ideas by focusing on character designs, storyboarding, and background images. As the semester unfolds, students will establish their scenes through image sequencing and begin animating various stages of their film. Throughout the semester, students will engage regularly with the professor in conference to evaluate their progress. Additionally, there will be several group sessions led by a team of filmmaking and moving-image arts faculty, allowing for collaborative feedback and support. Students will be encouraged to continue their journey and complete their films by enrolling in the Intermediate/Advanced 2D Animation course in the spring semester.

2D Stop-Motion Animation: Materials and Methods

FILM 3490

Robin Starbuck

Open, Seminar—Spring | 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. In this class, students will learn the fundamentals of making animated films in a hands-on workshop environment where we are actively creating during class meetings and labs. The class will include instruction in a variety of stop-motion techniques, including: cut-out paper animation, sand on glass, sequential drawing using pencil and paper or chalk boards, object animation, and simple puppet animation. We will cover all aspects of progressive movement, especially the laying out of ideas through time and the development of convincing (if abstract) characters and motion. The course will cover basic design techniques and considerations, including materials, execution, and color. We will also have a foundational study of the history of experimental animation by viewing the animated film work of artists from around the globe. During the semester, each student

will complete five short, animated films ranging in length from 30 seconds to one minute. Students are required to provide their own external hard drives and some additional art materials. Software instruction will include AfterEffects, Adobe Premier, and Dragonframe.

Intermediate/Advanced 2D Animation

FILM 3889

Scott Duce

Intermediate/Advanced, Seminar—Spring | 5 credits

Prerequisite: Introduction to 2D Animation in Harmony Software and permission of the professor

This course is designed to further enhance the development of 2D animation concepts and techniques. Students are expected to have an introductory knowledge of Harmony software and be comfortable with basic animation skills. As an intermediate/advanced course, students will delve deeper into animation fundamentals and explore advanced techniques, including shift and trace, motion arcs, and secondary movements. Additionally, students will expand their proficiency in Harmony software by developing advanced camera techniques, utilizing traditional and auto lip-sync tools, leveraging nodes for lighting and effects, and exploring a variety of advanced tools. Students will enrich their drawing and animation skills by understanding body mechanics and motion flow, focusing on techniques such as animated cycles, rotating forms, transformations, timing and pacing, weight, and resistance. Through the creation of multiple animation projects, intermediate students will apply these new techniques, develop scene construction abilities, and ultimately produce a final animation project. The capstone project of the semester will be the creation of a short, multi-scene animation. Advanced students will have the opportunity to work independently on an original concept throughout the semester, culminating in the development of a fully-realized animated film. Harmony, Toon Boom's animation software, will serve as the primary software incorporated in this course and will be provided to each student through the Animation Lab. Information and skills acquired in this class can be applied to improve drawing and animation proficiency, establish fundamentals for digital animation production, and enhance an animation portfolio.

Preproduction

Storyboarding for Film and Animation

FILM 3428

Scott Duce

Open, Seminar—Fall | 5 credits

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

The Real-World Producer: Creative Producing in Film and Television

FILM 3470

Heather Winters

Open, Large seminar—Fall | 5 credits

They say, “Producing is like trying to build a house of cards in a wind tunnel when someone hands you a stick of crazy glue and turns the lights off.” In fact, the producer is the “visionary”—typically, the one to initiate, develop, nurture, and shepherd a project, step-by-step, from its inception to its completion. Bringing all of the project’s elements into existence while being the critical glue that holds everything together...the producer knows how to “turn the lights on.” Being a producer is a magical journey of discovery: learning what stories are important to you, discovering the best way to tell them, and defining why *you* must be the one to bring a story to life. These are the essential pillars of producing. This immersive course provides filmmakers, directors, screenwriters, actors, or any interested student a real-world look “under the hood” into the fundamentals of creative producing—providing a comprehensive understanding of the pivotal role that the

creative producer plays in the dynamic and ever-changing world of film and television. Taught through the lens of what one (or a small army of producers) actually does, this course demystifies and explores the role of the producer on a feature or on a short film, documentary, television, animated, or digital project from the moment of creative inspiration through project delivery—defining what it means to “produce.” Working individually and in teams, students will “produce” semester group projects and engage in discussions, theoretical exploration, practical workshops, and exercises that simulate real-world producing scenarios, as they develop essential skills crucial for success in the producing field. Topics covered include development, preproduction, production, and postproduction; collaborating with writers, directors, actors, and crew; script breakdown, scheduling, budgeting, financing, distribution, script coverage; and best producing practices. This course offers students a chance to explore the role of the producer and learn invaluable creative perspectives and industry insights, as students gain the knowledge and skills necessary to navigate the multifaceted landscape of producing. Workshops and intimate conversations with working artists from both in front of and behind the camera allow students opportunities to engage with creatives active in the field. Course objectives include developing a holistic understanding and fundamental knowledge of the producing process; gaining a unique window into the importance of, and mechanics pertaining to, the producing discipline; and assembling an essential toolkit for creating and seeking opportunities in the filmmaking, television, and moving-image arts worlds.

Concept Art: Exploring Preproduction for Media Arts Projects

FILM 3514

Scott Duce

Sophomore and Above, Seminar—Spring | 5 credits

This course delves into the foundational aspects of preproduction and developmental concepts for media projects. Students will engage in “World Building” exercises, wherein they research and design thematic approaches for specific projects. Emphasis will be placed on character development, compositional illustration, object and prop design, and scene building. Through the exploration of prompt themes, students will craft fully-realized projects that embody visual style, consistent form and function, and unified meaning, leading to the creation of unique media concepts. Both hand-drawn techniques and digital drawing tools will be utilized throughout the semester, with various software employed for character design, background paintings, and concept presentations. This course demands a commitment to the further

development of drawing skills and is labor intensive. While having basic drawing skills is advantageous, students will be challenged to expand their abilities throughout the course. Multiple preproduction projects will be created to deepen understanding of thematic concepts. The final project will involve the production of a fully-developed, multicharacter/environment concept presentation. The knowledge gained in this course can be applied to creating and enhancing a preproduction or art portfolio, establishing a concept outline for an interactive media project, or developing characters and environments for graphic novels or films.

Production

Genre Filmmaking: From Script to Screen

FILM 3475

Rona Naomi Mark

Open, Seminar—Year | 10 credits

Working within a genre can greatly assist the fledgling filmmaker by suggesting content and stylistic elements, thereby freeing the artist to focus on self-expression. While exploration of all genres is welcome, our class discussions and video exercises will explore various ideas present in the so-called “lesser genres” of horror, sci-fi, and fantasy. Students will shoot several short video exercises, both individually and in groups, each with a certain directing and thematic prompt. Film viewings will demonstrate how genre films handle sexual politics and repression, societal and personal anxieties, naturalism as opposed to fantasy, as well as the smart use of special effects and other strategies for the low-budget, independent filmmaker. This course does not require previous filmmaking experience. The first semester will focus on screenwriting, and the students will write short scripts that they will then produce and direct in the second semester for their conference project. 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. These exercises will not only familiarize the students with the gear at their disposal but also introduce them to concepts of visual storytelling; i.e., 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. They will practice directing actors and finding a method for effective communication with their cast. And they will 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!

Documentary Filmmaking and Music as Liberation I

FILM 3116

Damani Baker

Open, Large seminar—Fall | 5 credits

This is an open course designed to enlighten our creative consciousness, using music and nonfiction filmmaking as tools for liberation. Music and other sonic experiences are intrinsically connected to how we witness, experience, and tell nonfiction stories. In this course, we will examine work where the score itself plays a character while also creating films of our own inspired by the soundtrack as a living piece of our form. Broken into groups, students collectively will create a five-minute film that invites the viewer into subjects that are engaging and new, while also challenging the binary and often Western notion of what storytelling can be. The role that music and sound can play as a form of protest, meditation, and transformation are at the heart of our visual experience. In the spirit of global movements toward a more just and sustainable world, this course infuses a cinematic quest for truth in storytelling with the undeniable power that music brings to our understanding of a moment in time, a scene, a relationship, and ourselves. From *American Utopia* to *Amazing Grace* and *Gimme Shelter*, students will screen, discuss, and be inspired to create work that challenges all of the senses.

Working With Light and Shadow

FILM 3461

Misael Sanchez

Open, Seminar—Fall | 5 credits

This introductory-level course will present students with the basics of cinematography and film production. They will explore cinematography as an art of visual storytelling. The cinematographer plays a critical role in shaping the light and composition of an image and capturing that image for the screen. Students will investigate the theory and practice of this unique visual language and its power as a narrative element in cinema. In addition to covering camera operation, students will explore composition, visual style, and the overall operation of lighting and grip equipment. Students will work together on scenes that are directed and produced in class and geared toward the training of set etiquette, production language, and workflow. Work will include the recreation of classic film scenes, with an emphasis on visual style. Students will discuss their work and give feedback that will be incorporated into the next project. For conference,

students will be required to produce a second scene recreation, incorporating elements discussed throughout the term. Students will outline projects, draw floor plans, edit, and screen the final project for the class. This is an intensive, hands-on workshop that immerses the student in all aspects of film production. By the end of the course, students should feel confident to approach a film production project with enough experience to take on introductory positions with the potential for growth.

Cinematography: Color, Composition, and Style

FILM 3463

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. In addition to the work completed during class times, students will be required to produce a short project, incorporating elements discussed throughout the semester, as part of conference work. 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.

Opening Scene: Filmmaking for First-Timers

FILM 3026

Daniel Schmidt

Open, Seminar—Fall | 3 credits

Film has become one of the most dominant forms of visual media and creative expression. In this seminar/workshop for the budding director, we will first focus on the filmmaking fundamentals that every filmmaker needs to know in order to tell an effective story on screen: basic filmmaking terms, crew positions, camera operation, shot angles and composition, camera movement, basic lighting, sound recording, and editing. Students will also learn to how to create shot lists, floor plans, and other important tools necessary for a successful shoot. Initially, solo shooting assignments will be given, allowing students to begin to develop their own cinematic voice. Because

collaboration is key in filmmaking, students will also be divided into small 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.

Avant Doc: Experiments in Documentary Filmmaking

FILM 3502

Robin Starbuck

Open, Seminar—Fall | 5 credits

In this course, we will examine 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 the manner in which, “poetics confront the problematics of power...” Throughout the semester, students will produce a series of experimental film exercises while they simultaneously research and produce a single, short, experimental documentary film for conference work. This class will acquaint students with the basic theory and purpose of experimental film/video, as compared to narrative documentary formats, and to critical methodologies that will help establish aesthetic designs for their 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 concerns. The various practices of 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. No prior film experience is required, though some knowledge of film editing would be advantageous.

Advanced Short-Film Projects I

FILM 4100

Jazmín López

Advanced, Large seminar—Fall | 5 credits

Prerequisite: Preproduction, Screenwriting, or Production course in filmmaking

In this course, students will be required to have a short film project that they want to do, either a script or a clear and consistent idea for a short film of a maximum seven minutes. In Part I of the yearlong course, we will be tailoring the film idea into a project that is ready to shoot. Analyzing scenes, reading, and creatively putting together the *mise-en-scène* of the student’s original idea would be our aim. In order to build up a cinematic vocabulary for

each project, we will be analyzing, in depth, the tone, style, concept, and proposal that the student is looking for—understanding the aesthetics by watching clips, shorts, and films in order to see how other authors have solved similar ideas on set. Participants will, therefore, have a profound and conceptually well-developed knowledge of each of their own shots and scenes for the projects. By the end of the semester, each student will have a project that is ready to shoot in Advanced Short-Film Projects, Part II. A jury or committee will choose about eight projects from the group to shoot in the spring semester (Advanced Short-Film Projects, Part II).

Documentary Filmmaking and Music as Liberation II

FILM 3226

Damani Baker

Open, Large seminar—Spring | 5 credits

This course is designed to enlighten our creative consciousness, using music and nonfiction filmmaking as tools for liberation. Music and other sonic experiences are intrinsically connected to how we witness, experience, and tell nonfiction stories. In this course, we will examine work where the score itself plays a character while creating films of our own inspired by the soundtrack as a living piece of our form. Broken into groups, students collectively create a five-minute film that invites the viewer into subjects that are engaging and new while challenging the binary and often Western notion of what storytelling can be. The role that music and sound can play as a form of protest, meditation, and transformation is at the heart of our visual experience. In the spirit of global movements toward a more just and sustainable world, this course infuses a cinematic quest for truth in storytelling with the undeniable power that music brings to our understanding of a moment in time a scene, a relationship, and ourselves. From *American Utopia* to *Amazing Grace* and *Gimme Shelter*, students will screen, discuss, and be inspired to create work that challenges all of the senses.

Storytelling Through the Lens: Filmmaking Basics

FILM 3467

K. Lorrel Manning

Open, Seminar—Spring | 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.

Working With Light and Shadow

FILM 3461

Misael Sanchez

Open, Seminar—Spring | 5 credits

This introductory-level course will present students with the basics of cinematography and film production. They will explore cinematography as an art of visual storytelling. The cinematographer plays a critical role in shaping the light and composition of an image and capturing that image for the screen. Students will investigate the theory and practice of this unique visual language and its power as a narrative element in cinema. In addition to covering camera operation, students will explore composition, visual style, and the overall operation of lighting and grip equipment. Students will work together on scenes that are directed and produced in class and geared toward the training of set etiquette, production language, and workflow. Work will include the recreation of classic film scenes, with an emphasis on visual style. Students will discuss their work and give feedback that will be incorporated into the next project. For conference, students will be required to produce a second scene recreation, incorporating elements discussed throughout the term. Students will outline projects, draw floor plans, edit, and screen the final project for the class. This is an intensive, hands-on workshop that immerses the student in all aspects of film production. By the end of the course, students should feel confident to approach a film production project with enough experience to take on introductory positions with the potential for growth.

Opening Scene: Filmmaking for First-Timers

FILM 3026

Daniel Schmidt

Open, Seminar—Spring | 3 credits

Film has become one of the most dominant forms of visual media and creative expression. In this seminar/workshop for the budding director, we will first focus on the filmmaking fundamentals that every filmmaker needs to know in order to tell an effective story on screen: basic filmmaking terms, crew positions, camera operation, shot angles and composition, camera movement, basic lighting, sound recording, and editing. Students will also learn to how to create shot lists, floor plans, and other important tools necessary for a successful shoot. Initially, solo shooting assignments will be given, allowing students to begin to develop their own cinematic voice. Because collaboration is key in filmmaking, students will also be divided into small 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 on their own and with others.

Advanced Short Film Projects II

FILM 4200

Misael Sanchez

Advanced, Large seminar—Spring | 5 credits

Prerequisite: completion of Advanced Short Film Projects, Part I, in the fall semester or permission of the instructor

This course is a continuation of Advanced Short Film Projects, Part I. Part II will be a practical course, in which students (collaborating in crews) are exposed to a broad range of filmmaking skills through hands-on production experience and class discussion. The course will explore craft, aesthetic, production, and storytelling issues—all while working toward the production of projects workshopped, developed, and selected in Part I. Composed of directors, writers, producers, and technically proficient students, the faculty-selected group of 20 students will collaborate on producing eight short films, not to exceed 8-12 minutes in length. The spring session will cover preproduction planning, budgeting, scheduling, script breakdowns, shot listing, casting, rehearsing with actors, crewing, location management, script revisions, permits, insurance requirements, production-related agreements, camera preparation, lighting plans, and postproduction.

Postproduction

Recording and Editing Sound for Film and Media

FILM 3108

Rosie Kaplan

Open, Large seminar—Fall | 2 credits

This course introduces techniques for recording and editing sound for film and media. Through a hands-on approach using recording equipment and Pro Tools, students will explore creating and mixing sound design and effects, Foley, and dialogue/ADR for film and other media. Studio work will be supplemented with readings on fundamentals of acoustics and media theory, as well as recommended films.

Music and Sound for Film

FILM 3107

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 co-inhabitants 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 soundworld of a film; and designing the music and sound so that they occupy different, 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.

Screenwriting

Writing for TV: From Spec Script to Original TV Pilot

FILM 3313

Marygrace O'Shea

Intermediate, Seminar—Year | 10 credits

Prerequisite: permission of instructor required; sophomore and above only

In the first semester, we will practice the fundamental skill of successful television writers—the ability to craft entertaining and compelling stories for characters, worlds, and situations created by others. Though dozens of writers may work on a show over the course of its run, the “voice” of the show is unified and singular. The way to best learn to write for television 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. The first semester workshop will introduce students to these fundamental skills by taking them, step-by-step, through writing of their own spec (sample) script for an ongoing scripted (fiction) television series, comedy or drama. The fall will take students from premise lines, through the outline/beat sheet, to writing a complete draft of a full teleplay for a currently airing show. No original pilots will be pursued in the fall. In conference, students will work on deepening characters, understanding dramatic and comedic techniques, and developing additional components of their portfolios. Prospective students are expected to have an extensive working knowledge across many genres of TV shows that have aired during the past 25-30 years domestically and internationally and a commitment to developing work from concept through premise lines, beat sheets, and outlines—with multiple drafts of each—and with extensive peer collaboration before writing script pages. You will not be permitted to write pages until your outlines have been “green lit.” In the second semester, the class builds on fundamentals learned in the first semester, writing specs with the focus on creating new work: original TV pilots. Students will be expected to enter the class with a completed 8-12 page outline for their original show's pilot story. That outline will be revised and turned into an original one-hour or half-hour show (no sitcoms). Focusing on engineering story machines, we power characters and situations with enough conflict to generate episodes over many years. Having taken both semesters—spec, pilot—students will have the beginnings of the components, in first-draft form, needed for a professional portfolio. In conference, students may wish to

begin to develop character descriptions and pieces of a series pitch for their show or work on previously developed material.

Please reach out in Spring 2024 to start the permission process: moshea@sarahlawrence.edu

Writing the Short Screenplay

FILM 3323

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 the work in progress, followed by critique and discussion of the work. The course will culminate in a full table-read of each screenplay, a process that allows the writer to hear his/her work read aloud by classmate/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 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.

Screenwriting: Tools of the Trade

FILM 3421

K. Lorrel Manning

Open, Seminar—Fall | 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 From Imagination

FILM 3221

Jazmín López

Open, Seminar—Spring | 5 credits

In a world filled with moving images, we are all highly capable spectators as well as screenwriters. In this course, we will deepen and complement our existing knowledge of the cinematic medium, challenge our assumptions, and experiment with new ways of conceiving and making cinema. This course explores a creative and deep examination of the foundations and processes of writing with images and sounds, unveiling the knowledge that the students already have and work from there. The course provides a path to a certain type of sensitivity that helps the writer to create not just the screenplay for the course but also all of their screenplays to follow. Understanding the capacity of the medium is the most important objective: to explore its own capacity of expressing emotions by the hand of narration—but not only by it; introducing a variety of ways film can be made and seen; investigating in a creative way the *mise-en-scènes* aspects that can be explored in the writing process; from contemporary to classical screenwriting sensitivities; from European to Latin American filmmaking. The idea is to expand the knowledge of the variety and range of films beyond the most mainstream productions. What are the fundamental skills you need for writing a film? What is the time of observation we need to do in order to be able to translate it into words? The script is a descriptive representation of the images and sounds that the writer has created in his/her imagination, beginning with the construction of an image that nests a story and exploring its possible forms and shapes, imagining characters from the inside outward, and then situating them in the image to let them grow. In other words, to be able to pack entire worlds of thought, feeling, and imagination into the writing of scenes.

Writing the Adapted Screenplay

FILM 3329

Maggie Greenwald

Intermediate/Advanced, Seminar—Spring | 5 credits

Prerequisite: one college-level 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 incident, true crime, etc., students will develop feature-length screenplays. From pitching ideas, detailed outlining, and creating 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. We will explore elements of screenwriting that include story structure, character development, visual storytelling, and point of view in order to expand and deepen the writer's craft. Students will develop their screenplays in an intimate workshop, where work will be shared and critiqued in a safe and constructive atmosphere. Conference work will include customized instruction, such as preparatory writing assignments, watching films, and assigned readings.

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

Composition (p. 26), John Jasperse *Dance*

Guest Artist Lab (p. 27) *Dance*

Live Time-Based Art (p. 27), Beth Gill, John Jasperse
Dance

Choreographing Light for the Stage (p. 28), Judy Kagel
Dance

Celebrity Studies (p. 38), Brandon Arroyo *Film History*

Catching Emotion: Trauma and Struggle in Auteur

Animation (p. 39), Robin Starbuck *Film History*

Exploitation and Trash Cinema (p. 39), Brandon Arroyo
Film History

Character Design (p. 43), Scott Duce *Filmmaking and Moving Image Arts*

Opening Scene: Filmmaking for First-Timers (p. 49), Daniel Schmidt *Filmmaking and Moving Image Arts*

Opening Scene: Filmmaking for First-Timers (p. 47), Daniel Schmidt *Filmmaking and Moving Image Arts*

Psychology of Children's Television (p. 122), Jamie Krenn
Psychology

Performance Art Tactics (p. 163), Dawn Kasper *Visual and Studio Arts*

Performance Art (p. 164), Clifford Owens *Visual and Studio Arts*

Introduction to Rhino and Digital Fabrication (p. 166), Momoyo Torimitsu *Visual and Studio Arts*

Push and Pull: SubD Modeling in Rhino (p. 166), Momoyo Torimitsu *Visual and Studio Arts*

Introduction to Rhino and 3D Fabrication (p. 166), Momoyo Torimitsu *Visual and Studio Arts*

Words and Pictures (p. 170), Myra Goldberg *Writing*

FRENCH

The French program welcomes students at 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 them to study French while pursuing other interests, students are 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

FREN 3001

Jason Earle, Ellen Di Giovanni

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, over the course of the year, an active command of the fundamentals of spoken and written French. We will use grammar lessons to learn how to speak, read, and write in French. In-class dialogue will center on the study of theatre, cinema, and short texts, including poems, newspaper articles, and short stories from French and francophone cultures. 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 tutor 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.*

Jason Earle (fall semester); Ellen Di Giovanni (spring semester)

Intermediate French I: French Revolutions

FREN 3501

Nicole Asquith

Intermediate, Seminar—Year | 10 credits

Prerequisite: Beginning French or by placement test taken during registration week

This course will offer a systematic review of French grammar and is designed to strengthen and deepen students' mastery of grammatical structures and vocabulary. Students will also develop their French writing skills, with an emphasis on analytical writing. Since the events of the French Revolution, epitomized by the execution of King Louis XVI in 1793, revolution has been a fundamental paradigm of French thought. It has been associated with an inversion of the social hierarchy and the creation of a new social order but also with violence and upheaval. In this course, we will look at revolutions of all kinds—political but also cultural, scientific, and technological—and the ways in which they relate back to and differ from the thinking that emerged from the French Revolution itself. Among the events and movements we will consider are the Haitian Revolution of 1804, the Industrial Revolution, the establishment of a secular society after the Paris Commune, French feminism, the Algerian War, May 1968 and the sexual revolution, the digital revolution, and the French Green movement. We will use a wide range of materials in our study, from political posters and treatises to films, newspaper articles, poems, plays, and novels. Readings will include excerpts from Jean-Jacques Rousseau, Olympe de Gouges, Victor Hugo, Toussaint L'Ouverture, Honoré Balzac, Franz Fanon, Aimé Césaire, Simone de Beauvoir, Assia Djebar, and Michel Serres. 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 courses in French are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year.*

Intermediate French I: Scène(s) de littérature

FREN 3502

Ellen Di Giovanni

Intermediate, Seminar—Year | 10 credits

Prerequisite: Beginning French or by placement test taken during registration week

This course will offer a systematic review of French grammar and is designed to strengthen and deepen students' mastery of grammatical structures and vocabulary. Students will also begin to use linguistic concepts as tools for developing their analytic writing. We will study a series of scenes from francophone literature from its origins to today. From the 11th-century *Chanson de Roland* and 12th-century *lais* and fables of Marie de France to contemporary works by Aimé Césaire, Aminata Sow-Fall, and Annie Ernaux, we will explore what it is about literary scenes that differs from those created in other media and what happens when we encounter them as part of a class rather than on our own. Readings may also include letters by Marie de Rabutin-Chantal (Madame de Sévigné), excerpts from novels by Madame de La Fayette or Gustave Flaubert, and poetry by Léon-Gontran Damas. Where possible, our discussion will include points of comparison with scenes in visual media, such as theatre and photography. *The Intermediate I and II courses in French are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year.*

Intermediate French II

FREN 3750

Jason Earle, Nicole Asquith

Intermediate, Seminar—Year | 10 credits

Prerequisite: Intermediate I (or Advanced Beginning for outstanding students) or by placement test taken during registration week

This course will cover the normal language content over the course of the year but will have different thematic content each semester.

Fall: The Writing of Everyday Life

This French course is designed for students who already have a strong understanding of the major aspects of French grammar and language but wish to develop their vocabulary and their grasp of more complex aspects of the language. Students are expected to be able to easily read more complex texts and to express themselves more abstractly. A major part of the fall semester will be devoted to the study and discussion of literary texts in French. In a challenge to his readers, "Question your soupspoons," Georges Perec summed up, in his unique manner, a particular strain of 20th-century French letters—one that seeks to turn literature's attention away

from the extraordinary, the scandalous, and the strange toward an examination of the ordinary makeup of everyday life. This course will examine some of the aesthetic and theoretical challenges that the representation of the quotidian entails. Does the everyday hide infinite depths of discovery, or does its value lie precisely in its superficiality? How do spaces influence our experience of everyday life? How can (and should) literature give voice to experiences and objects that normally appear undeserving of attention? How does one live one's gender on an everyday basis? Can one ever escape from everyday life? We will review fundamentals of French grammar and speaking and develop tools for analysis through close readings of literary texts. Students will be encouraged to develop tools for the examination and representation of their own everyday lives in order to take up Perec's call to interrogate the habitual. Readings will include texts by Proust, Breton, Aragon, Leiris, Perec, Queneau, Barthes, the Situationists, Ernaux, and Calle.

Spring: French Romanticism and Nature

The Parc des Buttes-Chaumont in Paris, a public garden built over a city dump in the 1860s, gives us a visual representation of the change in how people conceived of their relationship to the natural world that coincided with the shift from the French Classicism of the 17th and 18th centuries to the French Romantic movement of the 19th century. With its imitations of a mountain landscape, replete with artificial lake, grotto, rustic bridges and secluded groves, the park expresses a totally different desire with respect to the natural world than the highly formal classical gardens that we associate with the gardens of Versailles, created by André Le Nôtre for Louis XIV. In this semester, we will study French Romanticism as a way to make sense, more broadly, of the ways in which culture expresses and shapes our relationship to the natural world. To this end, we will use a wide range of materials, including photographs of gardens, paintings, music, and literature. We will also consider how Romantic attitudes toward nature inform contemporary thinking on the environment. What are the limitations of the Romantic idealization of nature in the age of the Anthropocene? Conversely, in what ways are environmentalists today interested in recapturing certain ideas of the Romantics? How did Romantics gender nature, and how did they exploit the colonized in their depictions of the natural world? We will consider topics such as the Romantics' reactions to the Enlightenment, industrialization and urbanization, the ethics of our relationship to the natural world, Orientalism, and the Gothic. Readings will include excerpts and works by Jean-Jacques Rousseau, François-René de Chateaubriand, Madame de Staël, Victor Hugo, Gérard de Nerval, Alphonse de Lamartine, George Sand, Aimé Césaire and Louise Colet. *The Intermediate I and II*

French courses are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year.

Course conducted in French. Taught by Jason Earle, fall semester; Nicole Asquith, spring semester.

Advanced French: La Négritude

FREN 4011

Nicole Asquith

Advanced, Seminar—Fall | 5 credits

Prerequisite: Intermediate French II, returned from Study Abroad, or by placement test taken during registration week

The founders of the Négritude movement saw a direct line between how we use words and how we shape the world. Like the Black nationalists of the 1960s and '70s, who championed Black power and informed the world that "Black is beautiful," these artists and intellectuals from French colonies in Africa, the Caribbean, and South America who met in Paris in the 1930s appropriated the French word *nègre* and developed a poetics to combat colonialism and racism. They were both poets and politicians: The poet Léopold Senghor became the first president of Senegal, while the Martinician poet and playwright Aimé Césaire became a member of the French National Assembly. In this course, we will study the Négritude movement as a test case for the notion that poetry can serve as a form of social and political action. To better understand where the founders of the Négritude movement were coming from, we will begin our study with an introduction to the history of French colonialism and France's participation in the triangular slave trade. Using historical documents, we will look at the modern development of the concept of race at a time when cultural support for the slave trade was waning. Some of the themes that we will explore are colonialism and modernism, gender politics, Créolité, and debates around the legacy of Négritude. Readings will include works by Aimé Césaire, Suzanne Césaire, Léopold Senghor, Léon Damas, Jean-Paul Sartre, Paulette Nardal, Jane Nardal, Jean Barnabé, Patrick Chamoiseau, Raphaël Confiant, Franz Fanon, and Maryse Condé.

This course is taught in French.

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

Freedom of Mind: Medieval and Modern

Philosophy (p. 109), Abraham Anderson *Philosophy*
Existentialism (p. 109), Roy Ben-Shai *Philosophy*

GENDER AND SEXUALITY STUDIES

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

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

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

First-Year Studies: Anthropology and Images (p. 4), Robert R. Desjarlais *Anthropology*
Understanding Experience: Phenomenological Approaches (p. 4), Robert R. Desjarlais *Anthropology*
Histories of Modern Art (p. 9), Sarah Hamill *Art History*
Introduction to Feminist Economics (p. 31), Kim Christensen *Economics*
Arcades, Trains, Hysteresis: 19th-Century Foundations of Film (p. 39), Leana Hirschfeld-Kroen *Film History*
Exploitation and Trash Cinema (p. 39), Brandon Arroyo *Film History*
Racial Soundscapes (p. 63), Ryan Purcell *History*
Reconstructing Womanhood: Writers and Activists in the United States, 1790s–1990s (p. 64), Lyde Cullen Sizer *History*
Black Studies and the Archive (p. 68), Mary Dillard, Elias Rodrigues *History*
Black Feminist and Queer of Color Sexualities and Genders (p. 76), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*
Queer Americans: Henry James, Gertrude Stein, Willa Cather, and James Baldwin (p. 76), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*
Queer Theory: A History (p. 76), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*
Queering the Library: Yonkers Public Library Practicum (p. 77), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*

- First-Year Studies: Talking Back: Techniques of Resistance in Afro-Latin American Fiction (p. 78), Danielle Dorvil *Literature*
- First-Year Studies: Fops, Coquettes, and the Masquerade: Fashioning Gender, Sexuality, and Marriage From Shakespeare to Austen (p. 78), James Horowitz *Literature*
- First-Year Studies: 19th- and 20th-Century Italian Women Writers: Rewriting Women's Roles and the Literary Canon (p. 79), Tristana Rorandelli *Literature*
- What Should I Do? Democracy, Justice, and Humanity in Ancient Greek Tragedy (p. 81), Emily Anhalt *Literature*
- Acting Up: Performance and Performativity From Enlightenment Era London to Golden Age Hollywood (p. 82), James Horowitz *Literature*
- Black Studies and the Archive (p. 86), Mary Dillard, Elias Rodriques *Literature*
- Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 108), David Peritz *Philosophy*
- Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 116), David Peritz *Politics*
- Emerging Adulthood (p. 126), Linwood J. Lewis *Psychology*
- Urban Health (p. 128), Linwood J. Lewis *Psychology*
- Gender, Sexuality, and the Body in Judaism (p. 132), Joel Swanson Swanson *Religion*
- Sociological Perspectives on Detention and 'Deviance' (p. 139), Parthiban Muniandy *Sociology*
- Material Moves: People, Ideas, Objects (p. 140), Shahnaz Rouse *Sociology*
- Beauty and Biogitimacy (p. 140), Jessica Poling *Sociology*
- Sociology of Sports (p. 141), Shahnaz Rouse *Sociology*
- Are You a Good Witch? The Sociology of Culture and Witchcraft (p. 142), Jessica Poling *Sociology*
- Drawing the Body in the 21st Century (p. 160), Marion Wilson *Visual and Studio Arts*
- The Fantasy of Reality (p. 174), Joseph Thomas *Writing*
- Shakespeare for Writers (and Others) (p. 175), Vijay Seshadri *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.

First-Year Studies: Introduction to Development Studies—The Political Ecology of Development

GEOG 1024

Joshua Muldavin

FYS—Year | 10 credits

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

states. We will then examine globalization and its relation to emergent international institutions and their policies; for example, the IMF, World Bank, AIIB, and WTO. We will then turn to contemporary development debates and controversies that increasingly find space in the headlines—widespread land grabbing by sovereign wealth funds, China, and hedge funds; the “global food crisis”; epidemics and public-health challenges; and the perils of climate change. Throughout the course, our investigations of international institutions, transnational corporations, the role of the state, and civil society will provide the backdrop for the final focus of the class: the emergence of regional coalitions for self-reliance, environmental and social justice, and sustainable development. Our analysis of development in practice will draw upon case studies primarily from Africa but also from Asia, Latin America and the Caribbean, and the United States. Conference work will be closely integrated with the themes of the course, with a two-stage substantive research project beginning in the fall semester and completed in the spring. Project presentations will incorporate a range of formats, from traditional papers to multimedia visual productions. Smaller creative projects are also a component of the course, including podcasts, videos, art, music, and other forms. Where possible and feasible, students will be encouraged to do primary research during fall study days and winter and spring breaks. Some experience in the social sciences is desired but not required.

Food, Agriculture, Environment, and Development

GEOG 2015

Joshua Muldavin

Open, Lecture—Spring | 5 credits

Where does the food we eat come from? Why do some people have enough food to eat and others do not? Are there too many people for the world to feed? Who controls the world’s food? Will global food prices continue their recent rapid rise; and, if so, what will be the consequences? What are the environmental impacts of our food production systems? How do answers to these questions differ by place or by the person asking the question? How have they changed over time? This course will explore the following fundamental issue: the relationship between development and the environment—focusing, in particular, on agriculture and the production and consumption of food. The questions above often hinge on the contentious debate concerning population, natural resources, and the environment. Thus, we will begin by critically assessing the fundamental ideological positions and philosophical paradigms of “modernization,” as well as critical counterpoints that lie at the heart of this debate. Within this context of

competing sets of philosophical assumptions concerning the population-resource debate, we will investigate the concept of “poverty” and the making of the Third World, access to food, hunger, grain production and food aid, agricultural productivity (the Green and Gene revolutions), biofuels, the role of transnational corporations (TNCs), the international division of labor, migration, globalization and global commodity chains, and the different strategies adopted by nation-states to “develop” natural resources and agricultural production. Through a historical investigation of environmental change and the biogeography of plant domestication and dispersal, we will look at the creation of indigenous, subsistence, peasant, plantation, collective, and commercial forms of agriculture. We will analyze the physical environment and ecology that help shape but rarely determine the organization of resource use and agriculture. Rather, through the dialectical rise of various political-economic systems such as feudalism, slavery, mercantilism, colonialism, capitalism, and socialism, we will study how humans have transformed the world’s environments. We will follow with studies of specific issues: technological change in food production; commercialization and industrialization of agriculture and the decline of the family farm; food and public health, culture, and family; land grabbing and food security; the role of markets and transnational corporations in transforming the environment; and the global environmental changes stemming from modern agriculture, dams, deforestation, grassland destruction, desertification, biodiversity loss, and the interrelationship with climate change. Case studies of particular regions and issues will be drawn from Africa, Latin America, Asia, Europe, and the United States. The final part of the course examines the restructuring of the global economy and its relation to emergent international laws and institutions regulating trade, the environment, agriculture, resource-extraction treaties, the changing role of the state, and competing conceptualizations of territoriality and control. We will end with discussions of emergent local, regional, and transnational coalitions for food self-reliance and food sovereignty, alternative and community-supported agriculture, community-based resource-management systems, sustainable development, and grassroots movements for social and environmental justice. Films, multimedia materials, and distinguished-guest lectures will be interspersed throughout the course. One farm/factory field trip is possible if funding/timing permits. The lecture participants may also take a leading role in a campus-wide event on “the climate crisis, food, and hunger,” tentatively planned for spring. Please mark your calendars when the dates are announced, as attendance for all of the above is required. Attendance and participation are also required at special guest lectures and film viewings in the Social Science Colloquium Series

approximately once per month. The Web Board is an important part of the course. Regular required postings of short essays will be made here, as well as follow-up commentaries with your colleagues. There will be occasional short, in-class essays during the semester and a final exam at the end. Group conferences will focus on in-depth analysis of certain course topics and will include short prepared papers for debates, the debates themselves, and small-group discussions. You will prepare a poster project on a topic of your choice, related to the course, which will be presented at the end of the semester in group conference, as well as in a potential public session.

The Rise of the New Right in the United States

GEOG 3124

Joshua Muldavin

Sophomore and Above, Seminar—Fall | 5 credits

Why this course and speaker series/community conversations now? The rise of the New Right is a critically important phenomenon of our time, shaping politics, policies, practices, and daily life for everyone. The insurrection at the Capitol on January 6, 2021, is only one egregious expression of long-term ideas and actions by a newly emboldened collective of right-wing ideologues. The violent challenges to the realities of a racially and ethnically diverse America is not a surprise. Nor is the normalization of White Power politics and ideas within mainstream politics and parties. The varied nature of the New Right's participants—their ideologies, grievances, and goals—requires deep analysis of their historical roots, as well as their contemporary manifestations. The wide range of platforms and spaces for communicating hate, lies, and calls for violence against perceived enemies require their own responses, including the creation of platforms and spaces that offer analysis and alternatives. Seriously engaging the New Right, attempting to offer explanations for its rise, is key to challenging the authoritarian drift in our current political moment and its uncertain evolution and future. To do so requires our attention. It also requires a transdisciplinary approach, something inherent to our College and to geography as a discipline, be it political, economic, cultural, social, urban, historical, or environmental geography. The goal of this seminar, one that is accompanied by a planned facilitated speaker series and community conversations, is to build on work in geography and beyond and engage a wide array of thinkers from diverse disciplines and backgrounds, institutions, and organizations. In addition to teaching the course itself, my hope is that it can be a vehicle to engage our broader communities—at the College and in our region, as well as by reaching out to our widely dispersed, multigenerational

alumni. Pairing the course with a subset of facilitated/moderated speaker series, live-streamed in collaboration with our Alumni Office, offers the chance to bring these classroom conversations and contemporary and pressing course topics, grounded in diverse readings and student engagement, to a much wider audience and multiple communities. In this class, we will seek to understand the origins and rise of the New Right in the United States and elsewhere as it has taken shape in the latter half of the 20th century to the present. We will seek to identify the origins of the New Right and what defines it, explore the varied geographies of the movement and its numerous strands, and identify the constituents of the contemporary right coalition. In addition, we will explore the actors and institutions that have played a role in the expansion of the New Right (e.g., courts, state and local governments, Tea Party, conservative think tanks, lawyers, media platforms, evangelical Christians, militias) and the issues that motivate the movement (e.g., anticommunism, immigration, environment, white supremacy/nationalism, voter suppression, neoliberal economic policies, antiglobalization, free speech). This is a reading-intensive, discussion-oriented, open, large seminar in which we will survey a broad sweep of the recent literature on the New Right. While the class focuses most specifically on the US context, conference papers based on international/comparative case studies are welcome. Students will be required to attend all associated talk and film viewings; write weekly essays and engage colleagues in conversation online the night before seminar; and write two short research papers that link the themes of the class with their own interests, creative products, research agenda, and/or political engagement. Students will also do two associated creative projects/expressions. Transdisciplinary collaborative activities across the College and community are encouraged. Film, performance, written commentary, podcasts, workshops, and other forms of action can provide additional outlets for student creative projects and engagement.

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 (p. 4), Robert R. Desjarlais *Anthropology*
 Art and Society in the Lands of Islam (p. 9), Jerrilynn Dodds *Art History*
 Human-Wildlife Interactions: Analysis, Management, and Resolution (p. 17), Liv Baker *Biology*
 Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*
 Controversies in Microeconomics (p. 30), Jamee Moudud *Economics*

Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 32), An Li *Economics*

Natural Hazards (p. 33), Bernice Rosenzweig *Environmental Science*

Workshop on Sustainability Solutions at Sarah Lawrence College (p. 34), Eric Leveau *Environmental Studies*

Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 35), An Li *Environmental Studies*

First-Year Studies: African Politics and International Justice (p. 116), Elke Zuern *Politics*

Polarization (p. 117), Samuel Abrams *Politics*

Environmental Psychology: An Exploration of Space and Place (p. 124), Magdalena Ornstein-Sloan *Psychology*

First-Year Studies: Nations, Borders, and Mobilities (p. 138), Parthiban Muniandy *Sociology*

Changing Places: Social/Spatial Dimensions of Urbanization (p. 141), Shahnaz Rouse *Sociology*

Exploring Transnational Social Networks (p. 141), Parthiban Muniandy *Sociology*

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).

Thinking About Exile

GERM 2062

Roland Dollinger

Open, Small Lecture—Spring | 3 credits

Thinking about exile and emigration, human history has always been characterized by the forced or voluntary migration of individuals or groups of people. In this lecture, we will analyze the dialectical relationship between the concepts of “exile” and “home” in a series of literary works and some movies, ranging from biblical stories to literature from Roman antiquity, the Middle Ages, the 18th century, 19th century, and 20th century—a century whose upheavals led to different waves of voluntary or forced migration. Classical essays on the connections between exile and literature by Edward Said and Claudio Guillén will provide some critical vocabulary with which to speak and write about the interconnectedness of notions of exile, home, flight, diaspora, migrants, and refugees, while primary works will invite us to analyze these themes in various literary and philosophical genres. In addition to analyzing literary works and movies as representations of “real, historical” exile, another focus of this lecture will be on “exile as a metaphor” for the human, and especially the modern, condition. We will begin with the stories of Adam and Eve and their children, Cain and Abel, as the first humans to be banished from their original home, while later readings will include works by the Roman writers Ovid and Petrarch; Saint Augustine; Goethe; the German Romantic writer E. T. A. Hoffmann (along with an essay by Sigmund Freud on the *Uncanny*, a story by Franz Kafka, in connection with Murnau's classic movie *Nosferatu* and a discussion of the Christian myth of the “Wandering Jew”); Hermann Hesse's modern psychological novel, *Narcissus and Goldmund*; Anna Segher's novel, *Transit*, about the dilemma of refugees from Nazi Germany being stuck in Marseille in 1942; two stories from *The Emigrants*, by W. G. Sebald; and Natascha Wodin's biographical novel about the tragic life of her parents, who were brought to Germany during World War II as slave laborers. Two fascinating movies will visually represent “exile”: Werner Herzog's *The Enigma of Kasper Hauser* (the famous 19th-century European “foundling,” who was locked up in a prison for the first two decades of his life) and the science-fiction movie *The Wall*, about a woman who is trapped by an invisible wall in the Austrian Alps and must survive alone with some pets. Students will earn three credits by taking this lecture, though German-language

students have the option of taking this course for five credits, in which case they will also attend a weekly conference with the instructor.

Postwar German Literature and Film

GERM 2040

Roland Dollinger

Open, Small Lecture—Fall | 3 credits

In this course, students will first get a brief historical overview of postwar German history by watching a YouTube video and reading an essay about Germany's defeat in 1945. Then, we will study several short stories about the war by Heinrich Böll, perhaps the most famous writer in postwar Germany; a play by Wolfgang Borchert about a German soldier coming home from the war and having no home anymore, in conjunction with the 1946 movie *Murderers Among Us*; Friedrich Dürrenmatt's play, *The Visit*, together with Fassbinder's movie, *The Marriage of Maria Braun*; Max Frisch's parable about anti-Semitism; Jurek Becker's novel, *Jacob the Liar*, about Jewish life and death in a ghetto; two narratives from Sebald's *The Emigrants*, both of which are dealing with the aftereffects of traumatic experiences during World War II; Eugen Ruge's *In Times of Fading Light*, a family novel covering East German history, in conjunction with movies about life in East Germany under constant surveillance by the secret police (*The Lives of Others* and *Barbara*); and Natascha Wodin's novel about her family's tragic history in both the Ukraine and postwar Germany. Thematically, all of these texts and movies are tied by one common theme: the question of how German writers and filmmakers were dealing with the legacy of both National Socialism and Stalinism from 1945 to today. *This lecture (three credits) is taught in English and open to all students; German language skills are not required. Advanced German students have the option of taking this lecture for five credits; during the extra meetings, we will work on all aspects of Advanced German—reading, speaking, and writing—by discussing (in German) the same and/or other postwar German texts not covered in this lecture, as well as reviewing grammar.*

Beginning German

GERM 3001

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 that introduction, classroom activities and the production of short compositions promote oral and written communication. This class will meet three times per week

(90 minutes each session), twice with the main teacher 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 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

GERM 3510

Roland Dollinger

Intermediate, Seminar—Year | 10 credits

Prerequisite: Beginning German or two years of high-school German

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 classwork, help improve fluency and pronunciation, and emphasize conversational conventions for expressing opinions and leading discussions.

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

Postwar German Literature and Film (p. 80), Roland Dollinger *Literature*

Major Figures in 20th-Century European Poetry (in Translation) (p. 82), Neil Arditi *Literature*

Existentialism (p. 109), Roy Ben-Shai *Philosophy*

GREEK (ANCIENT)

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

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

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

Readings in Intermediate Greek

GREE 3520

Emily Anhalt

Intermediate, Seminar—Year | 6 credits

Prerequisite: Beginning Greek, registration interview, and permission of the instructor

Qualified students will attend the twice-weekly group conferences for Intermediate Greek (see course description) and complete all assignments required for those conferences.

Intermediate Greek

GREE 3510

Emily Anhalt

Intermediate, Seminar—Year | 10 credits

Prerequisite: Beginning Greek, registration interview, and permission of the instructor

Qualified students will attend the twice-weekly seminar meetings for What Should I Do? Democracy, Justice, and Humanity in Ancient Greek Tragedy (see course description under Literature) and complete the reading assignments for that course. Students will also meet in group conference twice a week to read (in Greek) and discuss one ancient Greek tragedy selected by the group.

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

What Should I Do? Democracy, Justice, and Humanity in Ancient Greek Tragedy (p. 81), Emily Anhalt *Literature*
 Freedom of Mind: Ancient Philosophy (p. 108), Abraham Anderson *Philosophy*
 Nietzsche’s Critique of Hume and Hume’s Response (p. 110), Abraham Anderson *Philosophy*

HEALTH, SCIENCE, AND SOCIETY

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

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

This focus of study may appeal to students interested in the health professions, including pre-med, nursing, or allied professions such as physical therapy, allowing those students 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.

Understanding Experience: Phenomenological Approaches (p. 4), Robert R. Desjarlais *Anthropology*
Arts of Spain and Latin America 1492–1820 (p. 9), Jerrilynn Dodds *Art History*
General Biology: Genes, Cells, and Evolution (p. 15), Michelle Hersh *Biology*
Forensic Biology (p. 15), Drew E. Cressman *Biology*
Evolutionary Biology (p. 15), Michelle Hersh *Biology*
Neurological Disorders (p. 16), Cecilia Phillips Toro *Biology*
Research Methods in Microbial Ecology (p. 17), Michelle Hersh *Biology*
Anatomy and Physiology (p. 17), Beth Ann Ditkoff *Biology*
Disease Ecology (p. 18), Michelle Hersh *Biology*
General Chemistry I (p. 19), Mali Yin *Chemistry*
General Chemistry II (p. 19), Mali Yin *Chemistry*
The Chemistry of Everyday Life (p. 20), Mali Yin *Chemistry*
Biochemistry (p. 20), Mali Yin *Chemistry*
Alexander Technique (p. 25), Peggy Gould *Dance*
Anatomy (p. 27), Peggy Gould *Dance*
Anatomy Research Seminar (p. 28), Peggy Gould *Dance*
Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*
Controversies in Microeconomics (p. 30), Jamee Moudud *Economics*
Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 32), An Li *Economics*
Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 35), An Li *Environmental Studies*
Gendered Histories of Sickness and Health in Africa (p. 64), Mary Dillard *History*

Global Environmental History (p. 69), Matthew Ellis *History*
Disability, Media, and Literature (p. 85), Emily Bloom *Literature*
Calculus I: The Study of Motion and Change (p. 89), Daniel King *Mathematics*
An Introduction to Statistical Methods and Analysis (p. 89), Daniel King *Mathematics*
Time to Tinker (p. 113), Merideth Frey *Physics*
General Physics I (Classical Mechanics) (p. 113), Sarah Racz *Physics*
General Physics II (Electromagnetism and Light) (p. 113), Sarah Racz *Physics*
Relativity (p. 113), Sarah Racz *Physics*
Resonance and Its Applications (p. 114), Merideth Frey *Physics*
Chaos (p. 114), Merideth Frey *Physics*
Quantum Mechanics and Quantum Information (p. 114), Sarah Racz *Physics*
First-Year Studies: Emotions and Decisions (p. 122), Maia Pujara *Psychology*
Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 123), Maia Pujara *Psychology*
A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines (p. 123), John O'Connor, Maia Pujara, Leana Hirschfeld-Kroen *Psychology*
Environmental Psychology: An Exploration of Space and Place (p. 124), Magdalena Ornstein-Sloan *Psychology*
Ethics in Community Partnerships (p. 126), Linwood J. Lewis *Psychology*
Emerging Adulthood (p. 126), Linwood J. Lewis *Psychology*
Care and the Good Life: Exploring Aging, Care, and Death (p. 126), Magdalena Ornstein-Sloan *Psychology*
Urban Health (p. 128), Linwood J. Lewis *Psychology*
The Sociology of Medicine and Disability (p. 139), Jessica Poling *Sociology*
Sociological Perspectives on Detention and 'Deviance' (p. 139), Parthiban Muniandy *Sociology*
Beauty and Biologitimacy (p. 140), Jessica Poling *Sociology*

HISTORY

The history curriculum covers the globe. Most courses focus on particular regions or nations, but offerings also include courses that transcend geographical boundaries to examine subjects such as African diasporas, Islamic radicalism, or European influences on US intellectual history. Some courses are surveys—of colonial Latin America, for example, or Europe since World War II. Others zero in on more specific topics, such as medieval Christianity, the Cuban Revolution, urban poverty and

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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.

Becoming Modern: Europe in the 19th Century

HIST 2015

Philip Swoboda

Open, Lecture—Year | 10 credits

What are the distinctive features of our “modern” civilization? A partial list would include representative democracy, political parties, nationalism, religious pluralism and secularization, mass production, rapid technological change, consumerism, free markets, a global economy, and unceasing artistic experimentation. All these characteristically modern things became established in the 19th century, and most of them were pioneered by Europeans. Yet in Europe, with its ancient institutions and deeply-rooted traditions, this new form of civilization encountered greater resistance than it did in that other center of innovation, the United States. The resulting tensions between old and new in Europe set the stage for the devastating world wars and revolutions of the 20th century. In this course, we will examine various aspects of the epochal transformation in ways of making, thinking, and living that occurred in Europe during what historians call the “long 19th century” (1789–1914). We will also survey the political history of the period and consider how the development of modern civilization in Europe was shaped by the resistance it encountered from the defenders of older ways. During the first semester, we will consider events and developments that transpired between 1760 and 1860: the French Revolution and conquests of Napoleon, the flourishing of Romanticism, the appearance of modern industry in Great Britain, the emergence of the principal modern political ideologies (conservatism, liberalism, socialism), and the revolutions of 1830 and 1848. In the spring, we will look at subsequent developments up to 1914: the unification of Italy and Germany, the rise of mass politics, imperialism, and the outbreak of World War I. We will also examine trends in thought and in the arts, such as French Impressionism, *fin de siècle* irrationalism, and the post-1890 *avant-garde*.

A History of Black Leadership in America

HIST 2110

Komozi Woodard

Open, Lecture—Year | 10 credits

Can the biography of Black leaders replace the history of African Americans? Or does biography raise of the problem of the “Great Man” theory of history? In terms of history, what is gained and what is lost in the biographical approach? In this lecture, students will consider this question as they examine the recent award-winning biographies of Frederick Douglass, W. E. B. Du Bois, Ida B. Wells, Rosa Parks, Fannie Lou Hamer, Martin Luther King, Malcolm X, Muhammad Ali, and so forth. Students will look at the lives of several artists and writers to explore different definitions of leadership. The weekly readings will be complemented by weekly film screenings, placing Black leadership in historical context.

Making Latin America

HIST 2078

Margarita Fajardo

Open, Small Lecture—Fall | 5 credits

This course examines Latin America in the making. From the time of Andean ayllus to the contemporary battles between the populist left and the populist right, this lecture course offers a survey of the more than five centuries of the history of the region that we know as Latin America. The course will examine the rise and fall of the Aztec and Inca empires, the colonial order that emerged in their stead, independence from Iberian rule, and the division of the empire into a myriad of independent republics or states searching for a “nation.” In the second part of the course, by focusing on specific national trajectories, we will then ask how the American and Iberian civilizations shaped the new national experiences and how those who made claims on the “nation” defined and transformed the colonial legacies. In the third and final portion of the course, we will study the long 20th century and the multiple experiences of, and interplay between, anti-Americanism, revolution, populism, and authoritarianism. We will ask how different national pacts and projects attempted to solve the problem of political inclusion and social integration that emerged after the consolidation of the 19th-century liberal state. Using primary and secondary sources, fiction and film, the course will provide students with an understanding of historical phenomena such as *mestizaje*, *caudillismo*, populism, reformism, corruption, and informality, among other concepts key to the debates in contemporary Latin America. The course meets for one weekly lecture and one weekly group conference. Aside from mandatory

attendance and participation, the requirements for the course include an individual exam, a collaborative research project, and a primary source analysis.

Racial Soundscapes

HIST 2095

Ryan Purcell

Open, Lecture—Fall | 5 credits

Close your eyes and listen. The human experience is highly sonic. Along with touch, hearing is among the most personal of our bodily senses. Now, you may hear the sound of passing cars, a lawnmower outside, or the murmur of voices from the hallway. But does race have a sound? What does Jim Crow sound like? Are there sonic dimensions to Black Power? Can popular music propel social movements, or can we hear social change? This lecture guides students through a survey of color and sound. We will explore historical case studies where concepts of race and recorded music collide. Through a careful analysis of a variety of cultural texts—including memoirs from specific artists and critical reviews of albums—and a consideration of contextual historical events and phenomena, students will consider how popular culture and music have shaped concepts of race and ethnicity over the 20th century.

International Law

HIST 2035

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.

Screening the City

HIST 2046

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 of the world.” While poetic, this romantic rendering, however, eludes the social struggle that pervades New York City’s 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 race, gender, and sexuality. In this lecture, students will explore ways in which cinematic representations of New York City 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. This is not a film-studies class, per se; rather, using cinema as a point of departure, we will explore the rich cultural history surrounding specific films. We will think about the connections between films and public policy, poetry, journalism, fine art, popular music, and more. Students will learn to derive historical insights through the analysis of film. Movies like *Dog Day Afternoon* (1975), for example, signal the rise of 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

HIST 2036

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.

Reform and Revolution: China's 20th Century

HIST 3027

Kevin Landdeck

Open, Seminar—Year | 10 credits

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

Reconstructing Womanhood: Writers and Activists in the United States, 1790s–1990s

HIST 3201

Lyde Cullen Sizer

Open, Seminar—Year | 10 credits

“But if you ask me what offices they may fill, I reply—any. I do not care what case you put; let them be sea-captains, if you will,” Margaret Fuller wrote in *Woman in the Nineteenth Century* in 1845. Not 10 years later, Fanny Fern's autobiographical protagonist tells her daughter, when asked if she would write books when a woman, “God forbid,” because “no happy woman ever writes.” In this seminar, we will discuss what US women writers imagined they could be and why they wrote (happy or not). We will read both major and forgotten works of literary activism from women writers of the 19th and early-20th centuries, focusing around issues of gender and gender convention, race, racial prejudice and enslavement, immigration, migration and national identity, class and elitism, sex and sexuality. Course readings will mainly be primary sources, coupled with historical essays to help contextualize them. Emphasis will be placed on choosing women writers outside of the mainstream, who actively worked with their writing to change the status quo—to “reconstruct” womanhood.

The Strange Career of the Jim Crow North: African American Urban History

HIST 3064

Komozi Woodard

Sophomore and Above, Seminar—Year | 10 credits

For decades, historians sought the origins of Jim Crow in the South; however, Jim Crow was born on the stage and in the streets of places like New York City. Thus, recent historiography focuses serious attention on the rise of the Jim Crow North, beginning with northern slavery and the Atlantic Slave Trade in important port cities such as Boston, Philadelphia, and New York. Some historians think that interrogating those neglected northern roots will fill serious gaps in our knowledge of how racial oppression took shape in American democracy.

Gendered Histories of Sickness and Health in Africa

HIST 3711

Mary Dillard

Open, Seminar—Fall | 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 well-being. 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 such as 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.

Doing Local Oral History: From Latin America to Yonkers

HIST 3039

Margarita Fajardo

Open, Seminar—Fall | 5 credits

This community-partnership course will bring students closer to Latin American oral history writing in order to write their own community-based narratives. Since the

advent of military and repressive regimes in late 20th-century Latin America, social scientists and historians have turned to oral histories. By interviewing eyewitnesses to reconstruct the past and act upon the present, oral histories originally served to document the stories of both oppressors and oppressed but, since then, have expanded in scope and purpose. Building on existing rich oral traditions in the region, this course will first explore the methodologies of Latin American colonial chroniclers, popular educators, activists, and professional historians to understand the historical origins and context of production of different oral histories, as well as their academic and political use. Then, focusing on the history of late 20th-century Chile and its transition from socialism to neoliberalism, students will read, view, or listen to different oral history-based narratives, including life histories, documentaries, biographies, and truth and reconciliation commissions, among others. By doing so, the course will help students both get a glimpse of Latin American history and assess and develop skills to craft their own narratives based on the observation of, and participation in, the Yonkers community. The third and final part of the course will be devoted to workshop the narratives produced by students. Throughout the semester, students will have the opportunity to work with a particular community organization in Yonkers. Students are expected to develop a conference project based on their work with the community, using the oral-history questions, tools, and problems learned and discussed in the seminar. The conference project may take any format, including essays, podcasts, short videos, timelines, and interactive maps.

Asian Imperialisms, 1600–1953

HIST 3023

Kevin Landdeck

Open, Seminar—Fall | 5 credits

East Asia, like much of the globe, has been powerfully shaped by the arrival, presence, and activity of imperialist power in the region. In both China and Japan, in fact, nationalism is founded on resistance to the encroachments of Western imperialism. Both nations cast themselves as victims to the rapacious West. And yet, often unnoticed by patriots and pundits, both China and Japan are deeply indebted to their own domestic imperialisms, albeit in very different ways. Relying on a wide range of course materials (historical scholarship, paintings, lithographs, photographs, literature, and relevant primary sources), this course is an intensive investigation of the contours of Asian imperialism, covering the colonialism of the Qing dynasty (1644–1911), the aggressive Western expansion in the 19th century, and the Japanese Empire (1895–1945). We will ask what features (if any) these very different empires shared and

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

1970s New York City: Politics and Culture

HIST 3029

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.

Spiritual Autobiography

HIST 3105

Philip Swoboda

Open, Seminar—Fall | 5 credits

Around 398, Christian bishop and theologian Augustine of Hippo produced one of the most influential books of all time—*The Confessions*—a lengthy meditation on events during the first 33 years of Augustine's life, undertaken in an effort to comprehend how God acted through those events to transform an ambitious but confused young Roman, attracted by the exotic Asian cult of the Persian prophet Mani, into a dedicated Christian. Augustine's book is arguably the first real autobiography ever written, and the author's profound exploration of his own motivations and feelings led William James to term Augustine the "first modern man." *The Confessions* also served as the model for hundreds of other spiritual autobiographies written over the course of the next 1,600 years, including masterworks such as *The Life of St. Teresa of Ávila*, Leo Tolstoy's *Confession*, and Thomas Merton's *Seven Storey Mountain*. In this course, students will read and discuss these and other classics of Christian autobiography. Students will also be invited to examine a number of comparable works by writers who stood at the periphery of the Christian tradition or outside of it altogether, including William Wordsworth's *Prelude*, Vera Brittain's *Testament of Youth*, *The Meditations* by Marcus Aurelius, and M. K. Gandhi's *The Story of My Experiments With Truth*. These readings are gripping, because they attempt a uniquely challenging feat: to capture the history of an individual soul's relations with the Infinite through the language that we use to describe our everyday experience. We will combine detailed literary analysis of the autobiographies with an examination of their content in the light of recent

writing on the problem of religious language. Conference projects may address a wide range of topics in the general area of the history of religion and religious expression.

Public Stories, Private Lives: Methods of Oral History

HIST 3664

Mary Dillard

Sophomore and Above, Seminar—Fall | 5 credits

The goal of this class is to introduce students to the best practices of oral history interviewing, theory, and methodology. Around the world, oral history has been used to uncover the perspectives of marginalized groups and to challenge “official” historical narratives. Oral history is a mainstay of social history, helping researchers uncover voices that might otherwise be ignored and giving people the opportunity to “speak back” to the past. In this regard, oral history is a crucial method in a historian’s toolkit. Life histories enable us to focus on individual experiences and consider the historical significance of one person’s life. Long used by anthropologists and sociologists, life-history methods continue to be rediscovered by historians seeking to enrich their understanding of the past. Conducting oral-history research involves a great deal more than sitting back and pressing “play” on a recording device. Researchers must approach their work with knowledge, rigor, respect, and compassion. Toward the goal of developing substantive research skills, this class will focus on several important questions associated with oral history: What is the role of memory, and how does memory function in the process of conducting oral history? What is the role of intersubjectivity, and how much does the researcher influence the interview process? How should researchers catalog and disseminate their work to make it accessible to a wide audience? What are the political and ethical considerations of doing oral-history or life-history research, and how are they different from other types of history methodologies? Final projects for this class may include podcasts, film, creative work, or an analytical paper.

The ‘Losers’: Dissent and the Legacy of Defeat in American Politics From the American Revolution to the Civil War

HIST 3011

Eileen Ka-May Cheng

Open, Seminar—Spring | 5 credits

Though our nation was born in conflict and is sustained by conflict, the present always seems inevitable; surely, the United States of 2024 is but the flowering of the seeds

planted so many centuries ago. To imagine that the Revolutionary War ended in failure and that the Founding Fathers were hanged and the names of loyalists such as Hutchinson and Arnold were as much on our lips as Washington, Adams, and Jefferson seems blasphemous. Or to imagine celebrating the loyalist William Franklin as a hero, rather than his father Benjamin, seems utterly absurd. The world just wouldn’t be what it is if, instead of calling ourselves American, we identified ourselves as Canadian. The melodic themes of liberty, dissent, and equality would seem less lyrical if Americans could no longer claim them as their own. But would our understanding of American identity be 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 those 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 those losing groups left behind? When viewed from this perspective, were those groups really losers at all? After all, without the Anti-Federalists, there would have been no Bill of Rights in the Constitution. Ultimately, the course aims to cultivate a “tragic” perspective that goes beyond viewing history in terms of winners and losers, heroes and villains, and instead recognizes that, in the final analysis, we are all in bondage to the knowledge that we possess.

The ‘Founders’ in Film and Fiction

HIST 3013

Eileen Ka-May Cheng

Open, Seminar—Spring | 5 credits

We were told that George Washington never told a lie and confessed to his much-chagrined father that he chopped down the fabled cherry tree. Was this the myth to inspire trust in the “Founding Fathers” and the infant democracy? But the myths continue. For more than two centuries, the “Founding Fathers” have been a touchstone for American identity. Americans have expressed their fascination with the “Founders,” not only in the political arena but also in the realm of fiction in works ranging from James Fenimore Cooper’s novel, *The Spy*, to the HBO series *John Adams* and the Broadway musical *Hamilton*. What is the source of this fascination? But, most importantly, who were the

“Founders” that have such a hold on the American historical imagination—and what did they actually stand for? The course will explore these questions by looking at the different ways that the “Founders” have been represented in film and fiction from their own time to the present. We will consider a variety of media, including novels, art, plays, films, and television. We will look at how these fictional portrayals reflected larger cultural changes, as well as the different political and social purposes that they served. Would the musical glorification of Hamilton have been a hit during the Great Depression? We will also examine the extent to which these portrayals conformed to historical reality, using them to look more broadly at the relationship between history and fiction. What can fiction contribute to historical understanding, and what are its limits as a medium of historical representation?

Mainland Chinese Cinema, Culture, and Identity From 1949–Present

HIST 3059

Michael Cramer, Kevin Landdeck

Open, Joint seminar—Spring | 5 credits

This seminar course will examine both the historical and the cultural context of Mainland Chinese cinema from 1949 to the present. The course will be focused on full-length feature films from the People’s Republic of China, providing an eclectic mix of movies covering socialist propaganda of the high Maoist period (1949-76), the critical stances of the “Fifth Generation” (of graduates from the Beijing Film Academy) in the 1980s and early 1990s, the more entertainment-focused films of post-Deng (2000s) China, as well as contemporary art films that are largely seen outside of the commercial exhibition circuit. This wide variety of films will open up questions of cinematic representations of Chinese identity and culture in at least four major modes: socialist revolutionary (1949-76), critical reflections on China’s past and the revolution (1982-1989), what one might call neoliberal entertainment (1990-present), and the more underground art cinema that has emerged as mainstream Chinese cinema has become increasingly commercial. Along with the close analysis of films (their narrative structure, audiovisual language, relationship to other films from both China and beyond), the course will deal with Confucian legacies in Chinese society, communist revolutionary spasms and the censorship system, and the more open market and ideology of the post-Mao reform era. Assigned readings will be varied, as well. Several key movies will be paired with their textual antecedents (e.g., LU Xun’s *New Year’s Sacrifice* will be read alongside HU Sang’s by the same title, while LI Zhun’s *The Biography of LI Shuangshuang* will accompany the 1962 movie that followed). Appropriate readings will cover important

historical background in some detail; for example, the Great Leap Forward (1959-62) and the Cultural Revolution (1966-76) are both crucial events for understanding the revolutionary experience, while the latter is particularly relevant for its impact on reform-era filmmakers. Other readings will focus specifically on cinema, ranging from broad historical overviews on the material/financial conditions of production, distribution, and exhibition to close analyses of individual films, the transition from socialist to postsocialist cinema, the construction of “Chineseness” as an object for the Western gaze, and the avant-garde/independent responses to the current global/commercial Chinese cinema. This course is an open super-seminar (capped at 30 students), meeting once a week for 2.5 hours in order to facilitate in-depth discussions of paired material; for example, two movies or a movie and significant historical texts (either primary or secondary). In addition to this weekly class time, film screenings (one or two per week) will be required. For conferences, students will be divided evenly between the two professors, using the regular model of biweekly meetings.

Black Studies and the Archive

HIST 3007

Mary Dillard, Elias Rodrigues

Open, Joint seminar—Spring | 5 credits

Marches, walkouts, and occupations roiled the campus of San Francisco State University in the fall of 1968. Among the organizers’ demands was the institution of the first Black studies department in the country. More than 50 years later, Black studies has both reshaped existing disciplines and formed departments in colleges across the nation. How might returning to this history reshape our understanding of Black studies, of student movements, of American universities, and of history more generally? This interdisciplinary course seeks to answer these and more questions by studying the archival documents on Black studies at Sarah Lawrence alongside history, literature, film, and theory. In this course, students will participate in a traditional seminar and will spend one session a week in the campus archives. The latter will both engage students in rigorous archival research and result in a conference project helping to narrate the understudied history of Black studies at Sarah Lawrence. Authors and filmmakers may include W. E. B. Du Bois, Nella Larsen, Zadie Smith, Spike Lee, Robin Kelley, and more.

The Power of Place: Museums, Monuments, and Public History in Yonkers

HIST 3721

Mary Dillard

Open, Small seminar—Spring | 5 credits

This course introduces students to the fascinating history of Yonkers through the fields of public history and museum studies. The fact that Yonkers is situated in close proximity to New York City provides unique opportunities for Yonkers residents. At the same time, this sometimes means that the treasures of Yonkers are obscured by its better-known neighbor. In this class, students will develop a deeper understanding of the history, culture, and people of Yonkers by focusing on the meaning of place. We will begin the class by closely collaborating with staff at the Hudson River Museum, a major arts and cultural institution in Yonkers that is recognized nationwide. Students will study how the museum developed and the place that the museum occupies in the city's cultural landscape. In addition to touring historic sites like Philipse Manor Hall, Sherwood House, and Untermyer Gardens, students will study the history of places that are important to Yonkers residents, including the Dunwoodie Golf Course, the Old Croton Aqueduct, Greystone Bakery, and McClean Avenue. We will tour and analyze the city's burgeoning public art scene in addition to learning more about some of Yonkers' unique neighborhoods. Our ultimate goal will be to use multimedia approaches to create a "Museum in the Streets," highlighting the people and places that make Yonkers a unique and dynamic city.

Global Environmental History

HIST 3044

Matthew Ellis

Open, Seminar—Spring | 5 credits

As climate change has emerged as a fixture in our news cycle, week after week, our society has grown increasingly aware of the various impacts that humans have had on the environment—to say nothing of the extent to which environmental transformation has been fundamentally reshaping human experience. As obvious as these interactions might seem to us today, it was only in recent decades—inspired by the new environmentalism of the '60s and '70s—that historians and social scientists began to explore how to narrate the past by focusing primarily on human beings' complex, ever-evolving relationship with the nonhuman world. This course will provide a broad introduction into this new "environmental history," adopting a global lens through which to excavate the historical relationship between the human and nonhuman worlds. Along the way, we will explore a number of approaches to three broad themes: the effects (both

intended and unintended) of human societies on the environment; the role of nonhuman "nature" in the unfolding of human history; and the evolution of ideas (religious, cultural, intellectual) about nature and the environment. Though we will trace these themes fairly far back into history, the course will focus most of its attention on the so-called "Anthropocene" era—the period since the Industrial Revolution in Europe—which witnessed the rapid globalization of capitalist modernity and the advent of expansive overseas colonial empires. This seminar will participate in the collaborative interludes and other programs of the Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster.

History of White Supremacy

HIST 3277

Ryan Purcell

Open, Seminar—Spring | 5 credits

The ideas of John Locke were deeply influential to the development of American government and society. But while Locke may have helped popularize the concept of representative democracy, serving as a North Star for the framers of the US 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. Such "slave laws" retained their power well after the American Revolution. This lecture traces key currents of race ideology and the belief in white superiority and Black inferiority within the bedrock of the American political landscape. Through a study of primary source documents, guided by an interdisciplinary array of scholarly readings, students will be exposed to the ways in which white-supremacist thought has provided an intellectual foundation supporting a system of white wealth, power, and privilege. Students will explore how racist ideas have shaped crucial concepts related to American democracy.

The Edgy Enlightenment

HIST 3108

Philip Swoboda

Sophomore and Above, Seminar—Spring | 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,” as well as two texts produced outside the period that are equally “edgy” in their own way. More than half of the works we are reading are narratives of travel—a genre of literature of which 18th-century Europeans were extremely fond. Three describe real journeys: Lady Mary Wortley Montagu’s *Turkish Embassy Letters*, *The Confessions of Jean-Jacques Rousseau*, and Alexander von Humboldt’s journal of his famous scientific expedition to the wilder parts of South America. Two other texts are accounts of imaginary journeys: Diderot’s comic novel, *Jacques the Fatalist and His Master*, and Goethe’s novel of an aspiring actor’s personal development, *Wilhelm Meister’s Apprenticeship*. I am also assigning two plays by the great German dramatist Friedrich Schiller, some amusing verses written in a mixture of Scots and standard English by the Scottish poet Robert Burns, and a couple of philosophical essays by Immanuel Kant. Students may pursue conference projects on a wide range of topics in European history, philosophy, or literature.

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 (p. 4), Robert R. Desjarlais *Anthropology*
 First-Year Studies: Art and History (p. 8), Jerrilynn Dodds *Art History*
 Art and Myth in Ancient Greece (p. 9), David Castriota *Art History*
 Arts of Spain and Latin America 1492–1820 (p. 9), Jerrilynn Dodds *Art History*
 Early Christian and Byzantine Art and Architecture (p. 10), David Castriota *Art History*
 History of the Museum, Institutional Critique, and Practices of Decolonization (p. 11), Sarah Hamill *Art History*
 Asian Imperialisms, 1600–1953 (p. 13), Kevin Landdeck *Asian Studies*
 Mainland Chinese Cinema, Culture, and Identity, 1949–Present (p. 13), Michael Cramer, Kevin Landdeck *Asian Studies*
 Forensic Biology (p. 15), Drew E. Cressman *Biology*
 First-Year Studies: Elemental Epics: Stories of Love, War, Madness, and Murder From the Periodic Table of the Elements (p. 19), Colin Abernethy *Chemistry*
 Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*

Controversies in Microeconomics (p. 30), Jamee Moudud *Economics*
 United States Workers’ Movement: From Colonial Slavery to Economic Globalization (p. 30), Noah Shuster *Economics*
 Introduction to Feminist Economics (p. 31), Kim Christensen *Economics*
 Workshop on Sustainability Solutions at Sarah Lawrence College (p. 34), Eric Leveau *Environmental Studies*
 First-Year Studies: Film as Popular Art (p. 37), Michael Cramer *Film History*
 Mainland Chinese Cinema, Culture, and Identity, 1949–Present (p. 40), Michael Cramer, Kevin Landdeck *Film History*
 Documentary Filmmaking and Music as Liberation II (p. 48), Damani Baker *Filmmaking and Moving Image Arts*
 Documentary Filmmaking and Music as Liberation I (p. 46), Damani Baker *Filmmaking and Moving Image Arts*
 First-Year Studies: Introduction to Development Studies—The Political Ecology of Development (p. 55), Joshua Muldavin *Geography*
 Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*
 The Rise of the New Right in the United States (p. 57), Joshua Muldavin *Geography*
 Intermediate Italian: Modern Italian Culture and Literature (p. 73), Tristana Rorandelli *Italian*
 Black Feminist and Queer of Color Sexualities and Genders (p. 76), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*
 First-Year Studies: 19th- and 20th-Century Italian Women Writers: Rewriting Women’s Roles and the Literary Canon (p. 79), Tristana Rorandelli *Literature*
 First-Year Studies: The Forms and Logic of Comedy (p. 79), Fredric Smoler *Literature*
 Imagining War (p. 80), Fredric Smoler *Literature*
 What Should I Do? Democracy, Justice, and Humanity in Ancient Greek Tragedy (p. 81), Emily Anhalt *Literature*
 Acting Up: Performance and Performativity From Enlightenment Era London to Golden Age Hollywood (p. 82), James Horowitz *Literature*
 Toward a Theatre of Identity: Ibsen, Chekhov, and Wilson (p. 83), Joseph Lauinger *Literature*
 Asian American History Through Art and Literature (p. 84), Karintha Lowe *Literature*
 Black Studies and the Archive (p. 86), Mary Dillard, Elias Rodrigues *Literature*
 Freedom of Mind: Ancient Philosophy (p. 108), Abraham Anderson *Philosophy*
 Freedom of Mind: Medieval and Modern Philosophy (p. 109), Abraham Anderson *Philosophy*
 Existentialism (p. 109), Roy Ben-Shai *Philosophy*
 Nietzsche’s Critique of Hume and Hume’s Response (p. 110), Abraham Anderson *Philosophy*
 Astronomy (p. 112), Scott Calvin *Physics*

Polarization (p. 117), Samuel Abrams *Politics*
 Presidential Leadership and Decision-Making (p. 118),
 Samuel Abrams *Politics*
 First-Year Studies: The Hebrew Bible (p. 130), Ron Afzal
Religion
 Readings in Christian Mysticism: Late Antiquity (p. 131),
 Ron Afzal *Religion*
 Jewish History I: The People of the Book (p. 133), Joel
 Swanson Swanson *Religion*
 Jewish History II: What Does it Mean to be
 Modern? (p. 135), Joel Swanson Swanson *Religion*
 Sociological Perspectives on Detention and
 ‘Deviance’ (p. 139), Parthiban Muniandy *Sociology*
 Material Moves: People, Ideas, Objects (p. 140), Shahnaz
 Rouse *Sociology*
 Changing Places: Social/Spatial Dimensions of
 Urbanization (p. 141), Shahnaz Rouse *Sociology*
 Exploring Transnational Social Networks (p. 141), Parthiban
 Muniandy *Sociology*
 Sociology of Sports (p. 141), Shahnaz Rouse *Sociology*
 Details Useful to the State: Writers and the Shaping of
 Empire (p. 173), Suzanne Gardinier *Writing*
 Shakespeare for Writers (and Others) (p. 175), Vijay
 Seshadri *Writing*

INFORMATION STUDIES

Information studies is the study of how information is created, distributed, described, accessed, evaluated, and received. The discipline critically analyzes all of these facets of the world of information, as well as how the transmission and consumption of information constructs culture. On the practical side, the field also promotes equitable access to that information. Information studies at Sarah Lawrence College promotes actively engaging these skills in the research process and in understanding how information impacts society.

Information studies is inherently interdisciplinary and employs principles and methodologies that are applicable to research in most fields. The library is the locus of information studies. And just as the library is the place where one engages with any and all ideas, the field of information studies investigates all disciplines.

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.

First-Year Studies: Anthropology and Images (p. 4), Robert R. Desjarlais *Anthropology*
 Understanding Experience: Phenomenological Approaches (p. 4), Robert R. Desjarlais *Anthropology*
 Childhood Across Cultures (p. 5), Deanna Barenboim
Anthropology
 Spaces of Exclusion: Places of Belonging (p. 5), Deanna Barenboim *Anthropology*
 Language, Politics, and Identity (p. 6), Deanna Barenboim
Anthropology
 Immigration and Identity (p. 6), Deanna Barenboim
Anthropology
 First-Year Studies: Art and History (p. 8), Jerrilynn Dodds
Art History
 Art and Society in the Lands of Islam (p. 9), Jerrilynn
 Dodds *Art History*
 Chinese Literature, Folktales, and Popular Culture (p. 12),
 Ellen Neskar *Asian Studies*
 Asian Imperialisms, 1600–1953 (p. 13), Kevin Landdeck
Asian Studies
 Popular Culture in China (p. 13), Ellen Neskar *Asian Studies*
 Introduction to Economic Theory and Policy (p. 29), An Li
Economics
 Law and Political Economy: Challenging *Laissez
 Faire* (p. 30), Jamee Moudud *Economics*
 Controversies in Microeconomics (p. 30), Jamee Moudud
Economics
 Money, Finance, Income, Employment, and Economic
 Crisis—Macroeconomic Theories and Policies (p. 31),
 An Li *Economics*
 Intermediate French II (p. 53), Jason Earle, Nicole Asquith
French
 First-Year Studies: Introduction to Development
 Studies—The Political Ecology of
 Development (p. 55), Joshua Muldavin *Geography*

- Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*
- The Rise of the New Right in the United States (p. 57), Joshua Muldavin *Geography*
- Becoming Modern: Europe in the 19th Century (p. 62), Philip Swoboda *History*
- International Law (p. 63), Mark R. Shulman *History*
- Human Rights (p. 63), Mark R. Shulman *History*
- Asian Imperialisms, 1600–1953 (p. 65), Kevin Landdeck *History*
- Global Environmental History (p. 69), Matthew Ellis *History*
- The Edgy Enlightenment (p. 69), Philip Swoboda *History*
- Beginning Italian: *Viaggio in Italia* (p. 72), Tristana Rorandelli *Italian*
- Intermediate Italian: Modern Italian Culture and Literature (p. 73), Tristana Rorandelli *Italian*
- First-Year Studies: Talking Back: Techniques of Resistance in Afro-Latin American Fiction (p. 78), Danielle Dorvil *Literature*
- First-Year Studies: 19th- and 20th-Century Italian Women Writers: Rewriting Women's Roles and the Literary Canon (p. 79), Tristana Rorandelli *Literature*
- What Should I Do? Democracy, Justice, and Humanity in Ancient Greek Tragedy (p. 81), Emily Anhalt *Literature*
- In the Shadow of Russia: Language, Literature, and Identity in Poland, Ukraine, and Belarus (p. 86), Melissa Frazier *Literature*
- An Introduction to Statistical Methods and Analysis (p. 89), Daniel King *Mathematics*
- First-Year Studies: African Politics and International Justice (p. 116), Elke Zuern *Politics*
- International Political Economy (p. 118), Yekaterina Oziashvili *Politics*
- Presidential Leadership and Decision-Making (p. 118), Samuel Abrams *Politics*
- The Domestication of Us: Origins and Problems of the State (p. 119), Yekaterina Oziashvili *Politics*
- Childhood Across Cultures (p. 124), Deanna Barenboim *Psychology*
- Immigration and Identity (p. 127), Deanna Barenboim *Psychology*
- Beginning Russian (p. 136), Melissa Frazier *Russian*
- Intermediate Russian (p. 136), Melissa Frazier *Russian*
- First-Year Studies: Nations, Borders, and Mobilities (p. 138), Parthiban Muniandy *Sociology*
- Material Moves: People, Ideas, Objects (p. 140), Shahnaz Rouse *Sociology*
- Exploring Transnational Social Networks (p. 141), Parthiban Muniandy *Sociology*
- Sociology of Sports (p. 141), Shahnaz Rouse *Sociology*
- Details Useful to the State: Writers and the Shaping of Empire (p. 173), Suzanne Gardinier *Writing*
- The Freedomways Workshop (p. 176), Suzanne Gardinier *Writing*

ITALIAN

The study of Italian at Sarah Lawrence College offers both 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 appropriate for each student and may include interdisciplinary work in the Italian language.

As in other disciplines, the resources of New York City enhance the 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*

ITAL 3001

Tristana Rorandelli

Open, Seminar—Year | 10 credits

This course, for students with no previous knowledge of Italian, aims at providing 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 the 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 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

ITAL 3510

Tristana Rorandelli

Intermediate, Seminar—Year | 10 credits

Prerequisite: one year of college-level Italian or 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.

First-Year Studies: 19th- and 20th-Century Italian Women Writers: *Rewriting Women's Roles and the Literary Canon* (p. 79), Tristana Rorandelli *Literature*
Dante's Encyclopedia: *The Divine Comedy* and Its Intertexts (p. 81), Gillian Adler *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 programs offered by other approved colleges and universities. For more information: <http://www.sarahlawrence.edu/japan>.

Japanese I

JAPN 3001

Julia Clark

Open, Seminar—Year | 10 credits

This introduction to Japanese language and culture is designed for students who have had little or 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. Students will put these skills into practice through in-class conversation, role play and group work, and biweekly homework assignments. In addition to classes with the faculty instructor, there are weekly, one-on-one tutorials with one of the Japanese language assistants.

Japanese II

JAPN 3510

Izumi Funayama

Intermediate, Seminar—Year | 10 credits

Prerequisite: Japanese I 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.

Japanese III

JAPN 3700

Izumi Funayama

Intermediate/Advanced, Seminar—Year | 10 credits

Prerequisite: Japanese II or equivalent and permission of the instructor

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). In addition to classes with the faculty instructor, there are weekly, one-on-one tutorials with one of the Japanese language assistants.

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

Border-Crossing Japanese Media (p. 83), Julia Clark
Literature

The City in Modern Japanese Literature (p. 85), Julia Clark
Literature

Religion in Contemporary Japan (p. 131), 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 and registration interview with the instructor

LATN 3001

Emily Anhalt

Open, Seminar—Year | 10 credits

This course provides an intensive introduction to Latin grammar, syntax, and vocabulary, with a view to reading the language as soon as possible. Close reading of Vergil's *Aeneid* in English translation will accompany intensive language study in the fall. By mid-semester, students will be reading authentic excerpts of Latin poetry and prose. During the spring semester, while continuing to develop and refine their knowledge of Latin grammar and vocabulary, students will read selections of Vergil's *Aeneid* in Latin. The course is rigorous and time-consuming. Class meets three times per week; individual conferences meet once every two weeks; and students are expected to spend a minimum of two hours/day, 6 days/week, preparing for classes and conferences. If you enjoy the challenges and

satisfactions of hard work (and have good tolerance for frustration), you will find Latin fun and extremely rewarding.

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

Readings in Intermediate Greek (p. 60), Emily Anhalt *Greek (Ancient)*

Intermediate Greek (p. 60), Emily Anhalt *Greek (Ancient)*

What Should I Do? Democracy, Justice, and Humanity in Ancient Greek Tragedy (p. 81), Emily Anhalt *Literature*

Freedom of Mind: Ancient Philosophy (p. 108), Abraham Anderson *Philosophy*

Nietzsche's Critique of Hume and Hume's

Response (p. 110), Abraham Anderson *Philosophy*

Childhood Across Cultures (p. 124), Deanna Barenboim *Psychology*

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.

First-Year Studies: Anthropology and Images (p. 4), Robert R. Desjarlais *Anthropology*

Understanding Experience: Phenomenological Approaches (p. 4), Robert R. Desjarlais *Anthropology*

Childhood Across Cultures (p. 5), Deanna Barenboim *Anthropology*

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

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

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

Arts of Spain and Latin America 1492–1820 (p. 9), Jerrilynn Dodds *Art History*

Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*

Controversies in Microeconomics (p. 30), Jamee Moudud *Economics*

First-Year Studies: Introduction to Development Studies—The Political Ecology of

Development (p. 55), Joshua Muldavin *Geography*

Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 57), Joshua Muldavin *Geography*

Making Latin America (p. 62), Margarita Fajardo *History*

First-Year Studies: Talking Back: Techniques of Resistance in Afro-Latin American Fiction (p. 78), Danielle Dorvil *Literature*

Immigration and Identity (p. 127), Deanna Barenboim *Psychology*

Beginning Spanish: Introduction to Hispanic Popular Cultures (p. 143), Danielle Dorvil *Spanish*

Intermediate Spanish: Contemporary Latin American Women Writers (p. 144), Dana Khromov *Spanish*

Advanced Spanish: Figuring the Animal in Latin America (p. 144), Dana Khromov *Spanish*

Details Useful to the State: Writers and the Shaping of Empire (p. 173), Suzanne Gardinier *Writing*

The Freedomways Workshop (p. 176), Suzanne Gardinier *Writing*

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.

Black Feminist and Queer of Color Sexualities and Genders

LGST 3206

Benjamin Zender

Open, Seminar—Fall | 5 credits

This is an introductory queer and feminist studies course that centers the intellectual work of theorists within the traditions known as Black Feminism and Queer of Color Critique with the US academy. Each week, we will take up a key debate or concern within the interdisciplinary field of women, gender, and sexuality studies, pairing influential works from the past alongside contemporary scholarship. We'll visit work by scholars including, but not limited to, Sara Ahmed, Gloria Anzaldúa, Joshua Chambers-Letson, Barbara Christian, Cathy Cohen, the Combahee Collective, Roderick Ferguson, Alexis Pauline Gumbs, Saidiya Hartman, Evelyn Brooks Higginbotham, Vivian Huang, E. Johnson Patrick, Audre Lorde, Cherríe Moraga, José Muñoz Esteban, Jennifer Nash, C. Snorton Riley, Hortense Spillers, and Patricia Williams. Some topics will include survival, loss, care, "the academy," archives, identity politics, respectability, and language. Conference projects will be based on archival research at the Sarah Lawrence College Archives. Students will meet every two weeks at the SLC library in one of four conference groups organized around overarching topics of concern and debate from the class, including "identity and intersectionality," "institutionality and the academy," "violence, resistance, and care," and "emotion." Alongside individual seminar projects, these four research groups will each produce a co-authored archival "finding aid," a guide for future scholars who visit the SLC Archives.

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

LGST 3557

Julie Abraham

Sophomore and Above, Seminar—Fall | 5 credits

Queer Americans certainly, James, Stein, Cather, and Baldwin each fled "America." James (1843-1916) and Stein (1874-1946) spent their adult lives in Europe. Cather (1873-1947) left Nebraska for Greenwich Village after a decade in Pittsburgh, with a judge's daughter along the way. Baldwin (1924-1987) left Harlem for Greenwich Village, then left the Village for Paris. As sexual subjects and as writers, these four could hardly appear more different; yet, Stein described James as "the first person in literature to find the way to the literary methods of the

20th century," Cather rewrote James to develop her own subjects and methods, and Baldwin found in James's writings frameworks for his own. In the second half of the 19th century and the first half of the 20th, James, Stein, and Cather witnessed the emergence of modern understandings of homosexuality and made modern literature, each pushing boundaries, always in subtle or dramatic ways. (Stein, for example, managed to parlay the story of her Paris life with Alice B. Toklas into an American bestseller in 1933.) In the second half of the 20th century, Baldwin began to dismantle modern understandings of sexuality and of literature. Examining the development of their works side by side will allow us to push the boundaries of lesbian/gay/queer cultural analyses by pursuing different meanings of "queer" and "American" through an extraordinary range of subjects and forms. Beginning with James on gender, vulnerability, and ruthlessness, this course will range from Cather's pioneers and plantations to Stein on art and atom bombs and Baldwin on sex and civil rights. We will read novels, novellas, stories, essays, and memoirs by James, Cather, and Baldwin, plus Stein's portraits, geographical histories, lectures, plays, operas, and autobiographies. Literary and social forms were both inextricable and inseparable from the gender and cross-gender affiliations and the class, race, and ethnic differences that were all urgent matters for these four. James's, Stein's, Cather's, and Baldwin's lives and works challenge most conventional assumptions about what it meant—and what it might mean—to be a queer American. Conference projects may include historical and political, as well as literary, studies, focusing on any period from the mid-19th century to the present.

Queer Theory: A History

LGST 3864

Julie Abraham

Sophomore and Above, Seminar—Spring | 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.

Queering the Library: Yonkers Public Library Practicum

LGST 4010

Benjamin Zender

Advanced, Small seminar—Spring | 5 credits

Prerequisite: permission of the instructor

In this practicum-style class—meeting weekly at the Yonkers Public Library (YPL) Riverfront Branch—we will pursue projects that will directly support efforts at the library to build and publicize an LGBTQ+ archival collection. Class readings will discuss the risks, challenges, and rewards of building queer history through archival collections, especially in the context of a public institution like YPL. For conference work, students will participate in one of three group projects at YPL. The Oral History Project group will run public dialogue circles on LGBTQ+ issues in Yonkers and conduct oral histories to be housed in YPL's public digital archives. The archives acquisition project will build physical and digital collections at the library and develop archival finding aids to assist patrons with archival research. The exhibition group will develop a small exhibition at YPL, sharing Yonkers and Westchester-area history and showcasing existing materials in YPL's archival collection, including materials developed by the first two project groups. Students will ideally have some level of experience with queer studies as an academic discipline, archival research, or applied work at nonprofits or other archives, libraries, and/or museums.

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 (p. 4), Robert R. Desjarlais *Anthropology*
Histories of Modern Art (p. 9), Sarah Hamill *Art History*
Introduction to Feminist Economics (p. 31), Kim
Christensen *Economics*

Documentary Filmmaking and Music as Liberation I (p. 46),
Damani Baker *Filmmaking and Moving Image Arts*

Reconstructing Womanhood: Writers and Activists in the
United States, 1790s–1990s (p. 64), Lyde Cullen
Sizer History

Emerging Adulthood (p. 126), Linwood J. Lewis *Psychology*
Urban Health (p. 128), Linwood J. Lewis *Psychology*

Gender, Sexuality, and the Body in Judaism (p. 132), Joel
Swanson Swanson *Religion*

Sociological Perspectives on Detention and
'Deviance' (p. 139), Parthiban Muniandy *Sociology*

Beauty and Biogitimacy (p. 140), Jessica Poling
Sociology

Changing Places: Social/Spatial Dimensions of
Urbanization (p. 141), Shahnaz Rouse *Sociology*

Sociology of Sports (p. 141), Shahnaz Rouse *Sociology*

Urban Voids: The Commons and Collectivity (p. 159), Nick
Roseboro *Visual and Studio Arts*

Transcending the American Dream: Redefining
Domesticity (p. 159), Nick Roseboro *Visual and
Studio Arts*

Performance Art Tactics (p. 163), Dawn Kasper *Visual and
Studio Arts*

Performance Art (p. 164), Clifford Owens *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: Romanticism to Modernism in English Language Poetry

LITR 1020

Neil Arditi

FYS—Year | 10 credits

One of the goals of this course is to demonstrate the ways in which modern poetry originated in the Romantic period. In the wake of the French Revolution, Blake, Wordsworth, and Coleridge invented a new kind of autobiographical poetry that internalized the myths they had inherited from literary and religious traditions. The poet's inner life became the inescapable subject of the poem. In the second semester, we will trace the impact of Romanticism on subsequent generations of poets writing in English, from Walt Whitman to T. S. Eliot. Our preeminent goal will be to appreciate each poet's—indeed, each poem's—unique contribution to the language. Our

understanding of literary and historical trends will emerge from the close, imaginative reading of texts. Authors will include, among others: Blake, Wordsworth, Coleridge, Shelley, Keats, Whitman, Dickinson, Tennyson, Robert Browning, Christina Rossetti, Hardy, Frost, Yeats, and T. S. Eliot. Individual conferences will meet every week until October Study Days and every other week thereafter.

First-Year Studies: Life Writing

LITR 1452

Emily Bloom

FYS—Year | 10 credits

Autobiographies, biographies, diaries, and memoirs are all ways of capturing a life between the covers of a book. This FYS course in literature will examine various genres of life writing from the 19th through 21st centuries, from works that attempt to tell a full “cradle-to-grave” story of a life to experiments with shifting points of view or exploring nonhuman consciousness. We will read examples of life writing from the Victorian and Modernist periods, as well as more recent graphic memoirs and works of autofiction. Texts on the syllabus by Elizabeth Gaskell, George Orwell, Audre Lorde, Maggie Nelson, and others reveal the expansiveness of life-writing genres. These texts will raise questions about how to distinguish truth from fabrication, whether it is possible to fully know ourselves or others, the degree to which an individual is shaped by his/her social environment, and the reliability of memory. We will look at how memoirists connect the introspective and personal to wider political and historical concerns and how biographers address both the triumphs and the failings of their famous subjects. Visiting speakers will discuss their experiences writing biographies and memoirs and what they have learned in the process about writing, researching, and publishing. Throughout the semester, students will engage in analytic and reflective writing that connects the course content to their own experiences and observations. For conference work, students will have a choice between three group conferences that will meet biweekly. Each conference group will focus on a distinct life-writing skill: reviews, interviews, and archival research. Conference projects will include the following options: 1) creating a review of books of recent biographies and memoirs; 2) contributing to an interview-based podcast series; and 3) making a digital project based on archival research. The goal of the course is to learn a range of writing and research skills while also tackling big questions about what it means to live a good life. Examining how to write a life, we will also explore how to make a life as a writer in college and beyond.

First-Year Studies: Talking Back: Techniques of Resistance in Afro-Latin American Fiction

LITR 1002

Danielle Dorvil

FYS—Year | 10 credits

Afro-Latin American subjects have had a long tradition of employing literature, newspapers, and films to participate in national and international debates, such as the push for a republic in Brazil and progress in the Dominican Republic at the end of the 19th century, the integration and celebration of Afrodescendent culture in Puerto Rico in the 1930s, and the implementation of Afrodescendent-conscious initiatives in contemporary Colombian society. While these outlets certainly served as a vehicle to disseminate their thoughts on a variety of topics, their materiality also attested to the undeniable existence and agency of these subjects in such nations. In this course, we will explore and evaluate cultural artifacts that have impacted intellectual and artistic discourses in Latin American societies from the 19th century to today. Through poems, short stories, novels, newspaper articles, and films by cultural thinkers including Maria Firmina dos Reis, Salomé Ureña, Manuel Zapata Olivella, Victoria Santa Cruz, and Marie Vieux-Chauvet, we will delve into the visions that these thinkers had for themselves and their respective societies. We will critically discuss their artistic and political achievements at both local and international levels to better situate their epistemology in the tradition of the African diaspora. Students will learn the principles of literary analysis and theory and employ them in written assignments and class discussions. We will ground our analysis of these cultural artifacts in their respective sociopolitical contexts. Another important aspect of this course is to facilitate students’ transition to college life. As a result, we will meet every other week in group conference to discuss topics related to this transition. The other weeks, students will meet individually with the professor to work on their conference projects. This course will be taught entirely in English.

First-Year Studies: Fops, Coquettes, and the Masquerade: Fashioning Gender, Sexuality, and Marriage From Shakespeare to Austen

LITR 1027

James Horowitz

FYS—Year | 10 credits

This FYS course asks how three persistently messy topics—interpersonal desire, conjugal attachment, and gender identity—were articulated and explored in the literary arts across two centuries of cultural upheaval in

England: the 1590s to the 1810s, the late Renaissance to the Romantic era. Our chief focus will be on drama, narrative poetry, and prose fiction; but we will also sample a range of other expressive modes, including sonnets, journalism, and life-writing. Along the way, students will be introduced to some of the most compelling figures in literary history: the renegade epic poet John Milton (we will read his masterpiece, *Paradise Lost*, in its entirety); Aphra Behn, England's first professional female author; Eliza Haywood and Samuel Richardson, pioneers of the realist novel; the elegantly devastating verse satirist Alexander Pope; the cross-dressing memoirist Charlotte Charke; and Mary Wollstonecraft, one of the founders of modern feminism. Bracketing the yearlong course will be comparatively extended coverage of the two most influential and dazzling authors of courtship narratives in English: William Shakespeare and Jane Austen. Additional attention will be paid to earlier writers on sexuality and marriage, such as Ovid and St. Paul, as well as to contemporary work in queer theory and gender studies and to a handful of early Hollywood films that are in dialogue with the readings. By the end of the year, students will have become measurably stronger at thinking and writing critically about the literature of the past and about cultural artifacts and practices more broadly. Please note that this course will necessarily include candid discussions of sensitive subject matter, including sexual violence. This course will have biweekly conferences alternating with some kind of small group activity at least for the first semester; the alternating small-group activity might be a lab, a workshoping session, an ongoing project, etc.

First-Year Studies: 19th- and 20th-Century Italian Women Writers: Rewriting Women's Roles and the Literary Canon

LITR 1426

Tristana Rorandelli

FYS—Year | 10 credits

This course will examine literature written by late 19th- and 20th-century Italian women writers. In the newly unified Italy, middle-class women began in great numbers to access and contribute to literature as both readers and writers. The increasing presence of women writers caused great upheaval, as the male literary establishment viewed the potential for a disruption to the canon. The anxiety caused by their presence is visible in the manner in which they were dismissed as imitating male literary models, accused of excessive sentimentality and self-disclosure, or dubbed by critics *il pericolo roseo*, “the pink danger” (L. Zuccoli, *Corriere della sera*, March 24, 1911). Yet, many of these women writers reveal sophistication in their ability

to experiment with genres and styles and engage with some of Italy's literary movements (e.g., *verismo*, futurism, magic realism, neorealism) and intellectuals, as well as crucial historical events such as fascism and World War II. As we will see, they often question or reverse traditional depictions of femininity. They show an awareness of the social roles and expectations demanded of them and often interrogate such roles and some of the tropes present in the works of the time (e.g., the *femme fatale*, the self-sacrificing wife and mother). Many of them assert their own defiant voice and their own perspective as women writers, (re)claiming a place in the canon of Italian literature. In this course, we will explore how their works address social issues related to family, marriage, and women's changing roles, as well as the place of women's writing in the Italian literary canon. Our readings will include works by Marchesa Colombi (M. A. Torriani), Sibilla Aleramo, Grazia Deledda, Ada Negri, Rosa Rosà, Paola Masino, Renata Viganò, Joyce Lussu, Anna Banti, Anna Maria Ortese, Alba de Céspedes, Elsa Morante, Natalia Ginzburg, and Dacia Maraini. These works will be examined in dialogue with the literary production and ideas of male or canonical authors. Primary sources will range from fiction (novels, short stories, and fictional diaries) to autobiographical texts, poems, plays, and newspaper articles; these sources will be supplemented by secondary readings on women's literature and history and on occasion by films. No previous knowledge of Italian is required. Students proficient in Italian may opt to read sources in the original. Conference topics may include the study of a particular author, literary text, or topic relevant to the course and that is of interest to the student. As an FYS course, students will meet individually in conference with the instructor/don every week until October Study Days and every two weeks after that.

First-Year Studies: The Forms and Logic of Comedy

LITR 1053

Fredric Smoler

FYS—Year | 10 credits

Comedy is a startlingly various form that operates with a variety of logics. Comedy can be politically conservative or starkly radical, savage or gentle, optimistic or despairing. In the first semester of 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 some poetry, a book on the philosophy of humor; a Platonic dialogue (the *Protagoras*); plays by Aristophanes, Plautus, Shakespeare, Molière, and some 17th- and 18th-century British playwrights; and Fielding's *Tom Jones*. In the second semester, we may read Jane Austen, Byron, Stendhal,

Dickens, Mark Twain, Oscar Wilde, Kingsley Amis, Philip Roth, and Tom Stoppard—and we'll also look at some films and cartoons. Both semesters' reading lists are subject to revision. Every student in this FYS class will have weekly conferences for the first semester and either weekly or biweekly conferences in the second semester. A conference is 30 minutes of one-on-one work, with a separate and probably unique reading list for each semester of conference work; and each semester's conference work culminates in a substantial piece of writing. In a normal week, conferences are in addition to two 90-minute classes.

Theatre and the City

LITR 2028

Joseph Lauinger

Open, Lecture—Year | 10 credits

Athens, London, Paris, Berlin, New York...the history of Western theatre has always been associated with cities, their politics, their customs, their geography, their audiences. This course will track the story of theatre as it originates in the Athens of the fifth-century BCE and evolves into its different expressions and practices in cities of later periods, all of them seen as "capitals" of civilization. Does theatre civilize, or is it merely a reflection of any given civilization whose cultural assumptions inform its values and shape its styles? Given that ancient Greek democracy gave birth to tragedy and comedy in civic praise of the god Dionysos—from a special coupling of the worldly and the sacred—what happens when these genres recrudescence in the unsavory precincts of Elizabethan London, the polished court of Louis XIV, the beer halls of Weimar Berlin, and the neon "palaces" of Broadway? Sometimes the genres themselves are challenged by experiments in new forms or by performances deliberately situated in unaccustomed places. By tinkering with what audiences have come to expect or where they have come to assemble, do playwrights like Euripides, Brecht, and Sarah Kane destabilize civilized norms? Grounding our work in Greek theatre, we will address such questions in a series of chronological investigations of the theatre produced in each city: Athens and London in the first semester; Paris, Berlin, and New York in the second.

Imagining War

LITR 2212

Fredric Smoler

Open, Small Lecture—Year | 10 credits

War is one of the great themes in European literature. The greatest works of Greco-Roman antiquity are meditations on war; and as an organizing metaphor, war pervades our attempts to represent politics, economics, and sexuality.

Efforts to comprehend war were the genesis of the disciplines of history and political science; and the disaster of the Peloponnesian War forms the critical, if concealed, background to the first great works of Western philosophy. We'll begin the first semester with readings from the *Iliad*, Thucydides, Plato, and Augustine and go on to study the *Aeneid*, Machiavelli, Shakespeare's Second Tetralogy, and Hobbes. In the second semester, we'll look at the origins of political economy, among other things a discipline that sought to transcend the military metaphor; at Marxism, which remilitarized the language of political economy; at Byron's mock epic, *Don Juan*; and at two 19th-century novelists, Stendhal and Tolstoy—one of whom described war directly, and the other used it as an organizing metaphor for erotic, economic, and political life. We'll conclude with a look at some 20th-century literary, artistic, historical, and critical attempts to represent war with an allegedly unprecedented accuracy.

Postwar German Literature and Film

LITR 2040

Roland Dollinger

Open, Small Lecture—Fall | 3 credits

In this course, students will first get a brief historical overview of postwar German history by watching a YouTube video and reading an essay about Germany's defeat in 1945. Then, we will study several short stories about the war by Heinrich Böll, perhaps the most famous writer in postwar Germany; a play by Wolfgang Borchert about a German soldier coming home from the war and having no home anymore, in conjunction with the 1946 movie *Murderers Among Us*; Friedrich Dürrenmatt's play, *The Visit*, together with Fassbinder's movie, *The Marriage of Maria Braun*; Max Frisch's parable about anti-Semitism; Jurek Becker's novel, *Jacob the Liar*, about Jewish life and death in a ghetto; two narratives from Sebald's *The Emigrants*, both of which are dealing with the aftereffects of traumatic experiences during World War II; Eugen Ruge's *In Times of Fading Light*, a family novel covering East German history, in conjunction with movies about life in East Germany under constant surveillance by the secret police (*The Lives of Others* and *Barbara*); and Natascha Wodzin's novel about her family's tragic history in both the Ukraine and postwar Germany. Thematically, all of these texts and movies are tied by one common theme: the question of how German writers and filmmakers were dealing with the legacy of both National Socialism and Stalinism from 1945 to today.

This lecture (three credits) is taught in English and open to all students; German language skills are not required. If you are an Advanced German student, however, you have the option of taking this lecture for five credits; during our extra meetings, we will work on all aspects of Advanced

German—reading, speaking, and writing—by discussing (in German) the same and/or other postwar German texts not covered in this lecture, as well as reviewing grammar.

Modernism and Media

LITR 2018

Emily Bloom

Sophomore and Above, Small Lecture—Fall | 5 credits

Do new media fundamentally alter the way we produce and consume works of art? This seems like a 21st-century question, but it was also a central preoccupation for modernist writers in the first half of the 20th century. How, they asked, can literature reach the distracted modern reader? Writers we will read this semester, such as James Joyce and Virginia Woolf, rejected Victorian literary conventions, which they argued were no longer able to touch the modern reader's senses directly; in doing so, however, they relied on techniques such as collage, allusion, stream of consciousness, and symbolism that often alienated the "common reader." Other forms of entertainment were increasingly available to such readers: the cinema, the music hall, newspapers, radio, and (later) television. Literature was, for many, losing its audience to these other venues. Scholars have argued that modernism emerged as a reaction against the rise of mass culture; however, as we will see in this course, modernist reactions to media are, in fact, diverse and complicated. We will identify and explore a range of critical approaches and, in so doing, will detail the extent to which modernist aesthetics emerged alongside the rise of new forms of popular mass culture—whether as a negative, positive, or ambivalent response. We will also interrogate the enduring legacy of modernist approaches to media and question whether we have, in fact, moved beyond these concerns or whether they continue to define our literary and popular cultures. Working through a range of texts—including novels and stories, as well as radio plays, manifestos, and films—we will identify the intimate relationship between modernism and changing media.

Dante's Encyclopedia: *The Divine Comedy* and Its Intertexts

LITR 2142

Gillian Adler

Open, Small Lecture—Spring | 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.

What Should I Do? Democracy, Justice, and Humanity in Ancient Greek Tragedy

LITR 3085

Emily Anhalt

Open, Seminar—Year | 10 credits

Are human beings capable of self-government? What does that require? As modern authoritarian movements imperil democratic institutions, norms, and the rule of law, ancient Greek tragedies illuminate values and aspirations underpinning democracy and modern liberal ideals of justice, equality, and universal human rights. Tragedy and democracy emerged simultaneously in ancient Athens in the late 6th century BCE and flourished throughout the 5th century BCE. Ancient Greece never achieved egalitarian politics or anything close to universal human rights, but Athenian tragedies emphasize the essential equality of all human beings in our vulnerability to suffering and death. Surviving plays of Aeschylus, Sophocles, and Euripides dramatize the costs of tyranny, anger, vengeance, and cruelty—to perpetrators, as well as to victims. Commending honesty, generosity, and compassion, tragedies locate nobility not in genetic inheritance, group affiliation, socioeconomic status, numerical superiority, or even moral or ideological convictions but, rather, in our conduct as individuals. Tragedies expose the consequences of human words and actions, as characters make choices conducive to success or failure for themselves and their communities. State-sponsored and publicly performed, tragedies made self-reflection and self-criticism a fundamental feature of Athenian democratic politics and society. "What should I do?" encapsulates the central question of every ancient Greek tragedy and every moment of our own lives. This course is designed for anyone interested in understanding the false promise of authoritarianism and appreciating the origins, goals, and possibilities for a free, humane, equitable democratic society.

Registration interview required.

East by East

LITR 3033

Una Chung

Open, Seminar—Year | 10 credits

This course explores contemporary world literature through themes of travel, migration, postcolonialism, globalization, nomadology, exile, fantasy, and bardo. If East-West is a rubric emerging out of Orientalist discourse, then the alternative to that might be envisioned in reading and writing practices based on Eastern philosophies that provide an orientation we might imaginatively call East by East. Theoretical concerns at the heart of this course focus on questions of imaginary identification, fantasies of statehood, split and dissociative subjectivities, the nature of illusion or reality, experimental approaches to genre, cultural histories of wandering (or the detour), decolonizing the mind, mapping the invisible, and storytelling. The reading list may include Antal Szerb, W. G. Sebald, Teju Cole, Ocean Vuong, Amitav Ghosh, Michael Ondaatje, Theresa Cha, Bhanu Kapil, Christina Rivera Garza, Andre Aciman, Han Kang. This course will have biweekly conferences; for students in a first-year cohort, weekly conferences will be held in the first six weeks of the fall semester.

Acting Up: Performance and Performativity From Enlightenment Era London to Golden Age Hollywood

LITR 3327

James Horowitz

Open, Large seminar—Year | 10 credits

Powdered, ruffled, and bewigged, the ghosts of the 17th- and 18th-century playhouse still stalk the stages, screens, and red carpets of the global entertainment industry. After a period of suppression by a puritan government, London theatres came roaring back to life in the 1660s, thanks in part to England's first professional female actors—by some accounts the original modern celebrities—and the reign of a king, Charles II, who was besotted with drama and the people who made it. Over the coming century, the practice and theory of the theatrical arts would be thoroughly and durably transformed, and a new dramatic canon would be consolidated through both print and repertory enactment. Theatre was not only big business in Enlightenment Europe but also, arguably, the representative art form of the age. Part of the public's fascination with stagecraft lay in the unsettling questions it raised about the nature of performance itself, 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 could be adopted or discarded at will? This yearlong “large seminar” considers how authors and theatrical professionals from the 1660s to the 1790s imagined the potential of performance to transform—or sometimes to reinforce—the status quo, with a look ahead to major films, mostly from classical Hollywood, that inherited and adapted the legacy of Restoration and 18th-century entertainments. Our primary emphasis will be on plays, with a survey of major Enlightenment Era comedies (some of the funniest and most outrageous 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, Richard Brinsley Sheridan, and Elizabeth Inchbald. 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, in addition to films by directors such as Frank Capra, Howard Hawks, Ernst Lubitsch, Oscar Micheaux, F. W. Murnau, Lois Weber, and Billy Wilder. Wigs are not required.

Major Figures in 20th-Century European Poetry (in Translation)

LITR 3051

Neil Arditi

Sophomore and Above, Seminar—Year | 10 credits

Against the backdrop of the bloodiest half-century in human history, Continental European culture produced an astonishingly rich and diverse body of lyric poetry. Robert Frost famously remarked that “poetry is what gets lost in translation.” But the unmistakable genius of modern European poetry survives its passage into English (inevitable losses notwithstanding), thanks in no small part to the inspired efforts of its translators. In this course, we will learn to hear the voices they have made available to English-language readers, often comparing multiple translations of a single poem or referring to the original in opposing-page editions. We will read selections from at least 12 poets translated from seven languages, including: Cavafy, Valéry, Rilke, Trakl, Pessoa, Akhmatova, Mandelstam, Tsvetaeva, Lorca, Cernuda, Montale, and Celan.

Literary Theory

LITR 3072

Una Chung

Sophomore and Above, Seminar—Year | 10 credits

This course provides an introduction to the diverse field of literary theory. The elusive question—What is literature?—has been addressed in widely different ways by linguists, historians, philosophers, writers, psychoanalysts, hackers, revolutionaries, and so on, and in different times and places. The concept of literature has at times been substituted by other words, such as text, writing, sign, machine, affect, performance, and network, to name a few, which necessarily require changes in our understanding of related concepts, such as author, audience, and context. We will explore experimental approaches to the writing of criticism as a part of our study of literary theory.

Toward a Theatre of Identity: Ibsen, Chekhov, and Wilson

LITR 3156

Joseph Lauinger

Sophomore and Above, Seminar—Year | 10 credits

Theatre emerges from social rituals; and as a communal exercise, theatre requires people to work together toward a common purpose in shared and demarcated physical space. Yet, the very notion of “character,” first expressed in the indelibly defining mask of the ancient Greek protagonist, points paradoxically toward the spirit, attraction, and trial of individuation. And so we have been given Medea, Hamlet, and Tartuffe, among the many dramatic characters whose unique faces we recognize and who speak to us not only of their own conflicts but also of something universal and timeless. In the 19th century, however, the Industrial Revolution, aggressive capitalism, imperialism, Darwinism, socialist revolution, feminism, the new science of psychology, and the decline of religious clarity about the nature of the human soul—all of these, among other social factors—force the question as to whether individual identity has point or meaning, even existence. Henrik Ibsen, a fiercely “objective” Norwegian self-exile, and Anton Chekhov, an agnostic Russian doctor, used theatre—that most social of arts—to challenge their time, examining assumptions about identity, its troubling reliance on social construction, and the mysteries of self-consciousness that elude resolution. The test will be to see how what we learn from them equips us—or fails to do so—in a study of August Wilson, an African American autodidact of the 20th century, whose plays represent the impact, both outrageous and insidious, of American racism on “characters” denied identity by definition.

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

LITR 3526

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 dramatic—and so are the steps leading to marriage in the other classic marriage-plot novels with which this course begins. From Jane Austen’s *Emma*, to Henry James’s *The Portrait of a Lady*, the novels we read in the first half of this yearlong course reflect the thinking of the heroine of George Eliot’s *Middlemarch*, who observes, “Marriage is so unlike everything else. There is something even awful in the nearness it brings.” Nothing, in short, is “conventional” about the 19th-century English and American classics of Austen, Brontë, Dickens, Eliot, and James that we will study. They lead directly to Edith Wharton’s *The House of Mirth* and the modern novels that we will take on in the second half of the course, which range from Virginia Woolf’s *Mrs. Dalloway* and F. Scott Fitzgerald’s *The Great Gatsby* to Sylvia Plath’s *The Bell Jar* and Sally Rooney’s *Normal People*. Love and romance are at the heart of the books that will dominate our reading, but so are laughs and gender politics in addition to the heartache that is part of any serious relationship.

This course may be taken as an FYS course with permission of the instructor.

Border-Crossing Japanese Media

LITR 3812

Julia Clark

Open, Seminar—Fall | 5 credits

What is the relationship between the language(s) we speak, the nation in which we live, and our understanding of ourselves? If language and place help shape our identity, what can we learn from those caught between borders and living in multiple tongues? This course examines transnational literary texts and films both to learn about the lived experiences and aesthetic experimentation of a variety of Japanese-language authors and directors and to explore how language, literature, and visual media are related more broadly to conceptions of “national belonging.” The works covered in this course highlight the destabilization of identity that accompanies both the act of border crossing and the geopolitical upheavals that cause those borders to shift and be redrawn, from the forced assimilation of colonial subjects during Japan’s imperial period, to the US

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military's postwar occupation of Japan, to contemporary narratives of globalization, postmodern identity, and the internal borders that today demarcate Japan's regional cultures and dialects. Through close readings of these texts and films, we will explore the ways that authors in Japan—who have historically been marginalized based on race and ethnicity, class, linguistic ability, and/or gender—have sought to challenge the Japanese national literary cannon and the very notion of “the nation” itself. Students are expected to develop a related research project over the course of the term through conference work that delves deeply into the production, circulation, and reception of some aspect of modern Japanese media.

The 19th-Century Russian Novel

LITR 3811

Melissa Frazier

Open, Seminar—Fall | 5 credits

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

Asian American History Through Art and Literature

LITR 3214

Karintha Lowe

Open, Seminar—Fall | 5 credits

From Karen Tei Yamashita's novel, *I Hotel*, to Emmanuel Han's photographic series, *America Fever*, contemporary Asian American artists and writers have often mined the historical record for creative inspiration. In this course, we will explore how 20th- and 21st-century Asian American novelists, poets, photographers, and painters have turned to the arts in order to reimagine major events in US history. Beginning with the Gold Rush (1848-1855) and concluding in the early 2000s, our chronology will be expansive, as we pay particular attention to how artists and writers have turned to their chosen media forms in order to craft more inclusive representations of American history. At the same time, we will interrogate the ethical implications and historical limitations of reconstructing and reimagining the past—especially in relation to themes

of migration, violence, erasure, and identity. In reading across time periods and genres, students will ultimately develop a deeper understanding of the key themes and methods that inform the interdisciplinary field of Asian American studies. Likely artists will include: Stephanie Shih, Martin Wong, Zarina, Albert Chong, Hung Liu, Linda Sok, and Phung Huynh. Likely authors will include: C. Pam Zhang, Viet Thanh Nguyen, Ocean Vuong, Jhumpa Lahiri, and Mohsin Hamid. Readings will be supplemented by primary sources and mini lectures, which will contextualize our creative readings within larger socio-historical frames.

American Renaissance: Classic American Literature of the 19th Century

LITR 3068

Nicolaus Mills

Open, Seminar—Fall | 5 credits

Beginning in the mid-19th century, a small group of American writers published a series of books that, by virtue of their quality, brought a new richness to American literature. This American renaissance, as the literary historian F. O. Matthiessen called it, had at its center a belief in “the possibilities of democracy.” It was an undertaking that sought to fulfill the hopes unleashed generations earlier by the American Revolution. This course will focus on the prose masterworks of the American renaissance writers and two of their successors, Henry James and Mark Twain. We will begin with a memoir, Frederick Douglass's *Narrative of the Life of Frederick Douglass, An American Slave*, continue with Henry Thoreau's *Walden*, and then move on to four novels: Nathaniel Hawthorne's *The Scarlet Letter*, Herman Melville's *Moby Dick*, Henry James's *The Portrait of a Lady*, and Mark Twain's *Huckleberry Finn*. The aim of this course is to look closely at a set of representative texts and to see in them a modernity in which their central characters (in the case of Douglass and Thoreau, the authors themselves) defy the limits of the society in which they grew up and—in the extreme case of *The Scarlet Letter*'s Hester Prynne, who has a child out of wedlock in Puritan New England—lose the right to privacy.

Shakespeare's *Hamlet*, Origins and Context

LITR 3624

Nicholas Utzig

Open, Seminar—Fall | 5 credits

This seminar has one text at its center: Shakespeare's *Hamlet*. Perennially perched near the top of the English language's greatest works, *Hamlet* has launched stage

careers, inspired shelves of criticism, delighted readers and audiences, and spawned adaptations ranging from the serious to the downright silly. This semester, we'll survey the creative and critical landscape surrounding Shakespeare's most-famous play. We begin by reading all three early printed versions of the play—the quartos of 1603 and 1604 and the folio of 1623—along with some important sources and analogues. Our close attention to the textual differences of these early editions will foster study of early modern print and manuscript culture, as we trace these *Hamlets'* journeys from pen to stage to print and back. With a detailed understanding of *Hamlet*, the seminar will then consider major approaches to the play across the centuries, studying commentary from William Hazlitt, Samuel Taylor Coleridge, Dr. Johnson, A. C. Bradley, John Dover Wilson, and others. Near the end of term, our field of study will widen somewhat. We'll read Tom Stoppard's classic *Rosencrantz and Guildenstern Are Dead* (1966), Theresa Rebeck's *Bernhardt/Hamlet* (2019), and James Ijames's Pulitzer Prize-winning *Fat Ham* (2022). Other readings may include Thomas Kyd's *Spanish Tragedy*, John Marston's *Antonio's Revenge*, and Shakespeare's early play, *Titus Andronicus*. Students will be expected to write a short close reading, a review essay describing two prewar productions, and a conference paper related to *Hamlet*. Prior experience with Shakespeare, while not required, is ideal. Curiosity about *Hamlet* is a must.

Animals and Animality in Medieval Literature and Culture

LITR 3039

Gillian Adler

Open, Seminar—Spring | 5 credits

This course examines, through medieval texts and manuscripts, the complex imagination of animals and animality in the Middle Ages. Critical theories of the Animal Turn seek to reevaluate the relationship between animals and human beings, envisioning the history of the animal as not only environmental but also intellectual, cultural, technological, economic, and as a history of marginalization. Integrating our interdisciplinary study of medieval culture with these theories, we will consider textual and visual materials that recognize the essential, varied, and often surprising roles that animals play and that question an anthropocentric vision that has often otherized animals and animality. Online archives and other digital resources will help us navigate portrayals of animals found in bestiaries, romance narratives, and saints' lives. In addition, students will learn about the critical importance of animal studies to current environmental justice issues. This course will participate in the Spring 2025 Sarah Lawrence Interdisciplinary

Collaborative on the Environment (SLICE) Mellon course cluster, with a focus on environmental and climate justice and an involvement with local organizations. The semester will include two interludes during which students will engage in collaborative projects across disciplines and in partnership with students from Bronx Community College. Students will have the opportunity to develop field-based conference projects.

Disability, Media, and Literature

LITR 3340

Emily Bloom

Open, Seminar—Spring | 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.

The City in Modern Japanese Literature

LITR 3804

Julia Clark

Open, Seminar—Spring | 5 credits

This course examines the literary representation of urban space throughout modern and contemporary Japanese literature, considering how the figure of the city serves as a literary technique through which authors navigate issues of modernity, personal identity, the nation, and the world. Through close readings of texts written by Japanese, Korean, and Asian American authors that traverse Tokyo, Osaka, Berlin, colonized Seoul, semicolonial Shanghai, and visions of the cosmopolis of the future, we will explore the city in literature as a space that complicates and even transcends the borders of the nation in its navigation of collective histories and personal memories—with a

particular focus on how representations of race, ethnicity, gender, and class intersect within the literary city. The course introduces basic concepts from urban semiotics and other philosophies of the production of space as a method for analyzing the uses of space in literature, as well as introducing recent scholarship in Japanese studies that presents new perspectives on the relationship of urban architecture, global and local geopolitics, and cultural production. We will explore a number of topics in modern, postwar, and contemporary Japanese history through the framework of “the city,” including early Japanese encounters with “the West” in the Meiji period, cosmopolitanism in the Japanese Empire, black markets in the aftermath of World War II, segregated spaces and the experiences of minority groups in the postwar period, and the social and material transformations of urban spaces in Japan after natural disasters such as the 3/11 Triple Disaster in 2011. We will also consider Japanese American engagement with the space of New York City. Through conference work, students will conduct individual research projects in service of extended creative and scholarly reflection on their own relationship to the urban space(s) they occupy and see represented in contemporary media.

Black Studies and the Archive

LITR 3007

Mary Dillard, Elias Rodrigues

Open, Joint seminar—Spring | 5 credits

Marches, walkouts, and occupations roiled the campus of San Francisco State University in the fall of 1968. Among the organizers' demands was the institution of the first Black studies department in the country. More than 50 years later, Black studies has both reshaped existing disciplines and formed departments in colleges across the nation. How might returning to this history reshape our understanding of Black studies, of student movements, of American universities, and of history more generally? This interdisciplinary course seeks to answer these and more questions by studying the archival documents on Black studies at Sarah Lawrence alongside history, literature, film, and theory. In this course, students will participate in a traditional seminar and will spend one session a week in the campus archives. The latter will both engage students in rigorous archival research and result in a conference project helping to narrate the understudied history of Black Studies at Sarah Lawrence. Authors and filmmakers may include W. E. B. Du Bois, Nella Larsen, Zadie Smith, Spike Lee, Robin Kelley, and more.

In the Shadow of Russia: Language, Literature, and Identity in Poland, Ukraine, and Belarus

LITR 3033

Melissa Frazier

Open, Seminar—Spring | 5 credits

The conflation of Russian nationalism and Russian imperialism that so often marks our understanding of cultural production in the Russian and Soviet empires, as well as in the post-Soviet space, has often gone unnoticed in the West. As the extraordinary resistance of Ukraine in the face of current Russian aggression makes clear, a remapping of that literary landscape is long overdue. This course will draw on some historical context while centering our attention on the extraordinary flowering of contemporary Polish, Belarusian, and Ukrainian literature. We will begin with the Polish context and Adam Mickiewicz's long narrative poem, *Pan Tadeusz* (1834), written at a time when Poland had been wiped off the map as an independent state. We will then shift to the 20th century to take in cultural production in and around World War II, still a touchstone for this part of the world, including the blend of the real and the fantastic in the short stories of Bruno Schulz, as well as Andrzej Wajda's tribute to the Solidarity movement in his 1977 film, *Man of Marble*. We will then turn to the 21st century and two novels by the 2018 Nobel prize winner, Olga Tokarczuk: *Flights* (2007) and *Drive Your Plow Over the Bones of the Dead* (2009). In our reading of Ukrainian literature, we will again start with a 19th-century poet, Taras Shevchenko, as well as Nikolai Gogol, a Ukrainian who has long been read as a canonical figure in the Russian tradition. We will then jump to the late 20th and early 21st centuries with Oksana Zabuzhko's influential *Fieldwork in Ukrainian Sex* (1996), as well as works by writers including Evgenia Belorusets, Serhiy Zhadan, and Andriy Kurkov. We will end the course with a brief look at the Belarusian tradition, starting with World War II and the short stories of Soviet-Belarusian writer Vasil Bykau (in Russian, Vasil Bykov), as well as Soviet-Ukrainian filmmaker Larisa Shepitko's adaptation of Bykau's *The Ordeal* in her 1977 film, *The Ascent*. We will then read *Voices From Chernobyl* (1997) by another recent Nobel prize winner, Svetlana Alexievich, before finishing with Alhierd Baharevich and the extraordinary decision of his translators to echo Baharevich's own use of two different languages in *Alindarka's Children* (2014)—in Petra Reid and Jim Dingley's 2020 translation, the Russian language of the novel is translated into English and the Belarusian into Scots.

Beauvoir, Sartre, Beckett: French Intellectuals and World War II

LITR 3112

Eric Leveau

Open, Large seminar—Spring | 5 credits

From the years leading to World War II to its aftermath, French writers published some of the most important works of 20th-century Western literature; this course will explore several of these masterpieces in the cultural and historical context of that period, from existentialism in Sartre's *Nausea* (1938) and *No Exit* (1944), to the philosophy of the absurd in Camus' *The Stranger* (1942) and Beckett's *Waiting for Godot* (1949/1953), and finally the feminist revolution brought by Beauvoir's *Second Sex* (1949). Other extremely important questions will also be the focus of our discussions, such as the role and influence of the French Communist party, the colonial presence of France in Algeria (we will read Kamel Daoud's 2013 *The Meursault Investigation*, a response to Camus) and the active participation of France in the deportation of Jews to Nazi death camps. (We will read excerpts of Irène Némirovsky's novel *Suite Française*, which she was working on when she was arrested in 1942 and whose manuscript was only discovered and published in 2004.) Finally, we will also look into the importance of psychoanalysis, as developed by Jacques Lacan, and the rise of structuralism with Roland Barthes' *Writing Degree Zero*, which is in part a response to Sartre's 1948 *What is Literature?*

Coming of Age in America: Classic American Literature of the 20th Century

LITR 3118

Nicolaus Mills

Open, Seminar—Spring | 5 credits

Nothing reflects the variety and moral consistency of 20th-century American literature so well as the coming-of-age novel. This course will trace the evolution of the coming-of-age novel in our last century by looking at a series of masterworks that begin with Willa Cather's 1918 *My Antonia* and conclude with Ralph Ellison's *Invisible Man*, J. D. Salinger's *The Catcher in the Rye*, and Sylvia Plath's *The Bell Jar*. In its purest form, the coming-of-age novel is the novel of education, or Bildungsroman, which traces the life of a central figure from early childhood to early adulthood and typically ends no later than the central figure's 30th birthday. In this course, the coming-of-age novels that we will look at do not always stick to this formula. They include a book such as *The Grapes of Wrath*, in which coming of age means learning to deal with a Great Depression society that is unexpectedly cruel. In an America in which the idea that all men are created

equal is part of our civic religion, the coming-of-age novel brings with it cultural and political, as well psychological, implications. Inequality, whether rooted in gender, race, or economics—all three in the case of Zora Neale Hurston's *Their Eyes Were Watching God*—shapes most of the books that we will read and, in turn, challenges the heroes and heroines of these books—even when they are well off—to look beyond their own lives, as the Yale-educated narrator of F. Scott Fitzgerald's *The Great Gatsby* does when, on the first page of *Gatsby*, he repeats the advice his father gave him, "Whenever you feel like criticizing anyone, just remember all the people in this world haven't had the advantages you've had."

Shakespeare, Marlowe, Jonson: Renaissance Rivals

LITR 3288

Nicholas Utzig

Open, Seminar—Spring | 5 credits

In 1593, a young man occasionally employed by the Elizabethan secret service was found stabbed to death in a tavern, allegedly during an argument over the bar tab. The victim, who was said to have once claimed, "All they that love not tobacco and boys are fools," happened to be the most famous playwright in the country: Christopher Marlowe. Had Marlowe been more judicious in selecting his drinking companions, his upstart rival, a recent small-town transplant named William Shakespeare, may not have ever eclipsed his star. And yet, for all our certainty of Shakespeare's position in the literary firmament, his work was often neglected in the century following his death. It was Shakespeare's elegist and rival, Ben Jonson, whose plays were thought to be not of an age but for all time. This seminar reads Shakespeare alongside two of his most important competitors, Christopher Marlowe and Ben Jonson, in an effort to resituate Shakespeare's work among his rowdy contemporaries. Encountering a new play each week, the seminar will cover every major genre over the course of the term, reading plays from 1587–1615. We'll study tyrannical overreachers and their desire for power in Marlowe's *1 & 2 Tamburlaine* and *Dr. Faustus* and Shakespeare's *Richard III* and *Macbeth*. We'll consider queer possibilities in Marlowe's *Edward II*, Jonson's *Epicene*, and Shakespeare's *Twelfth Night*. Over the course of the term, students will explore early modern theatrical practices, printing conventions, and cultural history. Students will leave the seminar with a rich introduction to Shakespeare and other early modern dramatists and a sense of why, after 400 years, Shakespeare has remained a persistent literary presence. In conference, students may work on any aspect of early modern English drama.

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

Chinese Literature, Folktales, and Popular Culture (p. 12), Ellen Neskar *Asian Studies*

Popular Culture in China (p. 13), Ellen Neskar *Asian Studies*

First-Year Studies: Elemental Epics: Stories of Love, War, Madness, and Murder From the Periodic Table of the Elements (p. 19), Colin Abernethy *Chemistry*

A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines (p. 38), John O'Connor, Maia Pujara, Leana Hirschfeld-Kroen *Film History*

Thinking About Exile (p. 58), Roland Dollinger *German*

Postwar German Literature and Film (p. 59), Roland Dollinger *German*

Readings in Intermediate Greek (p. 60), Emily Anhalt *Greek (Ancient)*

Intermediate Greek (p. 60), Emily Anhalt *Greek (Ancient)*

Racial Soundscapes (p. 63), Ryan Purcell *History*

Black Studies and the Archive (p. 68), Mary Dillard, Elias Rodriques *History*

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

Beginning Italian: *Viaggio in Italia* (p. 72), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 73), Tristana Rorandelli *Italian*

Queer Americans: Henry James, Gertrude Stein, Willa Cather, and James Baldwin (p. 76), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Freedom of Mind: Ancient Philosophy (p. 108), Abraham Anderson *Philosophy*

Nietzsche's Critique of Hume and Hume's Response (p. 110), Abraham Anderson *Philosophy*

Children's Literature: Psychological and Literary Perspectives (p. 127), Charlotte L. Doyle *Psychology*

Contemporary Muslim Novels and Creative Nonfiction (p. 134), Kristin Zahra Sands *Religion*

Beginning Spanish: Introduction to Hispanic Popular Cultures (p. 143), Danielle Dorvil *Spanish*

Performance Art (p. 164), Clifford Owens *Visual and Studio Arts*

First-Year Studies: Forms, Fictions, and Revisions (p. 168), Myra Goldberg *Writing*

First-Year Studies in Fiction and Creative Nonfiction (p. 169), Brian Morton *Writing*

Dream Logic (p. 172), Stephen O'Connor *Writing*

Fiction Workshop: Art and Activism: Contemporary Black Writers (p. 170), Carolyn Ferrell *Writing*

13 Ways of Looking at a Novel (p. 172), Brian Morton *Writing*

The Art of the Short Story (p. 169), Brian Morton *Writing*

Speculative Fiction Workshop (p. 171), Chandler Klang Smith *Writing*

Children's Literature: A Writing Workshop (p. 171), Myra Goldberg *Writing*

Speculative Fiction Workshop (p. 172), Chandler Klang Smith *Writing*

Details Useful to the State: Writers and the Shaping of Empire (p. 173), Suzanne Gardinier *Writing*

Nonfiction Laboratory (p. 174), Stephen O'Connor *Writing*

Nonfiction Workshop: The World and You (p. 175), Clifford Thompson *Writing*

Nonfiction Workshop: Reading and Writing Personal Essays (p. 174), Clifford Thompson *Writing*

Shakespeare for Writers (and Others) (p. 175), Vijay Seshadri *Writing*

The Freedomways Workshop (p. 176), Suzanne Gardinier *Writing*

Ecopoetry: Poetry of the Living World (p. 176), Marie Howe *Writing*

MATHEMATICS

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

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

Modern Mathematics: Logic, Probability, and Statistics

MATH 3119

Abbe Herzig

Intermediate, Seminar—Year | 10 credits

Prerequisite: prior study of calculus

A mathematical structure is a set of objects along with certain relations among them. Examples of structures include: the corners of a cube related by the property of adjacency; a times table of integers related by multiplication; a family tree of individuals related by genealogy. Mathematical modernism contends that all mathematics is unified through the comparative study of structure. “The common character of the different

concepts designated by this generic name,” according to Nicolas Bourbaki, “is that they can be applied to sets of elements whose nature has not been specified.” This seminar aims to come to terms with this radically abstract viewpoint and its theoretical and practical implications through a combined study of elementary mathematical logic, discrete mathematics, and group theory. Additional readings in the scientific application of these topics, as well as their history and philosophy, will provide context. The notion of symmetry will play a central role throughout. Students benefit from a prior study of calculus—whether in high school or college.

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

MATH 3516

Intermediate, Seminar—Year | 10 credits

Prerequisite: 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.

Math and (In)Justice

MATH 3225

Abbe Herzig

Open, Seminar—Fall | 5 credits

When used well, mathematics is a powerful set of tools for understanding the world. When used in other ways, mathematics can serve to uphold and perpetuate inequality and injustice. In this class, we will investigate how we can use mathematical tools to understand,

document, and work against inequity and injustice, including topics such as voting rights, health disparities, access to education, “big data” algorithms that control aspects of our lives, the carceral system, and environmental justice. Students of all mathematical levels are welcome.

Calculus I: The Study of Motion and Change

MATH 3005

Daniel King

Open, Seminar—Fall | 5 credits

Our existence lies in a perpetual state of change. An apple falls from a tree; clouds move across expansive farmland, blocking out the sun for days; meanwhile, satellites zip around the Earth transmitting and receiving signals to our cell phones. The calculus was invented to develop a language to accurately describe the motion and change happening all around us. The ancient Greeks began a detailed study of change but were scared to wrestle with the infinite, and 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 processes 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 of some other mathematically-related topic. This seminar is intended for students interested in advanced study in mathematics or sciences, students preparing for careers in the health sciences or engineering, and any student wishing to broaden and enrich the life of the mind.

The minimum required preparation for study of the calculus is successful completion of study in trigonometry and pre-calculus topics, including limits and function continuity. Students with questions or concerns about these requirements are encouraged to contact the instructor as soon as possible for guidance.

An Introduction to Statistical Methods and Analysis

MATH 2024

Daniel King

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

Variance, correlation coefficient, regression analysis, statistical significance, and margin of error—you’ve heard

these terms and other statistical phrases bantered about before, and you've seen them interspersed in news reports and research articles. But what do they mean? How are they used? And why are they so important? Serving as an introduction to the concepts, techniques, and reasoning central to the understanding of data, this lecture course focuses on the fundamental methods of statistical analysis used to gain insight into diverse areas of human interest. The use, misuse, and abuse of statistics will be the central focus of the course; and specific topics of exploration will be drawn from experimental design theory, sampling theory, data analysis, and statistical inference. Applications will be considered in current events, business, psychology, politics, medicine, and many 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. Enrolled students are expected to have an understanding of basic high-school algebra and plane coordinate geometry.

This course will be conducted entirely online via Zoom. Synchronous attendance at all lectures and assigned group conferences is mandatory.

Learning Mathematics With Understanding

MATH 3055

Abbe Herzig

Sophomore and Above, Seminar—Spring | 5 credits

What does it mean to *understand* a mathematical concept? In this course, we will explore children's mathematical thinking and how they develop understanding of foundational concepts like number, place value, counting, operations, whole numbers, fractions, proportion, and algebra. These ideas have profound and rich mathematics underlying them, sometimes in surprising ways. As you reflect on and communicate about your own mathematical thinking and beliefs, you will deepen your understanding of these ideas. We will also explore the math that children know and how they think about mathematics, how different groups of students experience mathematics learning, and what types of learning activities facilitate learning with understanding. This is not a methods course but does contain some essential elements of pedagogy and learning activities.

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

Introduction to Computer Science: The Way of the Program (p. 22), James Marshall *Computer Science*
 Computer Networks (p. 23), Michael Siff *Computer Science*
 Principles of Programming Languages (p. 23), James Marshall *Computer Science*
 Games Computers Play (p. 24), Michael Siff *Computer Science*
 Data Structures and Algorithms (p. 24), Michael Siff *Computer Science*
 Money, Finance, Income, Employment, and Economic Crisis—Macroeconomic Theories and Policies (p. 31), An Li *Economics*
 General Physics I (Classical Mechanics) (p. 113), Sarah Racz *Physics*
 General Physics II (Electromagnetism and Light) (p. 113), Sarah Racz *Physics*
 Relativity (p. 113), Sarah Racz *Physics*
 Resonance and Its Applications (p. 114), Merideth Frey *Physics*
 Chaos (p. 114), Merideth Frey *Physics*
 Quantum Mechanics and Quantum Information (p. 114), Sarah Racz *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.

First-Year Studies: Anthropology and Images (p. 4), Robert R. Desjarlais *Anthropology*
 Understanding Experience: Phenomenological Approaches (p. 4), Robert R. Desjarlais *Anthropology*
 Art and Society in the Lands of Islam (p. 9), Jerrilynn Dodds *Art History*
 Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*
 Controversies in Microeconomics (p. 30), Jamee Moudud *Economics*
 The Rise of the New Right in the United States (p. 57), Joshua Muldavin *Geography*
 Freedom of Mind: Medieval and Modern Philosophy (p. 109), Abraham Anderson *Philosophy*

Perspectives on 9/11: Religion, Politics, and Culture (p. 132), Kristin Zahra Sands *Religion*
 The Qur'an and Its Interpretation (p. 132), Kristin Zahra Sands *Religion*
 Jewish History I: The People of the Book (p. 133), Joel Swanson Swanson *Religion*
 Sufi Sciences of the Soul (p. 133), Kristin Zahra Sands *Religion*
 Contemporary Muslim Novels and Creative Nonfiction (p. 134), Kristin Zahra Sands *Religion*
 The Freedomways Workshop (p. 176), Suzanne Gardinier *Writing*

MODERN AND CLASSICAL LANGUAGES AND LITERATURES

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

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

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

interest in the language. Student conference projects are exceptionally diverse, ranging from reading or translation, 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; 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.

MUSIC

There are several ways students can participate in the music program.

1. The **Music Third** program is structured to integrate theory and practice. Students select a combination of component courses that together constitute one

full 10-credit course of MUSC 4499. A Music Third program includes each of the four following areas, explained in detail in this portion of the catalogue:

- a. Individual instruction (instrumental performance, composition, or voice), the central area of study around which the rest of the program is planned
 - b. Theory and/or history
 - c. A performance ensemble
 - d. Concert attendance/Music Tuesdays requirement (see below)
 - e. A music program best-suited to individual needs and interests, planned by the student in consultation with the faculty
- II. Advanced students, with faculty consent, may elect to take a **Music Two-Thirds** program (MUSC 4998), which consists of two-thirds of their courses in music. Students permitted to take MUSC 4998 complete a total of two of each of the above four areas.
- III. The music program offers seminars, lectures, and individual components. Students may take these courses either as part of their Music Third as a component (MUSC 5000-level) or independently as another discipline requirement for credit (e.g., MUHS 3000-level).
- IV. Students who do not wish to take an entire Music Third program may take **Music Components for Credit** (MUSC 4400) for up to three credits. A various number of component courses can comprise each of the following options: MUSC 4400 (1) for one credit, MUSC 4400 (2) for two credits, or MUSC 4400 (3) for three credits.

A maximum total of 50 credits is permitted in music.

Overview of Types of Music Instruction

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

Lessons and Auditions

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

background and technical abilities. Auditions for all instruments and voice, which are held at the beginning of the first week of classes, are for placement purposes only.

Vocal Auditions, Placement, and Juries

The voice faculty encourages students to prepare two contrasting works that demonstrate the student's musical background and innate vocal skills. Vocal auditions enable the faculty to place the singer in the class most appropriate for the student's current level of vocal production. Students will be placed in either an individual voice lesson (two half-hour lessons per week) or in a Studio Class. 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 Guitar Class.

Composition Lessons

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

Music Courses

The following 5000-level courses may be taken as **components** that comprise a Music **Third** (MUSC 4499) or Music **Two Thirds** (MUSC 4998) program or for **individual credit** as MUSC 4400 (up to three credits). Eligible students may take a maximum of two types of courses (e.g., Music History for two credits and Individual Instruction for one music credit within creative arts).

The types of **music courses** listed below refer to the four areas of the music program explained on the prior page.

Components for Individual Credit

A limited number of lessons are available to intermediate or advanced students who do not wish to take a Music Third Program. Arranged by audition with the following members of the music faculty and affiliate artists.

Individual Instruction: Lessons

Component—Year | 1 credit

Courses listed below are yearlong.

MUSC 5002 - Composition

Paul Kerekes, Patrick Muchmore, John Yannelli

MUSC 5010 - Harpsichord

Carsten Schmidt

MUSC 5013 - Piano

Martin Goldray, Paul Kerekes, Barbara Mort-Zieff, Carsten Schmidt

MUSC 5019 - Piano (Jazz)

William I. Lester

MUSC 5020 - Voice

Kirsten Brown, Mary Phillips, Thomas Young

MUSC 5030 - Flute

Roberta Michel

MUSC 5034 - Trumpet

Christopher Anderson

MUSC 5035 - Clarinet

Benjamin Fingland

MUSC 5036 - Trombone

Jen Baker

MUSC 5038 - Saxophone

John Isley

MUSC 5039 - Bassoon

James Jeter

MUSC 5040 - Oboe

Stuart Brezczinski

MUSC 5043- Organ

Martin Goldray

MUSC 5044 - Euphonium

Mark Brochinsky

MUSC 5050 - Violin

Ragnhildur Petursdottir, Richard Rood

MUSC 5052 - Viola

Junah Chung

MUSC 5055 - Violoncello

Helen An-Lin Bardin

MUSC 5057 - Harp

Amelia Theodoratus

MUSC 5058 - Contrabass

Mark Helias

MUSC 5071 - Acoustic Guitar

William K. Anderson

MUSC 5072 - Guitar (Jazz/Blues)

Glenn Alexander

MUSC 5073 - Electric Bass (Jazz/Blues)

Bill Moring

MUSC 5075 - Banjo

William K. Anderson

MUSC 5078 - Mandolin

William K. Anderson

MUSC 5080 - Percussion (Drum Set)

Matthew E. Wilson

MUSC 5080 - Percussion (Mallet)

Ian Antonio

Limited to intermediate or advanced students.

Classes for Beginning Students

Available only as part of MUSC 4499 – Music Third program.

Studio Class (Voice)

MUSC 5335

*Thomas Young, Mary Phillips, Kirsten Brown
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.

Guitar Class

MUSC 5375

William Anderson

Component

This course is for beginning students in either acoustic or electric guitar.

Faculty recommendation is required.

Keyboard Lab

MUSC 5382

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.

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 and Composition courses can be taken as part of MUSC 4499 - Music Third, or taken for two credits within MUSC 4400.

Theory I: Materials of Music

MUSC 5105

Bari Mort, Carsten Schmidt

Component—Year

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 those structures communicate. Studies will include notation and ear training, as well as theoretical exercises, rudimentary analyses, and the study of repertoire from various eras of Western music. This course will meet twice each week (two 90-minute sessions).

This course is a prerequisite for Theory II: Basic Tonal Theory and Composition and the Advanced Theory sequence.

Theory II: Basic Tonal Theory and Composition

MUSC 5110

Patrick Muchmore

Component—Year

Prerequisite: Theory I: Materials of Music and 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.

This Theory II course is a prerequisite to any Advanced Theory course.

Advanced Theory: Jazz Theory and Harmony

MUSC 5125

Glenn Alexander

Component—Year

Prerequisite: Theory II: Basic Tonal Theory and Composition

Students in this course will study the building blocks and concepts of jazz theory, harmony, and rhythm. This will include the study of the standard modes and scales, as well as the use of melodic and harmonic minor scales and their respective modals systems. The course 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. In-depth study will be given to harmony and harmonic progression through analysis and memorization of triads, extensions, and alterations, as well as substitute chords, re-harmonization, and back cycling. We will look at polytonality and the superposition of various hybrid chords over different bass tones and other harmonic structures. We will study and apply all of the above to their characteristic and stylistic genres, including bebop, modal, free, and progressive jazz. The study of rhythm, which is possibly the single most-important aspect of jazz, will be a primary focus, as well. We will also use composition as a way to absorb and truly understand the concepts discussed.

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

MUSC 5130

Patrick Muchmore

Component—Year

Prerequisite: 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: Advanced Tonal Theory and Analysis

MUSC 5134

Carsten Schmidt

Component—Year

Prerequisite: Theory II: Basic Tonal Theory and Composition

If you're wondering what class is essentially "Theory III," it's this one. We'll begin with a review of diatonic harmony and voice leading, but then we'll jump into the world of *chromatic* harmony. We'll discuss sequences, as well as techniques for modulation, before moving into an in-depth discussion of many different formal structures such as fugue, through-composed songs, and sonata form. The year will end with a discussion of extensions of the tonal idea, such as basic jazz chords and neo-tonality. Composers discussed will include the usual suspects from the common-practice Baroque, Classical, and, especially, Romantic eras but also will extend to more recent examples, such as Debussy, Ravel, Davis, Coltrane, Talma, Price, and Glass.

Advanced Theory: Jazz Arranging and Orchestration

MUSC 5139

John Isley

Component—Spring

In this course, students will focus on the basics of arranging and orchestrating for small to medium sized 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 sized 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.

Music History Courses

Survey of Western Music

MUSC 5210

Carsten Schmidt

Component—Year

This course is a chronological survey of Western music from the Middle Ages to the present. We will explore the cyclical nature of music that mirrors philosophical and theoretical ideas established in Ancient Greece and how that cycle most notably reappears every 300 years: the *Ars nova* of the 14th century, *Le nuove musiche* of the 17th century, and the New Music of the 20th century and beyond. The course involves reading, listening, and class discussions that focus on significant compositions of the Western musical tradition, the evolution of form, questions of aesthetics, and historical perspective. There will be occasional quizzes during the fall term; short, written summary papers or class presentations are required in the spring.

This 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.

Music and (almost) Everything All at Once

MUSC 5229

Component—Fall

A while ago I went to a visual arts museum, and they had their collection displayed in an unusual fashion. Instead of grouping art in rooms according to genre, chronology, nationality or particular artists, the art was arranged by intriguing concepts. A room might contain an O'Keeffe painting, a centuries-old indigenous piece from Australia, a Rodin sculpture and a poem that were in some way connected by a fascinating idea. I want to recapitulate something like this experience. Every class will begin with some concept from mathematics, poetry, philosophy, astronomy and more, and then we'll gradually explore different music that engages with that concept in some way. The musical examples every week will span centuries

and cultures—one week might have an avant-grade piano sonata by Boulez, a 1980s art-rock song by Laurie Anderson and a Kendrick Lamar album; the next week might have an ancient Sumerian song, a piece by Debussy and a work from the Indian Carnatic tradition. Gradually, more and more connections between the seemingly disparate topics will be revealed. So, ok, it isn't everything exactly—and it's more like “across the course of two semesters” rather than “all at once”—but you will know a whole lot more across a wide range of disciplines by the end. And, most importantly, we'll listen to a metric ton of fantastic music. This course may be counted as humanities credit as MUHS 2040 or music component as MUSC 5276.

Jazz History/The Blues and Beyond

MUSC 5250

Glenn Alexander

Component—Year

Out of one of the worst atrocities of humanity, we were gifted with the extraordinary music that would become known as the blues. In this class, we will explore and analyze the origins of the blues, the uniqueness of this great American art form, and how it is related to jazz but takes a completely different path—ultimately leading us to rock 'n' roll and all forms of popular music. We will dissect the unique components of the blues, which defied conventional music theory as we knew it, made it different from any music that came before it, and out of which rock 'n' roll was born. Through listening to and analyzing these early developments, from African drumming pieces to field hollers, work songs, spirituals, early country blues, Delta blues, urban blues, and Chicago electric blues, we will discover the African culture and musical concepts that survived and how they are the foundation of every part of popular music—be it jazz, Afro-Cuban, Caribbean, country, rock 'n' roll, soul, gospel, funk, rhythm & blues, hip hop, rap, Brazilian, and on and on. We will study the unique African contributions of music in form, rhythm, melody, tone, and timbre that has now permeated all styles of music. Without this incredible, invaluable, unique contribution, our music today would be very different—and there would have been no Louis Armstrong, Miles Davis, Elvis Presley, Buddy Holly, Chuck Berry, Ray Charles, Bob Dylan, James Brown, The Beatles, Led Zeppelin, Rolling Stones, Jimmy Hendrix, Eric Clapton, Dusty Springfield, Aretha Franklin, Diana Ross & The Supremes, Otis Redding, Sam Cooke, Elvis Costello, Stevie Wonder, Prince, Kendrick Lamar, Beyonce, and on and on and on...right up to every new artist today.

This is one of the music history component courses required for all Advanced Theory students. It is a two-

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

Words and Music

MUSC 5229

Carsten Schmidt

Component—Fall

In this course, we will examine and try to understand the magic that happens when words and music combine in song. Song will be defined broadly. Most of our repertoire will be drawn from Western music history, and the range of compositions will be extraordinary: from the chants of Hildegard von Bingen to the often esoteric and intricate motets of the *Ars Nova*, from the late Renaissance madrigals to early and romantic opera, and from the art songs of Schubert and Debussy to experimental contemporary works. There also may be some in-class performances. Participants will be responsible for regular listening and reading assignments, listening exams, and group presentations. There will be no conferences, but we will have regular individual and group consultations to help prepare presentations and papers. For the three credit lecture, there will be a number of shorter paper assignments.

This course may be counted as humanities credit (MUHS 2071) or music component (MUSC 5229).

The Beatles

MUSC 5254

Martin Goldray

Component—Fall

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 The Beatles used harmony, phrase structure, rhythm, structural ambiguity, and sonority in continuously innovative ways. We will also look at some of the of musical styles and cultural phenomena that The Beatles assimilated and transformed—from early rock & roll, Motown and the Goon Show to 1960s counterculture—and explore how The Beatles, in turn, influenced music and culture in the 1960s. There will also be guest-led discussions by other members of the music faculty on the following topics: The Beatles and the evolution of studio recording, the use of electronic music

techniques (Yannelli), Norwegian Wood and the great sitar explosion (Higgins), electric guitar techniques (Alexander), and acoustic guitar techniques (Anderson).

This course may be counted as humanities credit (MUHS 3164) or music component (MUSC 5254).

Cross-Cultural Listening

MUSC 5271

Niko Higgins

Component—Fall

This course will explore the relationship of listening, music, and sound across different cultural and historical contexts. Recent scholarship on listening and sound has revealed how listening plays a crucial role in the formulation of theories about music, and we will study how various ideas about listening inform contemporary understandings of music and sound. Drawing from research from the field of sound studies, cultural theory, and ethnographic case studies from ethnomusicology and anthropology, we will understand key concepts of listening with specific musical and sonic examples. Course units may include technologies of listening, listening as an impetus for empathy and to stimulate political action, strategies for listening to cultural and musical difference, and music and sound as tools for torture and healing. Individual class sessions may include sound technologies such as the phonograph, the MP3, the recording studio, and AI; soundscapes; music therapy; and the listening contexts of individual genres, such as South African pop, Buddhist chant, Arabic maqamat, lofi hip hop, muzak, and EDM. Participation in either African Classics or the Balinese Gamelan *Chandra Buana* is strongly encouraged. No prior music experience is necessary.

Sounding Creativity: Musical Improvisation

MUSC 5275

Niko Higgins

Component—Spring

This seminar will focus on the widely practiced creative process of musical improvisation. Using footage of live performances, reading and listening assignments, and class discussions, we will learn to hear and understand improvisation as an array of specific choices as musicians from different backgrounds progress through their performances. We will question how personal expression and cultural context shape creativity, which will reveal improvisation as an intrinsic form of adaptation that is essential to artistic expression, communication, and survival. Using a cross-cultural perspective, we will examine the similarities and differences of musical improvisation around the world, exploring themes such as

freedom, community, free will, determinism, social justice, ethnicity, race, nationalism, class, gender, and sexuality. Using ethnomusicology's interdisciplinary approach to learning about music and culture, this seminar will draw from anthropology, linguistics, social theory, sociology, psychology, and artists' personal accounts. Class topics may include music in Turkey, Egypt, West Africa, India, Cantonese opera, 20th-century experimental art music, improvised singing games in Nepal, free improvisation, international and American jazz, and turn tabling and DJing. Participation in the *Faso Foli*, SLC's 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 semester-long component.

Punk

MUSC 5278

Martin Goldray

Component—Spring

This course will examine punk rock as a musical style and as a vehicle for cultural opposition. We will examine the musical, cultural, and political conditions that gave birth to the genre in the 1970s and trace its continuing evolution through the early 2000s in dialogue with, and sometimes in opposition to, other musical genres such as progressive rock, heavy metal, ska, and reggae. We will begin with the influence of minimalism on "proto-punk" artists such as Velvet Underground and Patti Smith, which will provide a foundation for seeing how minimalism—as well as modernism, atonality, and electronic music—continued to resonate in punk and rock music generally. We will examine the intellectual background of early UK punk with readings by Guy Debord and Situationist International and look at the theories of Gramsci and Foucault on the question of institutional power structures and the possibility of resistance to them. To deepen our understanding of punk style and the culture of opposition, there will also be readings by Adorno, Bakhtin, Barthes, Antonin Artaud, William Burroughs, Kathy Acker, Julia Kristeva, and others. We will trace the splintering of punk into various sub-genres and the challenges of negotiating the music industry and remaining "authentic" in a commercialized culture. Another major focus will be the Riot Grrrl bands of the 1990s as the catalyst for third-wave feminism. Given the DIY aesthetic at the heart of punk—in addition to listening to, analyzing, and reading about the music—students who want to get creative will be given the opportunity to work with musicians and write some punk songs. In light of the large amount of valuable documentary film footage relating to punk culture, the course will include a film viewing every other week.

This course may be counted as humanities credit (MUHS 2014) or music component (MUSC 5278).

Music Technology Courses: Studio for Electronic Music and Experimental Sound

These courses can be taken as part of MUSC 4499 - Music Third, or taken for two credits within MUSC 4400.

EMS I: Introduction to Electronic Music and Music Technology

MUSC 5174

John Yannelli

Component—Year

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.

This course is also available as a two-credit, stand-alone, yearlong class.

EMS II: Recording, Mixing, and Mastering Electronic Music

MUSC 5181

John Yannelli

Component—Year

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.

EMS III: Studio Composition and Music Technology

MUSC 5173

John Yannelli

Component—Year

Prerequisite: EMS I and EMS II or equivalent, at or beyond the Advanced Theory level, and permission of the instructor

Students will work on individual projects involving aspects of music technology—including, but not limited to, works for electro-acoustic instruments (live and/or prerecorded), works involving interactive performance media, laptop ensembles, Disklavier, and improvised or through-composed works. Projects will be presented in class for discussion and critique.

Class size is limited.

Performance Ensembles and Classes

Courses listed below are open to all members of the Sarah Lawrence community with permission of the instructor. Students who elect to take an ensemble for credit may also qualify for an individual lesson on the instrument used in the ensemble. Ensembles may also be taken for no credit (audit). Ensemble auditions will take place at the beginning of the first week of classes.

The Blues Ensemble

MUSC 5310

Glenn Alexander

Component—Year

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

MUSC 5313

Glenn Alexander

Component—Year

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

MUSC 5314

Glenn Alexander

Component—Year

This class is intended for all instrumentalists and will provide a “hands-on” study of topics relating to the performance of jazz music. The class will meet as an ensemble, but the focus will not be on rehearsing repertoire and giving concerts. Instead, students will focus on improving jazz playing by applying the topic at hand directly to instruments—and immediate feedback on the performance will be given. The workshop environment will allow students to experiment with new techniques as they develop their sound. Topics include jazz chord/scale theory; extensions of traditional tonal harmony; altered chords; modes; scales; improvising on chord changes; analyzing a chord progression or tune; analysis of form; performance and style study, including swing, Latin, jazz-rock, and ballade styles; and ensemble technique. The format can be adapted to varying instrumentation and levels of proficiency.

Audition required.

Jazz Vocal Ensemble

MUSC 5315

Glenn Alexander, Bill Moring

Component—Year

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

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

Audition required.

Vocal Studies

Chamber Choir

MUSC 5305

Patrick Romano

Component—Year

This ensemble, which is open to the entire Sarah Lawrence community, focuses on repertoire from all periods of classical music that is especially suited for a group of this size. Although the pieces studied will be of major composers, a special emphasis will be placed on music from underrepresented composers. The repertoire will be both accompanied and a *cappella*. There will be both a winter and a spring concert.

Audition required.

Jazz Vocal Seminar

MUSC 5330

Thomas Young

Component—Fall

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

Audition required.

Other Classes and Ensembles

Saxophone Ensemble

MUSC 5308

John Isley

Component—Fall

In this course, saxophone students will prepare material arranged specifically for saxophone ensemble and 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.

Acoustic Beatles

MUSC 5381

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.

Experimental Music Improvisation

MUSC 5369

John Yannelli

Component—Year

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.

Audition required. Class size is limited.

Chamber Music

MUSC 5370

Bari Mort

Component—Year

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

This component will be taught by Ms. Mort and members of the affiliate faculty.

Folk and Folk Rock

MUSC 5379

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.

Senior Recital

MUSC 5390

Component—Spring

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

Audition required. Concert Attendance/Music Tuesdays component required.

World Music Ensembles

Gamelan Angklung Chandra Buana

MUSC 5350

Niko Higgins, Nyoman Saptanyana

Component—Fall

A *gamelan angklung* is a bronze orchestra that includes four-toned metallophones, gongs, drums, and flutes. Rhythmic patterns played upon the instruments interlock and combine to form large structures of great complexity and beauty. The *gamelan angklung* that we will play was specially handcrafted in Bali for the College and was named Chandra Buana, or “Moon Earth,” at its dedication on April 16, 2000, in Reisinger Concert Hall. Any interested student may join; no previous experience with music is necessary.

West African Percussion Ensemble Faso Foli

MUSC 5351

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 of the Postcolonial Era

MUSC 5352

Andrew Algire

Component—Fall

From highlife and jùjú in Nigeria, to soukous and makossa in Congo and Cameroon, to the sounds of Manding music in Guinea and “Swinging Addis” in Ethiopia, the decades following World War II saw an explosion of musical creativity that blossomed across sub-Saharan Africa. Syncretic styles merging African aesthetics with European, Caribbean, and American influences and instruments resulted in vibrant new musical genres that harken back to traditional African sources while exploring bold and original musical forms. As European powers formally withdrew from their former colonies, newly inspired African musicians took advantage of broadened artistic resources and created vital, contemporary musical expressions. This performance course will explore a wide range of African musical styles that emerged in the second half of the 20th century. We will undertake a broad musical history, considering prominent groups and individual musicians during this time period, and will perform tightly structured arrangements of some of their most effective and influential pieces. There will be some opportunities for genre-appropriate improvisation and soloing. A wide range of instruments will be welcome, including strings, horns, guitars, keyboards, drums, and various percussion instruments. Basic facility on one’s musical instrument is expected, but prior experience with African musical aesthetics is not assumed or required.

Concert Attendance/Music Tuesdays

Music Tuesdays

Component stand-alone

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 presented by music faculty and outside professionals that are part of the Concert Series.* (The required number of concerts varies from semester to semester.) Music Tuesdays consist of various programs, including student/faculty town meetings, concert presentations, guest-artist 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

These classes are optional and not offered for credit.

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. Master classes are taught by music faculty and guest artists. The classes are open to the College community.

Music Workshops and Open Concerts

Bari Mort

Component

Music workshops are an opportunity for students to perform music that they have been studying in an informal, supportive environment. In this class, participants will present a prepared piece and receive constructive feedback from the instructor and other students. Along with the specifics of each performance, class discussion may include general performance issues such as dealing with anxiety, stage presence, and other related topics. Each term will consist of three workshops, culminating in an open concert that is a more formal recital at the end of each semester. The entire SLC community is welcome and encouraged to participate.

Lectures and Seminars

The following courses apply to various distribution credit areas and are offered for independent credit in addition to being available as component courses.

Cross-Cultural Listening

MUSC 2034

Niko Higgins

Open, Lecture—Fall | 5 credits

This course will explore the relationship between listening, music, and sound across different cultural and historical

contexts. Recent scholarship on listening and sound has revealed how listening plays a crucial role in the formulation of theories about music, and we will study how various ideas about listening inform contemporary understandings of music and sound. Drawing from research from the field of sound studies, cultural theory, and ethnographic case studies from ethnomusicology and anthropology, we will understand key concepts of listening with specific musical and sonic examples. Course units may include technologies of listening, listening as an impetus for empathy and to stimulate political action, strategies for listening to cultural and musical difference, and music and sound as tools for torture and healing. Individual class sessions may include sound technologies such as the phonograph, the MP3, the recording studio, and AI; soundscapes; music therapy; and the listening contexts of individual genres such as South African pop, Buddhist chant, Arabic maqamat, lofi hip hop, Muzak, and EDM. Participation in either African Classics or the Balinese Gamelan Chandra Buana is strongly encouraged. No prior experience in music is necessary.

This course may be counted for either humanities or social science distribution credit. This course may also be taken as a semester-long component.

Music and (Almost) Everything All at Once

MUSC 2040

Patrick Muchmore

Open, Lecture—Fall | 5 credits

A while ago I went to a visual arts museum, and they had their collection displayed in an unusual fashion. Instead of grouping art in rooms according to genre, chronology, nationality or particular artists, the art was arranged by intriguing concepts. A room might contain an O’Keeffe painting, a centuries-old indigenous piece from Australia, a Rodin sculpture and a poem that were in some way connected by a fascinating idea. I want to recapitulate something like this experience. Every class will begin with some concept from mathematics, poetry, philosophy, astronomy and more, and then we’ll gradually explore different music that engages with that concept in some way. The musical examples every week will span centuries and cultures—one week might have an avant-grade piano sonata by Boulez, a 1980s art-rock song by Laurie Anderson and a Kendrick Lamar album; the next week might have an ancient Sumerian song, a piece by Debussy and a work from the Indian Carnatic tradition. Gradually, more and more connections between the seemingly disparate topics will be revealed. So, ok, it isn’t everything exactly—and it’s more like “across the course of two semesters” rather than “all at once”—but

you will know a whole lot more across a wide range of disciplines by the end. And, most importantly, we’ll listen to a metric ton of fantastic music.

Words and Music

MUSC 2071

Carsten Schmidt

Open, Lecture—Fall | 3 credits

In this course, we will examine and try to understand the magic that happens when words and music combine in song. Song will be defined broadly. Most of our repertoire will be drawn from Western music history, and the range of compositions will be extraordinary: from the chants of Hildegard von Bingen to the often esoteric and intricate motets of the *Ars Nova*; from the late Renaissance madrigals to early and romantic opera; and from the art songs of Schubert and Debussy to experimental contemporary works. There may also be some in-class performances. Participants will be responsible for regular listening and reading assignments, listening exams, and group presentations. There will be no conferences, but we will have regular individual and group consultations to help prepare presentations and papers. This class may be taken as either a three-credit course or as a music program component. For those students taken it for three credits, there will be a number of shorter paper assignments.

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

Punk

MUSC 2014

Martin Goldray

Open, Lecture—Spring | 5 credits

This course will examine punk rock as a musical style and as a vehicle for cultural opposition. We will investigate the musical, cultural, and political conditions that gave birth to the genre in the 1970s and trace its continuing evolution through the early 2000s—in dialogue with and opposition to other musical genres, such as progressive rock, heavy metal, ska, and reggae. We will begin with the influence of minimalism on “proto-punk” artists like the Velvet Underground and Patti Smith, which will provide a foundation for seeing how minimalism—as well as modernism, atonality, and electronic music—continue to resonate in punk and rock music. We will examine the intellectual background of early UK punk, with readings by Guy Debord and the Situationist International, and look at the theories of Gramsci and Foucault on the question of institutional power structures and the possibility of resistance to them. To deepen our understanding of punk style and the culture of opposition, there will also be readings by Theodor Adorno, Mikhail Bakhtin, Roland

Barthes, Antonin Artaud, William S. Burroughs, Kathy Acker, Julia Kristeva, and others. We will trace the splintering of punk into various subgenres and the challenges of negotiating the music industry while remaining “authentic” in a commercialized culture. Another major focus will be the Riot Grrrl bands of the 1990s as a catalyst for third-wave feminism. Given the DIY aesthetic at the heart of punk and in addition to listening to, analyzing, and reading about the music, students who want to incorporate creative work will be given the opportunity to work with musicians and write some punk songs. In light of the abundant documentary film footage relating to punk culture, the course will include a film viewing every other week.

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

Sounding Creativity: Musical Improvisation

MUSC 3033

Niko Higgins

Open, Seminar—Spring | 5 credits

This seminar will focus on the widely practiced creative process of musical improvisation. Using footage of live performances, reading and listening assignments, and class discussions, we will learn to hear and understand improvisation as an array of specific choices as musicians from different backgrounds progress through their performances. We will question how personal expression and cultural context shape creativity, which will reveal improvisation as an intrinsic form of adaptation that is essential to artistic expression, communication, and survival. Using a cross-cultural perspective, we will examine the similarities and differences of musical improvisation around the world, exploring themes such as freedom, community, free will, determinism, social justice, ethnicity, race, nationalism, class, gender, and sexuality. Using ethnomusicology’s interdisciplinary approach to learning about music and culture, this seminar will draw from anthropology, linguistics, social theory, sociology, psychology, and artists’ personal accounts. Class topics may include music in Turkey, Egypt, West Africa, India, Cantonese opera, 20th-century experimental art music, improvised singing games in Nepal, free improvisation, international and American jazz, and turn tabling and DJing. Participation in the *Faso Foli*, SLC’s 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 semester-long component.

Jazz History/The Blues and Beyond

MUSC 3162

Glenn Alexander

Open, Seminar—Year | 2 credits

Out of one of the worst atrocities of humanity, we were gifted with the extraordinary music that would become known as the blues. In this class, we will explore and analyze the origins of the blues, the uniqueness of this great American art form, and how it is related to jazz but takes a completely different path—ultimately leading us to rock ‘n’ roll and all forms of popular music. We will dissect the unique components of the blues, which defied conventional music theory as we knew it, made it different from any music that came before it, and out of which rock ‘n’ roll was born. Through listening to and analyzing these early developments, from African drumming pieces to field hollers, work songs, spirituals, early country blues, Delta blues, urban blues, and Chicago electric blues, we will discover the African culture and musical concepts that survived and how they are the foundation of every part of popular music—be it jazz, Afro-Cuban, Caribbean, country, rock ‘n’ roll, soul, gospel, funk, rhythm & blues, hip hop, rap, Brazilian, and on and on. We will study the unique African contributions of music in form, rhythm, melody, tone, and timbre that has now permeated all styles of music. Without this incredible, invaluable, unique contribution, our music today would be very different—and there would have been no Louis Armstrong, Miles Davis, Elvis Presley, Buddy Holly, Chuck Berry, Ray Charles, Bob Dylan, James Brown, The Beatles, Led Zeppelin, Rolling Stones, Jimmy Hendrix, Eric Clapton, Dusty Springfield, Aretha Franklin, Diana Ross & The Supremes, Otis Redding, Sam Cooke, Elvis Costello, Stevie Wonder, Prince, Kendrick Lamar, Beyonce, and on and on and on...right up to every new artist today.

This is one of the music history component courses required for all Advanced Theory students. It is a two-semester course; however, it is possible to enter in the second semester. This course is also available as a two-credit, stand-alone, yearlong class.

The Beatles

MUSC 3164

Martin Goldray

Open, Seminar—Fall | 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 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 'n' 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). *This course may also be taken as a component. The course may be counted as either humanities or music credit.*

Survey of Western Music

MUSC 3210

Carsten Schmidt

Open, Seminar—Year | 2 credits

This course is a chronological survey of Western music from the Middle Ages to the present. We will explore the cyclical nature of music that mirrors philosophical and theoretical ideas established in Ancient Greece and how that cycle most notably reappears every 300 years: the *Ars nova* of the 14th century, *Le nuove musiche* of the 17th century, and the New Music of the 20th century and beyond. The course involves reading, listening, and class discussions that focus on significant compositions of the Western musical tradition, the evolution of form, questions of aesthetics, and historical perspective. There will be occasional quizzes during the fall term; short, written summary papers or class presentations are required in the spring.

This 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.

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

Movement Studio Practice (p. 25) *Dance*

Ballet I (p. 25) *Dance*

Tai Ji Quan and Qi Gong (p. 25) *Dance*

Alexander Technique (p. 25), Peggy Gould *Dance*

West African Dance (p. 26) *Dance*

Hip-Hop (p. 26) *Dance*

Composition (p. 26), John Jasperse *Dance*

Performance Project (p. 27) *Dance*

Anatomy (p. 27), Peggy Gould *Dance*

Anatomy Research Seminar (p. 28), Peggy Gould *Dance*

Ballet II (p. 29) *Dance*

2D Stop-Motion Animation: Materials and Methods (p. 44),

Robin Starbuck *Filmmaking and Moving Image Arts*

Introduction to 2D Digital Animation in Harmony (p. 43),

Robin Starbuck *Filmmaking and Moving Image Arts*

Documentary Filmmaking and Music as Liberation

II (p. 48), Damani Baker *Filmmaking and Moving Image Arts*

Documentary Filmmaking and Music as Liberation I (p. 46),

Damani Baker *Filmmaking and Moving Image Arts*

Music and Sound for Film (p. 49), Giancarlo Vulcano

Filmmaking and Moving Image Arts

Racial Soundscapes (p. 63), Ryan Purcell *History*

Theatre and the City (p. 80), Joseph Lauinger *Literature*

Toward a Theatre of Identity: Ibsen, Chekhov, and

Wilson (p. 83), Joseph Lauinger *Literature*

Time to Tinker (p. 113), Merideth Frey *Physics*

Perspectives on the Creative Process (p. 125), Charlotte L.

Doyle *Psychology*

Performance Art Tactics (p. 163), Dawn Kasper *Visual and Studio Arts*

Performance Art (p. 164), Clifford Owens *Visual and Studio Arts*

First-Year Studies: Forms, Fictions, and Revisions (p. 168),

Myra Goldberg *Writing*

Words and Pictures (p. 170), Myra Goldberg *Writing*

MUSIC HISTORY

Music History at Sarah Lawrence encompasses a broad range of musical styles from Western Music to music from around the world. Students have the option of studying music history as part of a Music Third, or as seminar or lecture. Historical periods range from ancient music of Greece to current trends in contemporary music. Genres cover classical, jazz, rock, blues, electronic and experimental, and many other idioms. Topics in world music include Southern Indian classical, West African percussion, Iraqi Maqam, and Gamelan; with many courses including such issues as Climate Change, Social Activism, Ethnomusicology and Social Change. All music history courses are open to the entire college community. No previous knowledge of music is required.

Survey of Western Music

MUHS 5210

Carsten Schmidt

Seminar—Year | 4 credits

This course is a chronological survey of Western music from the Middle Ages to the present. We will explore the cyclical nature of music that mirrors philosophical and theoretical ideas established in Ancient Greece and how

that cycle most notably reappears every 300 years: the *Ars nova* of the 14th century, *Le nuove musiche* of the 17th century, and the New Music of the 20th century and beyond. The course involves reading, listening, and class discussions that focus on significant compositions of the Western musical tradition, the evolution of form, questions of aesthetics, and historical perspective. There will be occasional quizzes during the fall term; short, written summary papers or class presentations are required in the spring.

This 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.

Jazz History/The Blues and Beyond

MUHS 5250

Glenn Alexander

Seminar—Year | 4 credits

Out of one of the worst atrocities of humanity, we were gifted with the extraordinary music that would become known as the blues. In this class, we will explore and analyze the origins of the blues, the uniqueness of this great American art form, and how it is related to jazz but takes a completely different path—ultimately leading us to rock ‘n’ roll and all forms of popular music. We will dissect the unique components of the blues, which defied conventional music theory as we knew it, made it different from any music that came before it, and out of which rock ‘n’ roll was born. Through listening to and analyzing these early developments, from African drumming pieces to field hollers, work songs, spirituals, early country blues, Delta blues, urban blues, and Chicago electric blues, we will discover the African culture and musical concepts that survived and how they are the foundation of every part of popular music—be it jazz, Afro-Cuban, Caribbean, country, rock ‘n’ roll, soul, gospel, funk, rhythm & blues, hip hop, rap, Brazilian, and on and on. We will study the unique African contributions of music in form, rhythm, melody, tone, and timbre that has now permeated all styles of music. Without this incredible, invaluable, unique contribution, our music today would be very different—and there would have been no Louis Armstrong, Miles Davis, Elvis Presley, Buddy Holly, Chuck Berry, Ray Charles, Bob Dylan, James Brown, The Beatles, Led Zeppelin, Rolling Stones, Jimmy Hendrix, Eric Clapton, Dusty Springfield, Aretha Franklin, Diana Ross & The Supremes, Otis Redding, Sam Cooke, Elvis Costello, Stevie Wonder, Prince, Kendrick Lamar, Beyonce, and on and on and on...right up to every new artist today.

This is one of the music history component courses required for all Advanced Theory students. It is a two-

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

Music and (Almost) Everything All at Once

MUHS 5229

Seminar—Fall | 2 credits

A while ago I went to a visual arts museum, and they had their collection displayed in an unusual fashion. Instead of grouping art in rooms according to genre, chronology, nationality or particular artists, the art was arranged by intriguing concepts. A room might contain an O’Keeffe painting, a centuries-old indigenous piece from Australia, a Rodin sculpture and a poem that were in some way connected by a fascinating idea. I want to recapitulate something like this experience. Every class will begin with some concept from mathematics, poetry, philosophy, astronomy and more, and then we’ll gradually explore different music that engages with that concept in some way. The musical examples every week will span centuries and cultures—one week might have an avant-grade piano sonata by Boulez, a 1980s art-rock song by Laurie Anderson and a Kendrick Lamar album; the next week might have an ancient Sumerian song, a piece by Debussy and a work from the Indian Carnatic tradition. Gradually, more and more connections between the seemingly disparate topics will be revealed. So, ok, it isn’t everything exactly—and it’s more like “across the course of two semesters” rather than “all at once”—but you will know a whole lot more across a wide range of disciplines by the end. And, most importantly, we’ll listen to a metric ton of fantastic music. This course may be counted as humanities credit as MUHS 2040 or music component as MUSC 5276.

Words and Music

MUHS 5229

Carsten Schmidt

Seminar—Fall | 2 credits

In this course, we will examine and try to understand the magic that happens when words and music combine in song. Song will be defined broadly. Most of our repertoire will be drawn from Western music history, and the range of compositions will be extraordinary: from the chants of Hildegard von Bingen to the often esoteric and intricate motets of the *Ars Nova*, from the late Renaissance madrigals to early and romantic opera, and from the art songs of Schubert and Debussy to experimental contemporary works. There also may be some in-class performances. Participants will be responsible for regular listening and reading assignments, listening exams, and

group presentations. There will be no conferences, but we will have regular individual and group consultations to help prepare presentations and papers. For the three credit lecture, there will be a number of shorter paper assignments.

This course may be counted as humanities credit (MUHS 2071) or music component (MUSC 5229).

The Beatles

MUHS 5254

Martin Goldray

Seminar—Fall | 2 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 The Beatles used harmony, phrase structure, rhythm, structural ambiguity, and sonority in continuously innovative ways. We will also look at some of the of musical styles and cultural phenomena that The Beatles assimilated and transformed—from early rock & roll, Motown and the Goon Show to 1960s counterculture—and explore how The Beatles, in turn, influenced music and culture in the 1960s. There will also be guest-led discussions by other members of the music faculty on the following topics: The Beatles and the evolution of studio recording, the use of electronic music techniques (Yannelli), Norwegian Wood and the great sitar explosion (Higgins), electric guitar techniques (Alexander), and acoustic guitar techniques (Anderson).

This course may be counted as humanities credit (MUHS 3164) or music component (MUSC 5254).

Cross-Cultural Listening

MUHS 5271

Niko Higgins

Seminar—Fall | 2 credits

This course will explore the relationship of listening, music, and sound across different cultural and historical contexts. Recent scholarship on listening and sound has revealed how listening plays a crucial role in the formulation of theories about music, and we will study how various ideas about listening inform contemporary understandings of music and sound. Drawing from research from the field of sound studies, cultural theory, and ethnographic case studies from ethnomusicology and anthropology, we will understand key concepts of listening with specific musical and sonic examples. Course units may include technologies of listening, listening as an

impetus for empathy and to stimulate political action, strategies for listening to cultural and musical difference, and music and sound as tools for torture and healing. Individual class sessions may include sound technologies such as the phonograph, the MP3, the recording studio, and AI; soundscapes; music therapy; and the listening contexts of individual genres, such as South African pop, Buddhist chant, Arabic maqamat, lofi hip hop, muzak, and EDM. Participation in either African Classics or the Balinese Gamelan *Chandra Buana* is strongly encouraged. No prior music experience is necessary.

Sounding Creativity: Musical Improvisation

MUHS 5275

Niko Higgins

Seminar—Spring | 2 credits

This seminar will focus on the widely practiced creative process of musical improvisation. Using footage of live performances, reading and listening assignments, and class discussions, we will learn to hear and understand improvisation as an array of specific choices as musicians from different backgrounds progress through their performances. We will question how personal expression and cultural context shape creativity, which will reveal improvisation as an intrinsic form of adaptation that is essential to artistic expression, communication, and survival. Using a cross-cultural perspective, we will examine the similarities and differences of musical improvisation around the world, exploring themes such as freedom, community, free will, determinism, social justice, ethnicity, race, nationalism, class, gender, and sexuality. Using ethnomusicology's interdisciplinary approach to learning about music and culture, this seminar will draw from anthropology, linguistics, social theory, sociology, psychology, and artists' personal accounts. Class topics may include music in Turkey, Egypt, West Africa, India, Cantonese opera, 20th-century experimental art music, improvised singing games in Nepal, free improvisation, international and American jazz, and turn tabling and DJing. Participation in the *Faso Foli*, SLC's 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 semester-long component.

Punk

MUHS 5278

Martin Goldray

Seminar—Spring | 2 credits

This course will examine punk rock as a musical style and as a vehicle for cultural opposition. We will examine the musical, cultural, and political conditions that gave birth to the genre in the 1970s and trace its continuing evolution through the early 2000s in dialogue with, and sometimes in opposition to, other musical genres such as progressive rock, heavy metal, ska, and reggae. We will begin with the influence of minimalism on “proto-punk” artists such as Velvet Underground and Patti Smith, which will provide a foundation for seeing how minimalism—as well as modernism, atonality, and electronic music—continued to resonate in punk and rock music generally. We will examine the intellectual background of early UK punk with readings by Guy Debord and Situationist International and look at the theories of Gramsci and Foucault on the question of institutional power structures and the possibility of resistance to them. To deepen our understanding of punk style and the culture of opposition, there will also be readings by Adorno, Bakhtin, Barthes, Antonin Artaud, William Burroughs, Kathy Acker, Julia Kristeva, and others. We will trace the splintering of punk into various sub-genres and the challenges of negotiating the music industry and remaining “authentic” in a commercialized culture. Another major focus will be the Riot Grrrl bands of the 1990s as the catalyst for third-wave feminism. Given the DIY aesthetic at the heart of punk—in addition to listening to, analyzing, and reading about the music—students who want to get creative will be given the opportunity to work with musicians and write some punk songs. In light of the large amount of valuable documentary film footage relating to punk culture, the course will include a film viewing every other week.

This course may be counted as humanities credit (MUHS 2014) or music component (MUSC 5278).

NEW GENRES AND INTERACTIVE ART

The study of new genres and interactive art spans offerings in visual arts, film and media, and computer science to foster technical and digital literacy in the arts. Designed for experimentation, this initiative helps students establish digital proficiency while supporting the exploration of a wide range of new media forms and technologies. Courses of study might include visual programming, artificial intelligence, gaming, robotics, experimental animation, computer arts, experimental media design, data visualization, real-time interactivity,

digital signal processing, cross-platform media environments, and mobile media development. Students are encouraged to coordinate these project-based investigations of the digital throughout their studies in the humanities, including literature, philosophy, politics, sociology, theatre, and writing.

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

Choreographing Light for the Stage (p. 28), 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: Philosophy and/as/of Literature

PHIL 1025

Scott Shushan

FYS—Year | 10 credits

One of the principal activities that distinguishes us as the kinds of beings we are is that we strive to make sense of our reality: ourselves, others, the world, and perhaps even what lies beyond. Two ways that we do this are through

philosophy and literature. Fairy tales, fables, myths, short stories, and novels not only fascinate and entertain but also teach us how to be in the world, present us with puzzles that deepen our understanding, and both implicitly and explicitly communicate moral lessons. Philosophy, although it assumes various forms—dialogues, meditations, phenomenologies, genealogies, pseudonymous works, aphorisms, and, of course, essays and books—aspire to offer a conceptual analysis of some of the most trenchant questions of existence: What is truth? How should we be moral? Are we free or determined in our actions? This class will investigate the intersections between these two forms of reflection. As we proceed in this investigation, we will reflect on (i) the possibility that philosophy and literature are complementary pursuits of the same end, (ii) a philosophical investigation of literature, and (iii) a consideration of philosophy itself as literature. Some topics that we will discuss are the truths communicated by ancient and modern tragedies, the various satisfactions that we derive from different forms of narrative, the structure of metaphor, the relation of a fictitious work to its author, and the ethical significance of art. We will read literary works from Sophocles, Shakespeare, Virginia Woolf, Jean-Paul Sartre, Ralph Ellison, Ursula K. Le Guin, J. M. Coetzee, W. G. Sebald, Octavia Butler, Rachel Cusk, and Maggie Nelson. Philosophical works will include Plato, Aristotle, René Descartes, G. W. F. Hegel, Søren Kierkegaard, Jean-Paul Sartre, Iris Murdoch, Stanley Cavell, Jacques Derrida, and Cora Diamond. (Please note: This course will be reading-intensive; we will always be reading a work of fiction, and each session will have a philosophical text assigned.) Separate from the course content, we will meet biweekly as a group to discuss various topics relating to life at Sarah Lawrence. These sessions will have a particular focus on working on writing skills.

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

PHIL 2095

David Peritz

Open, Small Lecture—Year | 10 credits

Many of us are struck by 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, to fashion constructive foreign policy as wars rage, or to face a whole range of urgent but more mundane policy issues. In this class, we will seek to understand disturbing trends like populism, polarization, disinformation, and self-injuring or -defeating politics, as

well as the resurfacing of nativism, xenophobia, and racism in contemporary politics—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, learning, openness to argument and difference, 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 able to manifest these qualities of character today than our Enlightenment progenitors hoped in the era of democratic revolutions—the era from which many of the 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, psychology, 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? By bringing together political science, history, and theory with cognitive science, psychology, and philosophy, we should be able to occupy the intersection of distinct but equally relevant disciplines 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? To address this final question, we will also examine proposals for 21st-century democratic reforms that either seek to adjust downward the expectations on the capacity of citizens to engage in deliberative politics or to refashion political institutions to better summon the better angels of our nature.

Freedom of Mind: Ancient Philosophy

PHIL 2440

Abraham Anderson

Open, Small Lecture—Fall | 5 credits

Philosophy began with the Greeks as the pursuit of freedom of mind—as a rebellion against bondage to conventional belief. But is freedom of mind possible? And to what does it amount? This course, the first half of a yearlong sequence, focuses on the different ways the Greek philosophers and their Roman heirs understood freedom of mind. We will travel from the pre-Socratics through Plato, the Stoics, the Epicureans, and the Skeptics. Students will be expected to come to each class

with a written question on the reading, which I may ask them to read aloud at the beginning of class in order to stimulate discussion. They may also be asked to participate in brief group presentations of the reading. The writing requirements for the class will have two components. The first of these will be made up of a short paragraph on the reading for each class and each group conference and should include the written question on the reading; the rest of the paragraph should either develop this question further or pose a further question or questions about the reading. At the end of the semester, you will be expected to submit a log of these short paragraphs, with your three favorites at the beginning of the document. The second writing requirement will be for a paper, or papers, outlining a portion of the reading and posing questions along the way. Through discussion, we will decide on the focus of these papers.

Freedom of Mind: Medieval and Modern Philosophy

PHIL 2770

Abraham Anderson

Open, Small Lecture—Spring | 5 credits

This course will continue the investigation undertaken in the fall course. For a description, see *Freedom of Mind: Ancient Philosophy*, fall semester; theme and writing requirements will be the same as for that course. Our focus will shift, however, to medieval and modern philosophy, with attention to Averroes (Ibn Rush'd), Montaigne, Descartes, and Shaftesbury. Either course may be taken independently, but students are, of course, invited to take both.

Existentialism

PHIL 2033

Roy Ben-Shai

Open, Lecture—Spring | 5 credits

Does life have a purpose, a meaning? What does it mean “to be”? What does it mean to be human? What does it mean to be a woman (or to be a man)? What does it mean to be Black (or to be white)? What makes us into who we are? What distinguishes each of us? And what, if anything, is in common to all of us? These and other questions are raised by existentialist philosophy and literature, mostly through interrogation of real-life experiences, situations, and “fundamental emotions” such as anxiety, boredom, loneliness, and shame. In the first half of this course, we will get acquainted with the core tenets of existentialist thought by reading two of its most influential figures: Jean-Paul Sartre (France, 1905-1980) and Martin Heidegger (Germany, 1889-1976). In the second half, we will analyze texts by authors who set out to expand or

challenge these core tenets on the grounds of their experiences of oppression. These authors are Simone de Beauvoir, Frantz Fanon, and Jean Améry. Group conference will meet weekly and play a central role in this course. In it, we will mostly read literary texts or watch films that are relevant to the work of the above-listed authors. Conference material will include stories by Franz Kafka, Albert Camus, and Ralph Ellison and films such as *The Battle of Algiers* (1967) and *Monsieur Klein* (1977).

Justice for the Anthropocene, Ethics for a Vulnerable World: Reconceiving Normative Value for an Era of Global Catastrophe

PHIL 2088

David Peritz

Open, Small Lecture—Spring | 5 credits

For the first time in history, it is not only conceivable but likely that human action will result in the extinction of our species. We transformed our planet from remarkably resilient to deeply vulnerable in a flash, whether time is measured geologically or in terms of cultural evolution. So, we struggle to determine how to cope and what to do about our newly vulnerable world. We face, especially in climate change, an impending global catastrophe beyond the ethical imaginations of all but the most recent generations. Many of the very same forces (especially capitalism and the energy-intensive technology and civilization it spreads on a global scale) that produce planetary peril tend—either directly and intentionally or simply by their further effects—to make it difficult to become more intentional about planetary stewardship at the pace and on the scale required. But just as human activity rendered our world vulnerable, only concerted human action can save it. This means that climate change and other crises of the Anthropocene can only be tamed politically; i.e., through collective action on a global scale of a kind without precedent in human history. Global political action, in turn, requires not-yet-developed ethical resources and political capacities if it is to succeed in saving our planet in ways that avoid unjust and inhumane distributions of costs and suffering. Developing the normative and imaginative resources to grasp the enormity of the advancing climate and environmental crises is an essential first step in creating the capacity for collective action required to respond. While traditional concerns with topics like distributive justice offer partial guidance as we notice, for instance, the overlap between environmental and racial injustice domestically as well as globally, many of the normative issues raised by our rapidly advancing, world-altering powers are simply unprecedented. To develop the normative resources required to navigate this new world, we need

simultaneously to seek new orienting ideas while also examining Western, non-Western/indigenous, and contemporary conceptions of social justice, responsibility, relatedness, and ethics anew. Which, if any, can be adapted to incorporate global, intergenerational, and interspecies obligations? Do revisions in received understandings of risk and agency necessitate corollary changes in ideas like democracy, power, responsibility, privacy, and our relation to the natural and built worlds? To address these issues, this course divides into three main units, in turn: 1) We will examine the novel forces at work in the Anthropocene and the unprecedented questions of justice and ethics that they raise (e.g., Is it morally permissible to have a child in a world that may become rapidly uninhabitable? Should we engage in ubiquitous surveillance as the capacity for, perhaps, inadvertent mass destruction becomes more readily available to ordinary persons?). 2) We will also examine the tradition of Western philosophy to survey the resources it contains or lacks for answering these kinds of novel questions. 3) In light of the limited resources that this tradition contains, we will turn to other sources—briefly surveying recent work on non-Western traditions (especially indigenous cultures) and concentrating on contemporary political philosophy and ethics. Students should emerge with a sharper understanding of the political and ethical dimensions of the climate crisis and other environmental issues and the normative resources available to them in determining how to respond personally and politically. This course will fully participate in the spring 2025 Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster.

Feminist Ethics

PHIL 3109

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 not just as a branch of ethics (for instance, one addressing the concerns of women) but also 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.

Nietzsche's Critique of Hume and Hume's Response

PHIL 3255

Abraham Anderson

Sophomore and Above, Seminar—Fall | 5 credits

Nietzsche, in the *Preface to The Genealogy of Morals*, begins by attacking “English moralists.” By “English moralists” he means, I propose, David Hume in his *An Enquiry Concerning the Principles of Morals*. After reading the Preface and Part One of the *Genealogy*, we shall turn to Hume's *Enquiry* in order to understand Nietzsche's criticism and to see whether we think it is justified. Students will be required to bring a written question to each class and to present short sections of the reading. Writing requirements will consist of a log of the written questions, two outlines of portions of the reading that they present in class with questions and objections, and a conference paper.

First-year students may be admitted with permission of the instructor.

Taoist Philosophy: Laozi and Zhuangzi

PHIL 3105

Ellen Neskar

Open, Seminar—Spring | 5 credits

This seminar centers on the two foundational texts in the classical Taoist tradition, Lao-tzu's *Tao-te ching* (*Daode jing*) and the *Chuang-tzu* (*Zhuangzi*). The *Tao-te-ching*, an anthology of poetry, asks us to contemplate the nature of the Dao and the possibility of the individual's attainment of it; the role of the government and rulers in making the

Dao prevail in the world; and a rudimentary cosmology that proposes an ideal relationship of the individual to society, nature, and the cosmos. By contrast, the *Chuang-tzu* defies all categorization and, instead, invites readers to probe through its layers of myth, fantasy, jokes, short stories, and philosophical argumentation. Along the way, *Chuang-tzu* plunges us into an examination of some of the core questions of moral philosophy and epistemology: What is being? What is the nature of human nature? What does it mean to be virtuous? What is knowledge? How does one know that one knows? And, what does it mean to attain true knowledge and the Dao? To explore those topics and answer these questions, our seminar sessions will revolve around the close, detailed reading and interpretation of the texts.

Is Culture Fate or Freedom?

PHIL 3319

Abraham Anderson

Sophomore and Above, Seminar—Spring | 5 credits

By nature, humans need something more than nature—custom or convention, or what we nowadays call “culture”—to constitute a community. What is this something more, and why do we need it? Are “cultures” completely sealed off from each other and mutually incomprehensible, or can they be understood as responding to universal human needs? Are they pure products of freedom and creativity, always subject to modulation and transformation, or are they like a kind of inescapable fate? We shall tackle this topic with the help of Plato’s *Laws*.

Hegel’s Phenomenology of Spirit

PHIL 3516

Scott Shushan

Intermediate, Seminar—Spring | 5 credits

Prerequisite: at least one previous philosophy course

Written in 1807, G. W. F. Hegel’s *Phenomenology of Spirit* is arguably the most important book one could read to understand our modern world. The book was so pathbreaking that subsequent philosophers were compelled to contend with its claims; and it is no stretch to say that, without Hegel, there would be no Marx, Kierkegaard, Sartre, Foucault, or even feminist theory. A book about the nature of knowledge, our relation to others, what makes an action right, the influence of culture, the value of art, and the role of religion in our lives, *Phenomenology of Spirit* offers a comprehensive theory of what makes life meaningful. During the course of the semester, we will read significant portions of the text as we work to comprehend Hegel’s expansive philosophical thought. Central to that thought is the contention that we

achieve self-knowledge not through introspection but, rather, by looking outward to the world and to the entirety of human history. Accordingly, *Phenomenology of Spirit* weaves a narrative through a panoply of frameworks and practices that people have inhabited in making sense of their lives (skepticism, stoicism, science, art, religion, and philosophy). This unique narrative progresses dialectically, demonstrating how the contradictions that inhere in one framework or practice generate a new framework or practice, which ultimately gives way to “Absolute Knowing.”

Philosophical Silence: Wittgenstein’s Tractatus

PHIL 3649

Roy Ben-Shai

Intermediate/Advanced, Seminar—Spring | 5 credits

Prerequisite: prior class and/or conference in philosophy

The *Tractatus Logico-Philosophicus* by Ludwig Wittgenstein, first published in German in 1921, consists of seven main “propositions.” The first is “1. The world is all that is the case”; the last, “7. What we cannot speak about we must pass over in silence.” Between the two are some 90 pages of notoriously enigmatic statements—on topics ranging from religion and mysticism to science and logic, language, subjectivity, and thinking—that have fascinated readers for more than a century. While the *Tractatus* has become one of the canonical texts of analytical philosophy, it is also among the most influential texts of 20th-century philosophy more generally. Its laconic brevity and oracular style make it an excellent platform for practicing close, collective, philosophical reading and conversation in the seminar setting. We will read it together, line by line, in and out of class, alongside secondary texts that exemplify its range of influence and competing interpretations from analytic to continental philosophy. We will conclude the class by looking at and reflecting on Wittgenstein’s striking change of mind and style in *Philosophical Investigations*—his last (and only other) book. Students participating in this course must show a philosophical passion and commitment; a diligent work ethic; and a spirit of comradery, collaboration, and generosity.

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

Taoist Philosophy: Laozi and Zhuangzi (p. 14), Ellen Neskar *Asian Studies*

Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*

112 Physics

Controversies in Microeconomics (p. 30), Jamee Moudud *Economics*

Workshop on Sustainability Solutions at Sarah Lawrence College (p. 34), Eric Leveau *Environmental Studies*

Celebrity Studies (p. 38), Brandon Arroyo *Film History*

First-Year Studies: Introduction to Development Studies—The Political Ecology of Development (p. 55), Joshua Muldavin *Geography*

Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 57), Joshua Muldavin *Geography*

Readings in Intermediate Greek (p. 60), Emily Anhalt *Greek (Ancient)*

Intermediate Greek (p. 60), Emily Anhalt *Greek (Ancient)*

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

First-Year Studies: The Forms and Logic of Comedy (p. 79), Fredric Smoler *Literature*

Theatre and the City (p. 80), Joseph Lauinger *Literature*

What Should I Do? Democracy, Justice, and Humanity in Ancient Greek Tragedy (p. 81), Emily Anhalt *Literature*

Toward a Theatre of Identity: Ibsen, Chekhov, and Wilson (p. 83), Joseph Lauinger *Literature*

Astronomy (p. 112), Scott Calvin *Physics*

Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 116), David Peritz *Politics*

Justice for the Anthropocene, Ethics for a Vulnerable World: Reconciling Normative Value for an Era of Global Catastrophe (p. 117), David Peritz *Politics*

The Political Economy of Democratic Capitalism (p. 119), David Peritz *Politics*

First-Year Studies: Emotions and Decisions (p. 122), Maia Pujara *Psychology*

The Origins of Language: Animals, Babies, and Machines (p. 122), Sammy Floyd *Psychology*

Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 123), Maia Pujara *Psychology*

A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines (p. 123), John O'Connor, Maia Pujara, Leana Hirschfeld-Kroen *Psychology*

Care and the Good Life: Exploring Aging, Care, and Death (p. 126), Magdalena Ornstein-Sloan *Psychology*

First-Year Studies: The Hebrew Bible (p. 130), Ron Afzal *Religion*

Readings in Christian Mysticism: Late Antiquity (p. 131), Ron Afzal *Religion*

The Holocaust in Cultural Memory (p. 134), Joel Swanson *Religion*

Material Moves: People, Ideas, Objects (p. 140), Shahnaz Rouse *Sociology*

Urban Voids: The Commons and Collectivity (p. 159), Nick Roseboro *Visual and Studio Arts*

Performance Art Tactics (p. 163), Dawn Kasper *Visual and Studio Arts*

Words and Pictures (p. 170), Myra Goldberg *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

PHYS 2019

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 be members of teams conducting 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.

Time to Tinker

PHYS 2051

Merideth Frey

Open, Small Lecture—Fall | 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 microcontrollers; 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 create a display of your work that will be exhibited on campus and provide a description reflecting on the design, desired functionality, and individual contributions that led to the finished product. Let's get tinkering!

General Physics I (Classical Mechanics)

PHYS 2040

Sarah Racz

Open, Small Lecture—Fall | 5 credits

General physics is a standard course at most institutions; as such, this course will prepare you for more advanced work in physical science, engineering, or the health fields. Lectures will be accessible at all levels, and through group conference you will have the option of either taking an algebra-based or calculus-based course. This course will cover introductory classical mechanics, including kinematics, dynamics, momentum, energy, and gravity. Emphasis will be placed on scientific skills, including: problem solving, development of physical intuition, scientific communication, use of technology, and development and execution of experiments. The best way

to develop scientific skills is to practice the scientific process. We will focus on learning physics through discovering, testing, analyzing, and applying fundamental physics concepts in an interactive classroom, through problem solving, as well as in weekly laboratory meetings. *Students enrolling in the calculus-based section are encouraged to have completed at least one semester of calculus as a prerequisite. It is strongly recommended that students who still need to complete a second semester of calculus enroll in Calculus II, as well. Calculus II, or equivalent, is highly recommended to take the calculus-based section of General Physics II (Electromagnetism and Light) in the spring.*

General Physics II (Electromagnetism and Light)

PHYS 2041

Sarah Racz

Open, Small Lecture—Spring | 5 credits

General physics is a standard course at most institutions; as such, this course will prepare you for more advanced work in physical science, engineering, or the health fields. Lectures will be accessible at all levels, and through group conference you will have the option of either taking an algebra-based or calculus-based course. 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, through problem solving, as well as in weekly laboratory meetings. *Students enrolling in the calculus-based section are encouraged to have completed Calculus II as a prerequisite. It is highly recommended to have taken the first semester of General Physics I in the fall prior to enrolling in this course.*

Relativity

PHYS 3123

Sarah Racz

Open, Seminar—Fall | 5 credits

What is the nature of space and time? Can my twin ever age faster than me? What happens if I jump inside of a black hole? Explore these questions and more through

Einstein's theories of special and general relativity. This course serves as an introduction to both of these theories. We will see how Einstein revolutionized physics in the 20th century through these two theories. We'll begin the semester by discussing what we mean by relativity in physics and the mathematical language we will need to understand the physical predictions of the theories. After a brief discussion of pre-relativity physics, we will learn the postulates of special relativity and where the most famous equation in physics, $E=mc^2$, comes from. Next, we will study the best theory of gravity that we have, Einstein's general relativity, where we will develop the tools needed to understand black holes. All relevant mathematical concepts will be introduced in the course.

Resonance and Its Applications

PHYS 3520

Merideth Frey

Intermediate, Seminar—Fall | 5 credits

Prerequisite: calculus-based general physics sequence (both semesters)

This lab-based course is designed to teach students critical advanced laboratory skills while exploring the fascinating phenomenon of resonance and its many applications. The course will be broken into three main units: mechanical resonators, electronic resonators, and quantum mechanical resonators. Resonators are physical systems that undergo periodic motion and react quite dramatically to being driven at particular frequencies (like the opera singer hitting just the right note to break a wine glass). These systems are very common in everyday life, as well as inside many important technological devices. Each unit will explore a particular application of resonance (e.g., building RLC tank circuits for electronic resonance and utilizing our benchtop NMR spectrometer to explore quantum mechanical resonance). Although some class time will be spent going over the relevant theory, the majority of the class time will be spent designing and doing experiments using advanced lab equipment, analyzing data using Jupyter (iPython) notebooks, and reporting the results using LaTeX. For conference work, students are encouraged to develop an experimental research question, design an experiment to answer that question, perform the experiment, analyze the data, present their findings at the Science Poster Session, and write up their results in the form of a short journal article.

Chaos

PHYS 3545

Merideth Frey

Open, Seminar—Spring | 5 credits

Learn to appreciate the complex order that can be found in chaos! This course introduces the beautiful world of nonlinear and chaotic dynamics and also provides the mathematical and numerical tools to explore the astounding patterns that can arise from these inherently unpredictable systems. We shall see how chaos emerges from fairly simple nonlinear dynamical systems; utilize numerical methods to simulate the dynamics of chaotic systems; and explore characteristics of chaos using iterated maps, bifurcation diagrams, phase space, Poincaré sections, Lyapunov exponents, and fractal dimensions. Class time will oscillate between the presentation of new material and workshops for hands-on exploration. Students are encouraged to build and/or analyze their own chaotic system as potential conference projects. No previous programming experience is required, and all relevant mathematical concepts will be introduced.

Quantum Mechanics and Quantum Information

PHYS 3540

Sarah Racz

Intermediate, Seminar—Spring | 5 credits

Prerequisite: calculus-based general physics sequence (both semesters)

This course will cover the fundamentals of the theory that governs the smallest scales of our universe: quantum mechanics. Throughout the semester, we'll take a deep dive into the formalism behind, and physical predictions of, the theory. We'll start by analyzing an experiment that can only be explained by a quantum theory and then dive into the mathematics that underlie quantum mechanics. We'll then discuss matter waves along with the Schrödinger wave equation, as well as a variety of example problems, as we build intuition for the theory. We will conclude the course with a study of entanglement and quantum information. Familiarity with complex numbers, vector calculus, and matrices will be 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.

Computer Networks (p. 23), Michael Siff *Computer Science*

First-Year Studies in Environmental Science: Climate Change (p. 33), Bernice Rosenzweig *Environmental Science*

Natural Hazards (p. 33), Bernice Rosenzweig
Environmental Science

Workshop on Sustainability Solutions at Sarah Lawrence
College (p. 34), Eric Leveau *Environmental Studies*

Multivariable Mathematics: Linear Algebra, Vector
Calculus, and Differential Equations (p. 89)
Mathematics

Calculus I: The Study of Motion and Change (p. 89), Daniel
King *Mathematics*

An Introduction to Statistical Methods and
Analysis (p. 89), Daniel King *Mathematics*

POLITICAL ECONOMY

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

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

First-Year Studies: Anthropology and Images (p. 4), Robert R. Desjarlais *Anthropology*

Understanding Experience: Phenomenological Approaches (p. 4), Robert R. Desjarlais *Anthropology*

Introduction to Economic Theory and Policy (p. 29), An Li
Economics

Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*

Controversies in Microeconomics (p. 30), Jamee Moudud
Economics

United States Workers' Movement: From Colonial Slavery to Economic Globalization (p. 30), Noah Shuster
Economics

Introduction to Feminist Economics (p. 31), Kim Christensen *Economics*

Money, Finance, Income, Employment, and Economic Crisis—Macroeconomic Theories and Policies (p. 31), An Li
Economics

Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 32), An Li
Economics

Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 35), An Li
Environmental Studies

First-Year Studies: Introduction to Development Studies—The Political Ecology of Development (p. 55), Joshua Muldavin *Geography*

Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 57), Joshua Muldavin *Geography*

Screening the City (p. 63), Ryan Purcell *History*

Global Environmental History (p. 69), Matthew Ellis *History*

An Introduction to Statistical Methods and Analysis (p. 89), Daniel King *Mathematics*

Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 108), David Peritz
Philosophy

Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 116), David Peritz
Politics

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

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

The Political Economy of Democratic Capitalism (p. 119), David Peritz *Politics*

The Domestication of Us: Origins and Problems of the State (p. 119), Yekaterina Oziashvili *Politics*

First-Year Studies: Nations, Borders, and Mobilities (p. 138), Parthiban Muniandy *Sociology*

The Sociology of Medicine and Disability (p. 139), Jessica Poling *Sociology*

Sociological Perspectives on Detention and 'Deviance' (p. 139), Parthiban Muniandy *Sociology*

Material Moves: People, Ideas, Objects (p. 140), Shahnaz Rouse *Sociology*

Changing Places: Social/Spatial Dimensions of Urbanization (p. 141), Shahnaz Rouse *Sociology*

Exploring Transnational Social Networks (p. 141), Parthiban Muniandy *Sociology*

Sociology of Sports (p. 141), Shahnaz Rouse *Sociology*

Are You a Good Witch? The Sociology of Culture and Witchcraft (p. 142), Jessica Poling *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: African Politics and International Justice

POLI 1252

Elke Zuern

FYS—Year | 10 credits

The Council on Foreign Relations has succinctly noted: “The future is African.” This course offers a comprehensive introduction to international politics from the perspective of African states and societies. We will consider how states on the continent are shifting global politics from economic relations and consumer trends to humanitarian interventions and international justice. We will begin our exploration by considering the dramatic changes that African societies have experienced from colonialism to decolonization and the present. We will engage key questions regarding postcolonial governance and popular demands for democracy. How have Africans engaged their governments to call for reform or revolution? Where has this led to effective democracies? Why have some states experienced civil wars? What role have external influences, from Western aid to the expansion of Chinese influence, played on the continent? We will consider the demands of protesters and the causes for rebellion and seek to understand both pressure for and resistance to reform. At the end of the fall semester, students will simulate the US President’s National Security Council to debate a US response to an imagined political crisis on the African continent. In the second semester, we will consider cases of humanitarian crises and conflict. What are the appropriate responses to widespread human-rights violations as they are occurring? Are there cases in which military intervention is warranted? If so, who should intervene? What else can be done? Once the violence has subsided, what actions should the international community take to support peace and justice? We will explore critical ethical, legal, and political questions by considering key cases of intervention and nonintervention, including Rwanda, Darfur, and Libya. Finally, we will evaluate different pathways in pursuing truth, justice, and reconciliation in the aftermath of gross violations of human rights. Cases include the domestic processes established by South Africa’s pioneering Truth and Reconciliation Commission and Rwanda’s Gacaca, as well as the ongoing work of the International Criminal Court. Toward the end of the second semester, students will conduct a UN Security Council simulation to debate possible actions in a simulated humanitarian crisis. Finally, we will end the academic year with an exploration of what an “African future” will mean not just for Africans but also for societies across the globe.

During the year, students will engage ideas, readings, and debates in class conversations, in short posts to the class, and in papers. Students will also conduct research projects both on their own and with a partner.

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

POLI 2095

David Peritz

Open, Small Lecture—Year | 10 credits

Many of us are struck by 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, to fashion constructive foreign policy as wars rage, or to face a whole range of urgent but more mundane policy issues. In this class, we will seek to understand disturbing trends like populism, polarization, disinformation, and self-injuring or -defeating politics, as well as the resurfacing of nativism, xenophobia, and racism in contemporary politics—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, learning, openness to argument and difference, 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 able to manifest these qualities of character today than our Enlightenment progenitors hoped in the era of democratic revolutions—the era from which many of the 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, psychology, 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? By bringing together political science, history, and theory with cognitive science, psychology, and philosophy, we should be able to occupy the intersection of distinct but equally relevant disciplines 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? To address this final question, we will also examine proposals for 21st-century democratic reforms that either seek to adjust downward the expectations on the capacity of citizens to engage in deliberative politics or to refashion political institutions to better summon the better angels of our nature.

Justice for the Anthropocene, Ethics for a Vulnerable World: Reconceiving Normative Value for an Era of Global Catastrophe

POLI 2088

David Peritz

Open, Small Lecture—Spring | 5 credits

For the first time in history, it is not only conceivable but likely that human action will result in the extinction of our species. We transformed our planet from remarkably resilient to deeply vulnerable in a flash, whether time is measured geologically or in terms of cultural evolution. So, we struggle to determine how to cope and what to do about our newly vulnerable world. We face, especially in climate change, an impending global catastrophe beyond the ethical imaginations of all but the most recent generations. Many of the very same forces (especially capitalism and the energy-intensive technology and civilization it spreads on a global scale) that produce planetary peril tend—either directly and intentionally or simply by their further effects—to make it difficult to become more intentional about planetary stewardship at the pace and on the scale required. But just as human activity rendered our world vulnerable, only concerted human action can save it. This means that climate change and other crises of the Anthropocene can only be tamed politically; i.e., through collective action on a global scale of a kind without precedent in human history. Global political action, in turn, requires not-yet-developed ethical resources and political capacities if it is to succeed in saving our planet in ways that avoid unjust and inhumane distributions of costs and suffering. Developing the normative and imaginative resources to grasp the enormity of the advancing climate and environmental crises is an essential first step in creating the capacity for collective action required to respond. While traditional concerns with topics like distributive justice offer partial guidance as we notice, for instance, the overlap between environmental and racial injustice domestically as well as globally, many of the normative issues raised by our rapidly advancing, world-altering powers are simply unprecedented. To develop the normative resources required to navigate this new world, we need simultaneously to seek new orienting ideas while also examining Western, non-Western/indigenous, and

contemporary conceptions of social justice, responsibility, relatedness, and ethics anew. Which, if any, can be adapted to incorporate global, intergenerational, and interspecies obligations? Do revisions in received understandings of risk and agency necessitate corollary changes in ideas like democracy, power, responsibility, privacy, and our relation to the natural and built worlds? To address these issues, this course divides into three main units, in turn: 1) We will examine the novel forces at work in the Anthropocene and the unprecedented questions of justice and ethics that they raise (e.g., Is it morally permissible to have a child in a world that may become rapidly uninhabitable? Should we engage in ubiquitous surveillance as the capacity for, perhaps, inadvertent mass destruction becomes more readily available to ordinary persons?). 2) We will also examine the tradition of Western philosophy to survey the resources it contains or lacks for answering these kinds of novel questions. 3) In light of the limited resources that this tradition contains, we will turn to other sources—briefly surveying recent work on non-Western traditions (especially indigenous cultures) and concentrating on contemporary political philosophy and ethics. Students should emerge with a sharper understanding of the political and ethical dimensions of the climate crisis and other environmental issues and the normative resources available to them in determining how to respond personally and politically. This course will fully participate in the spring 2025 Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster.

Polarization

POLI 3020

Samuel Abrams

Open, Seminar—Fall | 5 credits

Despite frequent pleas from President Biden and even (former) Speaker McCarthy for national social and political unity and the rise of groups like Bridge USA, Third Way, and No Labels, the seemingly never-ending sociopolitical polarization appears to be the new norm in American political life—and it may not have reached its violent peak back in January 2021. To many politicians, pundits, and others alike, the social and political scene in the United States in the 21st century appears to be one of turmoil, disagreement, division, and instability. We regularly hear about a polarized and deadlocked political class; we read about increasing class and religious differences—from the alleged divides between Wall Street and Main Street to those who are secular and those who are religious; and we often see disturbing, dangerous, and violent images and actions from various politically-oriented groups. This seminar will explore the puzzle of how to move on from this divided state. While the course will briefly examine the veracity of these recent

impressions of the American sociopolitical scene, we will center our course on the question: Is policymaking forever deadlocked, or can real political progress be made? Moreover, what are the social and policy implications of polarization? How does President Biden govern in this Trumpian political epoch, and are the political parties representing the will of the people? What about the impact of the 2022 elections? What are we to make of the frequent calls for change and for healing America's divisions? This seminar seeks to examine these questions and deeper aspects of American political culture today. After reviewing some basics of the political economy, we will study American political cultures from a variety of vantage points—and a number of different stories will emerge. We will cover a lot of ground—from America's founding to today. We will look at numerous aspects of American social and political life—from examining the masses, political elites, Congress, and policymaking communities to social movements, the media, and America's position in a global community—all with a focus on policy and moving the country forward. This course will be driven by data, not dogma. We will use modern political-economy approaches based in logic and evidence to find answers to contemporary public-policy problems and questions of polarization. We will treat this material as social scientists, not as ideologues.

International Political Economy

POLI 3439

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 liberal and 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 and, especially, popular support for the far right. 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 and between international financial institutions and national sovereignty?

Presidential Leadership and Decision-Making

POLI 3515

Samuel Abrams

Sophomore and Above, Seminar—Fall | 5 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, which 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.

The Political Economy of Democratic Capitalism

POLI 4024

David Peritz

Advanced, Seminar—Fall | 5 credits

Prerequisite: prior course work in political theory, social science, or philosophy

The 21st-century political economy is often blamed for backsliding and outright decay in many of the world's democratic societies. An increasingly global, financialized, deregulated, information-intensive, and automated economy tends to produce high levels of inequality in wealth and income, accompanied by growing resentment at the unfairness of the distribution of resources. This resentment, in turn, feeds populist politics, often with an authoritarian drift and a nativist tendency to scapegoat immigrants, minorities, and/or (liberal) elites for the growing precariousness experienced by many. At the same time, unresponsive political institutions that seem powerless to regulate economic forces produce growing disenchantment with traditional democracy and mainstream political parties, reinforcing democratic decay. This diagnosis begs the question: What does 21st-century democracy require of its political economy? Posing the question from this perspective directs attention to the reasons that many democratic theorists have viewed democratic capitalism as dilemmatic rather than oxymoronic. They have simultaneously embraced two ideas. First, a capitalist economy—in which investment decisions remain largely at the control of private owners of capital and others' need to sell their labor to firms organized to produce profit while goods and jobs are distributed by markets and regulated by pricing mechanism—has so far proved an essential prerequisite to the successful institutionalization of modern, constitutional, representative democracy (due, for instance, to the way in which it diffuses social power, supports the emergence of a sizable middle class, democratizes via commodifying culture, and incentivizes constructive cultivation of individual capacity and social innovation). But second, this kind of economy also unleashes powerful social forces that predictably distort or undermine fuller democratization; for instance, by generating levels of social inequality incompatible with the normative requirements of equal citizenship and, more generally, by allowing one of the main social systems via which society is reproduced to operate autonomously and, therefore, often in tension with the distinct logic of democratically formed opinion and will. In this course, we will examine these issues by attempting to identify: (1) the most defensible conceptions of democracy for the 21st century, (2) the most important and politically relevant trends of the contemporary economic epoch, and (3) whether recent economic developments are contributing

to contemporary democratic decay. We will then (4) ask whether capitalism's antidemocratic drives have ever been successfully tamed in the past and (5) seek to evaluate the prospects of some current proposal for taming capitalism's antidemocratic impulses.

The Domestication of Us: Origins and Problems of the State

POLI 3314

Yekaterina Oziashvili

Intermediate, Seminar—Spring | 5 credits

Prerequisite: previous social science courses

Thomas Hobbes believed that the State, or what he called the Leviathan, was the necessary result of individuals trying to escape from a state of nature, where existence was "solitary, poor, nasty, brutish, and short." Charles Tilly compared states to racketeers; Vladimir Lenin, following the lead of Marx and Engels, wrote that the State exists to maintain the domination and oppression of one class by another. John F. Kennedy famously proclaimed, "Ask not what your country can do for you; ask what you can do for your country," demanding Americans' unquestioning, altruistic loyalty to the State. And for about two centuries, communists, socialists, anarchists, and social democrats have debated whether the State must be reformed, overthrown, or abolished in the name of democracy, equality, and popular sovereignty. These different and often contradictory approaches reveal that there is no common agreement on the nature or role of the State. So, what is the State? Where did it come from? What are the sources and limits of its power? Why does it have so much control over our lives? These are the questions that we'll ask in this class. We will pay special attention to the relationship between the development of the modern state and capitalism; the rise of the welfare state, the epitome of modern state power; and state violence. We'll discuss alternative visions of the State's role and responsibility and ask: Do we need the State, and can we make the State work for us?

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 (p. 4), Robert R. Desjarlais *Anthropology*
 Forensic Biology (p. 15), Drew E. Cressman *Biology*
 Introduction to Economic Theory and Policy (p. 29), An Li *Economics*
 Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*
 Controversies in Microeconomics (p. 30), Jamee Moudud *Economics*

120 Practicum

United States Workers' Movement: From Colonial Slavery to Economic Globalization (p. 30), Noah Shuster *Economics*

Introduction to Feminist Economics (p. 31), Kim Christensen *Economics*

Money, Finance, Income, Employment, and Economic Crisis—Macroeconomic Theories and Policies (p. 31), An Li *Economics*

Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 32), An Li *Economics*

Workshop on Sustainability Solutions at Sarah Lawrence College (p. 34), Eric Leveau *Environmental Studies*

Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 35), An Li *Environmental Studies*

Documentary Filmmaking and Music as Liberation I (p. 46), Damani Baker *Filmmaking and Moving Image Arts*

First-Year Studies: Introduction to Development Studies—The Political Ecology of Development (p. 55), Joshua Muldavin *Geography*

Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 57), Joshua Muldavin *Geography*

Readings in Intermediate Greek (p. 60), Emily Anhalt *Greek (Ancient)*

Intermediate Greek (p. 60), Emily Anhalt *Greek (Ancient)*

Becoming Modern: Europe in the 19th Century (p. 62), Philip Swoboda *History*

A History of Black Leadership in America (p. 62), Komozi Woodard *History*

Making Latin America (p. 62), Margarita Fajardo *History*

Racial Soundscapes (p. 63), Ryan Purcell *History*

Human Rights (p. 63), Mark R. Shulman *History*

Doing Local Oral History: From Latin America to Yonkers (p. 65), Margarita Fajardo *History*

Intermediate Italian: Modern Italian Culture and Literature (p. 73), Tristana Rorandelli *Italian*

Black Feminist and Queer of Color Sexualities and Genders (p. 76), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*

Queer Theory: A History (p. 76), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Queering the Library: Yonkers Public Library Practicum (p. 77), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*

First-Year Studies: 19th- and 20th-Century Italian Women Writers: Rewriting Women's Roles and the Literary Canon (p. 79), Tristana Rorandelli *Literature*

Imagining War (p. 80), Fredric Smoler *Literature*

What Should I Do? Democracy, Justice, and Humanity in Ancient Greek Tragedy (p. 81), Emily Anhalt *Literature*

An Introduction to Statistical Methods and Analysis (p. 89), Daniel King *Mathematics*

Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 108), David Peritz *Philosophy*

Freedom of Mind: Ancient Philosophy (p. 108), Abraham Anderson *Philosophy*

Freedom of Mind: Medieval and Modern Philosophy (p. 109), Abraham Anderson *Philosophy*

Justice for the Anthropocene, Ethics for a Vulnerable World: Reconceiving Normative Value for an Era of Global Catastrophe (p. 109), David Peritz *Philosophy*

Nietzsche's Critique of Hume and Hume's Response (p. 110), Abraham Anderson *Philosophy*

Is Culture Fate or Freedom? (p. 111), Abraham Anderson *Philosophy*

The Realities of Groups (p. 124), Gina Philogene *Psychology*

First-Year Studies: Nations, Borders, and Mobilities (p. 138), Parthiban Muniandy *Sociology*

The Sociology of Medicine and Disability (p. 139), Jessica Poling *Sociology*

Sociological Perspectives on Detention and 'Deviance' (p. 139), Parthiban Muniandy *Sociology*

Material Moves: People, Ideas, Objects (p. 140), Shahnaz Rouse *Sociology*

Beauty and Bioglegitimacy (p. 140), Jessica Poling *Sociology*

Changing Places: Social/Spatial Dimensions of Urbanization (p. 141), Shahnaz Rouse *Sociology*

Exploring Transnational Social Networks (p. 141), Parthiban Muniandy *Sociology*

Sociology of Sports (p. 141), Shahnaz Rouse *Sociology*

Are You a Good Witch? The Sociology of Culture and Witchcraft (p. 142), Jessica Poling *Sociology*

Details Useful to the State: Writers and the Shaping of Empire (p. 173), Suzanne Gardinier *Writing*

The Freedomways Workshop (p. 176), Suzanne Gardinier *Writing*

PRACTICUM

A practicum is an opportunity for students to integrate on-site work with class time for interdisciplinary connections and reflection. A practicum includes placement at an outside organization, along with an academic component that involves regular meetings with faculty members and staff members, and culminates in a final reflective paper and presentation and, in some situations, participation in the College poster session.

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

Introduction to Feminist Economics (p. 31), Kim Christensen *Economics*

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 2024-2025 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 Bezzak (CURB).

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: How To Learn: Tricks, Theories, and the Evidence Behind Them

PSYC 1009

Sammy Floyd

FYS—Year | 10 credits

The amount you've learned by the time you start college is astonishing. You can recognize thousands of faces, understand tens of thousands of words, and navigate your environments using intricate knowledge. The flexibility of human learning is unique, even when compared to artificial intelligence. And yet, few of us have any more than an informal understanding of what makes us good learners. How and when should we study? Why can we recall lyrics from entire albums but forget every word of a foreign language we learned at school? How do we update our theories with new information? These kinds of questions have driven researchers to design countless experiments all over the world—even entering the ocean to measure memories formed underwater by scuba divers. Back on land, we will explore how different environments support memory and learning at all ages, including preschools, “memory athlete” competitions, and care centers for older individuals experiencing memory loss. We will ask how learning works according to psychology, education, linguistics, neuroscience, and cognitive development. We'll consider the racial, ethnic, and neurodiverse contexts in which learning is institutionalized and the meanings and motivations behind progressive and alternative education. In each field we encounter, we will start with central questions: What is the evidence for each claim about how learning works? And can we—and should we—use these insights in our own lives? Conference work will begin with the second question. Students will apply learning theories or methods in an appropriate area of their life and evaluate the outcomes.

First-Year Studies: Emotions and Decisions

PSYC 1012

Maia Pujara

Open, FYS—Year | 10 credits

Emotion, which is suffering, ceases to be suffering as soon as we form a clear and precise picture of it. —Baruch Spinoza, Ethics

What should I wear today? How should I respond to this text? Where should I apply to college? Every decision we make, big or small, is influenced by our emotions—at times without our explicit knowledge or conscious awareness of their influence. We can certainly appreciate how this might be the case in our own lived experiences, from the joys of picking a fun outfit to the anxiety of making a life-changing decision. Up until recently, however, the fields of psychology, economics, and neuroscience paid little attention to—and, in some cases, outright rejected—the empirical (evidence-based) study of how emotions affect our decisions. In this FYS seminar, we will explore the essential role that emotions play in our lives and their strong interplay with our decisions. During the fall semester, we will read and analyze works in psychology, behavioral economics, literature, philosophy, and popular media to examine how scholars in psychology and other disciplines have attempted to define and study something as subjective as emotions. Examples include works by William James, Paul Ekman, Lisa Feldman-Barrett, Daniel Kahneman, and others. We will also explore the role of emotions as the decision-making process unfolds. We will embed those processes in a variety of contexts, including personal, social, forensic, financial, and political realms. In the spring, we will revisit and build on these concepts by pinpointing the areas of the brain that are involved in generating, expressing, and regulating emotions and making decisions. No prior knowledge of psychology or neuroscience is required. This course may appeal to students who are curious about the mind and brain, as well as to those who wish to deepen their storytelling and character development in creative writing and filmmaking. Students will meet in biweekly conferences with the instructor to develop independent projects and biweekly small-group collaboratives with their peers to engage in creative group activities, applied workshops, book/journal clubs, film screenings, guest lectures, hands-on labs, and field trips.

The Origins of Language: Animals, Babies, and Machines

PSYC 2038

Sammy Floyd

Open, Small Lecture—Fall | 5 credits

Why is linguistic communication so important to us? Do other primates have language? How do humans understand messages from one another despite uncertainty, distraction, and ever-changing environments? In this course, we will consider central questions about language: Are we the only ones who have it? When did we learn it? What does artificial intelligence (AI) like ChatGPT actually learn? And what exactly is the point of so-called “small talk”? In this course, we will start with an introduction to comparative research with animals, allowing us to consider other forms of communication. Next, we’ll turn to our own species, examining what findings from studies with babies and children can tell us about the nature and goals of communication. Finally, we’ll confront the artificial elephant in the room: neural networks. What kind of language have they learned, and how can we study it? In class, we will discuss the advances and consequences of AI. Students should come prepared to engage with the topic of communication from multiple perspectives. Through small-group conferences each week, students will develop projects that relate the course to their collective interests, such as learning and communicating in Toki Pona (a philosophical artistic-constructed language), researching the limits of AI language models, observing and analyzing children’s communication, or designing a behavioral intervention study that implements different communication practices for their peers.

Psychology of Children’s Television

PSYC 2042

Jamie Krenn

Open, Large Lecture—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, this has increasingly become a subject of interest among researchers and the public. This course addresses that interest by applying cognitive and developmental psychological research and theories for the development and production of educational media. In addition, the course 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 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, group preschool television pitchbook preparation, child observations interacting with screens, and media artifact critiques as assigned.

Finding Happiness and Keeping It: Insights From Psychology and Neuroscience

PSYC 2075

Maia Pujara

Open, Lecture—Fall | 5 credits

We must make automatic and habitual, as early as possible, as many useful actions as we can and guard against the growing into ways that are likely to be disadvantageous to us, as we should guard against the plague. —William James, 1887, Habit

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 that 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 cultivate 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, along with an appreciation for the notion that finding and keeping happiness and well-being requires intentional practice and maintenance. Students should come prepared to engage in meaningful self-work.

Technology and Human Development

PSYC 2074

Jamie Krenn

Open, Lecture—Spring | 5 credits

All of us today live in a technology-rich environment, which is not only different from the one in which we grew up 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 that we will focus on include: How are their developmental experiences affected by these technologies? What are the advantages and disadvantages for children using technology, especially for learning? In this class, we will try to touch upon these issues by reading classic literature, researching 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.

A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines

PSYC 2162

John O’Connor, Maia Pujara, Leana Hirschfeld-Kroen

Open, Lecture—Spring | 5 credits

Why is the topic of laughter so often siloed or scorned in discussions of high art, literature, and the sciences? Why don’t we take laughter seriously as a society? How many professors does it take to teach a course on laughter? (Two more than usual...) In this lecture-seminar, students will develop a highly interdisciplinary understanding of laughter as a human behavior, cultural practice, and wide-ranging tool for creative expression. Based on the expertise of the three professors, lectures will primarily investigate laughter through the lens of psychology, film

history, and visual arts. The goal of the course is to think and play across many disciplines. For class assignments, students may be asked to conduct scientific studies of audience laughter patterns, create works of art with punchlines, or write close analyses of classic cinematic gags. Over the course of the semester, we will examine the building blocks of laughter; classic devices of modern comedy; and laughter as a force of resilience, resistance, and regeneration. Topics to be discussed include the evolutionary roots of laughter as a behavior; the psychological substrates of laughter as a mode of emotional and self-regulation; humor in Dada, surrealism, performance art, and stand-up comedy; jokes and the unconscious; comic entanglements of modern bodies and machines; hysterical audiences of early cinema; and how to read funny faces, word play, spit takes, toilet humor, and sound gags.

The Realities of Groups

PSYC 3036

Gina Philogene

Open, Seminar—Year | 10 credits

One of the most important aspects of our lives is the web of group affiliations in which we engage. Groups are an inescapable aspect of our existence. From the very beginning of one's life, the idea of group pervades most dimensions of our existence, from family structures to nation-states. Not only is the individual defined on the basis of his or her group memberships, but (s)he also learns most facets of socialization within the confinements of groups; for example, school, committees, gangs, or work. Groups orient, guide, and shape individual perceptions, interpretations, and actions in the social world. While social psychology has maintained an individual-centered approach to the analysis of groups, several classic studies have demonstrated that there is no individual who is not essentially and entirely a product of the various groups to which (s)he belongs. This seminar explores the defining characteristics of groups and the extent to which we are indeed shaped by our groups. We are primarily concerned with people's thoughts and behavior as group members, both from within one's own group as well as vis-à-vis other groups.

Childhood Across Cultures

PSYC 3043

Deanna Barenboim

Open, Seminar—Fall | 5 credits

In this interdisciplinary seminar, we will explore child and adolescent development through a cross-cultural lens. Focusing on case studies from diverse communities around the world, we will look at the influence of cultural

processes on how children learn, play, and grow. Our core readings will analyze psychological processes related to attachment and parenting, cognition and perception, social and emotional development, language acquisition, and moral development. We will ask questions like the following: Why are children in Sri Lanka fed by hand by their mothers until middle childhood, and how does that shape their relations to others through the life course? How do Inuit toddlers come to learn moral lessons through scripted play with adults, and how does such learning prepare them to navigate a challenging social and geographic environment? Is it true that Maya children don't do pretend play at all? How does parental discipline shape the expression of emotion for children in Morocco? How does a unique family role influence the formation of identity for Latinx youth in the United States? Adopting an interdisciplinary approach, our course material will draw from developmental psychology, human development, cultural psychology, and psychological anthropology and will include peer-reviewed journal articles, books, and films that address core issues in a range of geographic and sociocultural contexts. Students will conduct conference projects related to the central topics of our course and may opt to do fieldwork at the Early Childhood Center.

Environmental Psychology: An Exploration of Space and Place

PSYC 3247

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 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 for people with disabilities. In light of the COVID-19 pandemic, we will give special consideration to public space and home environments. As a discussion-based seminar, topics will ultimately be driven by student interest. Several films will be incorporated into class.

Are We Cognitive Misers? Cognitive Biases and Heuristics in Social Psychology

PSYC 3039

Gina Philogene

Open, Seminar—Fall | 5 credits

The concepts of cognitive biases and heuristics were empirically explored in social psychology more than 50 years ago. The seminal contributions of Amos Tversky and Daniel Kahneman showed that people do not behave according to perfect rationality and logic. On the contrary, several extraneous factors influence people's decision-making, especially when facing uncertainty. Cognitive biases are systematic errors in our thinking, while heuristics relate to the use of shortcuts in processing information. They both lead to errors in our thinking, causing us to draw incorrect conclusions. This seminar explores our use of mental shortcuts in making judgments about others and drawing inferences about the world. We will review these biases and heuristics as part of our automatic intuitive system of thinking and explore the possibility of overcoming these shortcomings to become better critical thinkers.

Mindfulness: Science and Practice

PSYC 3604

Elizabeth Johnston

Sophomore and Above, Seminar—Fall | 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 and body. An important component of the course is the personal cultivation of a mindfulness practice; to support this goal, one of the two weekly course meetings will be devoted to a mindful movement practice.

Perspectives on the Creative Process

PSYC 3857

Charlotte L. Doyle

Intermediate, Seminar—Fall | 5 credits

Prerequisite: psychology, philosophy, or other social-science course

The creative process is paradoxical. It involves freedom and spontaneity yet requires expertise and hard work. The creative process is self-expressive yet tends to unfold most easily when the creator forgets about self. The creative process brings joy yet is fraught with fear, frustration, and even terror. The creative process is its own reward yet depends on social support and encouragement. In this class, we look at how various thinkers conceptualize the creative process—chiefly in the arts but in other domains, as well. We see how various psychological theorists describe the process, its source, its motivation, its roots in a particular domain or skill, its cultural context, and its developmental history in the life of the individual. Among the thinkers that we will consider are Freud, Amabile, Arnheim, Franklin, and Gardner. Different theorists emphasize different aspects of the process. In particular, we see how some thinkers emphasize persistent work and expert knowledge as essential features, while others emphasize the need for the psychic freedom to “let it happen” and speculate on what emerges when the creative person “lets go.” Still others identify cultural context and motivational or biological factors as critical. To concretize theoretical approaches, we look at how various ideas can contribute to understanding specific creative people and their work. In particular, we will consider works written by or about Picasso, Woolf, Welty, Darwin, and some contemporary artists and writers. Though creativity is most frequently explored in individuals, we also consider group improvisation in music and theatre. Some past conference projects have involved interviewing people engaged in creative work. Others consisted of library studies centering on the life and work of a particular creative person. And some students chose to do fieldwork at the Early Childhood Center and focus on an aspect of creative activity in young children.

Children's Friendships

PSYC 3862

Carl Barenboim

Intermediate/Advanced, Seminar—Fall | 5 credits

Prerequisite: prior course in psychology

Making friends, losing friends, keeping friends...through the use of psychological and literary texts, we will explore the important functions of friendship for children and adolescents. During much of the 20th century, psychologists had assumed that adults serve as the major social influence on a child's developing sense of self and

personality, that perhaps only toward adolescence would children's social relations with peers come to play an important role in their lives. We now know better. In recent years, there has been a tremendous increase in the study of friendships and peer relations throughout childhood, even in toddlerhood. The important psychological benefits of having friends are increasingly recognized. So, too, are the potential problems of its obverse: Children who are truly without friends are at greater risk for later social-emotional difficulties. We will explore the writings of major theorists such as Sullivan, Youniss, Selman, and Rubin; read and discuss the recent studies that have observed "friendship in the making"; and examine what friendship means to children and adolescents in their own words. In addition, fieldwork at the Early Childhood Center or elsewhere will be encouraged, so that students can have firsthand knowledge of children's social relations.

Ethics in Community Partnerships

PSYC 3434

Linwood J. Lewis

Open, Seminar—Spring | 5 credits

Truly collaborative work between academic and nonacademic communities can be a serious challenge. This is not only an issue of method(ology) but also an issue of ethics. In this class, we will examine ontological and epistemological aspects of academic inquiry, advocacy, and activism and their relation to ethical community participatory work. How does our view of academic work affect our interactions with community members in creating and extending knowledge? How can we truly and intentionally collaborate with communities that exist within unequal power relationships with policy-making and policy-implementing bodies? What knowledge base is necessary for students and faculty to interact, with respect and intention, with communities that may be different in composition? I see this class as a bridge between the practical aspects of engagement in community participatory work and the necessary reflexive examination of worldview and practice by our academic community and partners. That reflexive examination is at multiple levels of analysis: the individual (e.g., students, faculty, staff, partner-agency staff), the organizational (e.g., SLC, partner organizations) and societal/cultural (e.g., examination of race/class/colonialism and postcolonial thought, ethics).

Emerging Adulthood

PSYC 3175

Linwood J. Lewis

Open, Seminar—Spring | 5 credits

We have time, energy, questions, and few responsibilities. We want to push the envelope, resist compromise, lead revolutions, and turn the world upside down. Because we do not yet know quite how to be, we have not settled and will not let the dust settle around us. —Karlin & Borofsky, 2003

Many traditional psychological theories of development posit a brief transition from adolescence to adulthood; however, many people moving into their 20s experience anything but a brief transition to "feeling like an adult," pondering questions such as: How many SLC alums can live in a Brooklyn sublet? What will I do when I finish the Peace Corps next year? In this course, we will explore the psychological literature concerning emerging adulthood, the period from the late teens through the 20s. We will examine this period of life from a unified biopsychosocial and intersectional perspective.

Care and the Good Life: Exploring Aging, Care, and Death

PSYC 3029

Magdalena Ornstein-Sloan

Open, Seminar—Spring | 5 credits

What does it mean to live a flourishing life? This is one of the most fundamental questions of human existence, and this course explores this question through an engagement with the universal human experiences of care, aging, and death. Together, we will dig deep into the centrality of caregiving to the human experience and identify and explore normative claims around care, aging, and death. Specifically, we will explore issues of avoidance, dependence, and interdependence, as we think together about the role of care in our lives across the lifespan but especially leading up to the final stages of life. In dominant US culture, notions of individualism prevail—and caregiving is often conceptualized as a burden. But who has decided that the care of other humans is a burden, or that an unburdened life is one most worth living? Who is to say that we'd prefer or be better off to be "unburdened" from the most important relationships in our lives? Collectively, we will consider more life-affirming, meaningful, and pluralistic ideas about care and consider who is most served by current mainstream normative claims. Finally, we will look at the ways these ideas are being resisted. Guest speakers will help us explore how individuals have replied to questions about how one lives life well by discussing how they have replied to these questions with their lives for meaningful engagement. Readings in this interdisciplinary course will include Lyn

Lofland, Viktor Frankl, Carol Gilligan, Martha Nussbaum, JK Gibson-Graham, and *The Sage Handbook of Death and Dying* in order to focus on various cultural approaches, such as the Native American, Hindu, Muslim, Japanese, Taoist, and Jewish ways of death.

The Epistemological Relevance of Social Psychology

PSYC 3475

Gina Philogene

Open, Seminar—Spring | 5 credits

This seminar is an epistemological exploration of the duality between the sociological and psychological forms of social psychology. In fostering the emergence of social psychology, the psychological perspective encouraged greater collaboration with the natural sciences and the pursuit of truth with the use of the scientific method. The sociological perspectives, however, have recontextualized social psychology as an interdisciplinary enterprise. Social psychology is still struggling with how to reconcile this dichotomy into a more productive synthesis. From its very beginning, social psychology started questioning its role in the social sciences, as well as its relevance to everyday life in discussing the duality between a quantitative approach and a qualitative approach. We will examine some of these issues and reassess the role of social psychology in dealing with the complexities of human affairs in relation to their social world.

Immigration and Identity

PSYC 3237

Deanna Barenboim

Sophomore and Above, Seminar—Spring | 5 credits

This course asks how contemporary immigration shapes individual and collective identity across the life course. Adopting an interdisciplinary approach that bridges cross-cultural psychology, human development, and psychological anthropology, we will ask how people's movement across borders and boundaries transforms their senses of self, as well as their interpersonal relations and connections to community. We will analyze how the experience of immigration is affected by the particular intersections of racial, ethnic, class, gender, generational, and other boundaries that immigrants cross. For example, how do undocumented youth navigate the constraints imposed by "illegalized" identities, and how do they come to construct new self-perceptions? How might immigrants acculturate or adapt to new environments, and how does the process of moving from home or living "in-between" two or more places impact mental health? Through our close readings and seminar discussions on this topic, we seek to understand how different forms of

power—implemented across realms that include state-sponsored surveillance and immigration enforcement, language and educational policy, health and social services—shape and constrain immigrants' understanding of their place in the world and their experience of exclusion and belonging. In our exploration of identity, we will attend to the ways in which immigrants are left out of national narratives, as well as the ways in which people who move across borders draw on cultural resources to create spaces and practices of connection, protection, and continuity despite the disruptive effects of immigration. In tandem with our readings, we will welcome scholar-activist guest speakers, who will present their current work in the field. Prior course work in psychology or social sciences is recommended.

Children's Literature: Psychological and Literary Perspectives

PSYC 3762

Charlotte L. Doyle

Sophomore and Above, Seminar—Spring | 5 credits

Children's books are an important bridge between adults and the world of children. What makes a children's book attractive and developmentally appropriate for a child of a particular age? What is important to children as they read or listen? How do children become readers? How do picture-book illustrations complement the words? How can children's books portray the uniqueness of a particular culture or subculture, allowing those within to see their experience reflected in books and those outside to gain insight into the lives of others? To what extent can books transcend the particularities of a given period and place? Course readings include writings about child development; works about children's literature; and, most centrally, children's books themselves—picture books, fairy tales, and novels for children. Class emphasis will be on books for children up to the age of about 12. Among our children's book authors will be Margaret Wise Brown, C. S. Lewis, Katherine Paterson, Maurice Sendak, Matt de la Pena, Christopher Paul Curtis, E. B. White, and Vera B. Williams. Many different kinds of conference projects are appropriate for this course. In past years, for example, students have written original work for children (sometimes illustrating it, as well), traced a theme in children's books, worked with children (and their books) in fieldwork and service-learning settings, explored children's books that illuminate particular racial or ethnic experiences, or examined books that capture the challenge of various disabilities. At the end of each class session, we will have story time, during which two students will share childhood favorites.

How Humans Learn Language

PSYC 3205

Sammy Floyd

Sophomore and Above, Seminar—Spring | 5 credits

By the time you read this course description, you have learned more than 40,000 English words. That's at least an average of six words per day—and many more if you are multilingual. How is this possible? Were you born with this ability? Or did you learn it? This course is about how humans come to develop language so early and so quickly among striking environmental variation. For example, caregivers in the United States often alter and repeat their words when talking to children, while caregivers in a Tselal Mayan community are thought to speak directly to other adults, not children. And yet, children in both settings successfully learn language on similar timescales. Importantly, no two children are alike. We will explore how the spectrum of neurodiversity sets many learners on their own communicative path. We will also consider variation in modality: Babies in deaf communities rapidly learn to comprehend and produce sign. We'll begin by looking at the experimental data: How do you truly unlock and measure a neonate's language abilities? Or even an adult's? We'll find out. Next, we'll use play with gadgets from experimental methods, such as artificial language learning and eye-tracking, designing our own ministudies, implementing them, and collecting data. Then, we'll propose theories of the kind of learning mechanism that can operate under such diverse inputs. We'll evaluate the existing proposals and try to generate our own new theories of language development. We will bring these ideas beyond the seminar room, drawing connections to second-language learning in adults, early-childhood education, and social and economic structures. Students will develop conference projects that propose their own theories of language learning rooted in experimental data and in conversation with existing theories of nature vs. nurture, domain-specificity, and modality.

Moral Development

PSYC 3855

Carl Barenboim

Intermediate/Advanced, Seminar—Spring | 5 credits

Prerequisite: prior course in psychology

For thousands of years, philosophers have struggled with the 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. 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, including the influence of parents and peers. Further, we will explore the influence of culture in shaping moral beliefs and attitudes. Conference work may include direct experience with children or adolescents in the form of either detailed observations or direct interaction (interviews, etc.).

Urban Health

PSYC 3223

Linwood J. Lewis

Intermediate, Workshop—Fall | 5 credits

Prerequisite: health-related class

This community partnership course will focus on the health of humans living within physical, social, and psychological urban spaces. We will use a constructivist, multidisciplinary, multilevel lens to examine the interrelationship between humans and the natural and built environment, to explore the impact of social group (ethnic, racial, sexuality/gender) membership on person/environment interactions, and to explore an overview of theoretical and research issues in the psychological study of health and illness across the lifespan. We will examine theoretical perspectives in the psychology of health, health cognition, illness prevention, stress, and coping with illness; and we will highlight research, methods, and applied issues. This class is appropriate for those interested in a variety of health careers or anyone interested in city life. The community-partnership/service-learning component is an important part of this class. We will work with local agencies to promote health-adaptive, person-environment interactions within our community.

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 (p. 4), Robert R. Desjarlais *Anthropology*
 Childhood Across Cultures (p. 5), Deanna Barenboim *Anthropology*
 Immigration and Identity (p. 6), Deanna Barenboim *Anthropology*
 Neurological Disorders (p. 16), Cecilia Phillips Toro *Biology*
 Intermediate Ethology: Applications and Research in Animal Behavior (p. 16), Liv Baker *Biology*

Human-Wildlife Interactions: Analysis, Management, and Resolution (p. 17), Liv Baker *Biology*

Introduction to Computer Science: The Way of the Program (p. 22), James Marshall *Computer Science*

A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines (p. 38), John O'Connor, Maia Pujara, Leana Hirschfeld-Kroen *Film History*

An Introduction to Statistical Methods and Analysis (p. 89), Daniel King *Mathematics*

Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 108), David Peritz *Philosophy*

Freedom of Mind: Ancient Philosophy (p. 108), Abraham Anderson *Philosophy*

Freedom of Mind: Medieval and Modern Philosophy (p. 109), Abraham Anderson *Philosophy*

Existentialism (p. 109), Roy Ben-Shai *Philosophy*

Nietzsche's Critique of Hume and Hume's Response (p. 110), Abraham Anderson *Philosophy*

Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 116), David Peritz *Politics*

Sociological Perspectives on Detention and 'Deviance' (p. 139), Parthiban Muniandy *Sociology*

A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines (p. 161), John O'Connor, Maia Pujara, Leana Hirschfeld-Kroen *Visual and Studio Arts*

Performance Art Tactics (p. 163), Dawn Kasper *Visual and Studio Arts*

Children's Literature: A Writing Workshop (p. 171), Myra Goldberg *Writing*

Words and Pictures (p. 170), Myra Goldberg *Writing*

Details Useful to the State: Writers and the Shaping of Empire (p. 173), Suzanne Gardinier *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, such as 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.

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

Introduction to Economic Theory and Policy (p. 29), An Li *Economics*

Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*

Controversies in Microeconomics (p. 30), Jamee Moudud *Economics*

Introduction to Feminist Economics (p. 31), Kim Christensen *Economics*

Money, Finance, Income, Employment, and Economic Crisis—Macroeconomic Theories and Policies (p. 31), An Li *Economics*

Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 32), An Li *Economics*

First-Year Studies in Environmental Science: Climate Change (p. 33), Bernice Rosenzweig *Environmental Science*

Natural Hazards (p. 33), Bernice Rosenzweig *Environmental Science*

Workshop on Sustainability Solutions at Sarah Lawrence College (p. 34), Eric Leveau *Environmental Studies*

Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 35), An Li *Environmental Studies*

First-Year Studies: Introduction to Development Studies—The Political Ecology of Development (p. 55), Joshua Muldavin *Geography*

Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 57), Joshua Muldavin *Geography*

A History of Black Leadership in America (p. 62), Komozi Woodard *History*

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

Human Rights (p. 63), Mark R. Shulman *History*

The Strange Career of the Jim Crow North: African American Urban History (p. 64), Komozi Woodard *History*

An Introduction to Statistical Methods and Analysis (p. 89), Daniel King *Mathematics*

Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 108), David Peritz *Philosophy*

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Justice for the Anthropocene, Ethics for a Vulnerable World: Reconceiving Normative Value for an Era of Global Catastrophe (p. 109), David Peritz *Philosophy*

First-Year Studies: African Politics and International Justice (p. 116), Elke Zuern *Politics*

Deranged Democracy: How Can We Govern Ourselves if Everyone Has Lost Their Minds? (p. 116), David Peritz *Politics*

Justice for the Anthropocene, Ethics for a Vulnerable World: Reconceiving Normative Value for an Era of Global Catastrophe (p. 117), David Peritz *Politics*

Polarization (p. 117), Samuel Abrams *Politics*

The Political Economy of Democratic Capitalism (p. 119), David Peritz *Politics*

Ethics in Community Partnerships (p. 126), Linwood J. Lewis *Psychology*

Urban Health (p. 128), Linwood J. Lewis *Psychology*

First-Year Studies: Nations, Borders, and Mobilities (p. 138), Parthiban Muniandy *Sociology*

The Sociology of Medicine and Disability (p. 139), Jessica Poling *Sociology*

Sociological Perspectives on Detention and ‘Deviance’ (p. 139), Parthiban Muniandy *Sociology*

Exploring Transnational Social Networks (p. 141), Parthiban Muniandy *Sociology*

Urban Voids: The Commons and Collectivity (p. 159), Nick Roseboro *Visual and Studio Arts*

Details Useful to the State: Writers and the Shaping of Empire (p. 173), Suzanne Gardinier *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 texts of a particular religion—whether studying Buddhism, Judaism, Christianity, or 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 Hebrew Bible

RLGN 1024

Ron Afzal

FYS—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 Judaism and Christianity? Four thousand years ago, various groups from small tribe-wandering nomads would get together and tell stories. These stories were not preserved on stone tombs but, rather, in the hearts and memories of the people to whom they belonged. We will read the collection of traditions in a 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. The conferences for this course will meet weekly until October Study Days and then biweekly for the rest of the school year.

The Buddhist Tradition in India, Tibet, and Southeast Asia

RLGN 2024

Griffith Foulk

Open, Lecture—Fall | 5 credits

This introductory course treats the evolution of Buddhism in India, from the origins of the religion as a group of “world-renouncing” ascetics through the development of large state-supported monastic communities and the emergence of the major reform movements known as Mahayana and Tantra. The course also focuses on the Buddhism of two regions of the world—the Tibetan plateau and Southeast Asia—where the respective traditions have been most self-consciously concerned with maintaining precedents inherited from India. Equal attention is paid to: (1) matters of philosophy and doctrine, (2) religious rites and practices, and (3) social and institutional arrangements. The lectures are accompanied by copious audiovisual materials.

The Buddhist Tradition in East Asia

RLGN 2025

Griffith Foulk

Open, Lecture—Spring | 5 credits

This introductory course focuses on the Buddhism of East Asia: China, Korea, Vietnam, and Japan. Buddhism first began to take root in China in the early centuries of the Common Era, having been transmitted from India via Central Asia and the maritime states of Southeast Asia. It initially met with much resistance, being branded an “alien” cult that was at odds with native Chinese (especially Confucian) values. Eventually, however, the Indian religion adapted to Chinese culture and came to have a profound influence on it, spawning new schools of Buddhism such as Tiantai, Huayan, Pure Land, and Chan (called Zen in Japan). The smaller, neighboring countries that fell under the sway of Chinese civilization—Korea, Vietnam, and Japan—first imported forms of Buddhism that had taken shape in China, not India; but each, in turn, further changed the religion in ways that accorded with their own indigenous cultures. Equal attention is paid in this course to: (1) matters of philosophy and doctrine, (2) religious rites and practices, and (3) social and institutional arrangements. The lectures are accompanied by audiovisual materials. The course has no prerequisite but is suitable for students who have already taken the companion lecture—The Buddhist Tradition in India, Tibet, and Southeast Asia—which is offered in the fall.

Readings in Christian Mysticism: Late Antiquity

RLGN 3855

Ron Afzal

Sophomore and Above, Seminar—Year | 10 credits

Texts commonly seen to contain “mystical elements” have to do with the desire on the part of the reader to “know,” experience, or “be with” God, along with the author’s attempt to properly demarcate the boundaries within which these desires can be fulfilled. Christian mysticism is perhaps best thought of as erotic theology; it concerns the aspect of theology that involves the desire for God. Recognizing this, we must also be acknowledged that inherent to this theology is a profound paradox. What is desired must be conceived. It must be held in the grasp of one’s understanding in order to be attained. While this is fine for an orange or even wealth and power, it is much more problematic when the object of desire is God, the creator of the universe. Theologians in the Early Church developed a language of desire and specific sets of practices involving one’s lifestyle and prayer in order to resolve this paradox and fulfill the desire. Early Christian theologians began to ponder this paradox with a synthesis of a Biblical theology of divine revelation (i.e., the

revelation of God as preserved in the Biblical canon, symbolized in both the revelation of YHWH on Mt. Sinai and in the incarnation of the Divine Logos as Jesus of Nazareth) and Platonic rhetoric with respect to the expression of a desire for the ultimate good, truth, or beauty. The mystery is informed, on the one hand, by the anthropology of desire set forth by Plato in, for example, the *Symposium* and the *Phaedrus*. Educated in the Hellenistic world, the Early Church Fathers took these ideas for granted and attempted to find common ground with their Christian inheritance. As such, we will begin our study by applying ourselves to this general background, including the phenomenon of Gnostic Christianity. We will then move on to encounter the great early Christian writers—such as Origen and Athanasius of Alexandria, Gregory of Nyssa, Pseudo-Dionysius, Ambrose of Milan—and conclude our study with a lengthy look at what, for Western culture, is the seminal work of Augustine of Hippo.

Religion in Contemporary Japan

RLGN 3217

Griffith Foulk

Open, Seminar—Fall | 5 credits

As an examination of religious beliefs, practices, and institutions in Japanese society today, the course covers all of the major religious traditions and movements in contemporary Japan: Shinto, the various schools of Buddhism, Shugendo, 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 audiovisual materials, including animated films, documentaries, and amateur videos of ritual performances. The aim of the course is to provide insights into the intellectual, ethical, aesthetic, and spiritual wellsprings of contemporary Japanese culture at large, not simply to familiarize students with the basics of Japanese religion narrowly conceived. Prior study or experience of things Japanese (language, literature, history, etc.) is desirable but not required.

Perspectives on 9/11: Religion, Politics, and Culture

RLGN 3410

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 attacks on 9/11, what has been called the “Islamophobia industry” developed and flourished, taking full advantage of new forms of media. What role have both 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, the approach is an interdisciplinary one—drawing upon readings and other materials from a variety of academic, artistic, and literary fields.

The Qur’an and Its Interpretation

RLGN 3455

Kristin Zahra Sands

Open, Seminar—Fall | 5 credits

To watch a Muslim kiss the Qur’an is to recognize that this is not a “book” in the ordinary sense of the word. There is an art to reciting its verses and an art to its calligraphy. The uncovering of its meanings has been variously understood by Muslims to be a matter of common sense, diligent scholarship, or profound inspiration. In this seminar, we will begin by studying the style and content of the Qur’an. Some of the themes that may be discussed are the nature and function of humans and supernatural beings, free will and determinism, the structure of this and other worlds, God’s attributes of mercy and wrath, gender and family relations, other religions, and the legitimate use

of violence. We will also look at the types of literature that developed in response to the Qur’an in texts ranging from the entertaining stories of the prophets, to scholastic theological and philosophical analysis, to poetic mystical insights. Contemporary writings written by Muslims will be included that mine the riches of the classical heritage of Qur’anic exegesis while grappling with the difficulties of dealing with a text that originated in seventh-century Arabia.

Gender, Sexuality, and the Body in Judaism

RLGN 3144

Joel Swanson Swanson

Open, Seminar—Fall | 5 credits

In recent years, scholarship in Jewish studies has recognized that much of recorded Jewish history and writing has centered the male, heterosexual, cisgender Jew as the normative Jewish figure and has failed to reckon sufficiently with the perspectives of Jewish women, queer Jews, trans Jews, and other Jews holding marginalized gender and sexual identities. At the same time, scholars have noted that Jewish literature and rabbinic sources contain fascinating resources to interrogate gender norms and, in particular, to explore how the ambiguity of gender roles contained within rabbinic sources does or does not map onto contemporary gender binaries. Building from this perspective, this class aims to explore the evolution of debates about gender and sexuality in Judaism, focusing both on textual sources and on the lived experiences of Jewish people. Topics to be covered include: the status of women under halakhah (Jewish law); gender in the Talmud and Jewish religious texts; constructions of masculinity and femininity; debates over the proper role of the body and the gendered nature of religious practice and religious authority; the role of women in Jewish emancipation and the changing nature of Jewish gender norms in the modern era; the relationship of women and queer Jews to nationalisms and citizenship; Zionist discourses on the relationship between land, rootedness, and gender; and the gendered politics of Jewish identity in both Europe and the Middle East. Throughout the course, we will read both primary and secondary sources; the primary sources will include Jewish religious texts, as well as fiction and autobiography produced by Jewish women and queer Jews. We will ask the questions: Who claims the right to speak for a tradition, and what does it mean to say that certain Jewish bodies are and are not normative? In so doing, we will also review some of the key debates surrounding gender studies and queer studies in the field of religious studies

more broadly, and students will gain a basic understanding of some of the key methodological and theoretical debates in contemporary queer theory.

Jewish History I: The People of the Book

RLGN 3302

*Joel Swanson Swanson
Open, Seminar—Fall | 5 credits*

This course will provide a survey of the history of the Jewish people, beginning with the destruction of the Second Temple in 70 CE and ending with the expulsion of the Jews from Spain in 1492 CE—an event which some scholars have argued represented the end of the Middle Ages and the beginning of the modern world. The class will be focused on two central questions: Firstly, what does it mean when a community that was once oriented around the Temple and the Holy Land went into exile and had to reconstitute itself as a community grounded in the text and the book? Secondly, what does it mean for the Jews to be a people; and how does the idea of peoplehood relate to emergent concepts of nationhood, religion, race, and ethnicity? The class will focus heavily on the emergence of the form of rabbinic literary interpretation known as midrash and the diverse modes of reading Jewish texts that emerged after the destruction of the Temple; the place of Jews under both Christian and Muslim rule; and the forms of Jewish philosophy, literature, and mystical thought that flourished in these differing cultural contexts. We will discuss the historical development of Jewish law (*halakhah*), how it emerged through contested interpretations of Jewish texts, and how legal concepts had to evolve to respond to the changing sociopolitical conditions under which Jews lived. Though the class will discuss anti-Jewish persecution and violence across the centuries, we will also focus on moments of cultural interchange and cooperation. Students will read both primary sources, including rabbinic texts and Jewish philosophical and mystical treatises, as well as selected secondary source materials. This course is designed to be taken as part of a two-semester sequence with Jewish History II in the spring semester, but students are permitted to enroll in only one semester or the other, based on interest.

Buddhist Meditation

RLGN 3210

*Griffith Foulk
Open, Seminar—Spring | 5 credits*

Most branches of the Buddhist tradition throughout history have embraced the idea that a deluded apprehension of one's "self" and the "things" that make up

one's world is the root cause of all suffering experienced by humans and other living beings in the round of rebirth (*saṃsāra*). On a more mundane level, Buddhists have generally held that regulating the "mind"—the deep-seated nexus of habitual responses, proclivities, and beliefs that filters our perceptions and directs our actions—is the key to achieving individual satisfaction and social harmony and justice. Thus, whether the aim is ultimate salvation, happiness in this life, or simply the attainment of material benefits, Buddhists have often prescribed some program of sustained mental discipline—some kind of "meditation" practice—as the best means of working toward the goal. But "Buddhist meditation" is only a loose rubric that covers a wide range of different practices as, for example, techniques for calming the mind and entering into trance; procedures for the systematic philosophical analysis of ultimate reality; mental exercises meant to suppress negative emotions (e.g., anger) and foster positive ones (e.g., loving kindness); the cultivation of "mindfulness," in which one strives to maintain a constant, detached awareness of one's own physical and mental states without trying to change them; mental exercises for recalling and repenting bad deeds done in the past; the visualization of deities, performed in conjunction with devotional prayer; the "investigation of words" attributed to Zen masters, also known as koan practice; and so on. In this course, we examine a selection of texts deriving from the Indian, Southeast Asian, East Asian, and Tibetan Buddhist traditions that treat these different types of meditation. Readings are in English translation.

Sufi Sciences of the Soul

RLGN 3408

*Kristin Zahra Sands
Open, Seminar—Spring | 5 credits*

Muslim mystics have left us with a vast body of literature that explains the faculties and capabilities of human beings. These theoretical writings go hand in hand with the experiential dimension of Sufi practice, which includes the careful and diligent cultivation of spiritual, mental, emotional, and physical disciplines. The purpose of their path, as they often label their thought and practice, goes beyond that of religious salvation—at least as understood in the usual sense. The goal might be best described as a desire to attain intimate knowledge of the true nature of reality, as in the saying of the Prophet Muhammad: "Our Lord, show us things as they really are." Following another saying of the Prophet, "He who knows himself, knows his Lord," Sufis have insisted that this deeper knowledge can only be accomplished by a greater understanding of oneself. This necessarily involves the deconstruction of any solid or static notions about what is perceived to be the self. According to Sufis, what we think of as ourselves

is really a cacophony of forces from within and without that flow through and interact with different faculties within us. The spiritual disciplines in which Sufis immerse themselves are intended to destabilize the false self by enabling the practitioner to become more conscious of these forces and faculties. Furthermore, according to Sufis, there is a strong relationship between our level of awareness, our attitudes and behaviors, and the way in which we perceive reality. Changes within us change the reality that seems to be outside of us. Through a series of readings from Sufi figures in both the past and the present, this course will explore their systematic exposition of the “sciences of the soul.”

Contemporary Muslim Novels and Creative Nonfiction

RLGN 3474

Kristin Zahra Sands

Open, Seminar—Spring | 5 credits

In current global circumstances, Islam is all too frequently represented solely in terms of political and militant ideologies. For those who wish to dig deeper, there are the rich and varied traditions of classical religious scholarship and jurisprudence. But to look at Islam through these lenses alone is to miss alternate sensibilities that are just as important in providing the material from which many Muslims construct their identities. In 1988, the Egyptian author Naguib Mahfouz became the first Muslim writer to win the Nobel prize in literature. Although Mahfouz was one of the first to adopt the format of the novel, in recent years many new writers emerging from Muslim majority and minority areas around the world have found broad audiences. Their works embrace, resist, reject, transmute, and/or show nostalgia for the beliefs and practices with which the authors grew up or have adopted. As natives, immigrants, third culture, or converts, some of the writers to be explored here have actively promoted themselves as Muslim writers, while others question this label or view it as only one signifier of many. The writings that have been selected will be ones that deal substantially with issues of Muslim identity. All of them were either written in English or have been translated into English. No prior knowledge of Islam is necessary to take this course.

The Holocaust in Cultural Memory

RLGN 3722

Joel Swanson Swanson

Open, Seminar—Spring | 5 credits

The Holocaust is one of the most widely discussed and studied events of the 20th century, raising vital and challenging political and philosophical questions about nationalism, the nature of the modern nation-state, the

human propensity for mass violence, and the possibility of minority integration. As a result, the Holocaust has become a sort of canvas upon which a huge array of postwar and contemporary political, philosophical, and cultural figures and voices have projected their own thoughts and messages. This course will examine the way in which the Holocaust has become a symbol of human evil and destruction in contemporary cultural memory and will ask difficult questions about the use of the Holocaust as a political symbol by both Jewish and non-Jewish voices. Questions to be examined in the course include: How has the construction of World War II as the “good war” shaped contemporary American cultural identity? How do American Jews relate to the destruction of European Jewry? How has Germany reckoned with its own historical guilt through the process of *Vergangenheitsbewältigung* (“coping with the past”)? How have Central and Eastern European nations confronted or denied their own collaboration and complicity with the extermination of their Jewish populations? How are countries such as Poland attempting to criminalize discussions of their potential historical complicity in the Holocaust? We will discuss Zionist and anti-Zionist mobilizations of Holocaust memory in political debates, the spread of Holocaust denial, and why political movements such as protestors against COVID restrictions have compared themselves to Jews under Nazism. We will also think about how Holocaust memory has shaped contemporary Jewish identity, as well as the fraught question of what it means to live as a Jewish person after more than one-third of the Jews on Earth were exterminated. The class will include both philosophical and literary sources, as well as select films. Students will also gain a basic introduction to some key texts in memory studies and trauma studies. We will inevitably confront moral questions about guilt, culpability, and the obligation to remember; but we will only pass moral judgment after attempting to understand the diverse perspectives animating the Holocaust as a symbol of cultural memory. Though the class will begin with a brief overview of the history of the Holocaust itself, it is not primarily a course about Holocaust history but, rather, about postwar cultural constructions of Holocaust memory. As a result, some familiarity with Holocaust history will be helpful for the course, though it is not required.

Jewish History II: What Does it Mean to be Modern?

RLGN 3802

Joel Swanson Swanson

Open, Seminar—Spring | 5 credits

This course will provide a survey of the modern history of the Jewish people, beginning with the expulsion of the Jews from Spain in 1492 and continuing until the present day. In so doing, we will focus heavily on the question of what modernity itself means and how modern concepts—such as nationalism and the nation-state, race and ethnicity, religious liberty, and individualism and collectivism—were, in many senses, defined in relation to the Jewish people, with Jewish minority communities serving as test cases for questions of what it means to be a modern human. The class will focus extensively on the process of Jewish emancipation and citizenship and on the philosophical and cultural changes underpinning this process. Yet, we will not focus merely on Jews as passive observers of these historical processes but, rather, as active agents shaping their own histories and their own struggles for rights. We will examine ways in which Jewish law had to be adapted to fit into emergent concepts of civil law and how Jews responded to and contested some of those changes. The class will delve into the relationship of Jews to Enlightenment philosophy, the emergence of distinctively Jewish political ideologies such as Zionism and Bundism, and the relationship of Jews to both European and Middle Eastern nationalisms. We will discuss the Holocaust, but we will situate it in relation to broader historical processes of nationalism and violence; and we will discuss the relationship of Jews in Europe to Jews in the Middle East and North Africa. Though not primarily a class on contemporary Israeli politics, we will discuss the formation of the modern state of Israel and the way in which the founding of the Jewish state shapes the identity of Jews who have chosen to remain in diaspora. Throughout the semester, we will continually ask these central questions: What does it mean to be a modern human, and how does the concept of modernity necessarily construct itself in relation to the Jewish people? This course is designed to be taken as part of a two-semester sequence with Jewish History I in the fall semester, but students are permitted to enroll in only one semester or the other, based on interest.

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 (p. 4), Robert R. Desjarlais *Anthropology*
 Art and Society in the Lands of Islam (p. 9), Jerrilynn Dodds *Art History*

Early Christian and Byzantine Art and Architecture (p. 10), David Castriota *Art History*
 Popular Culture in China (p. 13), Ellen Neskar *Asian Studies*
 Spiritual Autobiography (p. 66), Philip Swoboda *History*
 Dante's Encyclopedia: *The Divine Comedy* and Its Intertexts (p. 81), Gillian Adler *Literature*
 Freedom of Mind: Ancient Philosophy (p. 108), Abraham Anderson *Philosophy*
 Freedom of Mind: Medieval and Modern Philosophy (p. 109), Abraham Anderson *Philosophy*
 Nietzsche's Critique of Hume and Hume's Response (p. 110), Abraham Anderson *Philosophy*
 Astronomy (p. 112), Scott Calvin *Physics*
 Exploring Transnational Social Networks (p. 141), Parthiban Muniandy *Sociology*

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 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 includes 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

RUSS 3001

Melissa Frazier

Open, Seminar—Year | 10 credits

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. To learn a new 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 change. As English speakers find themselves in Russian, they first need to come to terms with an often complicated grammar. We will tackle that aspect of our work through a degree of analytical thought, a great deal of memorization, and the timely completion of our often lengthy biweekly homework assignments. Even as I encourage students to reflect on the very different means of expression that Russian offers, I also ask that they engage in basic, but fully-functional, conversational Russian at every point along the way. Our four hours of class each week will be devoted to actively using what we know in both 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. Note that students are required to meet with the Russian assistant weekly in addition to class; attendance at our weekly Russian Table is strongly encouraged.

Intermediate Russian

RUSS 3510

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. While students are welcome to include films and/or music in their conference work, my hope is that we will use that time to focus on the written language. Whatever their individual focus, students will be asked to read short texts, including song lyrics and/or screenplays as well as short stories, with the aim of appreciating a very different culture and/or literature while also 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.

Major Figures in 20th-Century European Poetry (in Translation) (p. 82), Neil Arditi *Literature*

The 19th-Century Russian Novel (p. 84), Melissa Frazier *Literature*

In the Shadow of Russia: Language, Literature, and Identity in Poland, Ukraine, and Belarus (p. 86), 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 nonhuman-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 that seeks 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 of humanity, animality, race, class, ethnicity, gender, sexuality, and the natural world. The SLICE curriculum includes a unique, Mellon-funded, cross-institutional pedagogy that brings 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. Participants in SLICE cluster courses come together for two-week interludes, twice each semester, to focus on interdisciplinary learning, seeking to understand, historicize, and analyze relationships between and among humans, animals, the land, and the environment from the perspectives of the arts and humanities, as well as mathematics, science, and 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 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: Anthropology and Images (p. 4), Robert R. Desjarlais *Anthropology*
 Understanding Experience: Phenomenological Approaches (p. 4), Robert R. Desjarlais *Anthropology*
 Evolutionary Biology (p. 15), Michelle Hersh *Biology*
 Research Methods in Microbial Ecology (p. 17), Michelle Hersh *Biology*
 Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*
 Controversies in Microeconomics (p. 30), Jamee Moudud *Economics*
 Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 32), An Li *Economics*
 First-Year Studies in Environmental Science: Climate Change (p. 33), Bernice Rosenzweig *Environmental Science*
 Natural Hazards (p. 33), Bernice Rosenzweig *Environmental Science*
 Workshop on Sustainability Solutions at Sarah Lawrence College (p. 34), Eric Leveau *Environmental Studies*
 Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 35), An Li *Environmental Studies*

The Machine in the Garden: Cinema and Nature (p. 40), Leana Hirschfeld-Kroen *Film History*
 First-Year Studies: Introduction to Development Studies—The Political Ecology of Development (p. 55), Joshua Muldavin *Geography*
 Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*
 The Rise of the New Right in the United States (p. 57), Joshua Muldavin *Geography*
 Global Environmental History (p. 69), Matthew Ellis *History*
 Animals and Animality in Medieval Literature and Culture (p. 85), Gillian Adler *Literature*
 An Introduction to Statistical Methods and Analysis (p. 89), Daniel King *Mathematics*
 Justice for the Anthropocene, Ethics for a Vulnerable World: Reconceiving Normative Value for an Era of Global Catastrophe (p. 109), David Peritz *Philosophy*
 Justice for the Anthropocene, Ethics for a Vulnerable World: Reconceiving Normative Value for an Era of Global Catastrophe (p. 117), David Peritz *Politics*
 Ethics in Community Partnerships (p. 126), Linwood J. Lewis *Psychology*
 Urban Health (p. 128), Linwood J. Lewis *Psychology*
 The Sociology of Medicine and Disability (p. 139), Jessica Poling *Sociology*
 Eco-poetry: Poetry of the Living World (p. 176), Marie Howe *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.

First-Year Studies: Nations, Borders, and Mobilities

SOCI 1016

Parthiban Muniandy

FYS—Year | 10 credits

In this FYS seminar, students will be introduced to the field of borders and migration studies based in the social sciences. We will start by reading some key sociological theories that provide students with an overview of sociology as a discipline and its relevance both within a liberal-arts education and to a wider social and political

context. We will then focus on readings that provide students with foundational knowledge in border studies, globalization, the role of nations, nation-states, nationalism in society, and, finally, migration and displacement studies. The readings and discussions for the seminar adopt a “social problems” approach, looking at themes such as dimensions of inequality (race, class, and gender), labor, forced migration, and religious conflict through a transnational lens. As part of the seminar’s “practicum” dimension, students will learn the basics of initiating, designing, and carrying out sociological research using various methods of data analysis, including surveys, statistics, interviews, and field research. Throughout the year, students will have opportunities to engage in new and ongoing research projects related to the themes of nationalism, borders, and mobilities by engaging with cross-campus organizations and community partners in the City of Yonkers and wider Westchester County. During the second semester (spring 2025), students will be expected to engage in fieldwork, either independently or volunteering with community partners such as the Yonkers Public Library, Hudson River Museum, Wartburg, CURB, Center Lane, ArtsWestchester, or another organization. The fieldwork component will form the basis for the sociological research and writing that students produce for their conference work in the seminar. Starting in the fall, students will be introduced to some of the resources on campus that are essential for their learning and academic progress at Sarah Lawrence, such as the library and the writing center. Students will be expected to take advantage of these resources as they learn the ropes of conducting research in the social sciences and refining their academic writing skills. In addition to our regular class sessions, students will meet with the faculty instructor weekly during the fall semester for individual conferences. Conference meeting times will be used to discuss the students’ progress in the class and, more generally, during their first semester at Sarah Lawrence. In the subsequent spring semester, we will move to a biweekly conference meeting schedule, depending on the student’s ongoing progress and needs.

The Sociology of Medicine and Disability

SOCI 2032

Jessica Poling

Open, Lecture—Year | 10 credits

Why do certain social groups have higher rates of morbidity and mortality than others? How are these differences driven by our social environments, as well as by social practices within health and medicine? These are some of the many questions addressed by sociologists of medicine. Unlike the physical sciences, which primarily

study the physiological causes and effects of illness, sociology addresses health as a practice that is: 1) shaped by social processes; and 2) constructs differences between social groups. This yearlong lecture will overview major themes within the sociology of health and medicine, including (among others) the fundamental causes of disease, medicalization, contested illnesses and experiences of illness, and health social movements. Our lecture will ground these concepts through the lens of disability studies to better understand how health and medicine create social differences and shape lived, embodied experiences. During these conversations, we will also attend to the intersection of disability with other social categories, such as sex/gender, race, and class. For conference, students will choose a theoretical concept to guide their investigation into a specific empirical context. For example, students may choose to use Talcott Parsons’ concept of the “sick role” to better understand the varying perceptions of what it means to contract COVID-19 as a vaccinated or unvaccinated person.

Sociological Perspectives on Detention and ‘Deviance’

SOCI 2029

Parthiban Muniandy

Open, Lecture—Fall | 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 *The 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 widespread 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.

Material Moves: People, Ideas, Objects

SOCI 4008

Shahnaz Rouse

Advanced, Seminar—Year | 10 credits

Prerequisite: prior studies in social sciences, history, and/or literary theory

In public discourse, we are bombarded with assertions of the newly “global” nature of the contemporary world. This assertion assumes that former stable categories of personhood, ideational systems, nation, identity, and space are now fragmented and transcended by intensified travel, digital technology, and cross-cultural contact. This seminar is based on the premise that people have traveled throughout history; current global moves are but the most recent manifestation of a phenomenon that has historically occurred in many forms and places. This long(er) view of mobility will allow us to rethink and reexamine not only our notions of travel but their shifting connotations and significance across time and space. We will explore how supposed stable categories—such as citizen, refugee, nation, and commodity—are constructed and consider several theoretical approaches that help us make sense of these categorizations, the processes accompanying their normalization and dissemination, and their underlying assumptions. Our questions will include: What are the political, navigational, and epistemological foundations that go into mapmaking and schemas of classification? How do nomads change into settled city dwellers or wagedworkers? How does time become

disciplined? How does travel change into tourism? How do commodities travel and acquire meaning? What is the relationship between legal and illicit moves? How do technologies of violence, such as weapons and drugs, circulate? What is the meaning of their circulation in different contexts? How do modern technologies enable time/space compression? What are the shifting logics of globalization? What is their relationship to our notions and constructions of authenticity, subjectivity, and identity? During the fall semester, we will begin by developing an analytical approach toward our topic (which we will continue to develop throughout the year). We will then consider the implications of classification, categorization, and mapping. For the remainder of the semester, we will follow the travel(s) of ideas, commodities, and people. In the process, we will begin to think about questions of time/space compression. In the spring, we will return to some of the themes of the fall semester but examine them in a different context and through a different lens. Among our concerns in the spring semester will be issues of fusion and hybridization in cultural practices regarding people and things (e.g., food, music, romance, families); shifting places (e.g., borders, travel, and tourism); time/space compression through new technologies of travel and communication; and drugs, terror, violence, and poverty. As our sources, we will rely primarily on interdisciplinary analytical writings but will also include travel narratives, literature, and films.

Beauty and Biogitimacy

SOCI 3385

Jessica Poling

Open, Seminar—Fall | 5 credits

What does it mean to be “beautiful”? Whose bodies qualify as beautiful? This seminar will explore the social construction of beauty as a process imbued with power and violence. Our investigation begins by over-viewing Michel Foucault’s concepts of “biopower” and “biogitimacy” to understand how the state manifests social hierarchies and control through the construction of the idealized, beautiful body. We will subsequently explore in what ways beauty standards are deployed to create gendered and raced distinctions that uphold colonial powers and white supremacy. Moreover, students will study the transformation of beauty standards across time with the goal of understanding how these changes reflect broader sociohistorical transformations and political interpretations of gender and race. Our seminar will subsequently study the impact of beauty standards on a microsocial level, including to what degree individuals come to internalize or resist notions of biogitimacy and beauty. Within this conversation, we will study various forms of body modification and plastic surgery, as both an ontological tool for self-construction and as a means for

pathologizing deviance from beauty standards. For conference, students may choose to trace the historical roots and evolution of a specific beauty standard. Alternatively, conference work might focus on how individuals collectively resist a given beauty standard, potentially within the context of subcultures that substitute alternative notions of biolgitimacy.

Changing Places: Social/Spatial Dimensions of Urbanization

SOCI 3127

Shahnaz Rouse

Open, Seminar—Fall | 5 credits

The concept of space will serve as the point of departure for this course. Space can be viewed in relation to the (human) body, social relations and social structures, and the physical environment. In this seminar, we will examine the material (social, political, and economic) and metaphorical (symbolic and representational) dimensions of spatial configurations in urban settings. In our analysis, we will address the historical and shifting connotations of urban space and urban life and their material dimensions. In our examination of spatial relations within urban settings, we will also examine practices and processes whereby social “space” is created, gendered, revisioned. “Space,” in this latter sense, will no longer be seen solely as physical space but also be (re)viewed through the construction of meanings that impact our use of and relations in both physical and social settings. While economic factors will continue to be of significance to our analysis, we will emphasize extra-economic relations and constructs—including power, gender, and sexuality. The focus will encompass both macroanalyses and interrogation of everyday life, including the significance of public-private distinctions. In the latter part of the seminar, particular attention will be paid to attempts by scholars and activists to open up space both theoretically and concretely. Although the analytical questions at the core of this seminar lend themselves to an analysis of any city, our focus in class will be largely, although not exclusively, on New York City. Students are encouraged, however, to examine the relevance of our readings to other spaces, including places in which they have lived. In their conference work, students can elect to study space- and place-making in different contexts and/or with respect to themes that are of particular interest to them.

Exploring Transnational Social Networks

SOCI 3671

Parthiban Muniandy

Open, Seminar—Spring | 5 credits

This seminar offers a deep dive into the multifaceted world of social connections that span across national borders, challenging the traditional notions of space, identity, and community. The seminar’s core focus is on understanding how transnational networks operate within and influence various spheres of global society, including migration, economic practices, digital communication, and social movements. Through a critical examination of these networks, the course aims to shed light on the complexities of global interconnectedness, the role of technology in facilitating transnational ties, and the implications of these networks for social change and policy-making. In order to become equipped with a nuanced understanding of global social dynamics, students will engage with contemporary sociological theories and methodologies to analyze the formation, evolution, and impacts of transnational social networks in order. The seminar will incorporate a range of scholarly articles, book chapters, and case studies to explore topics such as the dynamics of diaspora communities and their influence on homeland politics; the economic ramifications of transnational remittances; the role of social media in fostering transnational activism and solidarity; and the impacts of transnational networks on cultural identity and integration processes. Readings include works by Alejandro Portes and Min Zhou on the concept of “social capital” within immigrant communities, Arjun Appadurai’s theories on the cultural dimensions of globalization, Faranak Miraftab’s notion of “transnational relationality,” and Manuel Castells’ insights into the network society.

Sociology of Sports

SOCI 3455

Shahnaz Rouse

Open, Seminar—Spring | 5 credits

This is a course about sports as practice, which is used here in a multiple sense. As an embodied activity, sporting practice is felt and experienced in and through the body, which is its primary but not sole “habitus”—a term the French sociologist Pierre Bourdieu popularized when elaborating on his notion of “cultural capital.” In this course, taking the sporting body and Bourdieu’s concept of habitus (taste, habits, skills, dispositions) as our point of departure, we will examine sports and its habitation of worlds that reach far beyond the individual (body) in both time and space. We will examine sports along multiple axes: as a collective and/or individuated activity; as a

source of leisure and recreation; as a source of profitable employment; as a site of identity and nation-building projects; and as a space that engenders transnational mobilities and interconnections, as well as ruptures. In its commoditized contemporary form, sports is more often than not controlled by big money and/or the state and is part and parcel of what Debord refers to as the “society of the spectacle,” a site of production, consumption, and entertainment. The complex relationship between sports as experienced through the body and as a set of disciplinary practices will allow us to think through the relation of the individual, the collective, and institutionalized power, linking these to questions of body politics. Taking seriously the internal dynamics and meaning of sports, we will engage sports as a contradictory field, as both a productive space and a space of consumption. Our readings will include scholarly works, sports journalism, films, documentaries, and other primary sources. Possible conference topics include sports and politics; analysis of particular sports events (e.g., Olympics, women’s basketball, World Cup); (auto)biographies and/or oral histories of athletes; sports and protest; “fitness,” health, and the body; gender, race, sexuality, (dis)ability and sports; nationalism(s), national “styles” and sports; and the phenomenology of sports.

Are You a Good Witch? The Sociology of Culture and Witchcraft

SOCI 3011

Jessica Poling

Sophomore and Above, Seminar—Spring | 5 credits

In the 1600s, political leaders in Salem, Massachusetts, infamously executed more than 25 members accused of witchcraft. Almost 400 years later, the “satanic panic” swept across America, as parents feared for the spiritual well-being of their children. More recently, protestors in the 2017 Women’s March brandished signs reading, “We are the daughters of the witches you could not burn.” What do these disparate examples have in common? This seminar will study the “witch” as a shared cultural symbol. We will explore why the witch emerges into the American cultural *zeitgeist* at particular moments in history and what their emergence (and public reception) tells us about the cultural and sociopolitical contexts of our time. We will draw upon the works of theorists like Karl Marx, Antonio Gramsci, Emile Durkheim, Sylvia Federici, and Stanley Cohen to guide our discussions and explore the capitalist, hegemonic, and gendered meanings of the witch. In the latter half of the semester, students will explore contemporary literature within the sociology of culture, as well as the sociology of social movements, to understand how the witch has been simultaneously co-opted and used as a figurehead of collective resistance to

these very same systems. Throughout these conversations, we will also discuss the ways in which the witch has been strategically racialized, consequently villainizing women of color and misrepresenting indigenous practices such as Voodoo or Santería. For conference, students may unpack a particular moment in history when magic or witchcraft emerged in the public discourse. Alternatively, students may explore how the witch—or another shared cultural archetype—has been used to express group identity during moments of resistance. Finally, students are encouraged to think about these topics in non-American contexts, if they so choose.

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 (p. 4), Robert R. Desjarlais *Anthropology*
- Introduction to Economic Theory and Policy (p. 29), An Li *Economics*
- Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*
- Controversies in Microeconomics (p. 30), Jamee Moudud *Economics*
- Introduction to Feminist Economics (p. 31), Kim Christensen *Economics*
- Money, Finance, Income, Employment, and Economic Crisis—Macroeconomic Theories and Policies (p. 31), An Li *Economics*
- Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 32), An Li *Economics*
- Workshop on Sustainability Solutions at Sarah Lawrence College (p. 34), Eric Leveau *Environmental Studies*
- Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 35), An Li *Environmental Studies*
- A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines (p. 38), John O’Connor, Maia Pujara, Leana Hirschfeld-Kroen *Film History*
- Documentary Filmmaking and Music as Liberation I (p. 46), Damani Baker *Filmmaking and Moving Image Arts*
- First-Year Studies: Introduction to Development Studies—The Political Ecology of Development (p. 55), Joshua Muldavin *Geography*
- Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*
- The Rise of the New Right in the United States (p. 57), Joshua Muldavin *Geography*
- Making Latin America (p. 62), Margarita Fajardo *History*
- The Strange Career of the Jim Crow North: African American Urban History (p. 64), Komozi Woodard *History*

Intermediate Italian: Modern Italian Culture and Literature (p. 73), Tristana Rorandelli *Italian*

First-Year Studies: 19th- and 20th-Century Italian Women Writers: Rewriting Women's Roles and the Literary Canon (p. 79), Tristana Rorandelli *Literature*

An Introduction to Statistical Methods and Analysis (p. 89), Daniel King *Mathematics*

First-Year Studies: African Politics and International Justice (p. 116), Elke Zuern *Politics*

Polarization (p. 117), Samuel Abrams *Politics*

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

The Political Economy of Democratic Capitalism (p. 119), David Peritz *Politics*

The Domestication of Us: Origins and Problems of the State (p. 119), Yekaterina Oziashvili *Politics*

Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 123), Maia Pujara *Psychology*

The Realities of Groups (p. 124), Gina Philogene *Psychology*

Are We Cognitive Misers? Cognitive Biases and Heuristics in Social Psychology (p. 125), Gina Philogene *Psychology*

The Epistemological Relevance of Social Psychology (p. 127), Gina Philogene *Psychology*

First-Year Studies: The Hebrew Bible (p. 130), Ron Afzal *Religion*

Assemblage: The Found Palette (p. 166), Katie Bell *Visual and Studio Arts*

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: Introduction to Hispanic Popular Cultures

SPAN 3001

Danielle Dorvil

Open, Seminar—Year | 10 credits

This course offers an introduction to the Spanish-speaking world through its popular cultures. Throughout the year, students without previous knowledge of Spanish will be continuously exposed to an array of authentic materials to help them comprehend and communicate at a novice proficiency level. Students will learn and reflect on the history of the Spanish-speaking world through a

combination of authentic materials, such as songs, poems, short stories, and short films. Students will also develop the necessary skills to navigate basic, everyday situations while also developing the corresponding cultural competency. In each unit, the communicative and vocabulary-building exercises encapsulated in goal-oriented tasks will encourage students to engage with the language at various register levels. Group conferences will provide an opportunity to expand what we have learned in the classroom and address any additional questions or concerns that students may have on the materials presented thus far. Moreover, the weekly conversation sessions with the language assistant are an integral part of the course and will help students hone the work that we do in the classroom.

Advanced Beginning Spanish

SPAN 3110

Eduardo Lago

Open, Seminar—Year | 10 credits

This class is meant for students who have already taken some Spanish in the past but feel that they need to review the essentials of the grammatical system in order to secure a solid foundation. The seminar will operate on several levels: Rigorous, systematic work with morphology and syntax will be complemented by the acquisition of a solid body of vocabulary. A great range of practical exercises and integrated activities will serve the function of developing effective communicative skills centered on reading, listening, speaking, and writing. All of these linguistic practices will be smoothly integrated into a balanced program. The activities jointly conducted in class will be based on the use of authentic Spanish-language materials, including films, documentaries, video clips, episodes of TV series, podcasts, lyrics of songs, comic strips, adapted/graded short stories and novellas, excerpts of graphic novels, poems, newspaper articles, and brief essays on all aspects of culture. Two important features of this class are the class journal and the open syllabus. Students will keep a record of the different class activities in a detailed journal, also known as *cuaderno de clase*, or “el book.” Another important characteristic of this course is the nature of its syllabus, which is open—which means that it will be jointly created by all class members in coordination with me. Thus, students will suggest films, poems, songs, short stories, and other materials to be jointly explored by the class. Besides the collective activities shared with the rest of the class, students will work in small groups to develop small projects. Groups will consist of three or four students, and students will participate in three groups in order to create a more varied linguistic exchange. A third, optional section of the *cuaderno* will reflect the different activities done by students individually (additional films they choose to view,

newspaper articles of their interest, songs...). In sum, Spanish will be present in your lives throughout the entire academic year. A strongly recommended practice will be the incorporation of habits such as reading newspapers in Spanish on a regular basis. At the end of the semester, each student will have produced their own *libro de español*, in which the entire trajectory of the class will be carefully recorded. In addition to all this, you will complete a conference project, which can be individual or collaborative (with one or more class members). The topics are infinite in their scope and possibilities. One of the things that has surprised me most when I taught this class in the past was the creativity and originality of the projects developed by my students. As a result, at the end of the year you will be surprised at how intense your progress will have been. And at that time, you will be reading your first full-length book in Spanish. You will begin as an advanced beginner, but you will end at a much more solid level—ready to conduct sophisticated work in this language on your own. The contents of the class activities that follow are indicative, apart from some structural guidelines related to grammar work. You will be expected to incorporate Spanish into your daily life and start thinking in this language. All students will also attend weekly, hour-long meetings, aimed at further developing communicative skills, in conversation sessions with the language assistant.

Intermediate Spanish: Contemporary Latin American Women Writers

SPAN 3755

Dana Khromov

Intermediate, Seminar—Year | 10 credits

Prerequisite: one year of college-level Spanish or more at high-school level

This course is intended for students who have at least one year of Spanish at the college level or more in high school. We will thoroughly review essential grammar concepts and broaden your vocabulary, improving your verbal and written communication as we hone your listening and reading skills. We will read and analyze the work of contemporary Latin American writers—such as Fernanda Melchor, Selva Amada, Lina Meruane, Mónica Ojeda, Camila Sosa, Samanta Schweblin, and Daniella Sánchez Russo—with a focus on literary strategies they use to explore issues such as sexuality, bodily autonomy, reproductive rights, definitions and redefinitions of gender, indigeneity, violence, and resistance. In addition to class time, you will complete an individual conference project each semester and attend a conversation session each week with a language tutor.

This course is taught entirely in Spanish. Students should take the placement test prior to registration.

Advanced Intermediate Spanish: Culture in the Information Age

SPAN 3873

Eduardo Lago

Intermediate/Advanced, Seminar—Year | 10 credits

Prerequisite: placement test

Once students have reached the linguistic command required to work at an advanced intermediate level, they are in an ideal position to begin to explore the numerous resources that can be found on the Internet. Instrumentally, we will focus on the multiple uses of Spanish to be found in the virtual world and make use of its many possibilities, such as blogs, newspapers, magazines, and other formats. We will identify the most relevant web pages from the Spanish-speaking world, extract the adequate information, and exploit it in class jointly, making the necessary adjustments. Access to authentic sources from all over the Spanish-speaking world will give us an excellent idea of the varieties of the language used in more than 20 countries. We will explore all forms of culture, paying special attention to audiovisual resources such as podcasts, films, interviews, documentaries, TV programs, and other formats—all of which will be incorporated into the course of study, either complete or in fragments depending on the level of difficulty. Art, film, music, photography, theatre, science, politics, comics, video games, gastronomy—all forms and manifestations of culture, high or low, will be the object of our attention, as long as their vehicle of expression is Spanish. We will minimize the use of printed matter, which will be mainly devoted to a more classical exploration of grammar. The class as a whole, as well as students on an individual basis, will be encouraged to locate different kinds of materials on the Internet. Weekly meetings in small groups with the language assistants will help to strengthen conversational skills.

Advanced Spanish: Figuring the Animal in Latin America

SPAN 4020

Dana Khromov

Advanced, Seminar—Year | 10 credits

Prerequisite: permission of the instructor

The distinction between human and animal is foundational in Latin American cultural and political history, as well as in its contemporary social and political discourse, informing issues from national identity and citizenship to disputes over land and resources. In this class, we will look at how the figure of the animal informs, complicates, and subverts the nature/culture dichotomy as seen in literature and film. We will analyze how different figurations of the relationship between human and animal register shifting hierarchies of race, class, and gender in

stories by the likes of Horacio Quiroga, Jorge Luis Borges, João Guimarães Rosa, Clarice Lispector, and Julio Cortázar, as well as in films such as *La ciénaga* (Lucrecia Martel) and *Neon Bull* (Gabriel Mascaro)—paying special attention to alignments/alliances between the animal and other subjects marginalized because of their race, gender, sexuality, and class. This course will introduce students to animal studies and ecocriticism through a survey of 20th century-21st century Latin American literature and film.

This class is conducted entirely in Spanish.

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 (p. 9),
Jerrilynn Dodds *Art History*

Doing Local Oral History: From Latin America to
Yonkers (p. 65), Margarita Fajardo *History*

First-Year Studies: Talking Back: Techniques of Resistance
in Afro-Latin American Fiction (p. 78), Danielle Dorvil
Literature

Major Figures in 20th-Century European Poetry (in
Translation) (p. 82), Neil Ardit *Literature*

Advanced Spanish: Figuring the Animal in Latin
America (p. 144), Dana Khromov *Spanish*

The Freedomways Workshop (p. 176), Suzanne Gardinier
Writing

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.

Students enrolled in FYS in Theatre may take one additional theatre component as part of their Theatre Third, if they choose. They are also required to attend scheduled Theatre Meetings and Colloquiums and complete a set amount of technical support hours for the department. IMPORTANT: First-year students are not required to take FYS in Theatre in order to take theatre classes. They may enroll in a Theatre Third that does not include First-Year Studies. FYS in Theatre is an intense exploration of one area of theatre, and students should have a strong interest in that area before signing up for the course.

First-Year Studies in Theatre: Directing in the Contemporary Theatre

THEA 1022

William D. McRee

FYS—Year | 10 credits

This course will examine the job of the theatre director as both artist and artistic collaborator. Dramatic script analysis, rehearsal preparation and process, actor/director and writer/director relationships, and the director's artistic expression will be covered in both class discussions and exercises. Students will be exposed to a variety of directing styles and techniques through trips to New York City theatrical productions/venues and through additional field trips. Some of the plays visited will be analyzed in detail as part of the class work. A solid interest in the exploration of theatre directing is strongly recommended for students enrolling in this class. There will be weekly conferences at least for the first semester.

London Theatre Tour

Kevin Confoy

Open, Small seminar—Intersession | 2 credits

Students on the London Theatre Tour will attend a wide range and array of plays, and meet daily in seminar with Theatre Program faculty as part of a 12-day immersive theatre/classroom experience. The London Theatre Tour offers a unique opportunity and course of study. Students will experience first-hand and up close the distinct history and current expression of what makes London a world theatre center. Students will attend up to 10 plays, take tours of theatre and arts districts, and meet with theatre professionals, in a dynamic, comprehensive program. The London Theatre Tour offers ample free time, between

seminars, plays and tours, for students to explore London on their own or in small groups. Students will attend daily classes and make presentations on chosen topics as part of a distinct curriculum built upon the plays, playwrights, styles and forms, history and expression of British Theatre, as seen through a collection of contemporary plays, adaptations, and interactive works of theatre. The London Theatre Tour runs within the first two weeks of January, 2025. Preliminary information about the program can be discussed in registration interviews. Specific information on application deadlines, logistics and cost of the program, including academic credits, show tickets and housing in London, will be discussed in an in-person introductory meeting early in the fall semester.

First-Year Studies in Theatre: History and Histrionics: A Survey of Western Drama

THEA 1025

Stuart Spencer

FYS—Year | 10 credits

This course explores 2,500 years of Western drama and how dramaturgical ideas can be traced from their origins in fifth-century Greece to 20th-century Nigeria, with many stops in between. We will try to understand how a play is constructed rather than simply written and how each succeeding epoch has both embraced and rejected previous ideas of what a drama really is. We will study the major genres of Western drama, including the idea of a classically structured play, Elizabethan drama, neoclassicism, realism, naturalism, expressionism, comedy, musical theatre, theatre of cruelty, and existentialism. And we will look at the social, cultural, architectural, and biographical context for the plays in question to better understand how and why they were written as they were. Classroom discussion will focus on a new play each week, while conference work will be devoted mostly to the students' writing about them. In this FYS course, students will meet with the instructor every week up through October Study Days and every other week thereafter through the end of the year. Students will also have the option of either writing a conventional conference paper in the spring term or an original play. Students who choose to write a play will be required to enroll in the Playwriting Techniques component in the fall term and my Playwrights Workshop component in the spring, where their plays will be regularly read and discussed in class. Our FYS conferences in the spring will explore the play's possibilities in further depth.

Acting and Performance

Acting Shakespeare

THEA 5725

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 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.

Solo Performance

THEA 5657

Modesto Flako Jimenez
Open, Component—Year

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 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 actor finding a subject matter that motivates and sustains him/her. 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 and to have an intensive self-discovery and process. They 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 re-writes, and then rehearsals, culminating with a final reading and/or performance of their own work.

Beyond the Proscenium: Radical Acting, Directing, and Design in the Post-Internet Age

THEA 5784

Caden Manson
Open, Component—Year

This is an immersive course, designed for actors, performers, directors, designers, and writers who seek to push the boundaries of theatre and embrace the bold world of post-Internet aesthetics—where theatre and performance meet cutting-edge digital and networked methods. You'll investigate innovative approaches to contemporary theatre, exploring new ways of storytelling that embrace technology's boundless possibilities. Through engaging exercises, thought-provoking readings, and inspiring discussions, you'll explore the fusion of theatre with immersive multimedia elements, AI, video mapping, motion capture, 3D scanning/rendering, game engine, and networked liveness.

Actor's Workshop: Craft and Character

THEA 5341

Matthew Mastromatteo
Open, Component—Year

This open-level acting course is made up of exercises, monologues, and scene work intended to teach actors how to use acting techniques, like Stanislavsky and Hagen, in the craft of acting. Students will learn how to craft a set of given circumstances and to make playable choices and objectives based on the analysis of their chosen performance text in order to create a truthful performance. The goal of the class is to give each student his/her own understanding of the importance of developing technique, rigor, and artistic practice in the craft of acting and how to unlock the layers and complexities of any character that they play. In addition to these tools, students will learn boundary practice and intimacy choreography skills intended to make them capable of exercising these tools in their own practice.

Actor's Workshop

THEA 5341

Marcella Murray
Open, Component—Year

In this class, students will begin developing their own artistic practice for performance—supported by workshops on major acting methods such as Brecht, Stanislavski, and Hagen, as well as workshops on physical theatre and performance in the context of devised work. Through learning the historical and artistic context of

different techniques, students will be encouraged to determine which practices are useful to them in their own work. These include vocal and physical warm-ups, relaxation, concentration, sensory awareness, listening, communication, and collaboration. Students will complete presentations that will spring from these workshops, as well as monologues and scene study. Students will work toward an awareness of their own process so that they might be confident in their ability to develop characters outside of the context of a classroom. Students will be asked to honestly evaluate their own work, along with feedback from the professor. This class is intended for first- and second-year Theatre Thirds, as well as others who have not taken many (or any) acting courses.

Puppet Theatre

THEA 5651

Lake Simons

Open, Component—Year

This course will explore a variety of puppetry techniques, including *bunraku*-style, marionette, shadow puppetry, and toy theatre. We will begin with a detailed look at these forms through individual and group research projects. 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.

Acting and Directing for Camera

THEA 5560

K. Lorrel Manning

Intermediate, Component—Year

Prerequisite: theatre program acting or directing component or permission of the instructor

This comprehensive, step-by-step course focuses on developing the skills and tools that young actors need in order to work in the fast-paced world of film and television while also learning how to write, direct, edit, and produce their own work for the screen. The first semester will focus on screen acting and on-camera auditions (in person and taped). Through intense scene study and script analysis, we will expand each performer's range of emotional, intellectual, physical, and vocal expressiveness for the camera. Focus will also be put on the technical skills needed for the actor to give the strongest performance "within the frame," while also maintaining a high level of spontaneity and authenticity. Students will act in assigned and self-chosen scenes from film and television scripts.

Toward the end of the semester, the focus will switch to on-camera auditions, where students will learn the do's and don'ts of the in-person and the self-taped camera audition. During the second semester, students will learn the basics of filmmaking, allowing them to create their own work without the restraints of a large budget and crew. The basic fundamentals of screenwriting, cinematography, directing, and editing will be covered, along with weekly writing, reading, viewing, and filming assignments. Students will finish class with edited footage of their work and clear next steps. For this course, students must have their own, or access to, a camera (iPhone, iPad, or other camera) and a computer with editing software (e.g., iMovie, DaVinci Resolve, Final Cut Pro, Adobe Premiere, etc.).

Puppet, Spectacle, and Parade Studio

THEA 5650

Lake Simons

Intermediate, Component—Year

Prerequisite: Puppetry or permission of the instructor

Drawing from various puppetry techniques, alongside the practices of Jacques Lecoq, this 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; puppets as objects and materials; puppeteering the performance space; and the role/relationship of the puppeteer/performer to puppet.

This class meets once a week.

Actor's Workshop: Acting the Kilroys

THEA 5341

Kevin Confoy

Open, Component—Fall

This course is a dynamic, script-based, acting/scene study class that 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 Kilroys will perform in plays written in a variety of styles by female and queer writers, with an emphasis on how characters, in all plays, craft identity and persona as a way to survive and thrive. Kilroys is open to serious actors of any and all identities.

This course meets twice a week.

Character Study

THEA 5306

Kevin Confoy

Open, Component—Fall

A scene-study acting class built upon a deep dive into a character's past, their behavior, and the tactics they use to get what they need, Character Study is a dynamic, on-your-feet approach to the text that leads to vital and compelling characters. Students will play a variety of roles from contemporary plays and adaptations. The course is open to serious students who have taken an Actor's Workshop class or other acting training.

This class meets twice a week.

Actor's Workshop: Creating a Character in Film and Theatre

THEA 5341

Christine Farrell

Open, Component—Fall

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 analysis of the text, defining the imagery, and exploring the emotional choices of the actor, we will work on self-taping our work for auditions. 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*.

Dramatic Improvisation for Film, Theatre, and Community

THEA 5564

Christine Farrell

Open, Component—Fall

Theatre is the art of looking at ourselves. —Augusto Boal

The unknown is where we go to find new things, and intuition is how we find them. —Viola Spolin.

In this course, we will begin with improvisations from Augusto Boal's *Theatre of the Oppressed*. These exercises are developed to create empathy and connection within the participants. The goal of this work will be to experience games that a theatre artist might use to develop community and theatre material with nonactors. Once we strengthen the community of the class, we will begin to work on Improvisations for film and theatre. Through

techniques developed by filmmakers and theatre directors, our work will focus on developing an actor's freedom and emotional truth.

Comedy Workshop

THEA 5310

Christine Farrell

Open, Component—Fall

This class will begin with an exploration of the classic structures of stand-up comedy. The concepts of set-up and punch, acting out, and heightened wordplay will be employed. Techniques for creating and becoming comic characters will use your past, the news, and the current social environment to craft a comic routine. Discovering what is recognizably funny to an audience is the labor of the comic artist. The athletics of the creative comedic mind and your own individual perspective on the world that surrounds you is the primary objective of the first semester. We will also study theories of comedy through the writings of Henri Bergson (philosopher), John Wright (director), and Christopher Fry (playwright). The second semester will be designed for collaboration through improvisational techniques, long-form improvisational games (Harold), and performance techniques for comic sketch writing and group work, along with exercises to develop the artist's freedom and confidence in a collaborative group setting. The ensemble will learn to trust the spontaneous response and their own comic madness, as they write, perform, and create scenarios together. At the end of the second semester, there will be a formal presentation of the comedy that will be devised during the year.

SLC Lampoon: Sketch Writing and Performance

THEA 5319

Christine Farrell

Intermediate, Component—Fall

Prerequisite: an intro or acting workshop

There is only one thing in the world worse than being talked about, and that is not being talked about. —Oscar Wilde

If you cannot get rid of the family skeleton, you may as well make it dance. —George Bernard Shaw

This course is in the spirit of the *Harvard Lampoon*, with a twist from Sadiello—the use of humor, irony, and exaggeration to lampoon the solipsism of ourselves, our culture, artists, and institutions. Create a comic character. Write a political sketch. Write a satire of college life, sports, or a celebrity using the events of the day. This class will begin with improvisation, move to creating material,

and end with a performance of sketch and characters—all done for the sake of laughter and a better understanding of the absurdity of life.

Voice-Over Acting Technique

THEA 5728

Lisa Clair

Open, Component—Spring

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.

Theatre, History, Survey

Far-Off, Off-Off, Off, and On Broadway: Experiencing the 2024-25 Theatre Season

THEA 5738

William D. McRee

Open, Lecture—Fall

Weekly class meetings in which productions are analyzed and discussed will be supplemented by regular visits to many of the theatrical productions of the current season. The class will travel within the tristate area, attending theatre in as many diverse venues, forms, and styles as possible. Published plays will be studied in advance of attending performances; new or unscripted works will be preceded by examinations of previous work by the author or the company. Students will be given access to all available group and student discounts in purchasing tickets.

This class meets once a week.

Historic Survey of Formal Aesthetics for Contemporary Performance Practice

THEA 5722

Lisa Clair

Open, Component—Year

Once upon a time, a playwright said in a rehearsal, “I just think that this is the most Cubist moment of this play.” Everyone in the room fell silent and grew uncomfortable—because, what in the heck did she mean by that? And aren’t we already supposed to know? This interactive lecture course surveys the aesthetic movements throughout history and teaches you to track their impact on your work. Ideas behind each movement are examined in relation to the historical moment of their occurrence and in their formal manifestations across visual art, musical, architectural, and performance disciplines. Each student then places his/her own work within a wider context of formal aesthetic discourse—locating hidden influence and making conscious and purposeful the political resonance that is subsequently uncovered. Students are encouraged to find ways of acknowledging the responsibility that one carries for one’s work’s impact on the world and to start using terms like “Post-Modernism” and “Futurist” with confidence.

In Gratitude for the Dream: Theatre and Performance in African Diasporas

THEA 5766

Marcella Murray

Open, Component—Year

In this lecture, we will focus on theatre and performance in the African diasporas. This class will discuss some of the different experiences of what it means to be of an African diaspora and to create for performance. How do you express yourself when, structurally, your environment is inhospitable to such a self? We understand that the most commonly expressed histories tend to favor Western perspectives. How then, do we understand and trust what we learn of the history of Black performance? How do we understand and trust what we hear/read about contemporary Black theatre and performance? What IS theatre, and how does that word relate to non-Western traditions of performance? This class is interested in the connection between ritual and performance, mythology and truth, house and home. It holds space for oral traditions and modes of performance not necessarily called theatre while also maintaining a weekly practice of reading and discussing published plays, theory, and criticism.

Protest Plays/Performance Project

THEA 5665

Kevin Confoy

Open, Component—Fall

Theatre is a tool for social change. This one-semester course looks at a dynamic collection of contemporary plays written as a means of protest and activism. The course will culminate in an open-class performance project that students will devise and create over the course of the semester. The class includes a range of vital plays and films, from *HAIR*, written in response to the Vietnam War, to compelling new works by Antoinette Nwandu and Dominique Morisseau that resonate in the Black Lives Matter Movement, to plays that address concerns of the LGBTQ+ communities, among others. Protest Plays is open to actors, directors, playwrights, and those with a particular interest in theatre as a means of activism and change.

Theatre and Civic Engagement

Theatre and Civic Engagement: Methods of Civic Engagement

THEA 5593

Allen Lang

Open, Component—Year

This course is for undergraduate theatre artists interested in learning and sharing theatre skills in the community. Using the vocabulary of theatre, we will investigate methods and techniques, styles, and forms to create and develop theatre projects designed for specific community work. The course develops individual collaboration, experimentation, and understanding of specific community needs. Students will explore the essentials of constructing a creative practice for community engagement. In addition, students will learn to extend their personal theatre skills by developing detailed interdisciplinary lesson plans for specific workshops. Each community project is unique. Lesson plans may include a combination of theatre games, acting, music, story making, movement, and drawing. Participants are encouraged to teach what they already know, step outside their comfort zone, and learn more as they become aware of their placement's educational and psychological needs. The course focuses on teaching methods, making mistakes, and becoming aware of individual and personal processes. This ideal combination explores education and community problems for those considering a career in early-childhood, middle-school, and high-school education and beyond. Course topics will explore community self-care, lesson planning, curriculum development, and approaches to learning. In this course, students will experience crucial connections between

theory and practice through a weekly community placement. Students will learn by doing, gaining hands-on experience by collaborating as a team member at an area school, senior home, museum, or the long-running Saturday SLC Lunchbox Theatre Program, which is open to the Sarah Lawrence and Yonkers communities. In addition, students will gain valuable experience as prospective teachers and teaching artists by taking this course and developing lesson plans that will be useful and valuable beyond the Sarah Lawrence College experience. Students will better understand how civic-engagement practices encourage essential dialogues that deepen community connections and may lead to change. Many former students of this course are teaching and running educational programs at schools, theatres, and museums across the globe. Course readings will include the work of Paulo Freire, Augusto Boal, Viola Spolin, MC Richards, Vivian Gussin Paley, Pablo Helguera, and others. Budget-dependent placements may offer an hourly stipend.

Theatre and Civic Engagement: Curriculum Lab

THEA 5593

Aixa Rosario Medina

Open, Component—Year

Curriculum Lab 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 6–18. Through this weekly lab, directly connected to 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 utilizing practical teaching methods and techniques suitable for multiple learning types and levels.

Theatre and Civic Engagement: Teaching Artist Pedagogy

THEA 5593

Allen Lang

Advanced, Component—Year

Prerequisite: Theatre and Civic Engagement: Methods of Civic Engagement

Students in this course will develop valuable creative resources while investigating the intersection of theatre and community. The course is open to graduate and upper-level undergraduate students interested in sharing theatre skills in the community. We will explore interdisciplinary creative processes, social-justice issues, and curriculum development focusing on the individual.

We will analyze the crossovers between various teaching theories, pedagogies, and philosophies. In addition, students will explore creating theatre in the community that investigates the connection of art practices in education while respecting the emotional aspects of learning. Students will analyze, explore, and investigate social-justice pedagogies and philosophies and explore various practices and creative techniques to deepen awareness and critical thinking. We will look at strategies for classroom management and teaching methods suitable for different ways of learning. Students will actively create, develop, and share collaborative theatre lessons while building community with artists, teachers, and community organizations. Active class work will explore ideas for projects that will support lesson planning and the growth of curriculum concepts. In addition, students will hold yearlong placements at schools, community centers, area colleges, museums, LGBTQIA youth centers, and the long-running SLC Saturday Lunchbox Theatre Program that combines the SLC and Yonkers communities. As a result of this course, students will have a portfolio of designed lesson plans and educational ideas that will serve as a creative template for current and future projects. We will explore the work of Paulo Freire, Augusto Boal, Suzanne Lacy, Ana Mendieta, bell hooks, and others. Placements may offer an hourly stipend.

Directing

Director's Lab

THEA 5606

Lauren Reinhard

Open, Component—Year

In this directing course, we will focus on directing modern and contemporary plays. Through hands-on exercises and in-class and out-of-class work, students will explore directorial strategies and will develop their ability to take a play from page to stage. Students will learn strategies around script selection and then how to break down their chosen performance text. Students will learn how to analyze a text, how to prepare for the rehearsal process, and how to craft a directorial concept and work with designers. Directors will learn casting strategies and consent-based practices for designing audition and callback processes. Moving into the rehearsal stage, directors will learn rehearsal planning strategies, rehearsal techniques, and the mechanics of directing actors. Directors will also learn consent-based and trauma-informed directing practices, as well as basic intimacy choreography, to create ethical rehearsal spaces. In the first semester, the class will work together on breaking down and analyzing one play, with students choosing one

scene from the play to direct. In the second semester, directors will choose a 10- to 20-minute play to direct, which will culminate in a showing at the end of the semester.

Directing Conference

THEA 5602

Kevin Confoy

Open, Component—Fall

This course includes a weekly group conference and individual rehearsal meetings for students who will be directing readings, workshops, and productions in the theatre program and in independent companies in the fall semester. Students will meet once a week as a full group and in individual one-on-one conferences with the teacher, scheduled around their own individual rehearsals. Students will read and discuss the texts of all selected plays in the full-class meeting in a shared, hands-on approach to production. Students will analyze form and style and context and discuss all aspects of their upcoming productions. The teacher will observe rehearsals for individual director's projects as the basis of their one-on-one meetings. Students with an interest in directing but are not directing in the fall term are welcome to join Directing Conference.

This class will meet twice a week, either in group or individual conferences.

Movement and Voice

Singing Workshop

THEA 5601

Thomas Mandel, William D. McRee

Open, Component—Year

We will explore the actor's performance with songs in various styles of popular music, music for theatre, cabaret, and original work, emphasizing communication with the audience and material selection. Dynamics of vocal interpretation and style will also be examined. Students perform new or returning material each week in class and have outside class time scheduled with the musical director to arrange and rehearse their material. Students enrolled in 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.

The Articulate Instrument: Suzuki Training for the Actor

THEA 5347

Matthew Mastromatteo
Open, Component—Year

As performers and storytellers, it is our work to transmit information or data to our audiences. In this course, we will explore how the body, as our instrument, can be a powerful tool used to amplify our ability to communicate point of view and meaning in art marking. Supplementing the Suzuki Method of Actors Training, we will also draw on trainings such as (but not limited to) Viewpoints, Michael Chekov Technique, and Miller Voice Method. Through these vocal and physical techniques, we will develop an increased sense of bodily awareness and practice and how to use this awareness to inform expressive choice making. We will learn how to honor and navigate our habitual psychological and physical mannerisms as we approach character and/or generative work. We will do all this while we unpack a collection of common aesthetics to help us approach any work environment in a “front-footed” manner.

Choreographic Strategies in Theatre

THEA 5781

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.

Stage Combat Unarmed, Section I

THEA 5716

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 both 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.

Stage Combat Unarmed, Section II

THEA 5716

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.

Stage Combat Armed

THEA 5716

Sterling Swann
Open, Component—Year

As a continuation of Stage Combat, this course deals with more complex weapon styles. The “double-fence” or two-handed forms (rapier and dagger, sword and shield) are taught. Students are asked to go more deeply into choreography and aspects of the industry. Critical thinking is encouraged, and students will be asked to create their own short video showing an understanding of basic principles (use of distance, point of view, storytelling). The function of the stunt coordinator, essential in a growing film industry, will also be explored.

Playwriting

Act One, Scene One: Beginning to Find Yourself in the World of Diverse, Modern Playwriting

THEA 5616

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.

Playwriting Techniques

THEA 5614

Stuart Spencer
Open, Component—Year

You will investigate the mystery of how to release your creative process while also discovering the fundamentals of dramatic structure that will help you tell the story of your play. In the first term, you will write a short scene every week 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 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.

Queering Stages With Trans and Non-Binary Pages: Advanced Playwriting With a Focus on Trans and Non-Binary Work

THEA 5783

Jonathan Alexandratos
Advanced, Component—Year
Prerequisite: one yearlong playwriting class

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, to 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.

Playwright's Workshop

THEA 5625

Stuart Spencer
Advanced, Component—Year

Who are you as a writer? What do you write about, and why? Are you writing the play that you want to write or 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 on which they plan to work; 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. Finally, your interest in the workshop indicates a high level of seriousness about playwriting; and all serious playwrights should take History and Historionics. We read great plays and analyze them dramaturgically. It's indispensable for the playwright.

This class meets twice a week.

Design and Media

Scenography Lab

THEA 5588

Jian Jung

Open, Component—Year

Students will learn how to look at the world with fresh eyes and how to use imagination to create a theatrical world on stage. The class 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. This class designs the program semester projects. Students will present most of the 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 but interested in other aspects of theatre making, as well as in visual arts or architecture, will be able to learn from the basics.

Lighting Lab

THEA 5570

Moneé Mayes

Open, Component—Year

Lighting Lab will introduce students to the basic elements of stage lighting, including tools and equipment, color theory, reading scripts for design elements, operation of lighting consoles and construction of lighting cues, and basic elements of lighting drawings and schedules. Students will be offered hands-on experience in hanging and focusing lighting instruments and will be invited to attend technical rehearsals. They will have opportunities to design productions and to assist other designers as a way of developing a greater understanding of the design process. The class designs the program semester projects. *This class meets twice a week.*

Video and Media Design

THEA 5689

Glenn Potter-Takata

Open, Component—Year

This course, which serves as an introduction to theatrical video design, explores the use of moving images in live performance, basic design principles, editing and playback software, content creation, and basic system design. The course examines the function and execution of video and integrated media in theatre, dance, and interdisciplinary environments. Exercises in videography, nonlinear editing, and designing sequences in performance software will provide students with the basic tools needed to execute projection and video design in a live-performance setting.

Sound Design

THEA 5530

Glenn Potter-Takata

Open, Component—Year

This course serves as an introduction to theatrical sound design. Students will learn about basic design principles, editing and playback software, content creation, basic system design, and sound theory. The course examines the function and execution of sound in theatre, dance, and interdisciplinary environments. Exercises in recording, editing, and designing sequences in performance software will provide students with the basic tools needed to execute sound designs in performance.

Costume Design I, Section 1

THEA 5637

Liz Prince

Open, Component—Year

This course is an introduction to the basics of designing costumes and will cover various concepts and ideas, such as: 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; and students become familiar with all the various tools and equipment in the costume shop and wardrobe areas. Students will also have the opportunity to assist a Costume Design II student on a departmental production to further their understanding of the design process when creating costumes. No previous experience is necessary. Actors, directors, choreographers, dancers, and theatre makers of all kinds are welcome.

This class meets once a week. There is a \$20 materials fee.

Costume Design I, Section 2

THEA 5637

Liz Prince

Open, Component—Year

This course is an introduction to the basics of designing costumes and will cover various concepts and ideas, such as: 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; and students become familiar with all the various tools and equipment in the costume shop and wardrobe areas. Students will also have the opportunity to assist a Costume Design II student on a departmental production

to further their understanding of the design process when creating costumes. No previous experience is necessary. Actors, directors, choreographers, dancers, and theatre makers of all kinds are welcome.

This class meets once a week. There is a \$20 materials fee.

Costume Design II

THEA 5638

Liz Prince

Intermediate, Component—Year

Prerequisite: Costume Design I or permission of instructor

This course expands upon the ideas and concepts set forth in Costume Design I in order to hone 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 and develop their communication skills through class discussions and presentations. Students will also have the likely opportunity to design costumes for a departmental production, assisted by a Costume Design I student. This design opportunity allows for a unique learning experience, as the student collaborates with a director and creative team to produce a fully realized theatrical production.

Advanced Costume Conference

THEA 5639

Liz Prince

Advanced, Component—Year

Prerequisite: Costume Design I and Costume Design II or 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.

Production

Theatrical Producing

THEA 5640

Heather Drastal

Open, Component—Year

Theatrical producers are responsible for understanding both the creative and the administrative aspects of theatre. A good producer is tasked with upholding the artistic goals of the creative team, as well as the logistic and budgetary needs of a project, and balancing all of these to create and maintain a successful and financially

viable production. With an emphasis on practicum work, students will study tiers of producing—including nonprofit and commercial models—and will work to develop and implement projects integrating the rich and diverse production groups both on campus and in the wider campus community. Using the foundation of existing models and programming, students will develop partnerships between the SLC theatre program, DownStage, independent student groups, other academic programs on campus, as well as campus civic-engagement and advocacy groups. Students will work as liaisons between these entities, curating programming that amplifies and connects the groups and creating distinct, cohesive production experiences for the theatre program and campus community. The course will include a trip to New York City to a general management/production firm, as well as a possible trip to see a production in New York City outside of course hours.

Production Management

THEA 5646

Heather Drastal

Open, Component—Year

Production managers bridge the gap between artistic and logistic elements of production. They 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 among 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. They will dialogue with innovators in the field and analyze real-world applications of production-management concepts. A theatre management practicum is embedded in the course curriculum; all students will be assigned as a student production manager for an SLC theatre production.

Stage Management

THEA 5745

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 and curate 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, and close/strike. Students will practice script analysis and develop systems for rehearsal/performance organization and the maintenance and running of a production. A theatre-management practicum is embedded in the course curriculum; all students will be assigned as a stage manager or assistant stage manager for an SLC theatre production.

Tools of the Trade

THEA 5605

Robert Gould

Open, Component—Year

This is a stagehand course that focuses on the nuts and bolts of light and soundboard operation and projection technology, as well as the use of basic stage carpentry. This is not a design class but, rather, a class about reading, drafting, 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

THEA 5670

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.

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

Movement Studio Practice (p. 25) *Dance*

Ballet I (p. 25) *Dance*

Tai Ji Quan and Qi Gong (p. 25) *Dance*

Alexander Technique (p. 25), Peggy Gould *Dance*

West African Dance (p. 26) *Dance*

Hip-Hop (p. 26) *Dance*

Composition (p. 26), John Jasperse *Dance*

Guest Artist Lab (p. 27) *Dance*

Live Time-Based Art (p. 27), Beth Gill, John Jasperse

Dance

Performance Project (p. 27) *Dance*

Anatomy (p. 27), Peggy Gould *Dance*

Anatomy Research Seminar (p. 28), Peggy Gould *Dance*

Choreographing Light for the Stage (p. 28), Judy Kagel

Dance

Ballet II (p. 29) *Dance*

A Film Historian, a Psychologist, and an Artist Walk Into a

Class: Laughter Across Disciplines (p. 38), John

O'Connor, Maia Pujara, Leana Hirschfeld-Kroen *Film*

History

Introduction to 2D Digital Animation in Harmony (p. 43),

Robin Starbuck *Filmmaking and Moving Image Arts*

Opening Scene: Filmmaking for First-Timers (p. 49), Daniel

Schmidt *Filmmaking and Moving Image Arts*

Opening Scene: Filmmaking for First-Timers (p. 47), Daniel

Schmidt *Filmmaking and Moving Image Arts*

Screenwriting: Tools of the Trade (p. 50), K. Lorrel Manning

Filmmaking and Moving Image Arts

Readings in Intermediate Greek (p. 60), Emily Anhalt *Greek*

(Ancient)

Intermediate Greek (p. 60), Emily Anhalt *Greek (Ancient)*

Racial Soundscapes (p. 63), Ryan Purcell *History*

Intermediate Italian: Modern Italian Culture and

Literature (p. 73), Tristana Rorandelli *Italian*

First-Year Studies: 19th- and 20th-Century Italian Women

Writers: Rewriting Women's Roles and the Literary

Canon (p. 79), Tristana Rorandelli *Literature*

Theatre and the City (p. 80), Joseph Lauinger *Literature*

What Should I Do? Democracy, Justice, and Humanity in

Ancient Greek Tragedy (p. 81), Emily Anhalt *Literature*

Acting Up: Performance and Performativity From

Enlightenment Era London to Golden Age

Hollywood (p. 82), James Horowitz *Literature*

Toward a Theatre of Identity: Ibsen, Chekhov, and

Wilson (p. 83), Joseph Lauinger *Literature*

Shakespeare's *Hamlet*, Origins and Context (p. 84),

Nicholas Utzig *Literature*

Shakespeare, Marlowe, Jonson: Renaissance Rivals (p. 87),

Nicholas Utzig *Literature*

158 Urban Studies

Perspectives on the Creative Process (p. 125), Charlotte L. Doyle *Psychology*
Performance Art Tactics (p. 163), Dawn Kasper *Visual and Studio Arts*
Shakespeare for Writers (and Others) (p. 175), Vijay Seshadri *Writing*

URBAN STUDIES

Urban studies is a field 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.

First-Year Studies: Anthropology and Images (p. 4), Robert R. Desjarlais *Anthropology*
Understanding Experience: Phenomenological Approaches (p. 4), Robert R. Desjarlais *Anthropology*
Spaces of Exclusion: Places of Belonging (p. 5), Deanna Barenboim *Anthropology*
Hip-Hop (p. 26) *Dance*
Law and Political Economy: Challenging *Laissez Faire* (p. 30), Jamee Moudud *Economics*
Controversies in Microeconomics (p. 30), Jamee Moudud *Economics*
Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 32), An Li *Economics*
Natural Hazards (p. 33), Bernice Rosenzweig *Environmental Science*
Environmental Justice and Yonkers: The Political Economy of People, Power, Place, and Pollution (p. 35), An Li *Environmental Studies*
Arcades, Trains, Hysterics: 19th-Century Foundations of Film (p. 39), Leana Hirschfeld-Kroen *Film History*
First-Year Studies: Introduction to Development Studies—The Political Ecology of Development (p. 55), Joshua Muldavin *Geography*

Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*
The Rise of the New Right in the United States (p. 57), Joshua Muldavin *Geography*
A History of Black Leadership in America (p. 62), Komozi Woodard *History*
Racial Soundscapes (p. 63), Ryan Purcell *History*
Screening the City (p. 63), Ryan Purcell *History*
Doing Local Oral History: From Latin America to Yonkers (p. 65), Margarita Fajardo *History*
1970s New York City: Politics and Culture (p. 66), Ryan Purcell *History*
The Power of Place: Museums, Monuments, and Public History in Yonkers (p. 69), Mary Dillard *History*
Acting Up: Performance and Performativity From Enlightenment Era London to Golden Age Hollywood (p. 82), James Horowitz *Literature*
The City in Modern Japanese Literature (p. 85), Julia Clark *Literature*
An Introduction to Statistical Methods and Analysis (p. 89), Daniel King *Mathematics*
Polarization (p. 117), Samuel Abrams *Politics*
Environmental Psychology: An Exploration of Space and Place (p. 124), Magdalena Ornstein-Sloan *Psychology*
Ethics in Community Partnerships (p. 126), Linwood J. Lewis *Psychology*
Urban Health (p. 128), Linwood J. Lewis *Psychology*
Sociological Perspectives on Detention and 'Deviance' (p. 139), Parthiban Muniandy *Sociology*
Changing Places: Social/Spatial Dimensions of Urbanization (p. 141), Shahnaz Rouse *Sociology*
Sociology of Sports (p. 141), Shahnaz Rouse *Sociology*
Urban Voids: The Commons and Collectivity (p. 159), Nick Roseboro *Visual and Studio Arts*
Transcending the American Dream: Redefining Domesticity (p. 159), Nick Roseboro *Visual and Studio Arts*
Children's Literature: A Writing Workshop (p. 171), Myra Goldberg *Writing*
Words and Pictures (p. 170), Myra Goldberg *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 presentation rooms and exhibition spaces. 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.

Architecture

Transcending the American Dream: Redefining Domesticity

ARTS 3159

Nick Roseboro

Open, Seminar—Fall | 5 credits

Traditionally, we refer to the house as the structure to protect the intimacy of the family. It provides shelter and separates us from work but also supports it. The house is

the space that protects the biological life of the occupants and encompasses an envelope with subdivisions into smaller spaces—what we call rooms. Such rooms present a defined hierarchy—what we call privacy, set forth by the homeowner, allowing individuals to separate from the rest of the occupants—a value directly connected to the notion of the “traditional family.” The division of rooms and their functions reiterates the nuclear-family structure. It allows for the separation of the family from the outside world and of each individual within the house. This course explicates the house, home, and housing as a space we all inhabit and sometimes take for granted. We live in times of housing scarcity, climate adjustments, new family structures, and real-estate development that hinder architects, planners, and designers from proposing spaces for non-homogenized living based on the traditional family and the work-life paradigm that fuels our current housing. This course aims to question the house, its form, sustainability, temporality, production, and reproduction, as well as how to answer, propose, and study its elements for better living not only for “one family” but for all.

Urban Voids: The Commons and Collectivity

ARTS 3304

Nick Roseboro

Open, Seminar—Spring | 5 credits

This course reexamines the notion of the void not as land ripe for building real-estate capital but as space for cultural expression. Students choose a void from infrastructural areas, parks, empty unused buildings, or land that has often transformed with histories of erasure and dispossession. We can discover the urban void in many forms, from abandoned retail spaces to empty lots. Urban planner Bernardo Secchi in 1984 described urban voids concerning industrial typologies as “urban fractures, areas with no current function or use or character,” while architect Ignasi de Sola-Morales in 1995 described them as “terrain vague,” which were abandoned “land in its potentially exploitable state.” How can we define “the void” without understanding a solid? The solid and void relationship can be observed in the Nolli Map of Rome, with a solid-void/figure-ground representation of urbanity. One can argue that this fundamental tool is also used in suburban and rural areas to record and derive data for our use to plan, build, design, and destroy more buildings and irresponsibly inhabit the land. The idea of representing a solid as private and void as public is key, given that the public has a notion of belonging to the people of society and perhaps their perception of the environment that they shape. On the other hand, private is not private. An individual or a group can own a specific property. Is this true? And if so, how can we elaborate on these

relationships toward a definition of the void that transgresses this limited solid-void notion? The course will unfold, analyze, and investigate the primary case study through its history, present, and eventual future by developing research through exercises that include, but are not limited to, drawing representation, experimental collages, and photomontages using the readings at its core. Questions arise about the aspects that characterize the voids and the contextual clues related to the community and cultural sedimentation. The goal is to put forth a project to design an intervention as a response to the research and promote commoning practices, whether it be housing, economic solidarity, or a place of care. What does the context need? Who is it for, and why? Responses could interface with political, economic, and social concerns with the varying matters that exist but also with an underlying conceptual underpinning of their interconnectedness of site, land, and the collective.

Drawing

1,001 Drawings

ARTS 3057

John O'Connor

Open, Seminar—Fall | 5 credits

This will be a highly rigorous drawing class that pushes young artists to develop a disciplined, sustainable, and experimental drawing practice with which to explore new ways of thinking, seeing, and making art. Each week, you will make 50 to 100 small works on paper, based on varied, open-ended, unpredictable prompts. These prompts are meant to destabilize your practice and encourage you to interrogate the relationship between a work's subject and its material process. You will learn to work quickly and flexibly, continually experimenting with mediums and processes as you probe the many possible solutions to problems posed by each prompt. As you create these daily drawings, you will simultaneously work on one large, ambitious, labor-intensive drawing that you revisit over the entire semester. That piece will evolve slowly, change incrementally, and reflect the passage of time in vastly different ways from your daily works. This dynamic exchange will allow you to develop different rhythms in your creative practice, bridging the space between an idea's generation and its final aesthetic on paper. This course will challenge you to ambitiously redefine drawing and, in doing so, will dramatically transform your art-making practice.

Drawing the Body in the 21st Century

ARTS 3049

Marion Wilson

Intermediate, Seminar—Spring | 5 credits

Prerequisite: any drawing or painting class

This drawing class creates works on paper in watercolor, ink, and collage using the human form while considering the ways in which the body has been depicted in art of the 21st century. Feminist artists and BIPOC artists have transformed the way we see and construct the world and how the figure is used in art. Borrowing a conceptual frame, in part from an exhibition curated by Apsara Di Quinzio at Berkeley Art Museum (2022), student assignments will include the following: returning the gaze, the body in pieces, absence and presence, gender alchemy, activism, domesticity, and labor. In the first half of the class, students can draw directly with a model present in the classroom; the second half will introduce alternative substrates, including medical textbooks, fashion magazines, and collage. Artists will be introduced to the work of Louise Bourgeois, Jenny Holzer, Lynn Hershman Leeson, Luchita Hurtado, Sarah Lucas, Mary Minter, Kiki Smith, Lorna Simpson, Karen Finley, Kara Walker, Rona Pondick, Simone Leigh, Zanele Muholi, Wangechi Mutu, Mary Kelly, Janine Antoni, Carolee Schneeman, Kerry James Marshall, Lyle Ashton Harris, Bob Flanagan, and Félix Gonzalez Torres.

Figure Drawing Seminar

ARTS 3020

Vera Iliatova

Open, Concept—Fall | 2 credits

In this course, students will draw from a live model using a variety of drawing materials, techniques, and artistic approaches. The purpose of this 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.

Interdisciplinary

A Film Historian, a Psychologist, and an Artist Walk Into a Class: Laughter Across Disciplines

ARTS 2162

John O'Connor, Maia Pujara, Leana Hirschfeld-Kroen
Open, Lecture—Spring | 5 credits

Why is the topic of laughter so often silenced or scorned in discussions of high art, literature, and the sciences? Why don't we take laughter seriously as a society? How many professors does it take to teach a course on laughter? (Two more than usual!) In this lecture-seminar, students will develop a highly interdisciplinary understanding of laughter as a human behavior, cultural practice, and wide-ranging tool for creative expression. Based on the expertise of the three professors, lectures will primarily investigate laughter through the lens of psychology, film history, and visual arts. The goal of the course is to think and play across many disciplines. For class assignments, students may be asked to conduct scientific studies of audience laughter patterns, create works of art with punchlines, or write close analyses of classic cinematic gags. Over the course of the semester, we will examine the building blocks of laughter; classic devices of modern comedy; and laughter as a force of resilience, resistance, and regeneration. Topics to be discussed include the evolutionary roots of laughter as a behavior; the psychological substrates of laughter as a mode of emotional and self-regulation; humor in Dada, surrealism, performance art, and stand-up comedy; jokes and the unconscious; comic entanglements of modern bodies and machines; hysterical audiences of early cinema; and how to read funny faces, word play, spit takes, toilet humor, and sound gags.

Senior Studio

ARTS 4112

John O'Connor
Advanced, Seminar—Year | 10 credits
Prerequisite: 25 credits in visual arts; other creative credits will be considered

This course is intended for seniors interested in pursuing their own art-making practice 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 and 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 participate in the Visual Arts Lecture Series. Your art-making practice will be supplemented with other aspects of presenting your work—writing an artist statement, writing exhibition proposals, interviewing artists, and documenting your art—along with a series of professional-practices workshops. This is an immersive studio course meant for disciplined art students interested in making work in an interdisciplinary environment.

Visual Arts Fundamentals: Our Eight Senses

ARTS 3000

John O'Connor
Open, Concept—Fall | 1 credit

This class is open to all students of any experience level, including those currently enrolled in a creative arts FYS, and serves as an introduction to fundamental areas of the visual arts via the human senses. Roughly every two weeks, you will be given an open-ended prompt based on select senses (vision, hearing, smell, taste, touch, balance, temperature, proprioception) from which you will be asked to experiment with materials and follow your ideas in new directions. Our artwork will cross disciplines, combining elements of drawing, painting, printmaking, sculpture, sound art, digital collage, and all areas between. We'll discuss each prompt through image presentations, videos, and a gallery/museum visit. Materials will be provided, and you'll be encouraged to follow your ideas and intuition across mediums. Emphasis will focus on developing your creative imagination and building visual literacy. This class culminates in an end-of-semester exhibition.

New Genres

Art From Code

ARTS 3392

Angela Ferraiolo
Open, Seminar—Fall | 5 credits

A “live-coding,” practice-based introduction to computational art for students with no prior experience in computer programming, the course will focus this semester on small ecosystems and simulations—including in-class code sessions covering color, shape, transformations, objects, and motion. We will also read a bit on the social, cultural, and ontological nature of software art and programming cultures. This class is taught in Processing/Java.

New Genres: Disobedient Objects

ARTS 3348

Angela Ferraiolo

Open, Seminar—Fall | 5 credits

Are objects capable of creative disobedience? Can machines exhibit “free will”? This class explores the possibility of “mechanisms that say no” and the experiences they might provide artists. We'll begin with a basic introduction to kinetic devices and cardboard mechanisms. Next, we'll learn to repurpose common objects like toys and handheld mechanics. Finally, we'll go on to create problematic contraptions, uselessness, contrariness, and cardboard technologies that somehow have “a mind of their own.”

New Genres: Fold and Transform

ARTS 3345

Angela Ferraiolo

Open, Seminar—Spring | 5 credits

While sculpture adds and subtracts, folding transforms. In fact, folding is everywhere in nature, science, and especially the art studio. In this class, we'll turn to the experimental world of paper mechanisms through an exploration of folding, pleating, and crumpling, using a range of materials such as paper, fabric, and filament. We'll dive into the world of ordered space, kinetic devices, reconfigurable objects, and auxetics, using paper to explore the new technologies of transformation important to contemporary artists and scientists.

New Genres: Abstract Video

ARTS 3350

Angela Ferraiolo

Open, Seminar—Spring | 5 credits

Although amateurs often confuse the 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 more.

New Genres: Diary Forms Artificial Intelligence

ARTS 3351

Angela Ferraiolo

Open, Concept—Spring | 2 credits

The class will examine the abilities of artificial intelligence (AI) to visualize personal and historical memory. Students are asked to find a diary fragment from their own diary or from a text donated by an individual or one found in an archive, historical diary, or public domain resource. After a brief overview of generative AI and its applications in creating visual art, students will create several visual representations of this past event using AI and note any challenges, insights, or surprises encountered during the experiment. Students will also be asked to reflect on the nature of memory and ethical witness, visual storytelling, and the impact of technology on artistic expression.

Painting

Introduction to Painting

ARTS 3060

Claudia Bitrán

Open, Seminar—Fall | 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.

Skin in the Game: Intermediate Painting

Marion Wilson

Intermediate/Advanced, Seminar—Fall | 5 credits

Prerequisite: a college level painting class or intermediate drawing

Using the human form as a site of inquiry, students will build their own vocabulary, image bank and method of working with acrylic paint. Each assignment will begin with a prompt and a PowerPoint introduction of contemporary and historical artworks. Students will then develop an individualized response to the prompt. While realism is an

option, abstraction, distortion, metaphor and other ways of manifesting the body are welcome. The emphasis of the class is on students developing confidence in their own voice and to build a committed, highly engaged studio practice that engages risk. This class will use acrylic paint. Each assignment will begin with a series of fast paper paintings exploring color mixing, composition and the material properties unique to acrylic before students moving towards a larger individualized response to the prompt. The second half of the semester will introduce gels and mediums and off the stretcher skins and substrates. This is an intermediate level class and assumes college level pre-requisites of drawing and painting. The assignment prompts will include but are not limited to curtain, skin, five senses, intimacy, absence, morning, and dysmorphia. As much as is possible students will cull images from life, their own photoshoots or family archive. From these prompts, the students' greatest strength and interests will develop and a conference project will emerge - resulting in either 10 small/ 3 medium-sized or one large painting on a topic of their own choosing. Homework assignments, individual and class crits, and building a language to talk about painting is an important and required part of class.

Introduction to Painting

ARTS 3060

Claudia Bitrán

Open, Seminar—Spring | 5 credits

In this 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.

Painting Pop

ARTS 3079

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 only, painting, drawing, and collage and also open to video, animation, sculpture, and performance. We will examine how artists operate as consumers and as 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.

Performance

Performance Art Tactics

ARTS 3428

Dawn Kasper

Open, Seminar—Fall | 5 credits

Experiment and explore contemporary performance art. Through 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, Adrian Piper, Bruce Nauman, Martha Rosler, Simone Forti, Mike Kelley, Paul McCarthy, Pope.L, Laurie Anderson, Joseph Beuys, Janine Antoni, Suzanne Lacy, Aki Sasamoto, and Anna Halprin, to name a few. We will review dialogues and movements introducing performance art, such as art interventions, sculpture, installation art, institutional critique, protest art, social media, video art, happenings, dada, comedy, sound art, graphic notation, scores, collaboration, and dance/movement. Students will be able to relate the form and function of performance art through research, workshopping ideas, experimentation, and improvisation—thereby developing the ability to confidently implement any method of the performance art genre.

Performance Art

ARTS 3424

*Clifford Owens**Sophomore and Above, 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, for 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.

Photography

The New Narrative Photography

ARTS 3111

*Joel Sternfeld**Open, Seminar—Year | 10 credits*

A photograph presented alone and without a description in words is a simple utterance. "Ooh," "Aah," and "Huh?" are its proper responses. When pictures are presented in groups with accompanying text (of any length) and perhaps in conjunction with political or poetic conceptual strategies, any statement becomes possible. The photographs can begin to function as a sentence, a paragraph, or an entire treatise. Whether working in fiction, nonfiction, or in a fictive space, artists such as Robert Frank, Jim Goldberg, Roni Horn, Dorothea Lange, Susan Meiselas, Alan Sekula, Taryn Simon, Larry Sultan, and numerous others have been in the process of transforming photography with their work. Or perhaps they have created a medium: the new narrative photography. In this course, students will initially study the work of these "narrative" photographers and either write about their work or make pictures in response to it. The culmination of this experience will be students' creation of their own bodies of work. If you have a story to tell, a statement to make, or a phenomenon that you wish to study and describe, this course is open to you. No previous photographic experience or special equipment is necessary. The opportunity to forge a new medium is rare.

This course aims to create the forum and the conditions necessary for all to do so in a critical and supportive workshop environment.

The Ideas of Photography

ARTS 3140

*Joel Sternfeld**Open, Seminar—Fall | 5 credits*

This is an untraditional course, as I will be offering it separately for both fall and spring; however, students are more than welcome to take both semesters in sequence for the year, as each semester will cover different material. Every week, a different photographic idea or genre will be traced from its earliest iterations to its present form through slide lectures and readings. And each week, students will respond with their own photographic work inspired by the visual presentations and readings. Topics include personal dress-up/narrative, composite photography/photographic collage, the directorial mode, fashion/art photography, new strategies in documentary practice, abstraction/"new photography," the typology in photography, the photograph in color, and the use of words and images in combination. In the second semester, the emphasis will shift, as students choose to work on a subject and in a form that coincides with the ideas that they most urgently wish to express. No previous experience in photography is necessary nor is any special equipment. A desire to explore, to experiment, and to create a personally meaningful body of work are the only requirements.

The Ideas of Photography

ARTS 3140

*Joel Sternfeld**Open, Seminar—Spring | 5 credits*

This is an untraditional course, as I will be offering it separately for both fall and spring; however, students are more than welcome to take both semesters in sequence for the year, as each semester will cover different material. Every week, a different photographic idea or genre will be traced from its earliest iterations to its present form through slide lectures and readings. And each week, students will respond with their own photographic work inspired by the visual presentations and readings. Topics include personal dress-up/narrative, composite photography/photographic collage, the directorial mode, fashion/art photography, new strategies in documentary practice, abstraction/"new photography," the typology in photography, the photograph in color, and the use of words and images in combination. In the second semester, the emphasis will shift, as students choose to work on a subject and in a form that coincides with the ideas that

they most urgently wish to express. No previous experience in photography is necessary nor is any special equipment. A desire to explore, to experiment, and to create a personally meaningful body of work are the only requirements.

The Landscape of America Now

ARTS 3230

Joel Sternfeld

Open, Concept—Fall | 2 credits

What does contemporary America really look like? What does it mean? Perhaps no single photograph can describe the *zeitgeist*, particularly now; but, cumulatively, a grouping of photographs might. This is a picture-maker's course—whether you would like to look at the social landscape, the political landscape, the built landscape, the psychological landscape, or the poetic landscape. This is a course that will welcome such efforts. No previous photographic experience is necessary, just a willingness to work at getting to the heart of the matter—which is essential. The teaching method will be weekly discussions and critiques of student work.

Printmaking

Relief Printmaking

ARTS 3207

Katie Garth

Open, Seminar—Fall | 5 credits

In this studio course, students will learn a range of relief printmaking techniques, using linoleum cutting, jigsaw printing, collographs, and more to develop original imagery. While demonstrations will instill familiarity with fundamental carving and printing skills, meetings and critiques will challenge students to analyze their creative approaches across art historical, social, and theoretical contexts. Readings and discussions will integrate basic print history and highlight notable artists using relief media.

Introduction to Printmaking

ARTS 3201

Vera Iliatova

Open, Seminar—Fall | 5 credits

This course is designed to introduce students to a range of printing techniques while also assisting them in developing individual visual imagery through the language of printmaking. Students will work with intaglio, relief, monotype, and monoprint techniques. As means to explore their individual idea, students will investigate a wide range

of possibilities offered by printmaking techniques and will experiment with inks and paints, stencils, multiple plates, and images altered in sequence. Students will develop drawing skills through the printmaking medium and experiment with value structure, composition, mark-making, and interaction of color. Students will begin to develop a method to investigate meaning, or content, through the techniques of printmaking. There will be an examination of various strategies that fluctuate between specific in-class assignments and individual studio work. In-class assignments will be supplemented with PowerPoint presentations, reading materials, video clips, group critiques, and homework projects. 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.

Alternative Methods in Printmaking

ARTS 3206

Katie Garth

Open, Seminar—Spring | 5 credits

Students in this course will be challenged to use approaches outside conventional printmaking, instead adopting experimental techniques (e.g., plaster printing, cyanotypes, and relevant monotype variations). Instructor demonstrations will emphasize practical material applications, while group critiques will broaden critical understanding in visual arts both formally and conceptually. Projects will support the development of individual artistic inquiry, analyzing how meaning changes according to media, material, and audience.

Critical Dialogues in Print Media

ARTS 3132

Katie Garth

Intermediate/Advanced, Concept—Fall | 2 credits

Prerequisite: critique experience commensurate with meaningful engagement in university-level art courses

Theoretical readings will complement exposure to contemporary print artists in this discussion-based course. The class will consider both established and speculative concepts in print media, developing an understanding of the field based on materiality, technology, and social dynamics. As students gain footing in these new frameworks, they will be asked to apply their learning in the form of analysis.

Sculpture

Free-Standing: Intro to Sculptural Forms

ARTS 3305

*Katie Bell**Open, Seminar—Fall | 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 and 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.

Introduction to Rhino and Digital Fabrication

ARTS 3476

*Momoyo Torimitsu**Open, Seminar—Fall | 5 credits*

This course is a comprehensive introduction 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; 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 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 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.

Push and Pull: SubD Modeling in Rhino

ARTS 3470

*Momoyo Torimitsu**Open, Concept—Fall | 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. Ideally, you should have basic knowledge of Rhino NURBS modeling—but it is not required.

Assemblage: The Found Palette

ARTS 3319

*Katie Bell**Open, Seminar—Spring | 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?"

Introduction to Rhino and 3D Fabrication

ARTS 3476

*Momoyo Torimitsu**Open, Seminar—Spring | 5 credits*

This course is a comprehensive introduction 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; 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 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 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.

Experiments in Sculptural Drawing

ARTS 3316

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.

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

First-Year Studies: Art and History (p. 8), Jerrilynn Dodds
Art History

Histories of Modern Art (p. 9), Sarah Hamill *Art History*

Global Histories of Postwar and Contemporary Art (p. 10),
Sarah Hamill *Art History*

History of the Museum, Institutional Critique, and Practices
of Decolonization (p. 11), Sarah Hamill *Art History*

Introduction to Computer Science: The Way of the
Program (p. 22), James Marshall *Computer Science*

Composition (p. 26), John Jasperse *Dance*

Guest Artist Lab (p. 27) *Dance*

Live Time-Based Art (p. 27), Beth Gill, John Jasperse
Dance

Anatomy Research Seminar (p. 28), Peggy Gould *Dance*

Choreographing Light for the Stage (p. 28), Judy Kagel
Dance

Workshop on Sustainability Solutions at Sarah Lawrence
College (p. 34), Eric Leveau *Environmental Studies*

A Film Historian, a Psychologist, and an Artist Walk Into a
Class: Laughter Across Disciplines (p. 38), John
O'Connor, Maia Pujara, Leana Hirschfeld-Kroen *Film
History*

Catching Emotion: Trauma and Struggle in Auteur
Animation (p. 39), Robin Starbuck *Film History*

2D Stop-Motion Animation: Materials and Methods (p. 44),
Robin Starbuck *Filmmaking and Moving Image Arts*

Character Design (p. 43), Scott Duce *Filmmaking and
Moving Image Arts*

Introduction to 2D Digital Animation in Harmony (p. 43),
Robin Starbuck *Filmmaking and Moving Image Arts*

Catching Emotion: Trauma and Struggle in Auteur
Animation (p. 42), Robin Starbuck *Filmmaking and
Moving Image Arts*

Documentary Filmmaking and Music as Liberation
II (p. 48), Damani Baker *Filmmaking and Moving
Image Arts*

Documentary Filmmaking and Music as Liberation I (p. 46),
Damani Baker *Filmmaking and Moving Image Arts*

Writing for TV: From Spec Script to Original TV
Pilot (p. 50), Marygrace O'Shea *Filmmaking and
Moving Image Arts*

Time to Tinker (p. 113), Merideth Frey *Physics*

Psychology of Children's Television (p. 122), Jamie Krenn
Psychology

Technology and Human Development (p. 123), Jamie Krenn
Psychology

A Film Historian, a Psychologist, and an Artist Walk Into a
Class: Laughter Across Disciplines (p. 123), John
O'Connor, Maia Pujara, Leana Hirschfeld-Kroen
Psychology

Perspectives on the Creative Process (p. 125), Charlotte L.
Doyle *Psychology*

Children's Literature: Psychological and Literary
Perspectives (p. 127), Charlotte L. Doyle *Psychology*

Material Moves: People, Ideas, Objects (p. 140), Shahnaz
Rouse *Sociology*

Urban Voids: The Commons and Collectivity (p. 159), Nick
Roseboro *Visual and Studio Arts*

Transcending the American Dream: Redefining
Domesticity (p. 159), Nick Roseboro *Visual and
Studio Arts*

Free-Standing: Intro to Sculptural Forms (p. 166), Katie Bell
Visual and Studio Arts

First-Year Studies: Forms, Fictions, and Revisions (p. 168),
Myra Goldberg *Writing*

Children's Literature: A Writing Workshop (p. 171), Myra
Goldberg *Writing*

Words and Pictures (p. 170), Myra Goldberg *Writing*

Ecopoetry: Poetry of the Living World (p. 176), Marie Howe
Writing

Poetry Workshop: On Collecting/Collections (p. 177),
Matthea Harvey *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 and encourage 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: Hybrids of Poetry and Prose

WRIT 1005

Jeffrey McDaniel

FYS—Year | 10 credits

One of the exciting literary developments in recent years is the plethora of work that disrupts the notion of genre—by writers such as Eula Biss, Jenny Offill, and Ben Lerner. In this workshop, we will read a book each week and consider architecture, diction, association, metaphor, and other issues of craft. Students will be required to bring in a new piece of writing each week and to write critical responses

to the reading. This class 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 may submit poetry, fiction, creative nonfiction, or anything in between. We will aim to locate a piece's heat—its linguistic, figurative, and musical energy—and consider how that energy might be developed, or maximized, in subsequent drafts. Half of each class will be devoted to discussing the weekly reading; the other half will be spent discussing student work. Occasionally, we will also do in-class writing exercises. There will be weekly writing prompts, and students will work on their own hybrid projects. At the end of each semester, students will turn in a revised, final portfolio with at least two earlier drafts for each piece, as well as their hybrid project. There will be biweekly conferences.

First-Year Studies: Forms, Fictions, and Revisions

WRIT 1304

Myra Goldberg

FYS—Year | 10 credits

This FYS version of Forms and Fictions begins with the reading and writing of folk and fairy tales; moves on to incidents, episodes, stories, poetic translations, frame stories, personal essays, graphic novels, and lyrics; and, finally, plans for a novel, its opening, end, and first chapter. The emphasis here is on trying on forms, learning which form works best for which kind of content, which works best for each student, what your aesthetic is, what you have to say, as well as how you might say it. There will be weekly readings and exercises in each form, in dialogue, pacing, editing, portraiture, plot and its philosophical underpinnings. Also, students will send each other 100-word pieces every week. Conference work will be planned, written, and revised over the course of the semester. The emphasis in conference work is on vision, revision, editing, finishing, and presentation, a process useful for any course or endeavor. In addition to classes, we will meet every other week for individual conferences and every week for a group session to talk about whatever comes up: campus activities, procrastination, New York City, dropping or adding classes, laundry, food, internships, sports, roommates, whatever students and their don need or want to explore.

First-Year Studies in Fiction and Creative Nonfiction

WRIT 1114

Brian Morton

FYS—Year | 10 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, and 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 piece with the class every week in response to prompts that I’ll provide, and you’ll also be writing longer stories and essays that we’ll discuss in one-on-one conference meetings. In the fall semester, students will read and write short fiction; in the spring, students will read and write personal essays. Writers whose work we’ll study include James Baldwin, Anton Chekhov, Joan Didion, Jennifer Egan, Percival Everett, Carmen Maria Machado, Katherine Mansfield, Haruki Murakami, George Orwell, Philip Roth, George Saunders, and Zadie Smith. Given the range of writers that we’ll be reading, it’s safe to say that everyone in the class will be encountering stories they find disturbing and ideas they find objectionable at some point during the year. If you believe you can be harmed by exposure to points of view that differ starkly from your own, it would be best not to register for this class. We will meet in individual conferences every week until the October Study Days break, after which our conferences will meet every other week.

First-Year Studies: Is Journalism What We Think It Is?

WRIT 1027

Marek Fuchs

Open, FYS—Year | 10 credits

This class will both investigate journalism as a social, cultural, and historical phenomenon and employ journalism as a practice by which to encounter the world. We will immerse ourselves in journalism’s intricacies and complexities, its strengths and faults, and come to understand it not only as a working trade and history’s first draft but also as a literary art in its own right—one with as many deep imperatives and as rich a tradition as poetry or fiction. We will survey the best (and a little bit of the worst) of short- and long-form journalism and, over the course of the year, craft everything from brief profiles to ambitious investigative pieces. How does a writer know

which details to highlight and which to subordinate? What is the nature of good interviewing technique? How does one interview a willing source as opposed to a resistant one? When should one write concisely, and when is it appropriate to expatiate? What are the ways in which a journalist interacts with—and runs the danger of contaminating—his or her subject? We will ask and answer these and many other questions and spend significant time puzzling out the ways in which fundamental journalistic practice leaps from print to television to new media. Prominent journalists will be invited to talk to us and tell us what they do. Readings will range from H. L. Mencken, George Orwell, Janet Malcolm, Joseph Mitchell, and Truman Capote to Joseph Roth. Weekly individual conferences, first semester; biweekly individual conferences, second semester.

Fiction

The Art of the Short Story

WRIT 2024

Brian Morton

Open, Small Lecture—Fall | 5 credits

After reading a story by an older writer, the young James Joyce wrote, “Is this as near as [he] can get to life, I wonder?” You could say that Joyce was pointing toward a goal for which many great fiction writers strive: the goal of bringing to the page one’s unique way of apprehending life rather than relying on formula and convention. Something like this striving lay behind Chekhov’s revolt against traditional plot, Woolf’s search for new ways to render the subtleties of consciousness, Stein’s experiments with language, and Garcia Marquez’s adventures in magical realism. In this lecture class, we’ll read short stories old and new, with the aim of learning both from those who’ve come before us and those who are working now. Writers we’re likely to encounter include Isaac Babel, Anton Chekhov, Percival Everett, F. Scott Fitzgerald, Mary Gaitskill, Ernest Hemingway, Franz Kafka, D. H. Lawrence, Carmen Maria Machado, Katherine Mansfield, Lorrie Moore, ZZ Packer, Grace Paley, George Saunders, and Virginia Woolf. Though formally a lecture, this will heavily be a discussion-based class; so please consider registering for it only if you’re interested in sharing your thoughts about the readings every week.

Fiction Workshop

WRIT 3303

Melvin Jules Bukiet

Open, Seminar—Year | 10 credits

“Beauty is truth, truth beauty,” poet John Keats said. He’s right that those are the two main qualities to which art

aspires, but they're not as identical as his statement implies. Maybe we can think of truth as content and beauty as form. Good writing requires both. In this class, we will seek those qualities as displayed by student stories and perceived by student critiques. You write what you want—or need—to write, and together we consider it. That process makes your writing better. There's the goal.

Fiction Workshop

WRIT 3310

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: Art and Activism: Contemporary Black Writers

WRIT 3365

Carolyn Ferrell

Open, Seminar—Fall | 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 act of imagination—yielded "a kind of truth." We are experiencing a new age of Black artists and activists, charging the world to heed their 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 posits large questions about writing and Black identity, while Jocelyn Nicole Johnson 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 craft and technique, as well as short stories and memoir. 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?

Words and Pictures

WRIT 3324

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.

The Voice (Expanded Edition)

WRIT 3031

Nelly Reifer

Open, Large seminar—Fall | 5 credits

This large seminar looks at the ineffable nature of voice and its intertwining relationships with narrators, authors, and interpretations. 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, podcasts and voiceovers, family lore and history, and more. Through this process, we'll identify and deepen voice as the vernacular of our imaginations. Students' writing will be workshopped in small-group conferences. We will read work by writers such as Samuel Beckett, James Hannaham, Garielle Lutz, Carmen Maria Machado, Bhanu Kapil, Edouard Leve, Philip K. Dick, Robert Lopez, William Saroyan, Denis Johnson, 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

WRIT 3370

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.

Sentence and Story

WRIT 3162

Victoria Redel

Intermediate/Advanced, Seminar—Fall | 5 credits

Prerequisite: one prior SLC fiction workshop

The story begins, “Once upon a time,” or the story begins, “Call me Ishmael,” and with this initiating sentence a fictional world unspools. The word and the sentence are our first tools as writers; and, in this class, we will study how sentences shape story. We will also consider how the story requires more than great sentences. This is a class heavy on writing and reading. 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), as well as 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 extensive revision.

Children’s Literature: A Writing Workshop

WRIT 3021

Myra Goldberg

Open, Seminar—Spring | 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 will be looking at read-to books, early readers, instructional books for children, rude books, chapter books, books about friendship, and (possibly) young adult books. We may 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 what works at various age levels. Invariably, we will talk about childhood, our own and as part of an ever-changing set of social theories. We will try our hand at writing picture books, early readers, friendship stories, collections of poems like *Mother Goose*. Conference work will involve making a children’s book of any kind, on any level. Classes will be in both lecture and conversational mode, and group conferences will involve looking at our writing.

The Revolution Will Not Be Televised: Writing and Producing Audio Fiction Podcasts

WRIT 3351

Ann Heppermann

Open, Seminar—Spring | 5 credits

The goal of this class is to start an audio fiction revolution. In this class, students will learn to write and produce groundbreaking contemporary audio dramas, while also experimenting with the form, and ask what it means to create the audio fiction of their dreams. We will listen to works from venerable podcasts like *Welcome to Night Vale*, *Magnus Archives*, *The Truth*, *Radiotopia*, and other podcasts from around the world. We will listen to audio fiction from collectives like Mermaid Palace that explicitly address identity and sexuality to challenge the status quo. We will also create our own critical discourse for contemporary audio drama—analyzing writings and essays from the fields of screenwriting, sound art, contemporary music, and literature—to help understand and analyze the works that we are creating. Creators from *Welcome to Night Vale*, Audible, and others 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.

13 Ways of Looking at a Novel

WRIT 3005

*Brian Morton**Open, Seminar—Spring | 5 credits*

What is a novel? Different writers have defined the form differently. D. H. Lawrence said that the novel is “the one bright book of life.” Stendhal said that a novel is “a mirror carried along a high road. At one moment it reflects the azure skies, at another the mire of the puddles at your feet.” Randall Jarrell, admitting that even the greatest novels are flawed in some way, said that a novel is “a prose narrative of some length that has something wrong with it.” In this class, we’ll be reading a wide variety of novels published after 1970 in order to gain an appreciation of the richness and flexibility of the form. Writers whose work we’ll consider include Nicholson Baker, Octavia Butler, Italo Calvino, Teju Cole, Jennifer Egan, Milan Kundera, Ben Lerner, Sigrid Nunez, Jenny Offill, Padgett Powell, Mary Robison, Fran Ross, and George Saunders. I don’t have a treasure chest of craft lessons to offer; my hope is that if we spend the semester reading ambitious novels and talking about them as fellow writers, we’ll all learn something by the end. 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.

Dream Logic

WRIT 3718

*Stephen O’Connor**Open, Seminar—Spring | 5 credits*

Stories are immensely complex mechanisms. When we talk about how they work, we often confine our discussion to their most straightforward elements: the relationship between conflict and suspense, for example, or between verisimilitude and believability. But stories also derive a substantial proportion of their meaning and force from elements not so easily pinned down: from the potency of their images, from their surprising and suggestive juxtapositions, or from other qualities more easily apprehended by the unconscious than the conscious mind. The villagers in Kafka’s *A Country Doctor* strip the doctor naked and place him in bed with his grotesquely wounded patient—an action with little clear connection to the conflicts established in the story and little to recommend it in regard to verisimilitude. And yet it is precisely weird, suggestive, and not entirely interpretable images such as this that make Kafka’s writing so feverishly compelling and grant it its measure of beauty and truth. During the first half of the semester, students will read, discuss, and write two- to three-page imitations of folk tales and myths, as well as short stories, by some of the great fabulists of the modern era, including Donald Barthelme, Teju Cole, Percival Everett, Nikolai Gogol, Allegra Hyde, Franz Kafka,

Haruki Murakami, Karen Russell, Bruno Schulz, and Barry Yourgrau. The second half of the semester will be devoted to workshoping students’ own stories. All readings will be from a PDF packet.

The Present

WRIT 3465

*Nelly Reifler**Open, Seminar—Spring | 5 credits*

Writing begins with our bodies in present time and space: Our minds are nestled in our bodies, and our imaginations are nestled in our nervous systems. In this class, we will consider present bodies as mediums, sources, oracles, and anchors. From autofiction to high fantasy, all our stories are born this way; speculation itself is imaginative projection. Every aspect of writing—from the sounds of our words to the objects of our characters’ desires to the use of punctuation—can be found in our own present embodiment. We will generate new writing through experiments during and outside of class. These include experiential exercises such as immediate sensory awareness work, dream logs, and studies of inexplicably vivid memories. We will explore ways to release our writing from cerebral control while mindfully steering it: breaking fallback linguistic patterns, collaborating with other writers, and working outside our usual forms. In individual and small-group conferences, we will discuss your fiction, along with your writing processes and practices. Authors we will read may include Franz Kafka, Yasunari Kawabata, Eugene Ionesco, Karin Tidbeck, Philip K. Dick, Octavia Butler, Uchida Hyakken, Carmen Maria Machado, Paul La Farge, and Rivka Galchen. Texts by Pema Chodron, Peter Levine, Richard Schwartz, Natalie Goldberg, and others will support our projects.

Speculative Fiction Workshop

WRIT 3370

*Chandler Klang Smith**Open, Seminar—Spring | 5 credits*

Speculative fiction is a blanket term for writing that speculates on a world unlike our own. Sci-fi, fantasy, and horror are a few of the best-known categories; but speculative fiction also encompasses the uncategorizable—work that challenges our understanding of causality, time, the self, the mind, 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.

Nonfiction

Details Useful to the State: Writers and the Shaping of Empire

WRIT 2027

Suzanne Gardinier

Open, Small Lecture—Fall | 5 credits

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 inflect and influence the intimacy between a writer and what we 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 excerpts from five 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*; Vivian Gornick's *The Romance of American Communism*; and Peter Dale Scott's long poem, *Coming to Jakarta*. Group conferences will function as writing workshops and to offer feedback on your letters in progress, in addition to various writing exercises. 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.

Notebooks and Other Experiments

WRIT 3734

Kate Zambreno

Open, Seminar—Year | 10 credits

There is such an alive quality to reading a notebook—a laboratory of interrupted and ongoing consciousness, whose very irregularities or imperfections give it a wildness unmatched by more plotted or studied works. In this yearlong writing seminar, we will begin in the fall by reading writers' and other artists' notebooks: some that were meant to be published and considered as formal works; others, not. We will consider journals that are circling around an activity or process (gardening, trance, the bus, drawing) and others that are more open. Besides the notebook, we will also read and think through first-person or documentary texts that use their own diary as a

significant archive. In the fall, notebooks we will read include Sei Shonagan, May Sarton, Eva Hesse, Hervé Guibert, Annie Ernaux, Lauren Elkin, Franz Kafka, Susan Sontag, Sylvia Plath, Derek Jarman, David Wojnarowicz, Renee Gladman, and Bhanu Kapil. Every week, writers will keep a notebook. Conference will involve writers shaping and editing their notebooks, thinking of the notebook practice as its own serious and lively endeavor. In the spring, we will focus on long-form prose projects that are inspired by and taken from the notebook, works enthralled to the rhythms of the daily, the problem of the person in time and space, and the process of creation. We will read texts that borrow from the notebook but exist as essay, meditation, poem, address book, travelogue—including works by Sophie Calle, T. Fleischmann, Aisha Sabatini Sloan, Jazmina Barrera, Heike Geissler, and Moyra Davey. This class is a yearlong prose class open to all genres but especially to those interested in the nonfiction impulse.

Narrative Podcasting and Production

WRIT 3752

Ann Heppermann

Open, Seminar—Fall | 5 credits

For 10 years, narrative podcasting has dominated the media space. Shows like *This American Life*, *Serial*, *Radiolab*, and numerous other story-driven shows have become the paradigm for podcasts such as *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 such as Audible, iHeart, Wondery, 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; 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 of narrative podcasting. We will ask questions such as: How do 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.

Nonfiction Laboratory

WRIT 3702

*Stephen O'Connor**Open, Seminar—Fall | 5 credits*

This course is for students who want to break free of the conventions of the traditional essay and memoir and discover a broader range of narrative and stylistic possibilities available to nonfiction writers. During the first half of the semester, students will read and discuss examples of formally innovative nonfiction that will serve as the inspiration for brief assignments. Completed assignments will also be read aloud and discussed each week. During the second half of the semester, students will workshop longer pieces, which they will have written in consultation with the instructor as a part of their conference work. Required texts: *The Next American Essay*, edited by John D'Agata, and *Multiple Choice* by Alejandro Zambra. All other readings are in a photocopied handout.

The Fantasy of Reality

WRIT 3023

*Joseph Thomas**Open, Seminar—Fall | 5 credits*

This course is for students interested in the relationship between nonfiction and reality; that is, how nonfiction writers—that's us—construct reality on the page rather than assume its coherence. Each week, in class, we will discuss nonfiction by writers like Ursula Le Guin and Samuel Delany, alongside a wide array of writers who trouble the distinction of what we consider possible. Our aim in reading as writers will be in metabolizing the formal strategies of language situated across “genres” in order to make something new through short exercises and longer workshops. Likely writers we will read include Jami Lin Nakamura, Saidiya Hartman, Tanya Tagaq, and Fernanda Melchor, among others. We will pay special attention to the relationship between difference and truth across a range of perspectives, making difficulty our focus and vantage point.

Nonfiction Workshop: Reading and Writing Personal Essays

WRIT 3763

*Clifford Thompson**Open, Seminar—Fall | 5 credits*

This course will be divided into three units, each of which will involve reading published essays and writing our own. In the first unit, People You Know, students will write personal narratives involving people in their lives and read, as models, published examples of such works; for example,

Phillip Lopate's portrait of his family in the essay “Willy.” In the second unit, Place, we will read and write essays about authors' relationships to particular places—less travelogues than investigations of the dynamic between the person and the place; examples of published essays we will read for this unit are “Stranger in the Village,” by James Baldwin, and Annie Dillard's essay, “Aces and Eights.” For the third unit, The Personal in the Critical/Journalistic (or PCJ), a work in that genre combines personal reflection with consideration of an outside subject, such as a favorite movie or an event like 9/11—the interaction of the personal and the outside subject yields a third element, an insight that would not be possible without the first two elements—for example, Jonathan Lethem's personal essay about the movie *The Searchers*.

Sports Storytelling

WRIT 3004

*Jeffrey McDaniel**Sophomore and Above, Seminar—Fall | 5 credits*

In this one-semester class, we will explore the intersection of sports and literary writing and journalism. We will read a mixture of books and essays by writers such as Mitchell Jackson, John McPhee, Ross Gay, and Hanif Abdurraqib, along with a sports poetry anthology edited by Natalie Diaz. There will be weekly critical responses. Writing assignments will include: an interview/portrait of an athlete, a first-person sports essay, a sports short story, and a sports poem. For conference work, each student will write an in-depth story about a local sports issue on the high-school or collegiate level. Students will be expected to interview the main characters in their piece and write multiple drafts, finding the story within the story and exploring it from multiple angles.

Workshop in Personal Essay

WRIT 3739

*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.

Game Life

WRIT 3047

Joseph Thomas

Open, Seminar—Spring | 5 credits

In addition to being the title of Michael Clune's memoir or a theory in the hands of McKenzie Wark, video games have now invaded social space—and, therefore, our literary imaginations—in a way that would have been unthinkable 30 years ago. And yet, how do we write about games? About the experience both of playing these aesthetic objects and living in an arguably gamified world with the same intensity, curiosity, and rigor that we might otherwise bring to any centuries-old ekphrastic attempt? In this course, we will query the limits, techniques, and new forms of nonfiction writing made possible through video games, taking the anthology *Critical Hits: Writers Playing Video Games* as a springboard for our own experiments through short exercises and workshop. We will focus on the interplay between social position and form where, rather than an escape, video games pose new questions of difficulty in prose and in life. No experience playing video games will be required, though this will certainly not hurt; smaller indie games may be used as examples.

Nonfiction Workshop: The World and You

WRIT 3767

Clifford Thompson

Open, Seminar—Spring | 5 credits

This course will be divided into three units, each of which will involve reading published essays and writing our own. The first unit, Demons, will focus on writers' personal challenges, from mental illness (as in Suzanna Kaysen's memoir, *Girl, Interrupted*) to migraines (the subject of Joan Didion's essay "In Bed"). The second unit focuses on braided essays; the class will read essays whose authors juxtapose seemingly disparate topics in forming coherent works. Melissa Febos's "All of Me," for example, reveals how writing, singing, tattoos, and heroin addiction all relate to the need to deal with pain. For the final unit, Critical Survey, we will read and write critical takes on works or figures in particular fields; for example, B. R. Myers' "A Reader's Manifesto," his take on the novelists of the day, and James Baldwin's book, *The Devil Finds Work*, about the movies of his youth.

A Question of Character: The Art of the Profile

WRIT 3728

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/her/them? 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 recognized practitioners of the genre. We will also turn to shorter forms of writing—personal sketches, brief reported pieces, physical descriptions—to further illuminate what we mean when we talk about "identity" and "character." The goal of this course is less to teach the art of profile writing than to become better readers and writers generally.

Shakespeare for Writers (and Others)

WRIT 3020

Vijay Seshadri

Sophomore and Above, Seminar—Spring | 5 credits

From Milton (Satan) to Dryden to Dr. Johnson to Coleridge to De Quincey to Melville (Ahab) to Woolf to Auden to Jerome Robbins, Leonard Bernstein, and Stephen Sondheim to Kurosawa (*Throne of Blood* and *Ran*) to Peter Brook (*The Mahabharata*) to Julie Taymor to Taylor Swift...writers, artists, performers, and thinkers in the West, the East, and the South have gained enormous mileage by appropriating, purloining, replying to, adapting, being enraged by, and escaping Shakespeare—or merely by living under his shade. We will plunge into the enormous and still billowing artistic energy generated by this person. We will look at eight major plays, one a week, from every phase of his career—with a sampling of their critical and scholarly paraphernalia—and examine the writerly problems he faced and how he solved them and examine closely his incomparable rhetorical skills. We will try to pluck the heart out of the mystery of this most mysterious artist in order to help ourselves as artists. Conference projects, designed to be presented to the

class, can comprehend poetic responses, fictive or dramatic responses, films and multimedia concoctions, or critical or essayistic responses to the entire body of work or to one of its many elements. It has been said that Shakespeare invented the idea of the human. We will think about this. Sonnet sequences are welcome.

Poetry

The Freedomways Workshop

WRIT 3123

Suzanne Gardinier

Open, Seminar—Year | 10 credits

The Iowa Writers Workshop was founded by Wilbur Schramm in 1936. Schramm went on to a many-faceted career, which included writing a postwar manual for the Army, called *The Nature of Psychological Warfare*. He saw the writing workshop as a way to train “the kind of young persons who can become the kind of writers we need” in a future framed by the dominance of the United States. In much American poetry, the consequences of this project of domination are unseen. As is often not true elsewhere, the prison is seen (or unseen) from the point of view of the free. This course looks for the traces of this project of domination and asks what might happen for writers when the domination is seen from the point of view of the dominated and the free from the point of view of the prison. Why are censorship and incarceration such central facts of what it’s meant to be a poet elsewhere? Why hasn’t that been true in the United States? How does Archibald MacLeish’s “a poem should not mean but be” or T. S. Eliot’s “like a patient etherized upon a table” sound beside Adam Wazyk’s “how many times must one wake you up before you recognize your epoch?” or Suzanne Césaire’s surrealism as a tool to recover stolen power, “purified of colonial stupidities”? What is real freedom? What are its ways? What might the poetry be that comes from it? Our text will be an anthology and workbook, *The Most Beautiful Sea: Poems & Pathways Toward Poems*, including the work of Nas, Elizabeth Bishop, Refaat Alareer, Nazim Hikmet, Marie Howe, Joshua Bennett, Lucille Clifton, Nipsey Hussle, Mahmoud Darwish, Dionne Brand, and the greatest of all poets: Anonymous. You’ll be asked to do in-class writing exercises, write letters with a partner, and bring drafts to conference. Each term, you’ll be required to make an anthology and a chapbook. In the words of Turkish poet Nazim Hikmet, we’ll look together for “The most beautiful sea” that “hasn’t been crossed yet”—aka “the most beautiful words I wanted to tell you/I haven’t said yet.”

Ecopoetry: Poetry of the Living World

WRIT 3617

Marie Howe

Open, Seminar—Fall | 5 credits

In this poetry class, we will consider the great organism of which we are a part. We will read and write poems every week. We will ask questions: When did we begin to think of “nature” as apart from us? Why did we begin to speak of the “animals” as if we were not also animals? What are the stories and myths that have determined our attitude toward what we are and what we believe? We will read and compare myths from many cultures. We will read books and articles that teach us about the other animals and living systems. Each student will meet with another student on a weekly poetry date. Students will keep an observation journal. Each student will choose an aspect of the living world to investigate so that they might teach us and write that new knowledge into their poems. By the end of the class, I hope that each of us will have a greater understanding of the great organism that we call Earth and will create a collection of poems that engage the questions that our class raises: What is time? What is death? What is Eden? Where is the garden now? Who are the other organisms? How have we, as a species, affected the other organisms? How have we affected the oceans, the earth, and the air? How can poetry address the planetary emergency? Required for this class: intellectual curiosity, empathy, and a willingness to observe the world, to pay attention, and to write poetry that matters. This is a class for experienced writers, as well as for those who want to give writing poetry a try. All are welcome.

The Distinctive Voice in Poetry

WRIT 3528

Dennis Nurkse

Open, Seminar—Fall | 5 credits

This course will focus primarily and humanistically on participants’ own work. Roughly a third of discussion time will be devoted to seminal contemporary poems, with attention to poets of color and marginalized voices. We’ll examine poetics, prosody, and issues of form, pace, voicing, and tone in contemporary poetry and in radically experimental texts. We’ll focus on the revision process—how do artists push themselves toward new worlds? How do poets achieve spontaneity without sacrificing rigor? How do poets reconcile clarity and unpredictability? How do texts develop their own exploration tools—and how do we go beyond intent? Our emphasis is on craft and individual style, not judgment. Expect to read widely, to approach texts in new ways, and to create many wild drafts and a finished portfolio of six-to-infinity poems. There is no formal

prerequisite, but I'm not conceiving of this as an introductory course. There will be a paper, as well as creative writing.

Contemporary American Poetry

WRIT 3552

Jeffrey McDaniel

Open, Seminar—Spring | 5 credits

In this one-semester class, we will look at contemporary American poetry (1980 to the present) through the lens of the Pitt Poetry Series, published by the University of Pittsburgh Press. We will read a book each week. Students will write a critical response to each book and also have weekly writing prompts. Authors to be read include: Etheridge Knight, Sharon Olds, and Larry Levin from the 1980s and '90s and Paisley Rekdal and Ross Gay from the 2000s. Roughly half of each class will be spent discussing published work; the other half will be spent discussing student work. The semester will culminate with each student turning in a portfolio of at least seven poems—three drafts for each poem. Students will also write a paper comparing a more recent Pitt poet with a writer from the syllabus.

Poetry Workshop: The Most Beautiful Sea

WRIT 3506

Suzanne Gardinier

Sophomore and Above, Small seminar—Spring | 5 credits

In this class, we'll look together for, in the words of Nazim Hikmet, "The most beautiful sea" that "hasn't been crossed yet" and "the most beautiful words I wanted to tell you/I haven't said yet." We'll search as readers, via our class workbook text, *The Most Beautiful Sea: Poems & Pathways Toward Poems*, and as writers, using in-class exercises, weekly letters with a partner, and weekly drafts. You'll be required to work as partners and to make a chapbook of at least 10 pages by the end of the course. The only prerequisites are: a desire to be challenged, a thirst for reading that equals your thirst for writing, the courage to give up spectatorhood for active participation, and a willingness to undertake whatever labors might be necessary to read and write better on our last day of class than on our first.

This class combines Sarah Lawrence students and students from the Bedford Correctional Facility and takes place at Bedford one night a week. In order to participate, you must be 21 years old. Because of the extensive State paperwork, TB test, and fingerprinting involved, the roster for this class must be complete by mid-October 2024. And because Sarah Lawrence students constitute only half of this class, registration is limited to eight students.

Poetry Workshop: On Collecting/ Collections

WRIT 3548

Matthea Harvey

Intermediate/Advanced, Seminar—Spring | 5 credits

Prerequisite: previous poetry workshop

Collecting expresses a free-floating desire that attaches and reattaches itself—it is a succession of desires. The true collector is in the grip not of what is collected but of collecting. —Susan Sontag, *The Volcano Lover*

I'm always looking for new lenses to use with the writing and reading of poetry. As poets, we are natural collectors—collecting images, bits of dialogue, phrases, titles. In this poetry workshop, we will discuss and write about our collections (collections of facts, objects, memories) while looking at how collections of poems and prose are constructed/corralled/arranged. Books discussed will include, among others: *The Book of Delights* by Ross Gay, *Obit* by Victoria Chang, *Frank Sonnets* by Diane Seuss, *Hoarders* by Kate Durbin, *The Octopus Museum* by Brenda Shaughnessy, and various essays and handouts on collecting and artists who use collection as part of their practice. This semester, you might collect dreams or facts or an object that you regularly encounter on the street. How this informs your writing can be organic. You might become obsessed with a collector's collection and write about it. You might use your collected delights to add a new color to your emotional palette. You might start looking at the objects in your poems in a different way, writing about them with greater specificity. Most weeks, there will be a collecting or poem prompt. Each student will give a 10- to 15-minute presentation on one of their collections.

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

Live Time-Based Art (p. 27), Beth Gill, John Jasperse

Dance

Workshop on Sustainability Solutions at Sarah Lawrence

College (p. 34), Eric Leveau *Environmental Studies*

Catching Emotion: Trauma and Struggle in Auteur

Animation (p. 39), Robin Starbuck *Film History*

First-Year Studies: Image, Sound, and Time (p. 42), Jazmín

López *Filmmaking and Moving Image Arts*

2D Stop-Motion Animation: Materials and Methods (p. 44),

Robin Starbuck *Filmmaking and Moving Image Arts*

Introduction to 2D Digital Animation in Harmony (p. 43),

Robin Starbuck *Filmmaking and Moving Image Arts*

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- Catching Emotion: Trauma and Struggle in Auteur Animation (p. 42), Robin Starbuck *Filmmaking and Moving Image Arts*
- Concept Art: Exploring Preproduction for Media Arts Projects (p. 45), Scott Duce *Filmmaking and Moving Image Arts*
- Documentary Filmmaking and Music as Liberation II (p. 48), Damani Baker *Filmmaking and Moving Image Arts*
- Opening Scene: Filmmaking for First-Timers (p. 49), Daniel Schmidt *Filmmaking and Moving Image Arts*
- Opening Scene: Filmmaking for First-Timers (p. 47), Daniel Schmidt *Filmmaking and Moving Image Arts*
- Screenwriting: Tools of the Trade (p. 50), K. Lorrel Manning *Filmmaking and Moving Image Arts*
- First-Year Studies: Introduction to Development Studies—The Political Ecology of Development (p. 55), Joshua Muldavin *Geography Readings in Intermediate Greek* (p. 60), Emily Anhalt *Greek (Ancient)*
- Intermediate Greek (p. 60), Emily Anhalt *Greek (Ancient)*
- Beginning Italian: *Viaggio in Italia* (p. 72), Tristana Rorandelli *Italian*
- Intermediate Italian: Modern Italian Culture and Literature (p. 73), Tristana Rorandelli *Italian*
- First-Year Studies: Romanticism to Modernism in English Language Poetry (p. 77), Neil Ardit *Literature*
- First-Year Studies: Life Writing (p. 78), Emily Bloom *Literature*
- First-Year Studies: 19th- and 20th-Century Italian Women Writers: Rewriting Women's Roles and the Literary Canon (p. 79), Tristana Rorandelli *Literature*
- What Should I Do? Democracy, Justice, and Humanity in Ancient Greek Tragedy (p. 81), Emily Anhalt *Literature*
- Major Figures in 20th-Century European Poetry (in Translation) (p. 82), Neil Ardit *Literature*
- Perspectives on the Creative Process (p. 125), Charlotte L. Doyle *Psychology*
- Children's Literature: Psychological and Literary Perspectives (p. 127), Charlotte L. Doyle *Psychology*
- Material Moves: People, Ideas, Objects (p. 140), Shahnaz Rouse *Sociology*
- Performance Art Tactics (p. 163), Dawn Kasper *Visual and Studio Arts*
- Performance Art (p. 164), Clifford Owens *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.

Visit MySLC for more information.

FACULTY

Colin Abernethy Chemistry
BSc (Hons), Durham University, England. PhD, The University of New Brunswick, Canada. Current research interests include the synthesis of new early transition-metal nitride compounds and the development of practical exercises for undergraduate chemistry teaching laboratories. Author of publications in the fields of inorganic and physical chemistry, as well as chemical education. Recipient of research grants from The Royal Society, Nuffield Foundation, Research Corporation for the Advancement of Science, and American Chemical Society. Received postdoctoral research fellowships at the University of Texas at Austin and at Cardiff University, Wales. Previously taught at: Strathclyde University, Scotland; Western Kentucky University; and Keene State College, New Hampshire. SLC, 2010–

Julie Abraham Lesbian, Gay, Bisexual, and Transgender Studies
BA (Hons.), University of Adelaide, Australia. MA, MPhil, PhD, Columbia University. Special interest in lesbian/gay/queer studies, 20th-century British and American literature, contemporary feminisms, and literatures of the city; author of *Are Girls Necessary?: Lesbian Writing and Modern Histories*, *Metropolitan Lovers: The Homosexuality of Cities*, and numerous essays; editor of *Diana: A Strange Autobiography*; contributor to *The Nation* and *The Women's Review of Books*. SLC, 2000–

Samuel Abrams Politics (on leave Spring 25)
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–

Kameron Ackerman French
BM, University of Central Oklahoma. BA, University of Central Oklahoma, Hunter College, Oregon State University. MS, New York University. MFA, University of California–Los Angeles. MA, Montclair State University. MPhil, Graduate Center at City University of New York. Currently writing PhD dissertation at the Graduate Center at CUNY. Primary area of specialization: Sub-Saharan African literature. Other research and teaching interests include: 19th-century French, American, and British realism; 20th-century literature of Spain, Latin America, France, and the United States; second language acquisition; and film studies. SLC, 2023–

Gillian Adler Esther Raushenbush Chair in Humanities—Literature (on leave for Fall 24)
BA, Barnard College. MA, University of York, UK. PhD, University of California, Los Angeles. Special interest in Chaucer, Dante, Old English and Middle English literature; the history of the book; romance, epic, hagiography, and mystical and contemplative writings. Author of two books, as well as essays published in the *Journal of Medieval Religious Culture*, *Arthuriana*, *Medieval Feminist Forum*, *Carte Italiane*, and *Comitatus: A Journal of Medieval and Renaissance Studies*. Her recent co-authored book, *Alle Thyng Hath Tyme: Time and Medieval Life* (Reaktion Books, 2023), recreates medieval people's experience of time: as continuous and discontinuous, linear and cyclical, embracing Creation and Judgment, shrinking to "atoms" or "droplets," and extending to the silent spaces of eternity. 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. 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–

N'tifafa Akoko Tete-Rosenthal Dance
BA, Grand Valley State University. MFA, Sarah Lawrence College. Born in Tsévié, Togo, and raised in Togo, Ithaca, NY, and Flint, MI, Akoko Tete-Rosenthal is an artist and performer based in New York City. She began her formal dance training in Flint through a youth ballet company. Later, as an independent study student at the Alvin Ailey School of Dance, she was introduced to traditional Guinean and Senegalese dance forms—which molded her choice of study for the next 10 years. She now performs as an independent artist and has worked with companies

such as the Maimouna Keita Dance Company and Fusha Dance Company and tours internationally with Gala Rizzatto. Her performance work is rooted in a traditional and contemporary West African dance, influenced by classical and modern aesthetics. SLC, 2023–

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 Burrnesha, 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 Krasniqi*, 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

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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

BA, Japan Women's University, Tokyo. Japanese language teaching certification, Aoyama Language School, Tokyo. A passionate educator with myriad expertise—most prominently in Japanese language and culture, including cooking, art, and calligraphy as well as physical fitness—Yoshimi is also a Zumba instructor, certified by Zumba Fitness; an aqua exercise instructor, certified by the Aquatic Exercise Association; and was a cooking assistant to nationally acclaimed chef and cooking instructor Tokiko Suzuki in Tokyo. In the United States, she was a private Japanese language teacher for more than 70 students age 4 through 75, with proficiency ranging from beginner to N1 (near native fluency) level, and a workshop facilitator of Japanese cooking, calligraphy, and art for workshops hosted throughout Westchester, including at Sarah Lawrence College, the Hammond Museum and Japanese Stroll Garden, and more than 10 public libraries in the county. She is founder of Magokoro New York; her original artwork features Yuzen Washi (mulberry paper). From 2008–present, Yoshimi has been a Japanese language tutor at Sarah Lawrence College; from 2008-2017, a private flute teacher; from 2015–present, a Zumba exercise instructor at Fort Fitness, Fort Montgomery, NY; from 2016–present, an aquatic exercise instructor at Premier Athletic Club, Montrose, NY; and from 2020–present, founder and lead instructor of the original online exercise “Rejuvex.” In 2016, she was translator for the documentary film *Sense the Wind*; and from 2008-2018, she was a contributing writer for the bimonthly magazine *You-You* in Osaka, Japan. Since 2008, Yoshimi has been chairman of the New York Alumnae division of Japan Women's University in Tokyo; and since 2010, she has been a board member and treasurer of the Croton Council on the Arts. SLC, 2022–

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–

Brandon Arroyo Film History

BA, Brooklyn College. MA, New York University. PhD, Concordia University. Co-editor (with Tom Waugh) of *I Confess!: Constructing the Sexual Self in the Internet Age* (McGill-Queen's University Press, 2019), as well as articles published in *Porn Studies*, *Queer Studies in Media*

& *Popular Culture*, *MedisCommons*, *Communication, Culture and Critique*, *ScreeningSex*, *Synoptique*, and a chapter in *Handbook of Adult Film and Media* (Intellect Press, forthcoming). Primarily interested in theorizing about adult media, affect theory, queer theory, and new media. Currently working on a monograph about *Cruising* (1980) and teaching at Queens College. SLC, 2023–

Nicole Asquith French

BA, Swarthmore College. Maîtrise, Université de Picardie. PhD, Johns Hopkins University. Specialization in French modern poetry, with an emphasis on poetry as a form of social and political action. Other research and teaching interests include cultural studies, environmental humanities, ecocriticism, French theatre, opera, and hip-hop. Articles published on Rimbaud, graffiti and French hip-hop. SLC, 2024–

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 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, Damani has directed more than 20 films for museums worldwide, 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*. His upcoming projects include a series for MAX Network and a new feature documentary that spans the globe, building connections within the African diaspora. A tenured professor at Sarah Lawrence College, he teaches filmmaking to a diverse group of creatives, ensuring that the 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–

Liv Baker Biology

BA, Mount Holyoke College. MSc, University of Massachusetts, Amherst. PhD, University of British Columbia, Vancouver. A conservation behaviorist and expert in wild animal wellbeing, her research focuses on human-animal relationships and how individual animals engage with their environments; the roles wild animals have in the health of their social groups, cultures, and populations—exploring the similar patterns of well-being and behavior seen across the animal kingdom; seeing that animals want to learn about and hold sway over their lives; that good psychological health corresponds to good physical health; that social context matters; and that positive emotions and challenges are not luxuries but are integral elements to being alive. Conservation and well-being research involves a range of wild animals, including elephants, primates, arachnids, rodents, and macropods. Select recent publications include, “Psycho-ecological autonomy and wildness: An observational study of rewilded Asian elephants in Thailand (forthcoming); “Conservation, Animal Well-being, and Indigenous Participation at an Elephant Sanctuary in Mondulkiri, Cambodia” (2023); “Ethics, Well-being, and Wild Lives (2023); “Asian elephant rescue, rehabilitation, and rewilding” (2020). SLC, 2023–

Yevgeniya Baras Visual and Studio Arts (on leave Fall 24)

BA, MS, University of Pennsylvania. MFA, School of the Art Institute of Chicago. An artist working in New York, Baras has exhibited her work at galleries that include: White Columns, New York; Reyes Finn Gallery, Detroit; Gavin Brown Enterprise, New York; Nicelle Beauchene, New York; Mother Gallery, New York; Inman Gallery, Houston; Sperone Westwater Gallery, New York; Thomas Erben Gallery, New York; the Pit, Los Angeles; as well as internationally, including NBB Gallery, Berlin; Julien Cadet Gallery, Paris; and Station Gallery, Sydney. She is represented by the Landing Gallery in Los Angeles and Sargent's Daughters in New York. Baras received the Pollock-Krasner grant in 2023 and 2018 and was named Senior Fulbright Scholar for 2022/2023. She was a recipient of the New York Foundation for the Arts Fellowship in 2021 and Guggenheim Fellowship in 2019; was selected for the Chinati Foundation Residency in 2018 and the Yaddo Residency in 2017; and received the Artadia Prize and was selected for the Sharpe-Walentas Studio Program and the MacDowell Colony residency in 2015. In 2014, Baras was named a recipient of the Rema Hort Mann Foundation's Emerging Artist Prize. Her work has been

reviewed in *The New York Times*, *Los Angeles Times*, *ArtForum*, *The New York Review of Books*, and *Art in America*. She co-founded and co-curated Regina Rex Gallery on the Lower East Side of New York (2010-2018). SLC, 2018–2022; 2023–

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
A multimedia artist and educator based in New York City, Barrio's survey exhibition, *By All Means*, was curated by Johanna Burton (director of The Museum of Contemporary Art, MOCA, in Los Angeles and former curator at the New Museum) at Azkuna Zentroa, Bilbao (2018). Barrio's long-term project, *The Perils of Obedience* (2010 - 2022), merges different media to generate a movie in real time—participating in a larger debate about labor conditions and subjectivity—and it recently premiered at Participant Inc. in New York City. Her work has been presented internationally at MACRO Museum (Rome), Matadero Madrid, MACBA Museum (Barcelona), Belgrade's Contemporary Art Museum, Museo del Banco de la República (Bogotá), Abrons Arts Center (NYC), Anthology Films Archives (NYC), Salzburger Kunstverein, Espacio ODEÓN (Bogotá), Academy of Fine Arts in Gdansk (Poland), tranzit (Romania), European Network for Public Art Producers (ENPAP), ARTIUM Museum (Vitoria-

Gasteiz), and the Havana Biennial, among many others. Barrio is a New Museum's cultural incubator, NEW INC member (2020-2022), and was a 2018-2019 recipient of the Spanish Academy in Rome Fellowship (Rome prize). She has received awards and grants by institutions that include the Brooklyn Art Council, Ministry of Culture of Spain, New York City Department of Cultural Affairs, Foundation for Contemporary Arts, New York Foundation for the Arts, and BBVA Foundation. She has been an artist in residence at the Skowhegan School of Painting and Sculpture, the International Studio & Curatorial Program (ISCP), La Escuelita Nicaragua, and the Hudson Valley Center for Contemporary Art. She teaches at the School of Visual Arts and has lectured at New York University, Hunter College, MICA, Montclair University, and the New School, among many others. SLC, 2022–

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 (on leave Fall 24)
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, existentialism, and poststructuralism—and in the history of philosophy more broadly. Author of *Critique of Critique* (Stanford 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–

Claudia Bitrán Visual and Studio Arts
BFA, Universidad Católica 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 Arts 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 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, and, most recently, *I Cannot Control Everything Forever: A Memoir of Motherhood, Science, and Art* (St. Martin's Press, 2024). 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–

Kirsten Brown Music

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–

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. Lorayne Carbon has been the Director of the Early Childhood Center since 2003. Lorayne is a graduate of SUNY Buffalo and holds a MEd from Bank Street College of Education. Her prior work includes teaching Head Start, preschool and kindergarten and directing childcare programs in Westchester County. Lorayne was an adjunct for many years at Westchester Community College, teaching coursework in early childhood foundations and curriculum. She has facilitated the graduate advisement seminar in the Art of Teaching graduate program and is a faculty advisory member of the SLC Child Development Institute. Supporting children and families within a caring, kind community, coupled with the ability to nurture the progressive, play based program at the Early Childhood Center is what keeps Lorayne excited about the work she does on a daily basis. SLC, 2003–

David Castriota Art History

BA, New York University. MA, MPhil, PhD, Columbia University. Special interests in Greek art of the classical and Hellenistic periods, Roman art of the late republic and early empire, and the art of prehistoric Europe; author of *Myth, Ethos, and Actuality: Official Art in Fifth-Century B.C. Athens, The Ara Pacis Augustae and the Imagery of Abundance in Later Greek and Early Roman Imperial Art*, and a critical commentary on Alois Riegl's *Problems of Style: Foundations for a History of Ornament*; editor of *Artistic Strategy and the Rhetoric of Power: Political Uses of Art from Antiquity to the Present*; recipient of fellowships from the Dumbarton Oaks Center for Early Christian and Byzantine Art and the Society of Fellows of Columbia University and of grants from the National Endowment for the Humanities and the American Philosophical Society. SLC, 1992–

William Catanzaro Dance

Composer and multi-instrumentalist; recognition and funding from NEA, The Samuel S. Fels Fund, New York State Council on the Arts, Harkness Foundation, NYU Humanities Council, NYU Service/Learning Fund; commissions include choreographers Anna Sokolow, Steve Paxton, Viola Farber, Milton Myers; work presented nationally and internationally with the New Danish Dance Theatre, TanzFabrik Berlin, Amsterdam Theatreschool, Cyprus Festival, Teatro San Martin, The Alvin Ailey School, Philadanco, Player's Project, Dallas Black Theatre, Jacob's Pillow, DTW, and others. Former accompanist and teacher of music for dancers at The Juilliard School, Marymount Manhattan College, José Limón School, Martha Graham School, New York University. Current faculty at The Alvin Ailey School and Steps on Broadway; music director for the Young Dancemakers Company. SLC, 2003–

Mallory Catlett Theatre

An Obie and Bessie award-winning creator/director of performance across disciplines from opera to installation art, Catlett's work in New York has premiered and been performed at 3LD, HERE, Ontological-Hysteric, PS122, Abrons, Chocolate Factory, and EMPAC; featured at COIL, Prototype, and BAM's Next Wave; developed at CultureHub, Barishnykov Arts, Pioneer Works, Watermill Center, McDowell, Performing Garage, HERE, Mabou Mines, LMCC, EMPAC, and Yaddo; and toured internationally to Canada, France, United Kingdom, Ireland, and Australia. She has received three MAP Fund grants, two NYSCA Commissions, a 2016 Creative Capital Grant, and a 2015 Foundation for the Contemporary Arts Grants to Artists Award. Catlett is the founder of Restless Production NYC (restlessproductionsnyc.org), an associate artist at CultureHub, a member of the Collapsible Hole (an artist-run development and performance venue), and the newly appointed co-artistic director of Mabou Mines. She has written about her work in *Canadian Theatre Review*, *Theatre Magazine*, *Performance Research*, and *PAJ*. Her first book, co-written with Aaron Landsman and called *No One Is Qualified: a Primer for Participation*, will be published in 2022 by Iowa University Press. SLC, 2021–

Eileen Ka-May Cheng Sara Yates Exley Chair in Teaching Excellence—History (on leave Fall 24)

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. Published essays in *Beyond Biopolitics: Essays on the Governance of Life and Death* (Duke University Press, 2011), *Journal for Comparative Philosophy*, and *Women’s Studies Quarterly*. 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–

Julia Clark Japanese

BA, Carleton College. PhD, University of California, Los Angeles. Primary area of specialization: postwar and contemporary Japanese literature. Special interests include the cultural production of ethnic minorities in Japan, literary multilingualism and “Japanophone” literature, representations of urban space, and transnational feminisms. Articles include “‘Poems of Flesh’: Rethinking Zainichi Women’s Literary History Through the Works of So Shugetsu” (2023) and “Ikaino’s Afterlives: The Legacies of Landscape in the Fiction of Kim Yujeong” (2023). SLC, 2024–

Heather Cleary Spanish, Literature (on leave for 24-25)

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 (on leave Spring 25)

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–

Matthew Cooper German

BA, University of California–Riverside. MA, PhD, University of California–Irvine. Special interests include German idealism, with emphasis on aesthetic idealism and Schelling’s philosophy of art; Naturphilosophie; German Romanticism; and representations of nature in German tragic drama. Current research is in the environmental humanities, ecocriticism, and ecophenomenology. SLC, 2023–

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

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relationship of cinema and television, documentary and nonfiction cinema, and the politics of aesthetics. SLC, 2015–

Drew E. Cressman Biology (on leave Fall 24)
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
MFA, NYU Tisch Design. As a New York-based lighting designer specializing in dance and theatre, whose work has been seen in the United States and Europe, Cryan has had the opportunity to collaborate with a variety of artists, including: the Berkshire Fringe, BodyStories Teresa Fellion Dance, Bryn Cohn + Artists, Caborca Theatre Company, Danspace Project, Delirious Dances, Fiasco Theatre Company, Fusionworks Dance Company, Erwin Maas, the Nature Theatre of Oklahoma, and Netta Yerushalmi. He has toured as a lighting supervisor for the Martha Graham Dance Company, as well as Reggie Wilson/Fist & Heel Performance Group and Bridgeman Packer Dance. Cryan has taught classes on design and collaboration at Hunter College, Providence College, the Dalton School, Bard College at Simon's Rock, and LIU Brooklyn. SLC, 2023–

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–

Cat Dawson Art History
BA, Smith College. MBA, IE Business School, Madrid, Spain. PhD, University of Buffalo. Dawson works at the intersection of an art historian and a scholar of gender and

sexuality studies and explores the relationships of culture, technology, and subjectivity. They are currently working on their second book, *Trans Form*, which articulates a trans method for art history. Their first book, *Monumental: Race, Representation, Redress*, will be published by MIT Press in 2024. SLC, 2023–

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–

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, the history of science in Africa, women's history; gender, health care, and education. Courses in oral history and public history. Recipient of grants from the Spencer Foundation, National Endowment for Humanities at the Library of Congress for "American Immigration Revisited," Mellon Public Humanities in partnership with the Hudson River Museum. Director of SLC's Graduate MA Program in Women's History, 2016-2021. Commissioner, Yonkers Commission for Human Rights, 2023-. 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. Dodds's scholarly work is centered on transculturation in the arts and how religious groups—in particular Christians, Jews, and Muslims—form identities through art and architecture. Among her publications are: *Architecture and Ideology in Early Medieval Spain*; *NY Masjid: The Mosques of New York*; and, as co-author, *Arts of Intimacy: Christians, Jews, and Muslims in the Making of Castilian*

Culture. Dodds edited the catalogue *Al Andalus: The Arts of Islamic Spain* and co-curated that exhibition at the Metropolitan Museum of Art and the Alhambra in Granada; she was curatorial consultant of the exhibition *The Arts of Medieval Spain* at the Metropolitan Museum of Art, and co-curated *Convivencia: The Arts of Jews, Christians and Muslims in Medieval Iberia*, among other publications and exhibitions. She has written and directed films in conjunction with museum exhibitions and for wider audiences. In 2018, she was knighted by the government of Spain as the recipient of the Cruz de la Orden de Mérito Civil (Cross of the Order of Civil Merit). 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–

Danielle Dorvil Spanish

BA, Drew University. MA, PhD, Vanderbilt University. Special interests include Caribbean and Latin American literatures and cultures since the 19th century; Afro-Latin American, Caribbean, and Latinx fictions; women's and gender studies; ethnic and race studies; nationalism; film studies; ecocriticism; and ecofeminism. Scholarly publications appeared in *A Contracorriente* and *Journal of Haitian Studies*. SLC, 2023–

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 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, NYSTE (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 (on leave Spring 25) 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 (on leave Fall 24)

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. Technical director of Sarah Lawrence College's filmmaking and moving image arts program since 2008, where he became a guest professor in 2018 teaching postproduction. Emery has been on the faculty at the Feirstein Graduate School of Cinema at Brooklyn College since 2020. He is an Apple-certified trainer in both Final Cut Pro and Blackmagic DaVinci Resolve. He has also taught camera, editing, and production workshops at the New York International Film Institute since 2006. His freelance filmmaking and editing clients include TED, Almond Cow, and Kodak, among others. Recent editing projects have screened at the United Nations and have garnered film festival success. When not working with students, Emery tends to jump from corporate work, music videos, and web series to both short and feature films, including shooting the feature film *Red Monsoon*, shot on location in Kathmandu, Nepal, as well as editing the feature film *Martin Eden*, based on the novel by Jack London. Most recently, he filmed a documentary in Tanzania about women wildlife scientists working with local communities, which he is currently editing. He finds great joy in working with students and helping them find their passion in filmmaking. 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, Greek (Ancient), Latin MA, Pratt Institute. PhD, CUNY. Fairey has taught Latin, Greek, and classical studies at CUNY colleges, Drew University, Rutgers University, Stern College, and Sarah Lawrence College. She has also managed digital humanities projects, such as the L'Année Philologique (2000-2008), and has worked at the Brooklyn College Open Educational Resources Project, performing website building, digital pedagogy, and instructional design (2015-present). SLC, 2023–

Margarita Fajardo History (on leave spring 25) BA, Universidad de los Andes, Bogotá, Colombia. PhD, Princeton University. Fajardo is the author of *The World That Latin America Created: The United Nations Economic Commission for Latin America in the Development Era*, published in early 2022 by Harvard University Press. In recent years, she has received fellowships from Duke

University's Center for the History of Political Economy and the National Endowment for the Humanities. She work has been published in the *Latin American Research Review* and will soon appear in the *American Historical Review* and in series of edited volumes about the developmental state in Latin America, the Cold War social science and the global social sciences. She is interested in the history of Latin American and global capitalism, as well as the in the history and political economy of ideas, science, and expertise. SLC, 2015–

Christine Farrell Theatre (on leave Spring 25) 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 Mary Griggs Burke Chair in Art & Art History—Visual and Studio Arts
BLS, SUNY—Purchase. MFA, CUNY Hunter College. MFA, Brown University. Professional work includes RKO, H2O Studios, Westwood Studios, Electronic Arts. Solo and group screenings in the United States and Europe, including SIGGRAPH (Los Angeles), ISEA (Vancouver, Hong Kong), EVA (London), ArtMachines2 (Hong Kong), New York Film Festival (New York), Courtisane Festival (Ghent), Collectif Jeune Cinéma (Paris), Copacabana Media Festival (Ghent), Australian Experimental Film Festival (Melbourne), International Conference of

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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), Interests include open-endedness, morphogenesis, and adaptive systems. SLC, 2010–

Carolyn Ferrell Writing (on leave Spring 25)
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 *iDye! For My Dear Brooklyn*. SLC, 2020–

Sammy Floyd Psychology
BA, Smith College. PhD, Princeton University. Postdoctoral Fellow, Massachusetts Institute of Technology. Psychologist with a focus on child development, linguistics, quantitative and computational methods, and neurodiversity. Author of papers on language interpretation in machine models, communication in child development, and language learning in autistic youth. Current special interests include historical language

change, eye-tracking methods, dead words, and children learning language from peers (rather than caretakers). SLC, 2023–

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 Fouk 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–

Blair Fowlkes Childs Art History
BA, Princeton University. MA, PhD, Institute of Fine Arts, New York University. Fowlkes Childs is a specialist in Roman art, archaeology, and religions. She is currently adjunct professor at Columbia University and at the Institute of Fine Arts, New York University, and curator of the 2023 exhibition, "Stories of Syria's Textiles: Art and Heritage Across Two Millennia," at the Katonah Museum of Art. Her current book project is on Syrian and Phoenician sanctuaries in Rome; support for her research includes a 2019–2020 fellowship at the Yale Institute of Sacred Music, where she was also guest curator of the 2022 exhibition, "Photographs From Dura-Europos: 1922–2022 and Onward." At The Metropolitan Museum of Art, she was co-curator of the award-winning 2019 exhibition, "The World Between Empires: Art and Identity in the Ancient Middle East," and co-author of the catalogue. SLC 2023–

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 Anita Stafford Chair in Service Learning—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–

Katie Garth Visual and Studio Arts

BFA, University of Wisconsin–Madison. MFA, Tyler School of Art. Select exhibitions include International Printer 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–

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

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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-

Peggy Gould Dance

BFA, MFA, New York University, Tisch School of the Arts. Certified teacher of Alexander Technique; assistant to Irene Dowd; private movement education practice in New York City. Other teaching affiliations: Smith College, The Ailey School/Fordham University, Dance Ireland/IMDT, 92nd St. Y/Harkness Dance Center, SUNY Purchase (summer), Jacob's Pillow. Performances (1978-present) in works by Patricia Hoffbauer, Leimay Ensemble, 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); Performance collaborations with Sondra Loring (2022-present), Guest Artist with Leimay Ensemble (2023-present); SLC, 1999-

Robert Gould Theatre

MFA, Sarah Lawrence College. Active in performance art and theatre since the mid-1980s, starting as technical director at The Franklin Furnace performance space. Co-founded DSR, a sound performance group, and toured Japan and Europe in the late '80s and early '90s. Assistant Technical Director for the SLC theatre program prior to starting his own sound design company. Sound design credits include: work for Off Broadway theatre companies, including Naked Angels, Clubbed Thumb, Cucaracha and Gabrielle Lansner; in-house sound designer for Ensemble Studio Theatre (1999-2003) and designed most of its yearly Marathon series productions of one-act plays during those years; created sound for dance choreographers Jeanine Durning, Hetty King, Lans Gries, and Lisa Race; and currently is an audio engineer for CBS News. SLC, 2008-

Wendell Gray II Dance

BFA, University of the Arts, Philadelphia. Gray, a Brooklyn-based dance artist, choreographer, and teacher, has performed in the works of artists that include Tere O'Connor, Joanna Kotze, Jordan Demetrius Lloyd, Miles Greenberg, Kevin Beasley, Pavel Zustiak, Maria Bauman, Jonah Bokaer, Christal Brown, J Bouey, and more. As a maker, he has shown his work at Kinosaito Arts Center, Gibney, Center for Performance Research (CPR), Movement Research at Judson Church, La Mama Galleria,

and Bronx Academy of Arts and Dance. Gray has also been supported by residencies with Sightlines Dance Festival, STUFFED at Judson Church, Chez Bushwick, Work Up 6.0 at Gibney, and the Black Diaspora Space Grant. He has additionally set work on companies including Michiyaya Dance, Pennsylvania Ballet II, Philadanco II, and Periapis Music and Dance. SLC, 2023–

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*; *Sad Little Breathing Machine*; *Modern Life* (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 *If the Tabloids Are True What Are You?* Author of two fables for children and adults, *The Little General and the Giant Snowflake* (illustrated by Elizabeth Zechel) and *When Up and Down Left Town* (illustrated by Amy Jean Porter), and a picture book, *Cecil the Pet Glacier* (illustrated by Giselle Potter). A recipient of the Kingsley Tufts Award and a Guggenheim fellowship, she most recently collaborated on a musical oratorio, *The Temp*, with Taylor Ho Bynum, creating the libretto by erasing *The Tempest*. 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 for 24-25)

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–

Abbe Herzig Mathematics

MPhil, Yale University. PhD, University of Wisconsin–Madison. A statistician and mathematics educator, Dr. Herzig teaches courses in mathematics, statistics, research methods, and social justice in education. Her research documented successful practices and policies for supporting equity and diversity in mathematics education, and she has worked with scientists and attorneys on health care quality and safety, equity and inclusion in education, and voting rights. She spends most of her time working to expand access to STEM education for students of all personal, professional, and social identities through teaching, research, advocacy, and faculty professional development. SLC, 2023–

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. MA, PhD, Certificates in European Cultural Studies and Visual Art, Yale University. Hirschfeld-Kroen works on 19th- to 20th-century US and European film, literature, media, and culture, with specializations in classical Hollywood, feminist film theory and history, media archaeology, and cinematic allegories of media labor and technology. She has taught courses at Yale and Sarah Lawrence on the movie musical, Hollywood from the margins, feminist film history, 19th-century foundations of film, machines of modern gender from the spindle to Siri, and the working girl around the world in film. Hirschfeld-Kroen is currently adapting her dissertation into a book. *Rise of the Modern Mediatrix: The Feminization of Media and Mediating Labor, 1865-1945*

assembles a vast archive of fictional telegraph, telephone, and typewriter girls to illustrate how the feminization of low-level information labor shaped modern media. Through readings of newsreels, ads, novels, plays and films from four national contexts (US, France, Germany, England), she offers a new take on the relationship between film and media studies, showing how old cultural conceptions of feminine mediation and new feminized media infrastructures like the switchboard and typing pool shaped film form. An article based on this work, “Weavers of Film: The Girl Operator Mends the Cut,” won the 2021 Society for Cinema and Media Studies (SCMS) Gender and Feminisms Caucus Graduate Student Writing Prize and was published in *Feminist Media Histories: An International Journal* (summer 2021). Hirschfeld-Kroen’s research interests include media archaeology (modern discourse networks, female information workers, cyborgs, androids, ties between communications and entertainment media); Classical Hollywood and European film history (especially through gender/race/ethnicity, intermediality/intertextuality, sound/voice studies, star studies, fan/spectator studies, studio authorship, apparatus theory, the history of film editing and other gendered forms of technical mediating labor); French and US silent and sound film comedy (especially slapstick, screwball, romantic); critical theory (psychoanalysis, Marxism, Frankfurt school, feminist literary/film/media theory and techno-science), feminized genres/forms (esp. domestic novel, sentimental fiction, melodrama, “women’s films,” and the musical); modernism/modernity studies (new cultural illnesses, allegories of alienated machine labor, proto-cinematic media, cosmological imaginaries/mass media from Edisonades to planetaria and geodesic domes); disability studies (especially deaf and blind studies); and cultural histories of ventriloquism, childhood, play, and semiotics of popular culture/everyday life. Her research interests are intertwined with an abiding interest in film curation and preservation. While pursuing her PhD at Yale, she was a frequent speaker at screenings and programmed film series for the Graduate Film Colloquium, Films at the Whitney, and Yale’s annual European film conference. She also interned in film programming at the Museum of the Moving Image. From years of inspecting and repairing 8mm and 16mm reels in the Yale Film Archive, she learned a material approach to film and media history, which she brings to the classroom. SLC, 2023–

Kyle Hittmeier Filmmaking and Moving Image Arts

BA, University of California. Davis. MFA, Rhode Island School of Design. Hittmeier is an interdisciplinary artist and curator, whose work integrates computer-assisted design and rendering with physical media such as painting and drawing. He has exhibited nationally and internationally at Nancy Margolis Gallery, Boston Center for the Arts, Lamar Dodd School of Art, Ontario College of

Art and Design, SPRING/BREAK, Arlington Arts Center, Transfer Gallery, Coherent Gallery, High Noon Gallery, and the Austrian Cultural Forum, among others. He is a founding member of Below Grand Gallery (formerly Super Dutchess Gallery) in New York City. Hittmeier teaches at Lehman College and Pratt Institute, as well as at Sarah Lawrence College. SLC, 2023–

James Hoch Writing

BA, Millersville University of Pennsylvania. MFA, University of Maryland. Hoch is the author, most recently, of poetry collections *Miscreants* (Norton) and *A Parade of Hands* (Silverfish Review Press). *Last Pawn Shop in New Jersey* (LSU Press, finalist for The Paterson Prize) and *Radio Static* (Green Linden Press appeared in spring 2022). His poems have appeared in *Poetry Magazine*, *The New Republic*, *Washington Post*, *Slate*, *Chronicle Review of Higher Education*, *American Poetry Review*, *New England Review*, *Kenyon Review*, *Tin House*, *Ploughshares*, *Virginia Quarterly Review*, and many other publications and were selected for inclusion in *Best American Poetry 2019*. Hoch has received fellowships from the NEA, Bread Loaf, and Sewanee writers conferences, as well as St Albans School for Boys, The Frost Place, and Summer Literary Seminars. Currently, he is professor of creative writing at Ramapo College of New Jersey, as well as guest faculty member at Sarah Lawrence College. SLC, 2012–

David Hollander Writing (on leave Fall 24)

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–

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

BS, University of Windsor, Canada. MFA, Columbia University. Author of four books of poetry, the most recent *Magdalene* (WW Norton and Company). Howe was New York State Poet Laureate from 2012–2016. She is currently a chancellor of the Academy of American Poets and the poet-in-residence at The Cathedral Church of St John the Divine. She has received grants and awards from the Guggenheim Foundation, The National Endowment for the Arts, The Bunting Institute at Radcliffe/Harvard, and The Fine Arts Work Center in Provincetown. Her poems have appeared in *The New Yorker*, *The Atlantic*, *The American Poetry Review*, *POETRY*, and other magazines. Her *New and Selected Poems* is forthcoming from Norton in 2024. SLC, 1993–

Vera Iliatova Visual and Studio Arts

BA, Brandeis University. MFA, Yale University. Represented by Nathalie Karg Gallery, New York City. Work included in numerous exhibitions in the United States and abroad at venues that include: Katonah Museum, NY; Contemporary Jewish Museum, San Francisco; Fahrenheit Madrid Gallery, Spain; New Langton Art Center, San Francisco; Artist Space, New York City; Monya Rowe Gallery, New York City; and David Castillo Gallery, Miami. Previously held full-time teaching appointments at Massachusetts College of Art, University of California–Davis, and University of New Hampshire. Recipient of residencies at Skowhegan School of Art and Vermont Studio Center; awarded free studio space in The Space Program at the Marie Walsh Sharpe Foundation, 2007/2008, and NYFA Grant 2018. SLC, 2014–

Melvin Irizarry-Gelpi Physics

BS, University of Puerto Rico–Mayagüez. PhD, Stony Brook University. Previously taught physics at Westchester Community College (Valhalla) and currently teaching at College of Mount Saint Vincent (The Bronx). SLC, 2021–

John Isley Music

Meghan Jablonski 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 (on leave Spring 25)
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–

Rosie Kaplan Music**Dawn Kasper** Visual and Studio Arts

BFA, Virginia Commonwealth University. MFA, University of California, Los Angeles. Select solo and group exhibitions: Portikus (Frankfurt), 57th Venice Biennale (Italy), Portland Institute for Contemporary Art (Portland), Tang Museum, Skidmore College (New York), Granoff Center for the Arts (Providence), ADN Collection (Italy), CCS Bard College (New York), Issue Project Room (New York) David Lewis (New York), American Academy in Rome (Italy), 2012 Whitney Biennial (New York), Tramway (Scotland), Hammer Museum (Los Angeles), Los Angeles County Museum of Art (Los Angeles), Pacific Standard Time Public and Performance Art (Los Angeles), Public Art Fund, (Miami), Migros Museum fur Gegenwartskunst (Zurich). Kasper is represented by David Lewis (New York)

and has work included in the collections of the Whitney Museum of American Art, (New York) ADN Collection (Italy), and 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–

Aysegül Kayagil Sociology

BS, Middle East Technical University, Turkey. MA, Koc University, Turkey. PhD, The New School for Social Research. Visiting Research Fellow at the Institute for Research on Migration, Ethnicity and Society (REMESO), Sweden (2016-2017). Research interests include race, ethnicity, gender, Turkish nationalism, legacies of slavery in the Middle East and North Africa, and 19th-century Orientalist art. Published on semantics of racial and ethnic identifications in Turkey. Current research explores the erasure of the history of slavery under the Ottoman rule in light of its coexistence with racialized and gendered notions of the dominant ethno-national identity in Turkey, as well as in the larger Mediterranean basin. Recipient of grants and fellowships from Andrew W. Mellon Foundation, Swedish Institute, Turkish American Society and Turkish Fulbright Commission. SLC 2023–

Sibyl Kempson Theatre, Theatre MFA Program MFA, Brooklyn College. Kempson's plays have been presented in the United States, Germany, and Norway. As a performer she toured internationally from 2000-2011 with Nature Theater of Oklahoma, New York City Players, and Elevator Repair Service. Her own work has received support from the Jerome Foundation, the Greenwall Foundation, National Endowment for the Arts, and Dixon Place. She was given four Mondo Cane! commissions from 2002-2011 for *The Wytche of Problymm Plantation*, *Crime or Emergency*, *Potatoes of August*, and *The Secret Death of Puppets*. She received an MAP Fund grant for her collaboration with Elevator Repair Service (*Fondly, Collette Richland*) at New York Theatre Workshop (NYTW), a 2018 PEN/Laura Pels International Foundation for Theater Award for American Playwright at Mid-Career (specifically honoring "her fine craft, intertextual approach, and her body of work, including *Crime or Emergency* and *Let Us Now Praise Susan Sontag*"), and a 2014 USA Artists Rockefeller fellowship with NYTW and director Sarah Benson. She received a 2013 Virginia B. Toulmin Foundation commission for *Kyckling and Screaming* (a translation/adaptation of Ibsen's *The Wild Duck*), a 2013-14 McKnight National residency and commission for a new play (*The Securely Conferred, Vouchsafed Keepsakes of Maery S.*), a New Dramatists/ Full Stage USA commission for a devised piece (*From the*

Pig Pile: The Requisite Gesture(s) of Narrow Approach), and a National Presenters Network Creation Fund Award for the same project. Her second collaboration with David Neumann/Advanced Beginner Group, *I Understand Everything Better*, received a Bessie Award for Outstanding Production in 2015; the first was *Restless Eye* at New York Live Arts in 2012. Current and upcoming projects include a new opera with David Lang for the Isabella Stewart Gardner Museum in Boston for 2018, *Sasquatch Rituals* at The Kitchen in April 2018, and *The Securely Conferred, Vouchsafed Keepsakes of Maery S.* Kempson is a MacDowell Colony fellow; a member of New Dramatists; a USA Artists Rockefeller fellow; an artist-in-residence at the Abrons Arts Center; a 2014 nominee for the Doris Duke Impact Award, the Laurents Hatcher Award, and the Herb Alpert Award; and a New York Theatre Workshop Usual Suspect. Her plays are published by 53rd State Press, *PLAY: Journal of Plays, and Performance & Art Journal (PAJ)*. In addition to Sarah Lawrence College, she teaches and has taught experimental performance writing at Brooklyn College and the Eugene Lang College at the New School in New York City. Kempson launched the 7 Daughters of Eve Theater & Performance Co. in April 2015 at the Martin E. Segal Center at the City University of New York. The company's inaugural production, *Let Us Now Praise Susan Sontag*, premiered at Abrons Arts Center in New York City. A new piece, *Public People's Enemy*, was presented in October 2018 at the Ibsen Awards and Conference in Ibsen's hometown of Skien, Norway. *12 Shouts to the Ten Forgotten Heavens*, a three-year cycle of rituals for the Whitney Museum of American Art in the Meatpacking District of New York City, began on the vernal equinox in March 2016 to recur on each solstice and equinox through December 2018. SLC, 2016–

Paul Kerekes Music (Composition)

BMus, CUNY Queens College. MM, MMA, Yale School of Music. New York-based composer and pianist whose music has been performed by American Composers Orchestra, Da Capo Chamber Players, and New Morse Code, in Merkin Hall, (le) poisson rouge, and The Winter Garden. He attended The Bang on a Can Summer Music Festival, Aspen Music Festival, and The Young Artists Piano Program at Tanglewood. Member of Grand Band, a six-piano ensemble featured in The Bang on a Can Marathon and the Gilmore International Keyboard Festival. Award recipient from ASCAP, the Academy of Arts and Letters; recipient of the 2015 JFund award from the American Composer's Forum. SLC, 2017–

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

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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 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; former chair and governor of the Metropolitan New York Section of the Mathematical Association of America; former member of the Board of Editors, *The College Mathematics Journal*. SLC, 1997-

Jamie Krenn Psychology MA, MA, MPhil, PhD, Teachers College, Columbia University. BS, 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. Krenn teaches at several institutions as an adjunct associate professor, including Columbia University's Teachers College and Siena College, as well as Sarah Lawrence College. She previously worked as an educational media consultant for media entities such as Disney, Nickelodeon, YouTube Originals, and PBSKids. Krenn is 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-

Eduardo Lago Spanish, Literature MA, Universidad Autónoma de Madrid, Spain. PhD, Graduate Center, City University of New York. Special interests: Spanish and Latin American literature, US Latinx writers, European literature. Author of the award-winning novel, *Call Me Brooklyn* (2006), translated into 18 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 most recent books are *Walt Whitman No Longer Lives Here: Essays on North American Literature* (2018) and *We Are All Leopold Bloom: Reasons To (Not Read) Ulysses* (2022). SLC, 1993-

Kevin Landdeck The Merle Rosenblatt Goldman Chair in Asian Studies—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 (on leave Fall 24) 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

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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 24)
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–

Molly Lieber Dance
Since 2006, Eleanor Smith and I have collaborated somatically to create feminist statements that strive to break down heteropatriarchal racism and sexism through abstract dances that denounce the hypersexualization of the white ciswoman and speak out through her. Our non-hierarchical methodology processes content by filtering information between us; feelings are recognized and recreated physically through energetic transference and psychoanalytically through communication and mirroring. Our eight collaborations premiered in NYC, where we are committed to building sustainability for artists and directly serving marginalized families through lactation work, reproductive justice, and somatic improvisation

workshops. Works: Zero Station (Lower Manhattan Cultural Council, 2023; Gloria rehearsal (excerpt) LIVE, Jane Hotel, 2022; Gloria rehearsal (excerpt), Baryshnikov Arts Center, 2022; Gloria, Abrons Arts Center, 2021, and New York Live Arts, 2022; Body Comes Apart, New York Live Arts, 2019 and 2020, archived in The New York Public Library Jerome Robbins Dance Division; Basketball, PS 122 and Baryshnikov Arts Center; Rude World, PS 122 and The Chocolate Factory Theater; Tulip, Roulette, 2013, Danspace Project, 2012; Beautiful Bone, The Chocolate Factory Theater, 2012. Residencies/Awards: 2023/2024 Lower Manhattan Cultural Council Extended Life Award, 2021/2022 Artists in Residence at Movement Research, 2021 Jerome Hill Fellowship Finalists, 2020/2021 Jerome Foundation AIRSpace Residency at Abrons Art Center, 2019 FCA Emergency Grant, 2019 BACSpace Residency at Baryshnikov Art Center, 2018 Family Residency at Mt. Tremper Arts, 2018 Bessie Schonberg Fellows at The Yard, 2018 DiP Artists at Gibney, Featured in *The New York Times* "Best Dance of 2017," 2016 New York Dance and Performance "Bessie" Award for Outstanding Performance (Molly Lieber), 2016 Lower Manhattan Cultural Council Process Space Residency, 2013 New York Dance and Performance "Bessie" Award Nomination Emerging Choreographer, 2013 NYFA Fellow Finalist Award. We have had the pleasure of teaching at Connecticut College (2015), Sarah Lawrence College (2018), The New School (2019), and Pratt Institute (2023). SLC, 2017–2018; 2023–

Jordan Demetrius Lloyd Dance

The College at Brockport (NY). A dance artist based in Brooklyn, NY, LLoyd has collaborated with and performed for Karl Rogers, Netta Yerushalmy, Tammy Carrasco, Monica Bill Barnes, Catherine Galasso, Laura Peterson, Ambika Raina, and David Dorfman Dance. His teaching practice has brought him to Rutgers University, The American Dance Festival, and Mark Morris Dance Center. His work has been produced by New York Live Arts, BRIC, ISSUE Project Room, BAAD!, Movement Research at Judson Memorial Church, The Center for Performance Research, and Brooklyn Studios for Dance. Recently, he received the 2021-23 Jerome Hill Artist Fellowship. SLC, 2022–

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–

Jazmín López Filmmaking and Moving Image Arts
Universidad del Cine, Buenos Aires. MFA, New York University. A filmmaker, visual artist, and professor. López participated in the WhitneyISP program. Her work has

been featured in venues such as Fondation Pernod Ricard, San Jose Museum, OCAT, Tabacalera, Kadist, Istanbul Biennial, Orizzonti official competition Venezia Biennial, Rotterdam Film Fest, Viennale, New Directors New Films at MoMA and Lincoln Center, Centre George Pompidou, and KW institute Berlin, among many other world film festivals, and has been featured in *Variety* and *The New York Times*. SLC, 2023–

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–

Karintha Lowe History

BA, Macalester College. MA, Harvard University. PhD, Harvard University. Special interests include Asian American literature and history, ethnic studies, 20th-century immigration policy, and media studies. An interdisciplinary scholar and curator, Lowe has also worked at the New York Historical Society and the Museum of Chinese in America, where she developed public programming and exhibitions on Asian American multimedia art. SLC, 2023–

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–

Michael Malin Chemistry

BS, City College of New York, PhD, Rutgers University. Postdoctoral Fellow, Rutgers University, Brandeis University. Assistant Professor of Chemistry, Western Connecticut State University (WCSU); T. J. Lipton, Inc, tea chemistry; Technicon Instruments Corp/Bayer Diagnostics, hematology automated analyzer methods/reagents, photocurable adhesives, chemiluminescence, ceramic hardware degradation, phthalocyanine dyes; Bayer Technical Achievement Award, Automated Hemoglobin Detection Methods. Author of 20 publications and patents in biochemistry and chemistry. WCSU chemistry adjunct, 2010-2022. Author of *The Chemistry and Mechanism of Art Materials: Unsuspected Properties and Outcomes*, 2021. SLC, 2003 (guest), 2007-2009, 2023–

Thomas Mandel Theatre

BA, Bowdoin College. Songwriting with Paul Simon, New York University, 1969; taught Singing Workshop with John Braswell at Sarah Lawrence (1971-77); scored musicals at Sarah Lawrence, Astor Place Theatre, and Cafe LaMaMa, New York City; composed, orchestrated, and musical-directed three rock operas Off-Off Broadway and at Sarah Lawrence. (The first, *Joe's Opera*, was twice optioned for Broadway production; animated the second, *The Sea of Simile*, on a full-length DVD.) Toured and recorded (1977-1998) from Vietnam to Vienna, New York City to Sun City, with Dire Straits, Bryan Adams, Cyndi Lauper, Tina Turner, Bon Jovi, B-52s, the Pretenders, Nils Lofgren, Little Steven, Peter Wolf, Ian Hunter/Mick Ronson, two former NY Dolls, *Live at CBGB's*, the Spinners, Shannon, John Waite, and Pavarotti. Returned to Sarah Lawrence in 2000 to work with Shirley Kaplan, William McRee, and Thomas Young. Fields of expertise: Hammond organ, rock-and-roll piano, synthesizer programming and sequencing, piano accompaniment, popular and progressive music of the 1950s-1990s. SLC, 1971-77, 2000–

K. Lorrel Manning Theatre, Filmmaking and Moving Image Arts

MFA, Columbia University. BFA, University of Georgia. Award-winning filmmaker and theatre artist. Film festivals and awards include: South By Southwest (World premiere, Narrative competition); Hamptons Film Festival (New York premiere); Discovery Award & Best Actor Award, Rhode Island International Film Festival; Audience Award–Best Feature, Oldenburg International Film Festival; Jury Award–Best Film, Beaufort International Film Festival; David Horowitz Media Literacy Award, Santa Fe Indie Film Festival; Best Film, North Country Film Festival; Best Film, Peace On Earth Film Festival; Opening Night Film, Kansas City Film Festival; Voice Award, Nominee. As a theatre

director and playwright, Manning has worked extensively Off-Broadway and Off-Off Broadway. Most recently, he wrote, directed, and starred in the critically-acclaimed Off-Broadway play *AWAKE*, which received its world premiere at the Barrow Group Theatre Company. Other recent theatre directing work includes: a new, critically-acclaimed adaptation of Henrik Ibsen's *An Enemy of the People* (co-written with Seth Barrish) and John Yearley's *The Unrepeatable Moment*. Manning is currently developing his second feature film, a television series, and a full-length documentary on young Cameroonian painter Ludovic Nkoth. SLC, 2018–

Caden Manson Director, Theatre Program—Theatre A performance maker (Big Art Group), curator (Contemporary Performance and Special Effects Festival), and educator SLCTheatre), Manson's performance work—through the company Big Art Group—creates radical queer narrative structures and embodiments to construct and aid transitory generative critical space for both participants and audience. Their work is dense, fast, and multilayered and traverses multiple genres and forms, often using interference, slippage, and disruption strategies. Manson's work has been presented throughout 14 countries and more than 50 cities in Europe, Asia, and North America. Their work has been co-produced by the Vienna Festival, Festival d'Automne a Paris, Hebbel Am Ufer, Rome's La Vie de Festival, PS122, and Wexner Center for The Arts. Manson is a Foundation For Contemporary Art fellow, Pew fellow, and a MacDowell fellow. Their writing, with Jemma Nelson, can be found in the publications *PAJ*, *Theatre Magazine*, *Theatre der Zeit*, and *Theatre Journal*. BA, MFA. SLC, 2019–

Adil Mansoor Theatre, Theatre MFA Program

A theatre director and educator centering the stories of queer folks and people of color, Mansoor has directed projects that include *Gloria* by Branden Jacobs-Jenkins (Hatch Arts), *Chickens in the Yard* by Paul Kruse (Hatch Arts and Quantum Theatre), *Desdemona's Child* by Caridad Svich (Carnegie Mellon University), *Dark Play or Stories for Boys* by Carlos 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 (on leave Spring 25) 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–

Matthew Mastromatteo Theatre

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–

Moneé Mayes Theatre

BFA, Savannah College of Art and Design. MFA, Ohio University. A second-generation Caribbean immigrant, born and raised in Long Island, New York, Mayes is an established, award-winning lighting designer with a keen eye for detail and a passion for transforming spaces through light. She states, “the ability to tell unique stories through design is an example of how theatre is a medium to express oneself. It has the power to make people laugh or cry, learn new things, empathize or sympathize and encourage people to think about life.” Beyond theatrical lighting design, she utilizes her various skills in production design, themed entertainment design, art direction, program project management, and event coordination and planning in order to have a well-versed career working with A2 Collective. Recently, she designed *The Black That I Am* (Braata Productions), *The Amen Corner*, (The Lovinger Theatre), and *25th annual Putnam County Spelling Bee*, (Epic Players NYC). Additionally, Mayes has had the opportunity to collaborate with companies such as EPIC Players NYC and The Anthropologists and has worked with well-known theatres such as The Cleveland Public Theatre, Delaware Repertory Theatre, and Indianapolis Repertory Theatre. SLC, 2024–

Daniel McCarthy Lesbian, Gay, Bisexual, and Transgender Studies

BM (magna cum laude), Catholic University of America. MM, Boston University. Performer's Diploma, Southern Methodist University. DMA, University of Illinois Urbana-Champaign. McCarthy's interdisciplinary scholarship draws upon their experiences as both a classically-trained musician and a scholar of feminist, queer, and transgender thought. Recent publications include their essay, “Queering Abuelita: Reconciling Loss Through the Speculative,” published in the Winter 2022 issue of *Departures in Critical Qualitative Research*. McCarthy's versatile music career includes collaborations with members of the Borromeo, Emerson, Escher, and Miró quartets and performances in venues such as the National Arts Centre (Ottawa, Canada), Harpa (Reykjavik, Iceland), Theresienstadt (Czech Republic), the Embassy of Austria, the residences of the ambassadors to Romania and Portugal, and the White House. Before arriving at Sarah Lawrence College, McCarthy taught in the Department of Gender and Women's Studies at the University of Illinois Urbana-Champaign and the Institute for Women's, Gender and Sexuality Studies at Georgia State University. SLC 2023–

Jeffrey McDaniel Writing

BA, Sarah Lawrence College. MFA, George Mason University. Author of six books of poetry, most recently *Holiday in the Islands of Grief* (University of Pittsburgh Press, 2020). Other books include *Chapel of Inadvertent Joy* (Pittsburgh, 2013), *The Endarkenment* (Pittsburgh, 2008), *The Splinter Factory* (Manic D Press, 2002), *The Forgiveness Parade* (Manic D Press, 1998), and *Alibi School* (Manic D Press, 1995). McDaniel's poems have appeared in numerous places, including *The New Yorker*, *The New York Times*, and *Best American Poetry* in 1994, 2010, and 2019. Recipient of an NEA fellowship. SLC, 2001–

William D. McRee Theatre

BA, Jacksonville University. MFA, Sarah Lawrence College. Co-founder and artistic director for Jacksonville's A Company of Players, Inc.; productions with The Actor's Outlet, Playwrights Horizons, Summerfest, and the Ensemble Studio Theatre. SLC, 1981–

Aixa Rosario Medina Theatre

For the past two decades Aixa has been living in Westchester and fully engaged in sharing her skills with numerous community organizations, including but not limited to: Youth Theatre Interactions, The Hudson River Museum, Yonkers Public Schools, The Gateway Program and Wartburg Senior Center. Professional experience includes: Broadway, regional and international theaters; industrials, TV, film, commercials, choreographer, assistant choreographer, dance instructor and dance and theatre director and coordinator. She also owns a Pilates studio in Yonkers, Mind-Body Pilates, teaches Pilates for the Lion King Company on Broadway and works as a faculty member for the Civic Engagement Theatre Program in the Sarah Lawrence College Theatre Program. 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–

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 the memoir *Tasha*; editorial board member of *Dissent* magazine. Recipient of the Guggenheim Fellowship, the Award in Literature from the American Academy of Arts and Letters, the Koret Jewish Book Award for Fiction, and the Pushcart Prize. 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–

Jamee Moudud Economics

BS, MEng, Cornell University. MA, PhD (Honors), The New School for Social Research. Moudud is a board member of the Association for the Promotion of Political Economy and the Law and a co-founder and on the editorial board of the *Journal of Law and Political Economy*. He is also on the editorial board of the journal, *Money on the Left*. As a contributor to the contemporary Law and Political Economy intellectual movement, his work focuses on understanding the nature of corporations and money and the ways in which constitutional clauses structure socioeconomic inequalities. Professor Moudud is currently

working on a book entitled, *Legal and Political Foundations of Capitalism: The End of Laissez-Faire?*, to be published by Routledge as part of its Economics as Social Theory series. He is a Fellow in the Political Economy of Corporations Curriculum Project, University of California Berkeley. SLC, 2000–

Patrick Muchmore Music

BM, University of Oklahoma. Composer/performer with performances throughout the United States; founding member of New York's Anti-Social Music; theory and composition instructor at City College of New York. SLC, 2004–

Joshua Muldavin Geography

BS, MA, PhD, University of California–Berkeley. Special interests in China, Japan, and Asia policy, rural development, international aid, agriculture and food, climate change, political economy, and political ecology. Current research projects analyze global resource and development conflicts via capital flows to Africa, Latin America, and South/Southeast Asia; 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; and aid to China since 1978. Forty years 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, National University of Singapore, US Congressional Commission, European Parliament. Founder of the Action 2030 Institute. Contributor to *The Political Geography Handbook*, *Economic Geography*, *Geopolitics, Environment and Planning A*, *GeoForum*, *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–

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 Skip 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 Money*, 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 the Advanced Beginner Group, Neumann's work has been presented in New York City at PS 122, Dance Theatre Workshop, Central Park SummerStage (collaboration with John Giorno), Celebrate Brooklyn, and Symphony Space (collaboration with Laurie Anderson). Featured dancer in the works of Susan Marshall, Jane Comfort, Sally Silvers, Annie-B Parson & Paul Lazar's Big Dance Theatre, and club legend Willi Ninja; previously a member of Doug Varone and Dancers and an original member and collaborator for eight years with the Doug Elkins Dance Company. Over the past 20 years, choreographed or performed with directors Hal Hartley, Laurie Anderson, Robert Woodruff, Lee Breuer, Peter Sellars, JoAnn Akalaitis, Mark Wing-Davey, and Les Waters; recently appeared in *Orestes* at Classic Stage Company, choreographed *The Bacchae* at the Public Theatre, and performed in a duet choreographed with Mikhail Baryshnikov. SLC, 2007–

Philipp Nielsen Adda Bozeman Chair in International Relations—History (on leave 24-25)

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 Xia, 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 *Quasimode*, a poetry collection; 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*; and *The Story of Charles Loring Brace and the Children He Saved and Failed*, history/biography. Fiction and poetry have appeared in *The New Yorker*, *Harpers*, *Conjunctions*, *The Quarterly*, *Partisan Review*, and many other places. 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; the DeWitt Wallace/Reader's Digest Fellowship, from the MacDowell Colony; and the Crooks Corner Best First Novel Award. SLC, 1997, 2002–

Philip Ordning Mathematics (On leave 2024-25)

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–

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. A 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 others. Member, Writers Guild of America East. Recent awards: 2022 winner, Writer's Guild of America East Pilots Interrupted Reading Series (multiple years); 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. Author: *Conversations with Women Showrunners*. 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. Owens is an interdisciplinary artist; he makes photographs, performance art, drawings, videos, and texts. His art has appeared in many solo and group exhibitions, both nationally and internationally. Solo museum exhibitions include *Anthology* at MoMA PS1; *Better the Rebel You Know* at the former Cornerhouse (Manchester, England); and *Perspectives 173: Clifford Owens at the Contemporary Arts Museum in Houston, Texas*. Group exhibitions include *Freestyle*, *Greater New York 2005* and *Performance Now: The First Decade of the New Century*, Walker Arts Center, Yerba Buena Center for the Arts, The Kitchen, Museum of Modern Art, and others. Owens's performance-based projects and performances have been widely presented in museums and galleries, including the Museum of Modern Art, the Baltimore Museum of Art, Brooklyn Academy of Music, Performa05, Pulitzer Arts Foundation, and elsewhere. His collections are in the Museum of Modern Art, Whitney Museum of American Art, Baltimore Museum of Art, Studio Museum in Harlem, and in private collections. Owens has received numerous fellowships and awards, including: Guggenheim Fellowship, William H. Johnson Prize, Louis Comfort Tiffany Award, Art Matters, New York Foundation for the Arts, Ralph Bunche Graduate Fellowship. Publications: *Anthology*, edited by Christopher Y. Lew, including contributions by Kellie Jones, Huey Copeland, and John P. Bowles; reviews and interviews in *The New Yorker*, *The New York Times*, *Artforum*, *Art in America*, *Bomb*, *The Drama Review*, *New York Magazine*; articles published in *The New York Times*, *PAJ: A Journal of Performance Art*, *Artforum*, and 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 (New York, NY), and others. Owens served as a critic at

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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–

Yekaterina Oziashvili Politics

BA, Barnard College. PhD, Graduate Center, City University of New York. Research and teaching interests include ethnic conflict, ethnofederalism and multinational states, political economy, revolutions and social movements, politics of Eastern Europe and post-Soviet states, American constitutional law, and American political development. Recent awards include Fulbright/IIE Dissertation Fieldwork Fellowship and the Social Science Research Council's International Dissertation Research Fellowship. Conducted field research in Russia. Taught courses in comparative and American politics at City University of New York. 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–

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

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–

Jessica Poling Sociology BA, Haverford College. MA, PhD, Rutgers, the State University of New Jersey. Academic specialization in culture/cognition, gender, and the sociology of the body. Current research projects investigate how embodied identities and institutional contexts shape experiences of bodily change and what strategies individuals construct to rationalize corporeal disruptions. Author of peer-reviewed articles in *Sociological Forum* and the *American Journal of Cultural Sociology*, among others. Former appointments include: managing editor of *Sociological Forum* and instructor of sociology at Iona University. SLC 2023–

Mary A. Porter Anthropology (on leave Spring 25) 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 MFA, Sarah Lawrence College. Potter-Takata is a Bronx-based artist of Japanese descent working at the intersection of Japanese religious ritual and butoh. His work, which centers on Japanese-American experience, is preoccupied with the consumer culture runoff from the Japanese archipelago. Born into a Buddhist family in Los Angeles, Potter-Takata was raised in the Shingon and Jodo-Shin traditions of Buddhism and, as an adult, has become a practicing Shingon monk. Shingon is notable for its extensive pantheon of buddhas and bodhisattvas, as well as its intricate ritual practices. His work reinterprets these practices in ways that reflect the values of his

American context. By utilizing Buddhist ideas of embodiment to create performances around the body as a historical site, Potter-Takata's work uproots latent narratives of Japanese internment through performance. He is a 2022 Bronx Dance Fund Award recipient, a current Movement Research artist-in-residence, and has been awarded residencies through Rogers Art Loft, Gibney Dance Center, amandaplusjames, and Lehman College/CUNY Dance Initiative. His performances have also been shown at Triskelion Arts, HERE Arts Center, Dixon Place, Arts On Site, Abrons Art Center, WestFest, and with Pioneers Go East at Judson Church. When studying at Sarah Lawrence College, Potter-Takata focused on multimedia performance and studied butoh under Kota Yamazaki and Mina Nishimura. SLC, 2017–

Liz Prince Theatre, Dance A designer of costumes for theatre, dance, and film, Prince's recent work includes designing the set installation and costumes for Bill T. Jones/Arnie Zane Company's *Curriculum I* and *Curriculum II*. She has designed numerous productions for Bill T. Jones since 1990, including the opera *We Shall Not Be Moved*, which Jones directed for Opera Philadelphia with music by Daniel Bernard Roumain and librettist Marc Bamuthi Joseph. Other recent design collaborations include designing multiple works for choreographer and founder of the Bronx Academy of Arts and Dance Arthur Avilez's 2023 and 2024 seasons; she has collaborated with Avilez since 1987. Other past collaborations include designing for Doug Varone's *In The Shelter of the Fold* for BAM's Next Wave Festival and his *Half Life*, commissioned by the Paul Taylor Company; she has designed numerous works for Varone since 1997. She has also collaborated with Gabriel Barre (director of *Pippin* at Goodspeed Opera House), Karen Bernard, Jane Comfort, Lenora Champagne, Mark Dendy (Dendy Dance, Pacific Northwest Ballet, Dortmund Theater Ballet), David Dorfman, Irondale Ensemble, Koosil Ja Hwang, Lawrence Goldhuber, Keely Garfield, Mimi Goese, Neil Greenberg, Patricia Hoffbauer, Liz Gerring, Larry Keigwin, Ralph Lemon, Diane Martel (PBS Alive From Off Center), Bebe Miller, Trey McIntyre (ABT, Houston Ballet, Washington Ballet, Pennsylvania Ballet), Jennifer Munson, Bridgeman/Packer Dance, Aileen Passloff, Pilobolus, Mikhail Baryshnikov's White Oak Dance Project, Nancy Savoca's 2011 film *Union Square*, George Emilio Sanchez, Stephanie Skura, Meg Stuart, Sekou Sundiata and Fiona Templton, and Zvi Gotheiner. These works have premiered in venues such as Lincoln Center, The Brooklyn Academy of Music, New York City Center, Berlin Opera, Opernhaus Dortmund, Seattle's Marion Oliver McCall Hall, Houston's Wortham Center, The Kennedy Center, Fisher Center at Bard, New York Live Arts, The Joyce Theater, Goodspeed Opera House, La Mama Experimental Theater, The Baryshnikov Arts Center, Wexner Center for the Arts, Jacob's Pillow, The Ohio Theater, and The Irondale

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Theater. Prince's own performance work has been presented at various venues through New York City, including: Performance Space 122, LaMama, Caroline's Comedy Club, Steve McGraw's Supper Club, Dixon Place, 8BC, and King Tut's Wawa Hut. Her 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. Prince received a 1990 New York Dance and Performance Award (BESSIE) and a 2008 Charles Flint Kellogg Arts and Letters Award from Bard College. She has taught costume design at SUNY Purchase College (2010-2015), Manhattanville College (1999-2018), and appeared as a guest speaker in costume design at University of Massachusetts-Amherst, The Ohio State University, and Texas Women's College. SLC, 2017-

Ben Pryor Theatre

A curator and producer working across independent and institutional contexts, Thomas Benjamin Snapp Pryor (Ben Pryor) has produced more than 150 performance engagements of 22 evening-length dance, theatre, and performance works by artists including Miguel Gutierrez, Trajal Harrell, Ishmael Houston-Jones/Dennis Cooper/Chris Cochrane, and Deborah Hay (among others) and realized with 83 museums, performing-arts centers, festivals, and cultural institutions in 54 cities across 16 countries. Pryor created American Realness, an annual festival of performance and discourse, to call attention to the proliferation of choreographic practices transcending the historic notions of American dance. From 2010-2019, the festival served as a launching pad for artists entering the national and international performing-arts field. Pryor has curated programs for Centre National de la Danse (Pantin, France), Théâtre Garonne (Toulouse, France), Les Subsistances (Lyon, France), Wiener Festwochen (Vienna, Austria), and Hollins University MFA Dance program (Roanoke, Virginia). He is currently senior producer for Kelly Strayhorn Theater in Pittsburgh, Pennsylvania. SLC, 2021-

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-

Sarah Racz Physics

Jeremy Randall Film History

BA, Colgate University. MA, American University of Beirut. PhD, The Graduate Center, City University of New York. Randall works on 20th-century Middle East studies, with a focus on the Levant, cinema, leftist movements, and internationalism. He is the author of the article "Affective Alternatives to Sectarianism in Maroun Baghdadi's Documentaries" and forthcoming articles on solidarity between Palestinian movements and Japanese counterparts. SLC, 2023-

Victoria Redel Writing

BA, Dartmouth College. MFA, Columbia University. Author of four books of poetry and five books of fiction, including her most recent, *Paradise* (2022). For her collection of stories, *Make Me Do Things* (2013), Redel 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 and has appeared in numerous publications, including *Granta*, *Harvard Review*, *The Quarterly*, *The Literarian*, *The New York Times*, *Los Angeles Times*, *O, The Oprah Magazine*, *Elle*, *BOMB*, *More*, and *NOON*. SLC, 1996-

Cara Reeser Dance

Nelly Reifler The Ellen Kingsley Hirschfeld Chair in Writing—Writing

BA, Hampshire College. MFA, Sarah Lawrence College. Author of: *See Through*, a story collection; *Elect H. Mouse State Judge*, a novel; fiction in magazines and journals, including *Guernica*, *Electric Literature*, *Story*, *Tweed's*, *BOMB*, *McSweeney's*, *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. SLC 2002-

Lauren Reinhard Theatre

MFA, Sarah Lawrence College. 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 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) *wraqs* in theatre and media, serving collaboration, community, and *laqqs*, 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 (on leave Fall 24)

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-

Nick Roseboro Visual and Studio Arts
BFA, The New School. MSCCCP, Columbia University Graduate School of Architecture, Planning, and Preservation (GSAPP). A designer, musician, and co-founder of the research and design agency Architenstions—a studio that works at the intersection of theory and practice, focusing on architecture as a network condition in continuous dialogue with the political and social context, that aims to create new possibilities for contemporary living and production. Roseboro's interests include redefining design and research practice through curatorial, pedagogical, and cross-disciplinary exploration toward new creative and cultural production at multiple scales. He has recently been researching tensions between labor and leisure in the post-World War II period to unveil the creation of other places and methods of cultural identity and production under the theme of architecture and leisure. Recent projects of his studio include curating the Common Visions Festival: Links in San Ferdinando, Calabria, Italy (2023); research and design of the large-scale installation *The Playground*, Coachella (2022); and the transformation of a typical suburban home in Babylon, New York. He has exhibited at the a83 Gallery in New York City (2022), Modest Commons in Los Angeles (2023), and Center for Architecture (2022). His office was recently listed in the *Wallpaper* Guide to Creative America: 300 Names to Know Now*. Along with his practice, he has taught at the Barnard architecture program and has been a guest critic at various schools. SLC, 2023–

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–

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–

Shahnaz Rouse Joseph Campbell Chair in the Humanities—Sociology
BA, Kinnaird College, Pakistan. MA, Punjab University, Pakistan. MS, PhD, University of Wisconsin-Madison. Special student, American University of Beirut, Lebanon. Academic specialization in historical sociology, with emphasis on the mass media, gender, and political economy. Author of *Shifting Body Politics: Gender/Nation/*

State, 2004; co-editor, *Situating Globalization: Views from Egypt*, 2000; contributor to books and journals on South Asia and the Middle East. Visiting faculty: Lahore School of Economics-Graduate Institute of Development Studies, University of Hawaii at Manoa, and American University in Cairo. Editorial Board member and book review editor, *Dialectical Anthropology*. Past member, editorial advisory board, and contributor to *Indian Sociology*. Past member, editorial committee, of the Middle East Research and Information Project. Past consultant to the Middle East and North Africa Program of the Social Science Research Council, as well as to the Population Council West Asia and North Africa Office (Cairo). Recipient of grants from Fulbright-Hays Foundation, Social Science Research Council, American Institute of Pakistan Studies, and Council on American Overseas Research Centers. SLC, 1987–

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–

Daniel Schmidt Filmmaking and Moving Image Arts

Daniel Schmidt Filmmaking and Moving Image Arts

Susan 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–

Rakia Seaborn Dance

BA, Oberlin College. MFA, Sarah Lawrence College. Seaborn, a native of Detroit, is a writer, choreographer, educator, and performer whose work has appeared at JACK, Dixon Place, La Mama E.T.C., The Tank, AUNTS, chashama, and Brooklyn Studios for Dance. She has worked with Kathy Westwater, Dianne McIntyre, Rashaun Mitchell, Jodi Melnick, and Meta-Phys Ed. Seaborn teaches Movement for Trinity College's Experimental Performing Arts Program at La Mama, E. T. C. She is a 2018 Mertz Gilmore Late Stage Creative Stipend recipient. Her latest work, A RUIN, had its world premiere at JACK in May 2022. SLC, 2023–

Shelley Senter Theatre

Vijay Seshadri Writing (on leave Fall 24)

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–

Mark R. Shulman History

BA, Yale University. MST, Oxford University. PhD, University of California–Berkeley. JD, Columbia University. Served as editor-in-chief of the *Journal of Transnational Law* at Columbia and received the Berger Prize for international law. Served as associate dean for global admissions at New York University and assistant dean for Graduate Programs & International Affairs at Pace Law School. Created and directed the Worldwide Security Program at the EastWest Institute and practiced law at Debevoise & Plimpton. A long-time leader of the Association of the Bar of the City of New York, he currently chairs the Committee on Asian Affairs and serves on the Council on International Affairs and the Task Force on National Security and the Rule of Law. He previously chaired the City Bar's Committee on International Human Rights and the Council on International Affairs. He has taught the laws of war at Columbia Law School; military history at Yale, the Air War College, and Columbia (SIPA); and human rights at Sarah Lawrence and Hunter colleges. He has published widely in the fields of history, law, and international affairs. His books include *The Laws of War: Constraints on Warfare in Western World* (1994), *Navalism and the Emergence of American Sea Power* (1995), *An Admiral's Yarn* (1999), and *The Imperial Presidency and the Consequences of 9/11* (2007). His articles have appeared in the *Columbia Journal of Transnational Law*, *Journal of National Security & Policy*, *Fordham Law Review*, *Journal of Military History*, *Intelligence and National Security*, and *The New York Times*, among others. SLC, 2009–

Scott Shushan Philosophy

BA, Loyola University New Orleans. PhD, New School for Social Research. Research interests in aesthetics, moral psychology, and, broadly, the history of philosophy. Current book project, *Aesthetic Education: On the Moral Effects of Art*, investigates the variety of ways in which art can be thought to not only further our individual moral development but also help us appreciate what morality is. Forthcoming articles are on G. W. F. Hegel and Iris Murdoch. Previously taught at Eugene Lang College, Fordham University, and Pratt Institute. SLC, 2019–

Noah Shuster Economics

BA, Binghamton University. PhD, New School for Social Research. Taught English and political science at the New School and several CUNY campuses, particularly Brooklyn College (2013–). Shuster has taught about US social-movement history, criminal justice/pre-law, labor history, and current New York City. His research has focused on ethnographic understandings of retail workers, particularly their daily practices of resistance and desertion. His future research is planned around qualitative understandings of precarious workers and social-movement history. SLC, 2023–

Michael Siff Computer Science

BA, BSE., MSE, University of Pennsylvania. PhD, University of Wisconsin–Madison. Special interests in programming languages, cryptology, and software engineering; author of research papers on interplay between type theory and software engineering. SLC, 1999–

Lake Simons Theatre

BFA, University of North Carolina School of the Arts. École Jacques Lecoq, Paris. Theatre work includes designing sets, puppets, and costumes and directing, choreographing, and performing. Drawn to incorporating puppetry, movement, and live music into the theatre, shows are frequently made from the ground up. Work seen in many New York theatres, including HERE Theatre, La Mama E.S.T., P.S. 122, St. Mark's Church, Dixon Place, and One Arm Red. Past collaborative work includes *Electric Bathing*, *Wind Set-up*, *White Elephant*, *Alice's Adventures in Wonderland*, *What's Inside the Egg?*, *How I Fixed My Engine With Rose Water*, and *Etiquette Unraveled*. As an artistic associate with the Hip Pocket Theatre in Fort Worth, Texas, designed sets and puppets for a multitude of productions over the years, presented seven collaborative theatre pieces, performed in more than 30 world premieres, and launched its Cowtown Puppetry Festival. Puppet/mask designer for New York Shakespeare Festival, Signature Theatre Company, My Brightest Diamond, Division 13, Kristin Marting, Doug Elkins, Cori Orlinghouse, Daniel Rigazzi, and various universities; puppetry associate for *War Horse* on Broadway. Awarded a variety of grants and awards for theatre work. SLC, 2012–

Kanwal Singh Provost and Dean of Faculty—Physics

BS, University of Maryland–College Park. MA, PhD, University of California–Berkeley. Postdoctoral research associate, University of Oslo, Norway. Special interests in low-temperature physics, science education and education policy, and scientific and quantitative literacy. Author of articles in theoretical condensed-matter physics (models of superfluid systems) and physics teaching. Taught at Middlebury College, Wellesley College, and Eugene Lang College at The New School University. SLC, 2003–

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–

EmmaGrace Skove-Epes Dance

A Brooklyn-born and based movement, sound, and text-based artist, performer, and educator, Skove-Epes's performance work has lived at venues including the Center for Performance Research, the 92nd Street Y, Nothing Space, Gibney, TheaterLab, Theater for the New City, Roulette Intermedium, Brooklyn Studios for Dance, New York Live Arts, AUNTS/Arts@Renaissance, Brooklyn Bridge Park, Riverside Park, Triskelion Arts, and the School of Contemporary Dance and Thought (MA). She is currently an artist in residence at MOTiVE Brooklyn and has previously been in residence at Chez Bushwick Inc., the Brooklyn Arts Exchange, Gowanus Arts, Gibney (Work Up), New York Live Arts (Fresh Tracks, with collaborator Jonathan González), the Sable Project (VT), and Arts on Site (Kerhonkson, NY). As a performer, Skove-Epes currently works with choreographers Edisa Weeks and Julie Mayo and has previously been a collaborating performer in the works of choreographers RoseAnne Spradlin, Jill Sigman, Kathy Westwater, Mariangela Lopez, Jon Kinzel, Dianne McIntyre, Jodi Melnick, Peniel Guerrier, Jesse Phillips-Fein, Jonathan González, Mor Mendel, Nadia Tykulsker, Sondra Loring, Noemie LaFrance, Leslie Boyce, Maria Simpson, and Aileen Passloff—and has performed as a vocalist with the band SCHOOL. Skove-Epes currently teaches dance technique, improvisation, and dance composition at DanceWave and is a practitioner of the MELT Method, a self-treatment technique and form of bodywork. She has previously taught dance and somatics through the American Dance Festival, New York Live Arts, Movement Research, James Baldwin High School, Brooklyn Studios for Dance, Stella Adler/NYU Tisch Drama Department, NYU Tisch Summer Dance Residency Festival and Bard College. Skove-Epes is a new member of Bodies For Bodies, a collective of queer and trans bodyworkers who offer sliding-scale and free-of-charge bodywork to queer and trans clients in Brooklyn, NY. They have organized with Creating New Futures, Artist Co-Creating Real Equity, European Dissent, Breaking White Silence, and Resource Generation. SLC, 2023–

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–

Eleanor Smith Dance

Since 2006, Molly Lieber and I have collaborated somatically to create feminist statements that strive to break down heteropatriarchal racism and sexism through abstract dances that denounce the hypersexualization of the white ciswoman and speak out through her. Our non-hierarchical methodology processes content by filtering information between us; feelings are recognized and recreated physically through energetic transference and psychoanalytically through communication and mirroring. Our eight collaborations premiered in NYC, where we are committed to building sustainability for artists and directly serving marginalized families through lactation work, reproductive justice, and somatic improvisation workshops. Works: Zero Station (Lower Manhattan Cultural Council, 2023; Gloria rehearsal (excerpt) LIVE, Jane Hotel, 2022; Gloria rehearsal (excerpt), Baryshnikov Arts Center, 2022; Gloria, Abrons Arts Center, 2021, and New York Live Arts, 2022; Body Comes Apart, New York Live Arts, 2019 and 2020, archived in The New York Public Library Jerome Robbins Dance Division; Basketball, PS 122 and Baryshnikov Arts Center; Rude World, PS 122 and The Chocolate Factory Theater; Tulip, Roulette, 2013, Danspace Project, 2012; Beautiful Bone, The Chocolate Factory Theater, 2012. Residencies/Awards: 2023/2024 Lower Manhattan Cultural Council Extended Life Award, 2021/2022 Artists in Residence at Movement Research, 2021 Jerome Hill Fellowship Finalists, 2020/2021 Jerome Foundation AIRSpace Residency at Abrons Art Center, 2019 FCA Emergency Grant, 2019 BACSpace Residency at Baryshnikov Art Center, 2018 Family Residency at Mt. Tremper Arts, 2018 Bessie Schonberg Fellows at The Yard,

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2018 DiP Artists at Gibney, Featured in *The New York Times* "Best Dance of 2017," 2016 New York Dance and Performance "Bessie" Award for Outstanding Performance (Molly Lieber), 2016 Lower Manhattan Cultural Council Process Space Residency, 2013 New York Dance and Performance "Bessie" Award Nomination Emerging Choreographer, 2013 NYFA Fellow Finalist Award. We have had the pleasure of teaching at Connecticut College (2015), Sarah Lawrence College (2018), The New School (2019), and Pratt Institute (2023). SLC, 2017–2018; 2023–

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–

Charles Snyder Philosophy

BA, The Catholic University of America. MA, PhD, New School for Social Research. Postdoctoral Fellowships at Bard College, The Hannah Arendt Center for Politics and Humanities; Bard Prison Initiative; and the University of Hamburg, Maimonides Centre for Advanced Studies. Research interests in the history of Ancient Greek and Roman philosophy, especially the early Hellenistic period, and social and political philosophy. Author of *Beyond Hellenistic Epistemology* (Bloomsbury, 2021) and published papers in *Ancient Philosophy*, *Bochumer Philosophisches Jahrbuch für Antike und Mittelalter*, *Review of Metaphysics*, and *Études platoniciennes*. SLC 2023–

George Southcombe Director, Sarah Lawrence Program at Wadham, Oxford—History, Literature

BA, MA, DPhil, University of Oxford. Fellow of the Royal Historical Society. Special interests in nonconformist religion, early modern literature, Restoration England, satire and laughter. Author of, among other works, *The Culture of Dissent in Restoration England: The Wonders of the Lord*; co-author of *Restoration Politics Religion and Culture: Britain and Ireland, 1660-1714*; editor of *English Nonconformist Poetry, 1660-1700*. SLC, 2014–

Marion Lorrain Spencer Theatre

Stuart Spencer Theatre

BA, Lawrence University (Appleton, Wisconsin). MFA, Sarah Lawrence College. Author of numerous plays performed in New York and around the country, including *Resident Alien* (Broadway Play Publishing). Other plays include *In the Western Garden* (Broadway Play Publishing), *Blue Stars* (Best American Short Plays of 1993-94), and *Sudden Devotion* (Broadway Play

Publishing). A playwriting textbook, *The Playwright's Guidebook*, was published by Farrar, Straus and Giroux in 2002. Recent plays are *Alabaster City*, commissioned by South Coast Rep, and *Judy Garland Died for Your Sins*. Former literary manager of Ensemble Studio Theatre; fellow, the Edward Albee Foundation; member, Dramatist Guild. SLC, 1991–

Robin Starbuck Filmmaking and Moving Image Arts BA, Salem College (North Carolina). MFA, School of the Art Institute of Chicago. Post-Graduate Certificate, New York University Tisch School of the Arts. An award-winning filmmaker and artist who produces experimental nonfiction films, installations, and animated media for theatre and opera, Starbuck employs a mixture of documentary and reflexive film styles in her work. By working in a nontraditional form, she strives to create a cinematic space in which the world is perceived rather than known. In response to her work, viewers are invited to interact with what they see on the screen and to create meaning by reflecting on their own experiences, ideas, and truths. She has exhibited works at the Boston Center for the Arts, The Walker's Point Art Center, Milan Biennale, Indie Open in New York City, Anthology Film Archives, Deluge Contemporary Art & Antimatter, Collected Voices Chicago, XVI Cine Pobre Cuba, the Madrid Film Festival, the 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

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 Klown 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–

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–

Joel Swanson Swanson Religion

BA, Swarthmore College. MA, PhD, The University of Chicago. A scholar of modern Jewish intellectual history,

with a focus on both philosophical and literary sources, Swanson is particularly interested in questions of trauma and Jewish collective memory; racialization, gender identity, and the Jewish body; tensions between religious, ethnic, and national understandings of Jewish identity; and how the history of the Jewish people complicates and challenges the structures of philosophical universalism and the modern nation-state. He is currently working on adapting his dissertation into a book that examines an array of little-studied francophone Jewish writers and philosophers in the prewar period, suggesting that those figures' marginal and ambivalent relationships to Jewish memory and identity formation complicates our understanding of the relationship between Jewish and Christian thought during the period. Swanson has received extensive textual training in Jewish traditional sources in both Hebrew and Aramaic and is also well-versed in queer theory, gender studies, disability studies, and postcolonial studies. He has taught both Jewish history and continental philosophy of religions at The University of Chicago and University of Illinois Chicago and has spoken at an array of conferences and universities across three continents. An active member of the Association for Jewish Studies, he has published articles on topics as diverse as Jewish contributions to French deconstruction and psychoanalytic debates; competing Zionist and diasporist politics of memory; German Jewish philosophy; and Yiddish poetry. In addition to his academic writing, Swanson is a widely-published commentator on Jewish political issues in publications such as *Haaretz*, *The Times of Israel*, *The Jerusalem Post*, the *Jewish Telegraphic Agency*, and *The Forward*. He has served as a researcher for the Leo Baeck Institute in Jerusalem and helped develop resources for a national curriculum on antisemitism education for the Anti-Defamation League. SLC, 2024–

Philip Swoboda Alice Stone Ilichman Chair in

Comparative and International Studies—History BA, Wesleyan University. MA, MPhil, PhD, Columbia University. Special interest in the religious and intellectual history of early modern Europe and in the history of Eastern Europe, particularly Russia and Poland. Author of articles on early 20th-century Russian philosophy and religious thought; served on the executive committee of the Mid-Atlantic Slavic Conference. Previously taught at Columbia University, Hunter College, Lafayette College, University of Wisconsin–Madison. SLC, 2004–

Annemarie Tamis-Nasello Italian

PhD, New York University. Tamis-Nasello's research area is Italian colonial cinema, with a focus on the ethnographic component in 1930s feature films. Her article, entitled "Kif tebbi: visions of colonial Libya in novel and film," appeared in the *Journal of Romance Studies*. "Re-Imagining the Colonial Landscape: Notions of Faith, Healing, and Prestige

in Goffredo Alessandrini's *Abuna Messias*" was published in *Italica*. Her review of "If Only I Were That Warrior," Valerio Ciriaci's award-winning documentary film on Italian colonial war crimes, was published in *Italian American Review*. Tamis-Nasello is an adjunct associate professor of Italian at the Fashion Institute of Technology, SUNY. She recently taught a course at FIT, entitled "Rome: the eternal city," in which students explored varying perspectives of the city of Rome—from its founding to the present day—through history, literature, cinema, art, tourism, fashion, and the like. She also led the short-term study abroad program in Florence, Italy, for five years; served as a member of FIT's Diversity Council & Outreach Subcommittee; and is an LGBTQ+ Safe Zone Ally. SLC, 2023–

N'tifafa Tete-Rosenthal Dance

BA, Grand Valley State University. MFA, Sarah Lawrence College. Born in Tsévié, Togo, and raised in Togo, Ithaca, NY, and Flint, MI, Akoko Tete-Rosenthal is an artist and performer based in New York City. She began her formal dance training in Flint through a youth ballet company. Later, as an independent study student at the Alvin Ailey School of Dance, she was introduced to traditional Guinean and Senegalese dance forms—which molded her choice of study for the next 10 years. She now performs as an independent artist and has worked with companies such as the Maimouna Keita Dance Company and Fusha Dance Company and tours internationally with Gala Rizzatto. Her performance work is rooted in a traditional and contemporary West African dance, influenced by classical and modern aesthetics. SLC, 2023–

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–

Joseph Thomas Writing

BA, Arcadia University, MA, Saint Joseph's University. MFA, University of Notre Dame. PhD, University of Pennsylvania. Author of *Sink, A Memoir*, winner of the Chautauqua Janus Prize; the forthcoming novel, *God Bless You, Otis Spunkmeyer*; as well as the short-story collection, *Leviathan Beach*. Thomas's short fiction, essays, and poetry can be found in *The Kenyon Review*, *The New York Times*, *Gulf Coast*, *Dilettante Army*, and elsewhere. SLC, 2024–

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 *Time* magazine called one of the "most anticipated" books of the season, and the graphic novel *Big Man and the Little Men* (2022), which Thompson wrote and illustrated. He is a recipient of a Whiting Writers' Award for nonfiction. His essays and reviews have appeared in *The Washington Post*, *The Wall Street Journal*, *The Village Voice*, *Best American Essays*, *The Times Literary Supplement*, *Commonweal*, and *The Threepenny Review*, among other places; and his essay "La Bohème" was selected for the 2024 Pushcart Prize Anthology. A painter, Thompson is a member of Blue Mountain Gallery in New York City. 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–

Nelida Tirado Dance

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 (on leave Spring 25)

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, *Aftermath* by Joel Meyerowitz, *The Surrender* by Toni Bentley, *The End of Your Life Book Club* by William Schwalbe, *Far From the Tree* by Andrew Solomon, and *The Shadow in the Garden* by James Atlas. 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,

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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 Cornellier; *Love and Roadkill* (2008), short film by John David Allen; and *Red Angel* (2007), short film by Matthew Ross. Orchestrator for *Les Tructeurs* (2018), French feature film directed by Régis Rinsard, 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–

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 repetiteur, Williams guest-taught in a variety of settings in 2020-21, choreographed two films for the Young People's Chorus of New York City, and made two commissioned dance films for the Katonah (NY) Museum of Art, where she recently premiered a new site-adaptive work, “Beauty Persists.” Her choreography has been produced by 92nd St Y, DanceNOW NYC at Joe's Pub and Dance Theater Workshop, 10Hairy Legs, as well as by the Rivertown Artist's Workshop, Barnspace, MIXT Co., Purchase College, Marymount Manhattan College, Connecticut College, and Interlochen Arts Academy. In addition to performing her own work, Williams was recently dancing with choreographer Rebecca Stenn and in Netta Yurashalmy's Paramodernities project. In the early '80s, Williams performed and toured internationally with the companies of Laura Glenn, Ohad Naharin, and Mark Haim; and in 1988, she joined the Mark Morris Dance Group—dancing for 10 years, touring worldwide, teaching, and appearing in several films, including *Falling Down Stairs* (with YoYo Ma), *The Hidden Soul of Harmony*, *The Hard Nut*, and *Dido and Aeneas*. She continues her affiliation with Morris as a guest performer (creating the role of Lady Capulet in Morris's 2009 *Romeo and Juliet: On Motifs of Shakespeare*), guest rehearsal director, and content specialist in the MMDG archives. Williams has staged Morris's work on the Purchase Dance Company, Vassar Repertory Company, Fieldston Dance Company, the Boston Ballet, and the Pittsburgh Ballet Theater and on students at The Juilliard School, George Mason University, Les Étés de la Danse (Paris), among many others. Williams has been Morris's assistant in a variety of settings, including ballet, Broadway, and television. From 2000-2013, she served on the modern dance faculty of the Conservatory of Dance at Purchase College, SUNY, and was a guest lecturer at Connecticut College from 2016-2018 and at Hunter College and Marymount Manhattan College in 2018-2019. She has taught Dance for Parkinson's Disease in Rye, NY, since 2011 and is on the renowned Dance for PD flagship teaching team. She taught professional-level ballet at the Gibney Dance Center for the last four years and is currently teaching

ballet at Sarah Lawrence College and a yoga-based somatic practice at Purchase College and at Tovami Studio. Williams founded Megan Williams Dance Projects (MWDP) in the summer of 2016. MWDP was a DANCE NOW Commissioned Artist in 2018, premiering Williams's first full evening work, "One Woman Show," to great acclaim at Joe's Pub at the Public Theater in NYC. In September 2018, MWDP performed a work-in-progress at the 92nd St Y Fridays at Noon series in a shared bill with Molissa Fenley and Claire Porter. MWDP performed an encore of "One Woman Show" in January 2019 at Joe's Pub and took it on the road in April 2019. MWDP was part of the Dance Off the Grid series at the Emelin Theater in Mamaroneck, NY, in May 2019. Williams was an Artistic Partnership Initiative (API) Fellow at The Center for Ballet and the Arts at New York University in August/September 2019. MWDP's evening-length work, in collaboration with composer Eve Beglarian at Danspace Project, NYC, was scheduled for a March 2020 debut but is being rescheduled due to the COVID-19 pandemic. SLC, 2019–

James Wilson Music (Cello)
 BM, University of Michigan. MM, The Peabody Institute of The Johns Hopkins University. Recitalist and chamber musician, member of the Orpheus Chamber Orchestra; appeared at Lincoln Center, Carnegie Hall, Kennedy Center, Musikverein in Vienna, Koelner Philharmonie, National Concert Hall in Taipei, and Sydney Opera House. Performed at the Hong Kong Arts Festival, City of London Festival, Deutches Mozartfest in Bavaria, Kuhmo Chamber Music Festival in Finland, Mostly Mozart Festival in New York, and Aspen Music Festival in Colorado. Former member of the Shanghai and Chester String Quartets and the Da Capo Chamber Players. Currently artistic director of the Richmond-based Chamber Music Society of Central Virginia. Teaches cello and chamber music at Columbia University in New York City and faculty member of the Bennington Chamber Music Conference in Vermont. SLC, 2017–

Marion Wilson Visual and Studio Arts
 BA, Wesleyan University. MA, Columbia University. MFA, University of Cincinnati. Recipient of national grants, including NEA Artworks Grant with WPU Galleries, Paterson, NJ; ARTPLACE with McColl Center, Charlotte NC; and Mural Arts Project/ Restored Spaces. Completed residencies at ISCP (NYC), Millay Colony, McColl Center (NC), Golden Paints (NYC) and Lightwork (NY). Wilson Instituted a New Direction on social sculpture curriculum as a professor at Syracuse University (until 2017) and spearheaded several public art and architecture projects, including: MLAB; MossLab, 601 Tully; and now 100 Lagoon Pond, a floating studio and public platform on Martha's Vineyard. Wilson drove a renovated RV from Upstate New York to Miami with PULSE art fair. She has shown with Frederieke Taylor (NYC) and Cheryl Pelavin (NYC); New

Museum of Contemporary Art (NYC); and Herbert Johnson Museum; her work has been published by *Hyperallergic*, *BOMB Magazine*, *Art in America*, *Time Out*, and *The New York Times*. SLC, 2021–

Matthew Wilson Music (Percussion)
 New York-based drummer, Grammy nominee, celebrated jazz artist universally recognized for his musical and melodic drumming style, as well as being a gifted composer, bandleader, producer, and teaching artist. Performed at the White House as part of an all-star jazz group for a state dinner concert hosted by President Obama. Featured on the covers of *Downbeat* and *JazzTimes* magazines in November 2009. Voted #1 Rising Star Drummer in the *Downbeat* Critic's Poll. Committed to jazz education, he travels the world with the Matt Wilson Quartet to inspire children. SLC, 2017–

Heather Winters Filmmaking and Moving Image Arts
 BA, Sarah Lawrence College. University of London, School of Visual Arts. An American film producer, director, and writer and a two-time Sundance winning executive producer. Credits include: Oscar-nominated *Super Size Me*; *TWO: The Story of Roman & Nyro*; *The Rest I Make Up* (Best Movies of 2018, *The New Yorker*), *Anywhere, u.s.a.*; *Class Act*; *Convention*; *Google Me*; *ThunderCats*; *Silverhawks*; *The Comic Strip*; MTV's *Real World*. Select project awards include: Academy Award nomination, Best Documentary; winner, Best Director, Documentary, Sundance Film Festival; winner, Special Jury Prize, Dramatic Competition, Sundance Film Festival; winner, Audience Choice Award, Best Documentary Feature, Nashville Film Festival; winner, HBO Hometown Hero Award, Miami Gay and Lesbian Film Festival; nominee, Audience Award, Best Documentary, Palm Springs International Film Festival; winner, Audience Award, Best Documentary, Frameline Film Festival; winner, AARP Silver Image Award, Reeling Film Festival; winner, Jury Award Best Documentary, OUTshine Film Festival; winner, Jury Award Best Documentary Feature, Reeling: Chicago LGBTQ+ International Film Festival; winner, Best Feature, Artist Film Festival; winner, Best Documentary, Rhode Island International Film Festival; TELLY® Award; Platinum Best in Show, Aurora Award; first place, Chicago International Film Festival; Creative Excellence Award, U.S. International Film and Video Festival. Professional awards/affiliations include: Sarah Lawrence College Alumnae/i Citation for Achievement; Hall of Fame, Miami Beach Senior High School Alumni Association; Producers Guild of America; International Documentary Association; IFF; Women in Film. Founder, White Dock and Studio On Hudson production companies. SLC, 2011–

Komozi Woodard History
 BA, Dickinson College. MA, PhD, University of Pennsylvania. Special interests in African American history, politics, and culture, emphasizing the Black

Freedom Movement, women in the Black Revolt, US urban and ethnic history, public policy and persistent poverty, oral history, and the experience of anti-colonial movements. Author of *A Nation Within a Nation: Amiri Baraka and Black Power Politics* and reviews, chapters, and essays in journals, anthologies, and encyclopedia. Editor, *The Black Power Movement, Part I: Amiri Baraka, From Black Arts to Black Radicalism; Freedom North; Groundwork; Want to Start a Revolution?*; and *Women in the Black Freedom Struggle*. Reviewer for American Council of Learned Societies; adviser to the Algebra Project and the PBS documentaries, *Eyes on the Prize II* and *America's War on Poverty*; board of directors, Urban History Association. SLC, 1989–

John Yannelli Director, Program in Music and Music Technology; William Schuman Scholar in Music—Music

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 Poutney. His music theatre credits include national tours and regional appearances in *Jesus Christ Superstar* (Judas), *Pippin* (Leading Player), *Evita* (Che), and more. He received critical and public acclaim in *Stand Up Shakespeare*, directed by Oscar and Tony award winner Mike Nichols, which was recently remounted with Steppenwolf Theatre in Chicago with actor Jeff Perry. Young's orchestral appearances from tenors Cook Dixon & Young to solo work—both classical and theatre—are known internationally. His jazz credits include concert work with legends such as Tito Puente, Clark Terry, Nancy Wilson, J. D. Perren, James Carter, Julius Hemphill, Mike Renzi, Michael Wolff, and Grady Tate. In addition to his work at SLC, Young is in demand internationally as a clinician and master class specialist. His discography is extensive. SLC, 1989–

Kate Zambreno Strachan Donnelley Visiting Professor in Environmental Writing—Writing
BSJ, Northwestern University. MA, University of Chicago. Author of ten books, most recently of *The Light Room*, a meditation on art and care (Riverhead), as well as *Tone*, a collaborative study with Sofia Samatar (Columbia University Press). Forthcoming is *Animal Stories* as part of Transit Books' Undelivered Lectures series. Her fiction and reports have been published in *The New Yorker*, *The Paris Review*, *Astra*, *Granta*, *Virginia Quarterly Review*, and *BOMB*. She is at work on a trilogy about precarity and interiors. Her books have been translated into nine 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: Disability in U.S. Immigration Law and the American Jewish Response*, explores how American Jews addressed federal law's discrimination against immigrants premised on health, disability, and gender, and is supported by a grant from the National Endowment for the Humanities and the New York Public Library. Hannah sits on the Academic Advisory Council for the Jewish Women's Archive, and advises the National Museum of Immigration, at Ellis Island, regarding the role of health and disability in immigration history. She has taught at Cooper Union and the New School, presented at national and international conferences, and lectured for academic and activist groups. Hannah's public history writing appears online at the *Jewiverse*, the *Activist History Review*, and the *Jewish Women's Archive*. Her academic

work has been published in *American Jewish History*, the *Journal of Transnational American Studies*, and *AJS Perspectives*, and appears in the edited volume *Forged in America: How Irish-Jewish Encounters Shaped a Nation* from NYU Press. SLC, 2022-

Benjamin Zender Lesbian, Gay, Bisexual, and Transgender Studies

BA Syracuse University. MA, University of Massachusetts and Northwestern University. PhD, Northwestern University. Zender is a multidisciplinary teacher, researcher, and performer who explores why we collect, care for, and publicly exhibit objects. In their current research, they collect stories of queer, trans, and women of color archivists who curate grassroots archives. This work showcases libraries, museums, and archives as key sites for understanding how marginalized communities build knowledge, history, and community in a world that is ambivalent about their survival. They join SLC as a Public Humanities Fellow, developing public workshops, exhibits, and events with the Yonkers Public Library. 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

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-