

SARAH LAWRENCE COLLEGE

Undergraduate Course Offerings

2020-2021

Course listings as of: January 08, 2021

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

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

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

Program Degree Awarded

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

Modern Language and Literature (1101) BA
Music (1004) BA
Philosophy (1509) BA
Politics (2207) BA
Premedical (4901) BA
Psychology (2001) BA
Religion (1510) BA
Sociology (2208) BA
Theatre (1007) BA
Women's Studies (2299) BA
Writing (1507) BA
Art of Teaching (0802) 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 2020-2021 is described in the following pages; as our plans continue to evolve in response to coronavirus, we will update this document regularly.

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

AFRICANA STUDIES

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

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

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

- Gendering in African Postcolonies (p. 6), Mary A. Porter
Anthropology
- Making the World Go Round: Children as Cogs in the Machinery of Empire (p. 4), Mary A. Porter
Anthropology

- Histories of Modern and Contemporary Art, 1860–1955 (p. 9), Sarah Hamill *Art History*
- Hip-Hop (p. 29), Matthew Lopez *Dance*
- Hip-Hop: Dancing Diaspora from the Local to the Global (p. 28), Charmian Wells *Dance*
- West African Dance (p. 28), Darian Marcel Parker *Dance*
- Political Economy of Women (p. 34), Kim Christensen
Economics
- Introduction to Television Writing: Writing the Spec Script (p. 49), Marygrace O'Shea *Filmmaking and Moving Image Arts*
- First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 54), Joshua Muldavin *Geography*
- Food, Agriculture, Environment, and Development (p. 54), Joshua Muldavin *Geography*
- A History of Poverty and Public Policy: The New Deal or the Raw Deal for Black America? (p. 60), Komozi Woodard *History*
- Alternative Americas: A Cultural and Intellectual History of the United States, 1776–1976 (p. 68), Lyde Cullen Sizer *History*
- First-Year Studies: In the Tradition: Introduction to African American History (p. 60), Komozi Woodard *History*
- Gendered Histories of Sickness and Health in Africa (p. 67), Mary Dillard *History*
- Revolutions in Cuba: Local Origins, Global Fault Lines (p. 65), Jesse Horst *History*
- The Cultural and Political Work of Women Writers in the United States, 1790–1990 (p. 62), Lyde Cullen Sizer *History*
- Queer(ing) India: Literature, Film, and Law (p. 74), Shoumik Bhattacharya *Lesbian, Gay, Bisexual, and Transgender Studies*
- Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*
- Music, Structure, and Power: Theories of Musical Meaning (p. 92), Niko Higgins *Music*
- Intervention and Justice (p. 110), Elke Zuern *Politics*
- Rising Autocrats and Democracy in Decline? (p. 111), Elke Zuern *Politics*
- The Politics of Addressing the Past: Apology, Repatriation, Reparation, Remembrance (p. 109), Elke Zuern *Politics*
- Advanced Behavioral Statistics Practicum (p. 124), Kim Ferguson (Kim Johnson) *Psychology*
- Health in a Multicultural Context (p. 122), Linwood J. Lewis *Psychology*
- Intersectionality and the Matrix of Race (p. 115), Linwood J. Lewis *Psychology*
- Mobilization and Social Change (p. 121), Gina Philogene *Psychology*
- The Social Psychology of Immigration (p. 120), Gina Philogene *Psychology*
- Contemporary Muslim Novels and Creative Nonfiction (p. 129), Kristin Zahra Sands *Religion*

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Religion and Power: Islam, Christianity, and the United States (p. 128), Kristin Zahra Sands *Religion Literatures From the Spanish-Speaking World: The Poetry and the Short Story* (p. 136), Eduardo Lago *Spanish Practices, Techniques, and Strategies in Photography* (p. 156), Justine Kurland *Visual and Studio Arts Fiction Workshop: The Kids Are All Right* (p. 162), Leah Johnson *Writing About the Arts* (p. 165), Vijay Seshadri *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.

Making the World Go Round: Children as Cogs in the Machinery of Empire

Mary A. Porter

Open, Lecture—Fall

In the 1920s, a Miss Wilson presented a paper at a London conference, addressing "The Education of European Children in Contact With Primitive Races." In her talk, she described the life of rural white settler children in Kenya growing up with African playmates and expressed her concerns about the "morally deleterious" effects of such play on those future imperial leaders. This particular case

illustrates discourse about the role of privileged white children in imperial regimes; but children of diverse social classes, races, and nationalities across the globe were all implicated in processes of imperial expansion and European settler colonization over (at least) the past three centuries. What was believed about children, done to children, and required of children was central to the political and economic success of empire. In this lecture, we will examine a series of cases in order to understand the diverse roles, both intentional and unintentional, of children in colonial processes. In addition to the white sons and daughters of European settler colonists in Africa and Southeast Asia, we will look at the contrary things that were said and done about mixed-race children (and their mothers) at different historical and political moments of empire. We will learn, too, about the deployment of "orphans" in the service of empire. In the metropole, particularly British cities, orphan boys were funneled into the military and merchant navy, while children of both sexes were shipped across the globe to boost white settler populations, provide free labor, and relieve English poorhouses of the responsibility of taking care of them. The ancestors of many contemporary citizens of Canada, Australia, and South Africa were exported as children from metropolitan orphanages. We will deploy approaches from sex-gender studies, postcolonial studies, and critical race theory. Questions that we will explore include: Why did settler authorities in Australia kidnap mixed-race indigenous children and put them in boarding schools, when such children in other colonies were expected to stay with their local mothers out of sight of the settlers? How did European ideas about climate and race frame the ways in which settler children were nursed in the Dutch East Indies? How did concepts of childhood and parental rights over children vary historically, socioeconomically, and geographically? How did metropolitan discourses about race, class, and evolution frame the treatment of indigent children at home and abroad? The sources for this class include literature, scholarly articles, ethnographic accounts, historical documents, and film. Students will attend the lecture twice a week and group conference biweekly.

Global Kinships Into the New Millennium

Mary A. Porter

Open, Seminar—Year

A common feature of human societies is the enforcement of rules that determine social relations, particularly regarding kinship: With whom may one be sexual? Whom can a person marry? Which children are "legitimate"? To marry a close relative or someone of the same gender may be deemed unnaturally close in some societies, but marriage across great differences—such as age, race, nation, culture, or class—can also be problematic. Social

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

Culture in Mind

Deanna Barenboim

Open, Seminar—Fall

In this interdisciplinary course in psychology and anthropology, we will keep culture in mind as we explore the diversity of human behavior and experience across the globe. We will pay close attention to how culture influences psychological processes such as cognition, perception, and emotion, as well as people’s sense of self and their relations to their social world. Through our readings and discussions, we will ask questions like the

following: How do parents in Sri Lanka raise their toddlers to adapt to local social expectations of attachment, hierarchy, and morality? How does an Inuit child come to learn the beliefs and values that structure adult social life in challenging geographic and environmental conditions? Is the experience of grief or anger universal, or distinct, in different societies? Do all people see color or experience time in the same ways, or does culture influence even those perceptual experiences that we often assume to be common to all people? What is it like to live across two cultural worlds or to move from one place to another, and how does the language that we speak or the communities in which we live influence the ways that we think, feel, and act? Adopting an interdisciplinary approach, our course material will draw from cultural psychology, developmental psychology, human development, and psychological anthropology and will include peer-reviewed journal articles, 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.

Indigenous Rights and Representations

Deanna Barenboim

Open, Seminar—Spring

What role do indigenous identities play in global social and political movements? How do ideas about native peoples shape nationalist sensibilities and international projects? How do notions of cultural authenticity and autonomy figure in the discourse of indigenous rights? Attending to the legacies of colonialism, this course addresses contemporary representations, performances, and politics of indigeneity in places such as Guatemala, Mexico, Ecuador, Bolivia, Colombia, and the United States. Through a close look at ethnographic texts on this topic, we will investigate how perceptions about, and participation by, indigenous peoples have figured in environmental activism, transnational trade agreements, educational reform, nationalist campaigns, multiculturalist politics, and international migration. Our course readings will explore how indigeneity is engaged in struggles such as the Zapatista resistance movement in Chiapas, Mexico, the pan-indigenous mobilizations against environmental pollution in Ecuador and North Dakota, and efforts toward social justice in the aftermath of ethnic genocide in Guatemala. We will attend to the role of globalization, transnational mobilities, and technological innovation in emergent social movements, as well as to new imaginings of Native American and indigenous identity. And we will contemplate the implications of indigenous intellectuals’ and activists’ presence as key actors in both academic and public debate. Students will have the opportunity to

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participate in a service-learning component of the course at the United Nations Permanent Forum on Indigenous Issues.

Culture and Mental Health

Deanna Barenboim

Open, Seminar—Spring

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

Understanding Experience: Phenomenological Approaches in Anthropology

Robert R. Desjarlais

Open, Seminar—Spring

How does a chronic illness affect a person's orientation to the everyday? What are the social and political forces that underpin life in a homeless shelter? What is the experiential world of a deaf person, a musician, a refugee, or a child at play? In an effort to answer these and like-minded questions, anthropologists in recent years have become increasingly interested in developing phenomenological accounts of particular "lifeworlds" in order to understand—and convey to others—the nuances

and underpinnings of such worlds in terms that more orthodox social or symbolic analyses cannot achieve. In this context, phenomenology entails an analytic method that works to understand and describe in words phenomena as they appear to the consciousnesses of certain peoples. Phenomenology, put simply, is the study of experience. The phenomena most often in question for anthropologists include the workings of time, perception, emotions, selfhood, language, bodies, suffering, and morality as they take form in particular lives within the context of any number of social, linguistic, and political forces. In this course, we will explore phenomenological approaches in anthropology by reading and discussing some of the most significant efforts along these lines. Each student will also try her or his hand at developing a phenomenological account of a specific subjective or intersubjective lifeworld through a combination of interviewing, participant observation research, and ethnographic writing.

Gendering in African Postcolonies

Mary A. Porter

Sophomore And Above, Seminar—Spring

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

Illegality and Immigration

Deanna Barenboim

Intermediate, Seminar—Fall

This course will explore how social categories, law, and public policy shape processes of immigration and migrant

lives across the globe. Drawing upon recent work in anthropology, sociology, psychology, public policy, critical ethnic studies, and critical indigenous studies, we will examine the ramifications of immigration policies and public discourses that demarcate citizenship, membership, and belonging in diverse contexts. We will analyze how the experience of unauthorized migration is affected by the particular intersections of racial, ethnic, class, gender, generational, and legal boundaries that migrants cross. In so doing, we will pose a range of questions. For example, how do undocumented youth navigate the constraints imposed by “illegalized” identities, and how do they come to construct new self-perceptions as emerging adults? How do families navigate transnational migration, separation, and the threat of arrest, detention, and deportation in places like Ghana, Nicaragua, Italy, Israel, and the United States? What forms do resistance and protest take, and how do migrants participate in social movements and social change? These questions will allow us to analyze 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. The questions will also lead us to ask how the categories of legal status or citizenship help us to understand the sociocultural, economic, and political structures that shape all of our lives. In tandem with our readings, we will welcome scholar-activist guest speakers, who will present their current work in the field. Students will conduct conference projects related to the central themes of the course and may conduct service learning as part of their conference work.

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

Robert R. Desjarlais

Advanced, Seminar—Spring

“The future belongs to the ghosts,” remarked the philosopher Jacques Derrida in 1996. His interlocutor, Bernard Stiegler, phrases the main idea behind this statement: “Modern technology, contrary to appearances, increases tenfold the power of ghosts.” With the advent of the internet, various forms of social media, and the ubiquity of filmic images in our lives, Derrida’s observations have proven to be quite prophetic, such that they call for a new field of study—one that requires less an ontology of being and the real and more a “hauntology” (to invoke Derrida’s punish term) of the spectral, the virtual, the phantasmic, the imaginary, and the recurrent revenant. In this seminar, we consider ways in which the past and present are haunted by ghosts. Topics to be covered include: specters and hauntings, figures and

apparitions, history and memory, trauma and political crisis, fantasy and imagination, digital interfaces, and visual and acoustical images. We will be considering a range of films and video, photography, literary texts, acoustic reverberations, internet and social media, and everyday discourses and imaginings. Through these inquiries, we will be able to further our understanding of the nature of specters and apparitions in the contemporary world in their many forms and dimensions. Students will be invited to undertake their own hauntologies and, thus, craft studies of the phenomenal force of specters, hauntings, and the apparitional in particular social or cultural contexts.

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

- Art and Ecology (p. 11), Sarah Hamill *Art History*
 Art, Religion, and Identity: Christians Jews and Muslims in the Arts of Medieval Spain (p. 12), Jerrilynn Dodds *Art History*
 Histories of Modern and Contemporary Art, 1860–1955 (p. 9), Sarah Hamill *Art History*
 Art and Society in the Lands of Islam (p. 9), Jerrilynn Dodds *Art History*
 The History of the Museum, Institutional Critique, and the Artist as Curator (p. 11), Sarah Hamill *Art History*
 Hip-Hop: Dancing Diaspora from the Local to the Global (p. 28), Charmian Wells *Dance*
 Introduction to Property: Cultural and Environmental Perspectives (p. 37), Charles Zerner *Environmental Studies*
 Experimental Documentary: Theory and Practice (p. 46), Robin Starbuck *Filmmaking and Moving Image Arts*
 First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 54), Joshua Muldavin *Geography*
 Food, Agriculture, Environment, and Development (p. 54), Joshua Muldavin *Geography*
 #BlackLivesMatter and #SayHerName: Centering Black Women in the Fight for Racial Justice (p. 67), Nadeen M. Thomas *History*
 ‘In an Antique Land’: An Introduction to Middle Eastern Studies (p. 63), Matthew Ellis *History*
 Liberations: Contemporary Latin America (p. 66), Margarita Fajardo *History*
 Popular Culture in the Modern Middle East (p. 63), Matthew Ellis *History*
 Epic Vision and Tradition (p. 80), William Shullenberger *Literature*
 First-Year Studies: Mythology in Literature (p. 77), William Shullenberger *Literature*
 Japanese Literature: Translations, Adaptations, and Visual Storytelling (p. 80), Sayuri I. Oyama *Literature*

8 Architecture and Design Studies

Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*

The World According to Ariyoshi Sawako (p. 83), Sayuri I. Oyama *Literature*

Music, Structure, and Power: Theories of Musical Meaning (p. 92), Niko Higgins *Music*

Intervention and Justice (p. 110), Elke Zuern *Politics*

Rising Autocrats and Democracy in Decline? (p. 111), Elke Zuern *Politics*

The Politics of Addressing the Past: Apology, Repatriation, Reparation, Remembrance (p. 109), Elke Zuern *Politics*

Advanced Behavioral Statistics Practicum (p. 124), Kim Ferguson (Kim Johnson) *Psychology*

Challenges to Development: Child and Adolescent Psychopathology (p. 124), Jan Drucker *Psychology*

Culture and Mental Health (p. 119), Deanna Barenboim *Psychology*

Culture in Mind (p. 117), Deanna Barenboim *Psychology*

Introduction to Social Psychology (p. 115), Gina Philogene *Psychology*

Mobilization and Social Change (p. 121), Gina Philogene *Psychology*

Public Health Psychology (p. 120), Magdalena Ornstein-Sloan *Psychology*

Research Methods Practicum (p. 123), Kim Ferguson (Kim Johnson) *Psychology*

The Social Psychology of Immigration (p. 120), Gina Philogene *Psychology*

First-Year Studies: The Emergence of Christianity (p. 126), Cameron C. Afzal *Religion*

Contextualizing Communications: The Poetics of Seeing (p. 132), Shahnaz Rouse *Sociology*

Intensive Semester in Yonkers: Everyday Cosmopolitanism in Yonkers: Understanding Informality and Diversity in the City (p. 134), Parthiban Muniandy *Sociology*

Veiled Lives: Women and Resistance in the Muslim World (p. 132), Shahnaz Rouse *Sociology*

Advanced Interdisciplinary Studio: Our Nine Senses (p. 154), John O'Connor *Visual and Studio Arts*

Drawing Faces (p. 153), John O'Connor *Visual and Studio Arts*

Intensive Semester in Yonkers: From the Known to the Unknown: Getting to Know the World Through Writing (p. 164), Myra Goldberg *Writing*

After Nature: On Writing the Environment (p. 165), Kate Zambreno *Writing*

Ecopoetry (p. 167), Marie Howe *Writing*

ARCHITECTURE AND DESIGN STUDIES

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

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

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

A Talent for Every Noble Thing: Art, Architecture in Italy, 1300–1600 (p. 11), Joseph C. Forte *Art History*

Art and Ecology (p. 11), Sarah Hamill *Art History*

Art, Religion, and Identity: Christians Jews and Muslims in the Arts of Medieval Spain (p. 12), Jerrilynn Dodds *Art History*

Histories of Modern and Contemporary Art, 1860–1955 (p. 9), Sarah Hamill *Art History*

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

Problems by Design: Theory and Practice in Architecture, 1960 to the Present. (p. 10), Joseph C. Forte *Art History*

The History of the Museum, Institutional Critique, and the Artist as Curator (p. 11), Sarah Hamill *Art History*

Lighting in Life and Art (p. 31), John Jasperse *Dance*

Introduction to Property: Cultural and Environmental Perspectives (p. 37), Charles Zerner *Environmental Studies*

Food, Agriculture, Environment, and Development (p. 54), Joshua Muldavin *Geography*

Japanese Literature: Translations, Adaptations, and Visual Storytelling (p. 80), Sayuri I. Oyama *Literature*

Environmental Psychology: An Exploration of Space and Place (p. 118), Magdalena Ornstein-Sloan *Psychology*

3D Modeling (p. 154), Shamus Clisset *Visual and Studio Arts*

Architecture Design Studio: Enclosure and Environment (p. 155), Miku Dixit *Visual and Studio Arts*

Architecture Design Studio: Perception and Representation (Amidst a Pandemic) (p. 155), Miku Dixit *Visual and Studio Arts*

Digital Imaging Studio (p. 154), Shamus Clisset *Visual and Studio Arts*

Photogrammetry (p. 158), Shamus Clisset *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.

Histories of Modern and Contemporary Art, 1860–1955

Sarah Hamill

Open, Lecture—Year

This course is an introduction to modern and contemporary art from 1860 to 1955 and the first of two sequential surveys offered this year. (Students may take

either or both.) What was modernism? And how did artists respond to a world ravaged by war, fascism, and imperialism? How did they engage or escape from industrial forms of life and explore shifting national, ethnic, and gendered identities? A central topic of the course is how the history of the Western avant-garde was also the history of colonization and cultural appropriation. And even as the course serves as an introduction to canonical historical avant-gardes in the United States, Mexico, and Europe (Impressionism, Fauvism, Expressionism, Cubism, Constructivism, Vorticism, Dada, Surrealism, Muralism, the Harlem Renaissance, and Abstract Expressionism), we will also explore alternative modernisms—including so-called “outsider” art, queer modernisms, and modernisms in India, Japan, and Latin America. This course is an introduction to the discipline of art history, so students will gain a vocabulary for slow looking, learn the values of different kinds of writing about art (manifestos, letters, statements, poems, and art historical and theoretical accounts), and consider art in its social and political contexts. Lectures will offer a broad overview, and 90-minute weekly group conferences will closely investigate artworks by a single, underrepresented artist. Assignments will include visual analysis essays, weekly informal worksheets, brief reading responses, short Zoom presentations, and research essays on underrepresented artists. Students will have the opportunity to work with librarians to research and write new pages on modernist artists across the globe who are not represented on Wikipedia and upload them to that site. Throughout, we will be thinking about the kinds of assumptions and value judgments that go into deciding a modernist canon and how we can create and contribute alternative histories to the discipline.

Art and Society in the Lands of Islam

Jerrilynn Dodds

Open, Lecture—Fall

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 multi-confessional societies. We will then draw this exploration into the present day, in which global economics,

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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?

Problems by Design: Theory and Practice in Architecture, 1960 to the Present.

Joseph C. Forte

Open, Large Lecture—Spring

This course will involve works in philosophy, theory, criticism, politics, and social analysis that deal with the aesthetic, formal, infrastructural, and sociopolitical questions raised by design strategies, buildings, and utopian or speculative projects. Our focus will be on methods and movements such as blobs, dots and folds, fractal form, fractured landscapes, datatowns and metacities, ascetic aesthetic/minimalist consumption, megastructures, themed urbanism, transformational design grammars, and economic models for sustainable growth/development/design. Topics will be introduced in PowerPoint presentations. Authors will include Adolf Loos, Martin Heidegger, Jane Jacobs, Peter Eisenman, Rem Koolhaas, Bruce Sterling, and Anthony Vidler. Buildings will include work by major architects such as Frank Lloyd Wright, Mies van der Rohe, Louis Kahn, Tadao Ando, Frank Gehry, Zaha Hadid, Bjarke Ingels, Elizabeth Diller, and Jean Gang. Movements discussed will include Modernism, Post-Modernism, Formalism, Situationism, Minimalism, Counter Culture, Green Urbanism, and Parametrics. Assignments will involve analytical and critical papers, directed discussions on close reading of texts, historical context for ideas, and buildings that are prescribed, described, or proscribed by theory in practice. This course complements courses on urbanism, visual arts, environmental science and studies, literary theory, physics, and, of course, art and architectural criticism and history.

The Birth of Medieval Europe

David Castriota

Open, Seminar—Year

This course will examine one of the most challenging problems of Western and European history—the transformation of the Roman Empire and the ancient world into the world of medieval Christian Europe. Toward this end, we will examine major artistic monuments against the background of a broad range of evidence,

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

Art and Myth in Ancient Greece

David Castriota

Open, Seminar—Year

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 Classical periods, focusing on the paradigmatic function of mythic narratives—especially the central conception of the hero and the role of women in Greek religion and society. Discussion will also concentrate on key historical or political developments such as the emergence of tyranny and democracy. *Spring: From Classical Greece to Augustan Rome.* The spring semester will examine 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 Periklean Athens. We will then consider Greek myth in the later Classical and Hellenistic periods and the absorption of Greek myth in the art of the Etruscans and early Romans. The course will conclude with the adaptation of Greek myth within the emerging Roman Empire. *The spring semester (Intermediate) is open to students continuing from the fall semester or by permission of the instructor.*

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

Joseph C. Forte

Open, Seminar—Spring

This course involves an in-depth survey of the major monuments of Italian art and architecture from 1300 to 1600. Equal emphasis will be given to the histories and societies of major city-states such as Pisa, Siena, Florence, Venice, and Rome; the canon of artworks by artists such as Giotto, Donatello, Brunelleschi, Botticelli, Leonardo da Vinci, and Michelangelo; readings of major critics and historians of Italian art; and the broader intellectual trends, social realities, and movements that provide a context for our understanding of the artists' and, to a lesser extent, the critics' creations. Thus, unified Italian church designs will be juxtaposed with gender-segregated social practice, theories of genius with concepts of handicraft, pagan ideals with Christian rituals, creative expression with religious orthodoxy, and popes with monks, dukes, financiers, and “humanist” intellectuals. The course will focus on a close reading of texts surrounding the first polemical “humanist” pamphlets about art in early modern history—Alberti's *On Painting and On Architecture*—and will include works by Erwin Panofsky, Ernst Gombrich, and Michael Baxandall. We will also engage the development of the “High” Renaissance and the intellectual and aesthetic debates surrounding Leonardo da Vinci, Michelangelo, and Raphael as philosophers, naturalists, geniuses, models, and marginalized outcasts. Class papers will deal with developing a vocabulary for compositional analysis, critical issues in Italian intellectual and social history (particularly, gender studies), and varied interpretive strategies applied to works of visual art and culture. Conference projects may involve selected topics in

religion, history, and philosophy of the Italian Renaissance and art and architecture in Europe and the “New World” from 1300 to the present.

Art and Ecology

Sarah Hamill

Open, Seminar—Spring

This seminar introduces students to the relationships of art, science, and the environment from the 19th century to the present, along with what it means to look closely at visual representation. We will consider the European tradition of landscape painting as a cultural formation, telegraphing ideologies about industry and Western expansionism, and also look closely at indigenous representations of the land as a counterhistory. We will consider 19th-century discourses on ecology, pollution, and urbanization and painting and also take up sculptural Biomorphism in the early 20th century as a critique of industrialization. Readings will look closely at earthworks, site-specific sculpture, and body art in the 1970s, along with discourses on ecology and systems theory that were central to artists. And we will engage contemporary discourses across the globe on eco-aesthetics, eco-criticism, and artistic responses to climate change and globalization. How have artists and curators enacted ecological modes of thinking in visual form? What do those projects tell us about changing definitions of nature and human, of sustainability, climate change, and Anthropocene? Readings will cull from art history, ecology, geography, political theory, and environmental politics. This course will entail several field trips to area collections and include visiting speakers.

The History of the Museum, Institutional Critique, and the Artist as Curator

Sarah Hamill

Sophomore And Above, Seminar—Fall

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 they collect and display? Readings will consider the origins of the modern art museum in Europe in the 17th century and explore how the histories and conventions of display impacted art's reception and meaning. We will analyze the history of institutional critique in the West in the 1970s 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 also explore recent trends in curatorial practice toward the artist as curator: What happens when the museum becomes a medium for contemporary artists? Lastly, we will investigate recent protests at museums

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around issues of representation, patronage, and power. We will use the opportunities opened by remote learning to engage with and interview curators and activists across the globe in our Zoom seminars. And we will investigate what access and protest looks like in this virtual age, as museums take their collections online and activism takes different shapes. Because this course considers the historiography of art, some previous course work in art history is expected; but with its broad historical and topical coverage, this course will have something for everyone—regardless of their background in art history.

Art, Religion, and Identity: Christians, Jews and Muslims in the Arts of Medieval Spain

Jerrilynn Dodds

Intermediate, Seminar—Fall

How can we read peoples' sense of identity in the arts? How do religious identities interact with national, regional, and cultural identities? Is European identity necessarily Christian? These are some of the questions that will be addressed in this seminar. From 711 to 1492, the Iberian Peninsula was home to a number of kingdoms with constantly transforming demographics, cities marked by religious pluralism, and kaleidoscopic political alliances between political and religious groups. Opposing forces rarely aligned simply with religious affiliation in medieval Spain. If documents give us a biased and incomplete picture of the relationship between and among Christians, Jews, and Muslims, the arts can provide a different kind of testimony to these rich and complex histories that continue to have an impact on our lives today. *As an intermediate course, some of the things that would qualify you to enroll for this course would be having previously taken a course in medieval art or Islamic art, having taken a course in medieval or Islamic history or civilization, or having the ability to conduct research in Spanish. You are also welcome during interviews to make a case for other skills or background that you feel might qualify you.*

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

Introduction to Property: Cultural and Environmental Perspectives (p. 37), Charles Zerner *Environmental Studies*

Readings in Intermediate Greek: Herodotus and Thucydides (p. 57), Emily Katz Anhalt *Greek (Ancient)*

Intermediate Greek: The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times (p. 57), Emily Katz Anhalt *Greek (Ancient)*

Europe's Civil War: 1914–1945 (p. 61), Philipp Nielsen *History*

First-Year Studies: The Urban Century: How Cities Shaped and Were Shaped by Modern European History (p. 59), Philipp Nielsen *History*

'In an Antique Land': An Introduction to Middle Eastern Studies (p. 63), Matthew Ellis *History*

Realisms: Currents and Crosscurrents in 19th-Century European Thought (p. 64), Philip Swoboda *History*

The Enlightenment (p. 63), Philip Swoboda *History*

Intermediate Italian: Modern Italian Culture and Literature (p. 71), Tristana Rorandelli *Italian*

Beginning Latin (p. 73), Emily Katz Anhalt *Latin*

Epic Vision and Tradition (p. 80), William Shullenberger *Literature*

First-Year Studies: Mythology in Literature (p. 77), William Shullenberger *Literature*

Imagining War (p. 80), Fredric Smoler *Literature*

Interrogating God: Tragedy and Divinity (p. 82), Joseph Lauinger *Literature*

Japanese Literature: Translations, Adaptations, and Visual Storytelling (p. 80), Sayuri I. Oyama *Literature*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 80), Tristana Rorandelli *Literature*

Shakespeare and the Semiotics of Performance (p. 77), Joseph Lauinger *Literature*

Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*

The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times (p. 77), Emily Katz Anhalt *Literature*

Wilde and Shaw (p. 84), Joseph Lauinger *Literature*

First-Year Studies: FYS in Music (p. 91), Martin Goldray *Music*

The Music of Russia (p. 92), Martin Goldray *Music*

Art and Visual Perception (p. 116), Elizabeth Johnston *Psychology*

The Senses: Art and Science (p. 119), Elizabeth Johnston *Psychology*

1,001 Drawings (p. 154), John O'Connor *Visual and Studio Arts*

3D Modeling (p. 154), Shamus Clisset *Visual and Studio Arts*

Advanced Interdisciplinary Studio: Our Nine Senses (p. 154), John O'Connor *Visual and Studio Arts*

Digital Imaging Studio (p. 154), Shamus Clisset *Visual and Studio Arts*

Drawing Faces (p. 153), John O'Connor *Visual and Studio Arts*

Painting: Narrative (p. 152), Vera Iliatova *Visual and Studio Arts*

Photogrammetry (p. 158), Shamus Clisset *Visual and Studio Arts*

Senior Exhibition (p. 159), John O'Connor *Visual and Studio Arts*

Intensive Semester in Yonkers: From the Known to the Unknown: Getting to Know the World Through Writing (p. 164), Myra Goldberg *Writing*

Writing About the Arts (p. 165), Vijay Seshadri *Writing*
Ecopoetry (p. 167), Marie Howe *Writing*

ASIAN STUDIES

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

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

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

Kevin Landdeck

Open, Lecture—Fall

In January 2018, the *Bulletin of the Atomic Scientists* set the hands of the Doomsday Clock (yes, it's a thing) at two minutes to midnight, the nearest it has been to catastrophe since 1953. In early 2018, Donald Trump goaded Kim Jong-un with tweets about the size of his nuclear "button," and the North Korean pushed ahead with missile tests. In late 2019, Putin announced that Russia developed "invincible" hypersonic nuclear missiles capable of hitting virtually anywhere on the globe. With world leaders flirting with the prospect of nuclear holocaust, an understanding of the only instance of nuclear warfare is again relevant, even crucial. Through a rich variety of sources (textual, visual, and cinematic), this lecture-seminar hybrid course will examine, from three major perspectives, the atomic bombings of Hiroshima and Nagasaki in August 1945. First, by reading scholarship and primary documents, we will look at the decision to drop the bombs, as well as the postwar claims justifying them. We will challenge the American narrative that the bombings were militarily necessary while also putting them into the historical context of World War II, specifically the strategic bombing of non-military targets, the prospects of Japanese surrender in the final months of the conflict, and the looming Cold War with Russia. Second, we will confront the effects of the bombs on Hiroshima, Nagasaki, and their populations. Technical descriptions and firsthand accounts will help us grasp the

unique destructiveness of the atomic bombs on both bodies and buildings, as well as how people coped with that destructiveness. The diary of HACHIYA Michihiko, for example, will reveal a medical doctor's observations on the breakdown of society and how ordinary Japanese dealt with the aftermath of the bombing of Hiroshima. Next, the course examines the impact of the bombs on Japan's postwar culture, including the profound sense of victimization they imparted, which has complicated Japanese narratives about World War II and inspired an abiding pacifism in Japanese society. In a different vein, serious literature written by survivors will open up the relevance of atomic narratives by exploring the social alienation endured by the *hibakusha* (atomic bomb survivors) in postwar Japan. TOMATSU Shomei's photography of Nagasaki and its *hibakusha* will provide a visual window on the bombs' legacy, as well. And finally, we will examine some popular culture—the original (1954) *Godzilla* (Gojiro) movie and some *anime* and *manga*—for the ways in which the bombs were appropriated and invoked in apocalyptic imagery, imagery that expressed a distinctive understanding of the dark side of science and technology and that made a lasting contribution to wider global culture. This course will consist of weekly lectures paired with a weekly seminar meeting for close discussion of our syllabus readings. Thus, each student must not only attend the lecture but also choose one of the three seminar section times.

China's 20th-Century Through Fiction

Kevin Landdeck

Open, Seminar—Year

In 1902, China's leading intellectual and political theorist, LIANG Qichao, observed, "If one intends to renovate the people of a nation, one must first renovate its fiction." In the century that followed, reformers, radicals, and regimes repeatedly placed fiction at the center of the national project of modernity. Exploring literature's contribution to the construction of the Chinese national body, this yearlong seminar uses short stories and novels as windows on a cataclysmic century filled with wars, political revolutions, cultural change, and social upheaval. As writers participated in, and commented on, those traumatic events, fiction was a key battleground for political, social, and cultural change. In the fall, we will encounter short stories and novels that carried forward radical demolitions of the Confucian cultural tradition and political critiques in the first half of the century. Beginning in the 1920s, urban feminists wrote to promote the emancipation of the individual while, a decade later, leftist writers exposed the evils of Western imperialism and capitalist exploitation. How did those works contribute to revolutionary movements? Despite an overall focus on the political dimension, we will take time out to consider some

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more lyrically inclined writers who explored China's ethnic margins and the intricate and private dramas of love and despair. In the spring semester, we will delve into the socialist realism of Communist fiction to identify its unique qualities and role in Maoist political life before turning to the literary reassessments of Maoist excesses in the reform era (1980s) and the place of literature in the neoliberal atmosphere of post-Tiananmen (1989) China. We will interrogate fictional works in postrevolutionary China for how they deal with and understand China's revolutionary past, its ragged cultural tradition, and a rapidly changing society and economy. What is the relationship between art and politics in these ostensibly (even studiously) apolitical works? And finally, we will cover Taiwanese literature from the 1960s through the 1990s, as it, too, grappled with economic development, its political basis, and social effects. Our readings include many of the great characters in early 20th-century literature, such as Lu Xun's cannibalistic madman and hapless Ah Q, Ding Ling's tubercular Miss Sophie, SHEN Congwen's Hmong villagers and Zhang Ailing's college student turned mistress-assassin. We will also meet blood-drenched bandits, long-suffering peasants, and disaffected urban youths in an age of sex, drugs, and rock and roll. For those taking this class as an FYS course, conferences in the fall semester will consist of biweekly individual meetings, with a group session held on alternate weeks to handle matters concerning all FYS students. Conferences in the spring will be on the regular, biweekly individual model (i.e., no group conferences). *There is no prerequisite knowledge of China (history or literature) required for this course.*

Gods, Ghosts, and Ancestors: Chinese Religion in Daily Life

Ellen Neskär

Open, Seminar—Year

This course will look at the rise and unfolding of China's major religious traditions—Confucianism, Buddhism, Daoism, and popular (folk) religion—and seeks to place them within a broader historical, social, and cultural context. In doing so, we will take a two-pronged approach. The first approach will involve the close reading of texts that were foundational in each of the traditions. Topics to be explored will include: notions of the Dao (Tao) and the ways in which it might be attained by individuals, families, and communities; the essence of the mind, human nature, and the emotions and the ways in which they interact in behavior; and practices of inner self-cultivation and social engagement. The second approach will be to explore the specific religious practices associated with each of the traditions (e.g., ancestor worship, exorcisms, community worship, and prayers), the origins and transformation of popular religious festivals (including New Years, All Souls Day, and Hell), and the rise and spread of deity cults

(including Guanyin, Mazu, and City Gods). This will involve a different set of texts, including ritual and liturgical texts, temple records and regulations, “how-to” manuals for specific practices, miracle tales, temple performance pieces, government documents, legal cases, diaries, and journals. In bringing these two approaches together, we will consider the ways in which religious traditions and practices both shaped and were shaped by social, cultural, economic, and political institutions.

Taoist Philosophy: Laozi and Zhuangzi

Ellen Neskär

Open, Seminar—Fall

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.

China, 1768–1963: From Empire to Nation

Kevin Landdeck

Open, Seminar—Spring

What did it mean to be a subject of the Qing dynasty in 1800 or a citizen of one of the modern Chinese Republics founded in the 20th century? What changed in the course of that century and a half? This course is a reading seminar in China's fitful transition from the empire of the Manchu (Qing) dynasty (1644-1911) to the nation-state of the PRC (1949-present). The Qing dynasty was massive. From its height in the 18th century to the middle of the 20th, this continental power was remade into a member of the modern international community of nation-states. As we chart that process, recurring themes will be the changing nature of (state) sovereignty, relations with outsiders/foreigners, and the relationship of individuals to state power. We will examine the sinews of the Manchu

dynasty's domestic authority, including the balancing act between the emperor's personal will and the bureaucracy's routinized power. Qing colonialism in Xinjiang will illuminate the multiethnic nature of its empire and its interactions with foreign "others." Despite internal challenges, external relations with expansive Western powers brought fundamental challenges to the imperial state—particularly the corrosive interactions with another imperial power, the seafaring British. The role of translation (of Western philosophy and international law) will be our entry point for China's slide into the modern international system of nation-states. The concept of race highlights how the Chinese struggled with the definition of "nation" itself. From there, we will turn to the growth of a modern nation-state. Keeping in mind the distinction between rural and urban environments, the changing nature of power and the relationship between the state and individuals, along with revolutionary political mobilization, will be topics of particular interest.

Popular Culture in China

Ellen Neskar

Open, Seminar—Spring

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, the 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.

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

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

Dodds *Art History*

Beginning Chinese (p. 22), Fang-yi Chao *Chinese*

Intermediate Chinese (p. 22), Fang-yi Chao *Chinese*

Hula (p. 29), Makalina Abalos *Dance*

Food, Agriculture, Environment, and Development (p. 54),

Joshua Muldavin *Geography*

China, 1768–1963: From Empire to Nation (p. 65), Kevin

Landdeck *History*

China's 20th Century Through Fiction (p. 62), Kevin

Landdeck *History*

The Atomic Bombs as History, Experience, and Culture:

Washington, Hiroshima, and Nagasaki (p. 60), Kevin Landdeck *History*

Advanced Beginning Japanese (p. 72), Izumi Funayama *Japanese*

Beginning Japanese (p. 72), Sayuri I. Oyama Chieko Naka *Japanese*

Queer(ing) India: Literature, Film, and Law (p. 74), Shoumik Bhattacharya *Lesbian, Gay, Bisexual, and Transgender Studies*

Japanese Literature: Translations, Adaptations, and Visual Storytelling (p. 80), Sayuri I. Oyama *Literature*

Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*

The World According to Ariyoshi Sawako (p. 83), Sayuri I. Oyama *Literature*

Visionary Spaces: Light Information Reflexivity (p. 85), Una Chung *Literature*

Music, Structure, and Power: Theories of Musical Meaning (p. 92), Niko Higgins *Music*

The Social Psychology of Immigration (p. 120), Gina Philogene *Psychology*

Chan and Zen Buddhism (p. 127), T. Griffith Foulk *Religion*

Religion in Contemporary Japan (p. 127), T. Griffith Foulk *Religion*

The Buddhist Tradition in India, Tibet, and Southeast Asia (p. 126), T. Griffith Foulk *Religion*

Zen Buddhism in Japan and America (p. 128), T. Griffith Foulk *Religion*

Contextualizing Communications: The Poetics of Seeing (p. 132), Shahnaz Rouse *Sociology*

Veiled Lives: Women and Resistance in the Muslim World (p. 132), Shahnaz Rouse *Sociology*

Ecopoetry (p. 167), Marie Howe *Writing*

BIOLOGY

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

In order to provide a broad introduction and foundation in the field of biology, a number of courses appear under the designation General Biology Series. Each of these open-level, semester-long courses have an accompanying lab component. Students may enroll in any

number of the General Biology Series courses during their time at Sarah Lawrence and in any order, although it is strongly recommended that students begin with General Biology Series: Genes, Cells, and Evolution in the fall semester. Completion of any two General Biology Series courses fulfills the minimum biology curriculum requirements for medical school admission. These courses typically meet the prerequisite needs for further intermediate- and advanced-level study in biology, as well.

First-Year Studies: Conflicts in Biology

Drew E. Cressman

Open, FYS—Year

As the frontiers of science are pushed forward, conflicts naturally emerge between new hypotheses and established ideas. Biology is no exception to this rule. Since the time of the ancient Greeks, new proposals examining the biological nature of humans and the living world have initially met with resistance and even ridicule before becoming established as modern paradigms. What appears obvious now was once regarded as revolutionary, while it is conceivable that current ideas one day will be regarded as bordering on the absurd. Oftentimes, these conflicts arise not only due to the convergence of scientific principles but also result from personality clashes of the individuals involved in the research area. Paradigm shifts have occurred in a variety of biological fields, ranging from early ideas on heredity, sex determination, and evolution to more recent advances in prion and mad cow diseases, animal model usage, genetic engineering, cutting-edge cancer therapies, and the interplay between genes and environment. Using these and other examples, we will examine the progress of biological thought and the persistence of the scientific method in changing our understanding of life. During the fall semester, students will meet weekly with the instructor for individual conferences. In the spring, we will meet weekly or every other week, depending on students' needs and the progress of their conference projects.

Human Genetics

Drew E. Cressman

Open, Lecture—Fall

The formation of an individual's life is dependent upon a complex mixture of cultural experiences, social interactions, and personal health and physiology. At the center of this intricate web lies the biological components unique to each of us, yet shared in some form by all life on Earth—our genes. Genes contribute much to what makes each of us an individual, from hair color and body shape to intelligence and personality. Such genes and traits are inherited from our parents, yet environmental factors can profoundly influence their function in different individuals. Stunning advancements in the field of genetics are

reported every day, from the identification of new genes for particular traits to the development of gene-based tests for human diseases. But what exactly are genes, and how do they work in humans? In this course, we will explore how genes and chromosomes provide the basic blueprint that leads to our unique physical and behavioral characteristics. In doing so, we will discuss the central concepts of human genetics, including: the mechanisms and patterns of inheritance, sex-linked traits, the genetics of behavior, DNA and proteins, the role of mutations in causing disease, human origins and evolution, and the application of various technologies such as gene therapy and genetic engineering. Readings will be drawn from texts, as well as from current popular-press and peer-reviewed articles. No previous background in biology is required other than a curiosity and desire to understand the genetic mechanisms that shape human existence and make us who we are.

General Biology Series: Genes, Cells, and Evolution

Michelle Hersh

Open, Small Lecture—Fall

Biology, the study of life on Earth, encompasses structures and forms ranging from the very minute to the very large. In order to grasp the complexities of life, we begin this study with the cellular and molecular forms and mechanisms that serve as the foundation for all living organisms. The initial part of the semester will introduce the fundamental molecules critical to the biochemistry of life processes. From there, we branch out to investigate the major ideas, structures, and concepts central to the biology of cells, genetics, and the chromosomal basis of inheritance. Finally, we conclude the semester by examining how 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.

Sensory Biology

Cecilia Phillips Toro

Open, Seminar—Fall

Why do chili peppers taste “hot,” while peppermint gum tastes “cold”? How can humans distinguish between a trillion different odors? Can onions be confused with apples if our noses are plugged? Why do flowers appear different to humans and to bees? Why can't we hear the echolocation calls of most bats? The answers to these questions lie in our understanding of how animals interact with their environments via sensory perception. In this course, we will study the sensory systems underlying hearing, balance, vision, smell, taste, and touch, as well as

unique abilities that support some animal navigation strategies like magnetoreception used by butterflies and sea turtles during migration. We will explore senses from a neurobiological perspective and, therefore, will begin with an overview of the nervous system and the structure and function of neurons. We will then study how each sense is based on the perception of a particular stimulus by specialized sensory neurons within specialized sensory tissues. We will discuss how stimuli are converted to cellular information and how that is communicated to the brain, leading to perception.

General Biology Series: Anatomy and Physiology

Beth Ann Dittkoff

Open, Seminar—Spring

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.

Giving, Taking, and Cheating: The Ecology of Symbiosis

Michelle Hersh

Open, Seminar—Spring

From gut flora of animals to fungi living in tree roots, symbioses are important and widespread throughout the natural world. We can broadly define symbiosis as different species living together in a close association of any nature, from mutualism to parasitism. In this seminar course, we will explore how symbioses are developed, maintained, and broken down and consider the scientific challenges to understanding the function of such associations. We will read and discuss papers from the primary literature exploring a broad range of taxonomic groups, including fungus-farming ants, bioluminescent bacteria living in squid, figs and their wasp pollinators, parasitic butterflies, and sloths and the moths that live in their fur. We will place a special emphasis on mutualisms, or interactions in which both partners benefit—unless, of

course, one cheats. We will also think carefully about how to design scientific experiments to understand the nature of symbioses, as well as how to design and carry out class experiments on mutualisms between plants and nitrogen-fixing bacteria.

Principles of Botany

Kenneth G. Karol

Open, Seminar—Spring

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

Science Research Seminar

Cecilia Phillips Toro

Open, Seminar—Spring

Each semester, the science and mathematics faculty members invite scientists to campus to share their current research projects with our community via a talk in our Science Seminar Series. These seminar speakers come from diverse fields, spanning the SciMath disciplines. Students enrolled in this course will learn about cutting-edge scientific research by attending class prior to each Science Seminar for a journal-club style, in-depth discussion of research papers published by the speaker or related to the speaker's research. The discussions will be facilitated by faculty with relevant expertise in the subject area. Students will then attend the Science Seminar presentation and, afterward, meet with the speaker as a group, allowing for conversations about scientific research and career trajectories.

Hormones, Food, and Sex

Cecilia Phillips Toro

Open, Seminar—Spring

Hormones are released from diverse tissues, including the brain, ovaries, testes, and fatty tissues. The small molecules travel around the body via the circulatory system and can influence the activity of distant cells

involved in key biological processes. In this course, we will study the principles of hormone signaling (endocrinology) by focusing on two overarching topics: (1) hormones that modulate food intake and utilization; and (2) hormones that control reproduction. We will study the hormones that control appetite, flavor, fat deposition, and weight and how hormone levels contribute to sustaining unhealthy weights in obese individuals. We will study the hormones that control many aspects of reproduction, including puberty, ovulation, sexuality, sex, pregnancy, birth, lactation, and menopause. We will consider how hormones define male and female characteristics, as well as hormone therapy for transitioning transgender individuals.

Disease Ecology

Michelle Hersh

Intermediate, Seminar—Fall

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.

Animal Physiology

Cecilia Phillips Toro

Intermediate, Seminar—Fall

Animal physiology is the study how all components of animals—from cells to tissues to organs and organ systems—function together to support life. In this course, we will study many of the major categories of physiology while considering the overarching concepts of mechanism, form and function, adaptation, and homeostasis. Among possible topics are: circulation, respiration and breathing, feeding and digestion, movement and muscle, thermoregulation, osmoregulation, hormonal regulation, reproduction, neurons and the nervous system, sensory systems, and camouflage. As we discuss each physiological process, we will also explore ways in which different animals use species-specific adaptations to execute those processes (so-called comparative

physiology). For instance, humans breathe using internal sack-like structures—the lungs—while frogs and salamanders can extract oxygen from the air by simple diffusion across their skin, and insects breathe through multiple small openings in their bodies that lead to an intricate series of tubes that permeate their entire organism, thereby obtaining oxygen without the use of a circulatory system. Diverse mechanisms such as these allow us to understand the fundamental principles of physiology and how they are employed in remarkable ways across the animal kingdom. *Prerequisite: at least one course in the General Biology Series.*

Environmental Metagenomics

Michelle Hersh

Intermediate, Seminar—Spring

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.

Neurobiology

Cecilia Phillips Toro

Intermediate, Seminar—Spring

The human brain contains 100 billion neurons connected by trillions of synapses. This uniquely complex organ is responsible for our remarkable capacities, including the sensation and perception of diverse internal and external stimuli, the performance of precise movements and behaviors, and the ability to learn and remember an extraordinary amount of information. In this introduction to neurobiology, we will delve deeply into the structure and function of neurons and how they communicate with each

other, with a focus on the action potential, neurotransmission, and the neuronal mechanisms thought to underlie learning and memory. We will then apply that knowledge to study select senses from molecular, cellular, and systems-level perspectives. In addition to gleaning foundational knowledge from textbook chapters, students will engage with cutting-edge scientific research by examining primary literature articles in journal clubs and by writing and presenting research papers on topics in neurobiology. *Prerequisite: at least one college-level course in biology, chemistry, or psychology.*

Advanced Cell Biology

Drew E. Cressman

Advanced, Seminar—Spring

The different kinds of cells in an organism—and the different ways that any cell can respond to changes in its environment—result from differences in the timing and level of expression of various genes that are responsible for their different cellular activity. Therefore, a fundamental question in biology is to understand the mechanisms used by cells to regulate gene expression and subsequent cell function. Most regulation of gene function occurs at the level of DNA activity (transcription), and it has been estimated that 10% of all human genes encode the transcription factors responsible for this level of regulation. Because of the complexity of the cell and the critical need to maintain normal cell function in a variety of environments, however, multiple mechanisms have evolved to modify and control cell activity. 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 those regulatory mechanisms to the detriment of the cell.

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

Biochemistry (p. 21), Colin D. Abernethy *Chemistry*

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

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

Organic Chemistry I (Guided Inquiry) (p. 20), Colin D.

Abernethy *Chemistry*

Organic Chemistry II (Guided Inquiry) (p. 21), Colin D.

Abernethy *Chemistry*

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

Computer Science

Environmental Data (p. 36), Bernice Rosenzweig

Environmental Science

Global Climate Change (p. 36), Bernice Rosenzweig

Environmental Science

Realisms: Currents and Crosscurrents in 19th-Century

European Thought (p. 64), Philip Swoboda *History*

Studies in Ecocriticism: The Idea of Nature in the Western

Tradition (p. 79), Eric Leveau *Literature*

The World According to Ariyoshi Sawako (p. 83), Sayuri I.

Oyama *Literature*

An Introduction to Statistical Methods and Analysis (p. 87),

Daniel King *Mathematics*

Game Theory: The Study of Conflict and Strategy (p. 88),

Daniel King *Mathematics*

Mathematics in Theory and Practice: Probability, Risk

Analysis, and Optimization (p. 88), Daniel King

Mathematics

Art and Visual Perception (p. 116), Elizabeth Johnston

Psychology

Mindfulness: Science and Practice (p. 121), Elizabeth

Johnston *Psychology*

Psychophysiology Research Seminar (p. 122), Maia Pujara

Psychology

Cognition Through the Lens of Neuropsychology (p. 118),

Maia Pujara *Psychology*

The Senses: Art and Science (p. 119), Elizabeth Johnston

Psychology

Ecopoetry (p. 167), Marie Howe *Writing*

CHEMISTRY

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

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

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

First-Year Studies: The Extraordinary Chemistry of Everyday Life

Mali Yin

Open, FYS—Year

Everything that we eat, wear, and do involves chemistry. This yearlong course examines the chemistry of our everyday life—the way things work. The emphasis of this course is on understanding 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. We will emphasize practical applications of chemistry to issues involving food and nutrition. During the fall semester, students will meet with the instructor weekly for individual conferences. In the spring, we will meet weekly or every other week, depending on students' needs and the progress of their conference projects.

General Chemistry I

Mali Yin

Open, Small Lecture—Fall

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

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

Colin D. Abernethy

Open, Lecture—Spring

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

General Chemistry II

Mali Yin

Open, Small Lecture—Spring

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 (Guided Inquiry)

Colin D. Abernethy

Open, Seminar—Fall

Organic chemistry is the study of chemical compounds whose molecules are based on a framework of carbon atoms, typically in combination with hydrogen, oxygen, and nitrogen. Despite this rather limited set of elements, there are more organic compounds known than there are compounds that do not contain carbon. Adding to the importance of organic chemistry is the fact that very many of the chemical compounds that make modern life possible—such as pharmaceuticals, pesticides, herbicides, plastics, pigments, and dyes—can be classed as organic. Organic chemistry, therefore, impacts many other scientific subjects; and knowledge of organic chemistry is essential for detailed understanding of materials science, environmental science, molecular biology, and medicine. This course gives an overview of the structures, physical properties, and reactivity of organic compounds. We will see that organic compounds can be classified into families of similar compounds based upon

certain groups of atoms that always behave in a similar manner no matter what molecule they are in. These *functional groups* will enable us to rationalize the vast number of reactions that organic reagents undergo. Topics covered in this course include: the types of bonding within organic molecules; fundamental concepts of organic reaction mechanisms (nucleophilic substitution, elimination, and electrophilic addition); the conformations and configurations of organic molecules; and the physical and chemical properties of alkanes, halogenoalkanes, alkenes, alkynes and alcohols. In the laboratory section of the course, we will develop the techniques and skills required to synthesize, separate, purify, and identify organic compounds. Organic Chemistry is a key requirement for pre-med students and is strongly encouraged for all others who are interested in the biological and physical sciences. In addition, the Guided Inquiry exercises conducted in class will sharpen your analytical skills and teach you how to think like a scientist. Depending on the COVID-19 situation, the lab portion of this course may proceed as normal, be postponed until later in the semester, or offered as a separate one- or two-credit course (Practical Organic Chemistry) in the spring. *No prior knowledge of chemistry is required. Students will be able to take this course in the fall, Organic Chemistry II (Guided Inquiry) in the spring, and then General Chemistry or other, more advanced chemistry courses in subsequent years.*

Science Research Seminar

Cecilia Phillips Toro

Open, Seminar—Spring

Each semester, the science and mathematics faculty members invite scientists to campus to share their current research projects with our community via a talk in our Science Seminar Series. These seminar speakers come from diverse fields, spanning the SciMath disciplines. Students enrolled in this course will learn about cutting-edge scientific research by attending class prior to each Science Seminar for a journal-club style, in-depth discussion of research papers published by the speaker or related to the speaker's research. The discussions will be facilitated by faculty with relevant expertise in the subject area. Students will then attend the Science Seminar presentation and, afterward, meet with the speaker as a group, allowing for conversations about scientific research and career trajectories.

Practical Organic Chemistry

Colin D. Abernethy

Intermediate, Seminar—Spring

This course, the accompanying laboratory for this year's Organic Chemistry (Guided Inquiry) I & II course sequence, consists of a series of virtual laboratory experiences and group exercises that are designed to

illustrate and explore many of the principles of organic chemistry described in the seminar courses. Students will be introduced to the important practical techniques used in synthetic organic chemistry, including the separation, purification, and identification of compounds. Opportunities for in-person laboratory activities will also be offered for those students able and willing to participate. *This course is only available to those students taking Organic Chemistry (Guided Inquiry) this semester.*

Organic Chemistry II (Guided Inquiry)

Colin D. Abernethy

Intermediate, Seminar—Spring

This course is a continuation of Organic Chemistry I (Guided Inquiry). This semester, 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 (Guided Inquiry) is a key requirement for pre-med students and is strongly encouraged for all others who are interested in the biological and physical sciences. *Prerequisite: Organic Chemistry I*

Biochemistry

Colin D. Abernethy

Advanced, Seminar—Fall

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

22 Chinese

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

Animal Physiology (p. 18), Cecilia Phillips Toro *Biology*
Hormones, Food, and Sex (p. 17), Cecilia Phillips Toro
Biology
Neurobiology (p. 18), Cecilia Phillips Toro *Biology*
Sensory Biology (p. 16), Cecilia Phillips Toro *Biology*
Global Climate Change (p. 36), Bernice Rosenzweig
Environmental Science
Studies in Ecocriticism: The Idea of Nature in the Western
Tradition (p. 79), Eric Leveau *Literature*
The World According to Ariyoshi Sawako (p. 83), Sayuri I.
Oyama *Literature*
An Introduction to Statistical Methods and Analysis (p. 87),
Daniel King *Mathematics*
Electromagnetism and Light (Calculus-Based General
Physics) (p. 106), Merideth Frey *Physics*
Energy Around the World (p. 105), Dominik M. Berg *Physics*
Statistical Mechanics and Thermodynamics (p. 106),
Jennifer Carson *Physics*
Ecopoetry (p. 167), Marie Howe *Writing*

CHINESE

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

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

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

Beginning Chinese

Fang-yi Chao
Open, Small Seminar—Year

Beginning Chinese is designed for students with little to no knowledge of Modern Standard Mandarin Chinese. The course aims to develop students' communicative competency in listening, speaking, reading, and writing in Mandarin Chinese at the novice-high level on the American Council on the Teaching of Foreign Languages (ACTFL) proficiency scale. Students will learn the basics of the language—including sounds, grammar, vocabulary, and Chinese characters—as well as important cultural aspects. Through authentic materials and meaningful tasks, students will acquire basic communicative skills for essential daily-life communication. Additionally, students will learn the basics of Chinese calligraphy.

Intermediate Chinese

Fang-yi Chao
Intermediate, Small Seminar—Year

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

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

China's 20th-Century Through Fiction (p. 13), Kevin
Landdeck *Asian Studies*
China's 20th Century Through Fiction (p. 62), Kevin
Landdeck *History*
Chan and Zen Buddhism (p. 127), T. Griffith Foulk *Religion*
Ecopoetry (p. 167), Marie Howe *Writing*

CLASSICS

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

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

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

- Art and Myth in Ancient Greece (p. 10), David Castriota *Art History*
- Readings in Intermediate Greek: Herodotus and Thucydides (p. 57), Emily Katz Anhalt *Greek (Ancient)*
- Intermediate Greek: The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times (p. 57), Emily Katz Anhalt *Greek (Ancient)*
- Beginning Latin (p. 73), Emily Katz Anhalt *Latin*
- Epic Vision and Tradition (p. 80), William Shullenberger *Literature*
- First-Year Studies: Mythology in Literature (p. 77), William Shullenberger *Literature*
- Imagining War (p. 80), Fredric Smoler *Literature*
- Reading High Romantic Poetry (Blake to Keats) (p. 77), Neil Ardit *Literature*
- Shakespeare and the Semiotics of Performance (p. 77), Joseph Lauinger *Literature*
- Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*

- The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times (p. 77), Emily Katz Anhalt *Literature*
- Theory for Reading (p. 82), Eric Leveau *Literature*
- Nietzsche: The Philosophical Personality (p. 103), Roy Ben-Shai *Philosophy*
- The First Philosophers (p. 101), Roy Ben-Shai *Philosophy*
- First-Year Studies: The Emergence of Christianity (p. 126), Cameron C. Afzal *Religion*
- Ecopoetry (p. 167), Marie Howe *Writing*

COGNITIVE AND BRAIN SCIENCE

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

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

- Animal Physiology (p. 18), Cecilia Phillips Toro *Biology*
- Hormones, Food, and Sex (p. 17), Cecilia Phillips Toro *Biology*
- Neurobiology (p. 18), Cecilia Phillips Toro *Biology*
- Sensory Biology (p. 16), Cecilia Phillips Toro *Biology*
- Artificial Intelligence and Society (p. 24), James Marshall *Computer Science*
- Bio-Inspired Artificial Intelligence (p. 26), James Marshall *Computer Science*
- Digital Disruptions (p. 24), Michael Siff *Computer Science*
- Intermediate Programming (p. 26), Michael Siff *Computer Science*
- Introduction to Computer Science: The Way of the Program (p. 24), James Marshall *Computer Science*
- Programming the Web: An Introduction (p. 25), Michael Siff *Computer Science*
- An Introduction to Statistical Methods and Analysis (p. 87), Daniel King *Mathematics*
- Advanced Behavioral Statistics Practicum (p. 124), Kim Ferguson (Kim Johnson) *Psychology*
- Anxiety, Stress, and Health (p. 117), David Sivesind *Psychology*
- Art and Visual Perception (p. 116), Elizabeth Johnston *Psychology*
- Decisions, Decisions: The Neuroscience of Decision-Making (p. 120), Maia Pujara *Psychology*
- Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 116), Maia Pujara *Psychology*
- Introduction to Social Psychology (p. 115), Gina Philogene *Psychology*
- Mindfulness: Science and Practice (p. 121), Elizabeth Johnston *Psychology*

24 Computer Science

Psychophysiology Research Seminar (p. 122), Maia Pujara *Psychology*
Cognition Through the Lens of Neuropsychology (p. 118),
Maia Pujara *Psychology*
Research Methods Practicum (p. 123), Kim Ferguson (Kim
Johnson) *Psychology*
Sleep and Health (p. 116), Meghan Jablonski *Psychology*
The Senses: Art and Science (p. 119), Elizabeth Johnston
Psychology
Theories of Development (p. 121), Barbara Schecter
Psychology
Virtually Yours: Relating and Reality in the Digital
Age (p. 117), Meghan Jablonski *Psychology*
Ecopoetry (p. 167), Marie Howe *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

James Marshall

Open, Small Lecture—Fall

This lecture course is a rigorous introduction to computer science and the art of computer programming, using the elegant, eminently practical, yet easy-to-learn programming language Python. We will learn the principles of problem-solving with a computer while gaining the programming skills necessary for further study in the discipline. We will emphasize the power of abstraction and the benefits of clearly written, well-

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

Artificial Intelligence and Society

James Marshall

Open, Seminar—Fall

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

Digital Disruptions

Michael Siff

Open, Seminar—Fall

From TikTok to Zoom, from Bitcoin to Uber, from Instagram to Snapchat, to massively multiplayer online games to the Internet of Things, digital technology plays an evermore “disruptive” role in society. In this seminar, we ponder where this phenomenon may be taking us in both the immediate and the not-so-immediate future and whether there is (or will be) anything we can (or should) do about

it. The miniaturization of electronic computers and the resulting increase in computing power, the decrease in short-term cost to harness that power, and the ubiquity of computer networks bring people and places together, making distances formerly thought of as insurmountable evermore trivial. With the advent of gigabit fiber-optic networks, smart phones, and wearable computers, information of all kinds can flow around the world, between people and objects and back again, in an instant. In many ways, the plethora of smaller, cheaper, faster networked devices improves our quality of life. But there is also a dark side to a highly connected society: the more smart phones, the more workaholics; the more text messages exchanged and the easier the access to drones, the less privacy; the greater reach of the internet, the faster the spread of misinformation and the more piracy, spam, and pornography; the more remote-controlled thermostats, the greater the risk of cyberterrorism. The first half of this seminar will focus on the relationship between digital networks (the web, social networks, and beyond) to current events, particularly the economy, politics, and law. In the middle of the semester—in real time!—we will discuss how the digital principles that we are studying impact the November 2020 US elections. The final part of the course will focus on the cultural impact of digital technology, ranging from video games and science fiction to the rise of artificial intelligence. This is not a technical course, though we will at times discuss some details that lie behind certain crucial technologies—in particular, the internet and the World Wide Web.

Introduction to Functional Programming

James Marshall

Open, Seminar—Spring

This course will explore the functional programming paradigm, a style of programming in which all computation is performed by applying functions to arguments. Our study of functional programming will make ample use of recursion—one of the most powerful concepts in computer science—and recursively-defined data structures such as lists, using the strangely beautiful programming language Scheme. Scheme and other functional languages provide powerful abstraction techniques for controlling the complexity of programs and a simple mathematical basis for reasoning about their correctness. Many of the most important concepts and features of modern programming languages were first introduced and studied within the framework of functional programming. Today, functional languages remain at the cutting edge of new programming-language design, and key ideas from functional programming continue to play a central role in the development of highly parallel, scalable, and distributed computing systems. Topics to be covered include recursion and its close cousin, mathematical

induction; induction proofs and program correctness; mapping, filtering, and reducing lists; lambda expressions and higher-order functions; data abstraction and representation independence; infinite lists; continuations and continuation-passing style; and other topics as time permits. No prior knowledge of computer programming is necessary, though students should be comfortable with algebra and the fundamentals of mathematical thinking.

Programming the Web: An Introduction

Michael Siff

Open, Seminar—Spring

This seminar introduces the fundamental principles of computer science via the use of HTML and JavaScript to create interactive web pages. Examples of the kinds of web applications that we will build include: a virtual art gallery; a password generator and validator; and an old-school, arcade-style game. We will learn JavaScript programming from the ground up and demonstrate how it can be used as a general-purpose, problem-solving tool. Throughout the course, we will emphasize the power of abstraction and the benefits of clearly written, well-structured code. We will cover variables, conditionals, loops, functions, arrays, objects, and event handling. We will also discuss how JavaScript communicates with HyperText Markup Language (HTML) via the Document Object Model (DOM) and the relationship of HTML, JavaScript, and Cascading Style Sheets (CSS). Along the way, we will discuss the history of the web, the challenge of establishing standards, and the evolution of tools and techniques that drive the web's success. We will learn about client-server architectures and the differences between client-side and server-side web programming. We will consider when it makes sense to design from the ground up and when it might be more prudent to make use of existing libraries and frameworks rather than reinventing the wheel. We will also discuss the aesthetics of web design: Why are some pages elegant (even art) when others are loud, awkward to use, or, worse yet, boring!

Privacy, Technology, and the Law

Michael Siff

Open, Seminar—Spring

What do remote-conferencing systems, digital currency, self-driving vehicles, and Edward Snowden have in common? The answer lies in this course, which focuses on how a few very specific computer technologies are dramatically altering daily life. In this course, we will develop a series of core principles that explain the rapid change and that help us chart a reasoned path to the future. We begin with a brief history of privacy, private property, and privacy law. Two examples of early 20th-

century technologies that required legal thinking to evolve are 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 phone booth (remember those?) without a warrant. Quickly, we will arrive in the age of information and update those conundrums: a drone flies by with an infrared camera, a copyrighted video is viewed on YouTube via public WiFi, a hateful comment is posted on reddit, a playful tweet is taken out of context and goes viral for all to see, an illicit transaction involving Bitcoin is made between seemingly anonymous parties via Venmo. To get a better handle on the problem, we will consider the central irony of the internet: It was developed at the height of the Cold War as a way to maintain a robust communication system in the event of a nuclear attack; now, its open nature puts us at risk of 21st-century security threats, such as electronic surveillance, aggregation and mining of personal information, and cyberterrorism. We will contrast doomsday myths popularized by movies such as *War Games* with more mundane scenarios such as total disruption of electronic commerce. Along the way, we will address questions such as: Does modern technology allow people to communicate secretly and anonymously? Can a few individuals disable the entire internet? Can hackers launch missiles or uncover blueprints for nuclear power plants from remote computers on the other side of the world? We will also investigate other computer security issues, including spam, computer viruses, and identity theft. Meanwhile, with our reliance on smart phones, text messages, and electronic mail, have we unwittingly signed up ourselves to live in an Orwellian society? Or can other technologies keep "1984" at bay? Our goal is to investigate if and how society can strike a balance so as to achieve computer security without substantially curtailing rights to free speech and privacy. Along the way, we will introduce the science of networks and describe the underlying theories that make the internet and its related technologies at once tremendously successful and so challenging to regulate. A substantial portion of the course will be devoted to introductory cryptography—the science (and art) of encoding and decoding information to enable private communication. We will conclude with a discussion of how cutting-edge technologies, such as blockchains, are impacting commerce today and how quantum cryptography and quantum computing may impact the privacy of communications tomorrow.

Science Research Seminar

Cecilia Phillips Toro

Open, Seminar—Spring

Each semester, the science and mathematics faculty members invite scientists to campus to share their current research projects with our community via a talk in our Science Seminar Series. These seminar speakers come

from diverse fields, spanning the SciMath disciplines. Students enrolled in this course will learn about cutting-edge scientific research by attending class prior to each Science Seminar for a journal-club style, in-depth discussion of research papers published by the speaker or related to the speaker's research. The discussions will be facilitated by faculty with relevant expertise in the subject area. Students will then attend the Science Seminar presentation and, afterward, meet with the speaker as a group, allowing for conversations about scientific research and career trajectories.

Intermediate Programming

Michael Siff

Intermediate, Seminar—Fall

This course is designed for students who understand the basics of computer programming (whether in Python, JavaScript, or another language) but want to take their skills to the next level. We will use the elegant and sophisticated programming language Haskell to learn about software design, abstract data types, and higher-order functions. We will introduce the basic principles of computational complexity and tree structures. We will emphasize top-down problem-solving, using recursion. We will also learn how to use cloud-based version control; e.g., using git and GitHub. Time permitting, we will learn how to build larger programs that leverage databases and networking protocols. *Permission of the instructor is required. Students should have at least one semester of programming experience.*

Bio-Inspired Artificial Intelligence

James Marshall

Intermediate, Seminar—Spring

The field of artificial intelligence (AI) is concerned with reproducing the abilities of human intelligence in computers. In recent years, exciting new approaches to AI have been developed, inspired by a wide variety of biological processes and structures that are capable of self-organization, adaptation, and learning. This course is a hands-on introduction to the algorithms and techniques of biologically-inspired AI and is intended for students with prior programming experience. Examples of these new approaches include evolutionary computation, artificial neural networks, autonomous robots, and swarm intelligence. We will focus, from both theoretical and practical perspectives, primarily on genetic algorithms, neural networks, deep learning, and reinforcement learning. We will use the Python programming language to implement and experiment with these techniques in detail and to test them out on both simulated and real robots. Students will have many opportunities for extended exploration through open-ended, hands-on lab exercises

and conference work. *Students should have at least one semester of programming experience in a high-level, object-oriented language such as Python, Java, or C++.*

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

Problems by Design: Theory and Practice in Architecture, 1960 to the Present. (p. 10), Joseph C. Forte *Art History*

Game Theory: The Study of Conflict and Strategy (p. 88), Daniel King *Mathematics*

Mathematics in Theory and Practice: Probability, Risk Analysis, and Optimization (p. 88), Daniel King *Mathematics*

Chaos (p. 106), Merideth Frey *Physics*

Time to Tinker (p. 105), Merideth Frey *Physics*

3D Modeling (p. 154), Shamus Clisset *Visual and Studio Arts*

Digital Imaging Studio (p. 154), Shamus Clisset *Visual and Studio Arts*

Photogrammetry (p. 158), Shamus Clisset *Visual and Studio Arts*

DANCE

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

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

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

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

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

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

Prospective and admitted students are welcome to observe classes.

Intersections of Dance and Culture: Studying Assumptions, Framing Experiences

Peggy Gould

Open, Seminar—Year

When we encounter dancing, what are we seeing, experiencing, and understanding? How do current representations of dance perpetuate and/or disrupt assumptions about personal and social realities? Embedded historical notions and enforcements based on race, economic class, gender, social/sexual orientation, nationality/regional affiliation, and more are threaded through our daily lives. Performing arts, both inside and outside of popular culture, often reinforce dominant cultural ideas. Can they also propose or inspire alternatives? In this class, we will view examples of dancing on film, digital/internet media, television programs and commercials, as well as live performance. These viewings—along with readings of selected texts from the fields of dance and performance, literary criticism, feminist theory, queer theory, and cultural studies—will form the basis of class discussions and exercises. Each student will develop an independent research project arising from one or more class activities. Independent research will include reading, writing, and presentation. The central aim of this course is to cultivate generously informed conversation, using academic research and experiential knowledge to advance our appreciation of dance as an elemental art form. *This course may be counted as either humanities or social-science credit. This course may also be taken as a semester-long component within a Dance, Music, or Theatre Third. No prior experience in dance is necessary.*

Hip-Hop: Dancing Diaspora from the Local to the Global

Charman Wells

Open, Seminar—Fall

This course focuses on hip-hop as a dance form, from its origins in the South Bronx to its current status as a global phenomenon. We will explore hip-hop culture in the broader framework of the African diaspora—as a way to envision worldwide connections among people and cultures of African descent and to understand hip-hop's lineage in a context of black social dance. We will also consider extensions of hip-hop into other dance forms, such as house and voguing, foregrounding issues of gender and sexuality. Themes of the course include dance in hip-hop as a mode of resistance and critique, a site of struggle over ownership in capitalism, and a means for imagining black liberation. Key theorists such as Naomi Bragin, Imani Kai Johnson, and Thomas DeFrantz will be discussed. The goal of this course is two-fold: (1) to understand how dance practices are bodily enactments of specific historical, cultural, and political developments; and (2) to investigate different approaches to writing about their significance in order to develop critical perspectives as thinkers and dancers. *This course is open to students with a broad range of interests and can function either as a component of a performing arts Third (in dance, music, or theatre) or as a two-credit stand-alone course.*

Decolonizing Dance History

Charman Wells

Open, Seminar—Spring

This course offers an investigation of the history of concert dance by examining its relationship to colonization and its decolonizing moves and potentials. The study of dance—as a performing art, everyday practice, and humanities discipline—engages the significance of embodiment in human experience. This course takes an interdisciplinary approach to the study of race, gender, sexuality, and bodies in motion through the lenses of dance studies, postcolonial theory, and critical race theory. By examining the impact of African American, Native American, Asian, Caribbean, and European dance practices on theatrical dance, we explore multiple critical approaches to understanding the impact of global histories of colonization on dancing bodies and the agency afforded by dance in struggles of decolonization. Each session is designed around a historical, theoretical, and aesthetic paradigm through which to explore a range of critical issues. Through lecture, seminar, video analysis, student presentation, group discussion, and written assignments, students will learn methods of observation, analysis, interpretation, and evaluation. The goal of this course is two-fold: (1) to understand how dance practices are bodily enactments of specific historical, cultural, and

political developments and (2) to investigate different approaches to choreography and writing history. *This course is open to students with a broad range of interests and can function either as a component of a performing arts Third (in dance, music, or theatre) or as a two-credit, stand-alone course.*

Movement Studio Practice

Peggy Gould, John Jasperse, Jodi Melnick, Paul Singh, Jennifer Nugent

Component—Year

In these classes, emphasis will be on the steady development of movement skills, energy use, strength, and articulation relevant to the particular style of each teacher. At all levels, attention will be given to sharpening each student's awareness of time and energy and to training rhythmically, precisely, and in accordance with sound anatomical principles. Degrees of complexity in movement patterns will vary within the leveled class structure. All students will investigate sensory experience and the various demands of performance. *This course will be taught by various faculty, and there will be various levels of the course. Level 1 will be taught by Peggy Gould. Level 2 will be taught by Paul Singh and Jenn Nugent. Level 3 will be taught by Jodi Melnick and Paul Singh.*

Ballet

Megan Williams

Component—Spring

Ballet students at all levels will be guided toward creative and expressive freedom in their dancing, enhancing the qualities of ease, grace, musicality, and symmetry that define this form. We will explore alignment, with an emphasis on anatomical principles; we will cultivate awareness of how to enlist the appropriate neuromuscular effort for efficient movement; and we will coordinate all aspects of body, mind, and spirit, integrating them harmoniously. *Students may enter this yearlong course in the second semester with permission of the instructor. Ballet in the spring will be offered as an open level class and will be taught in person. Remote only students are welcome to enroll. All enrolled students will participate in ballet barre. Further center work for advanced students, by permission of the instructor, will follow the barre portion of class.*

West African Dance

Darian Marcel Parker

Component—Year

This yearlong course will use physical embodiment as a mode of learning about and understanding African diasporic cultures. In addition to physical practice, master classes led by artists and teachers regarded as masters in the field of African diasporic dance and music, along with

supplementary study materials, will be used to explore the breadth, diversity, history, and technique of dances derivative of the Africa diaspora. Afro Haitian, West African, Orisha dances (Lucumi, Afro Cuban), and social dance are some genres that will be explored. Participation in year-end showings will provide students with the opportunity to apply studies in a performative context. *Students may enter this yearlong course in the second semester with permission of the instructor.*

Hip-Hop

Matthew Lopez

Component—Year

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

Yoga

Patti Bradshaw

Component—Fall

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

Hula

Makalina Abalos

Component—Fall

This beginning-level dance class is designed to introduce students to Hawaiian hula dance through percussion, song, and dance. Through demonstrations and movement participation, students will explore a variety of movements and learn basic hula terminology from the distinct and unique culture of the Polynesian islands. Students will design a storyline through the hula movements learned over the course of the semester.

Conditioning for Dancers

Eleanor Hulihan

Component—Fall

This class gives students tools to develop practices that support longevity in the moving body. A weekly anatomy and kinesiology discussion will be followed by movement practices rooted in Pilates, yoga principles, body weight exercises, cardiovascular training, methods of releasing, and physical therapy exercises—all tailored for a dancer's needs. We will investigate how these modalities support somatic and contemporary dance practices, thus building more range and opportunity in the body. The class is a space for students to investigate personal movement patterns and develop tools to support their individual dance practices. *Open to all students taking a Dance Third.*

Creative Practices in Performance: Movement-Based Composition and Improvisation

Peggy Gould

Component—Fall

Improvisation and composition are innate resources that we are constantly employing—consciously or not! Every day, we respond improvisationally to countless unexpected momentary shifts in our internal and external environments and make (compose) arrangements to address needs and desires. Building on those abilities by using movement as a central focus, improvisation can yield rich materials for instant performance, as well as dynamic elements for composing in multiple performance media. Improvisation and composition each support the advancement of our technical skills as performers and provide opportunities for us to build reliable connections as members of a creative community. In this course, we will engage in a variety of approaches to generating and arranging movement, using activities that range from highly structured to virtually unstructured. The unique experiences and background of each participant will serve to inform explorations throughout the semester. Goals will include building capabilities for sustained exploration and development of ideas, honing perceptive and communicative skills to cultivate a durable terrain from which to work creatively. We will explore expressive potentials inherent in movement; learn to master kinetic vocabularies; and incorporate music, sound, gesture, text, and objects in pursuit of individual, collaborative, and collective visions. Students will create and perform a series of studies over the course of the semester, directing one another and sharing ideas and solutions in class discussions.

Time-Based Art

John Jasperse

Open, Seminar—Year

In this class, graduates and upperclass undergraduates with a special interest and experience in the creation of time-based artworks across various disciplines will design and develop individual creative projects. Students and faculty will meet weekly to view works-in-progress and discuss relevant artistic and practical problems, both in class and in conferences taking place the following afternoon. 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 will be the sole constraint imposed on the students' artistic proposals. While, typically, many of these works might include embodied action that could fall under the discipline of dance, this course is open to any student who is interested in cultivating discourse across traditional disciplinary artistic boundaries, both in the process of developing the works and in the context of presentation to the public. As such, the inclusion of live performers is not a requirement. If students plan on making works including dance and are living on or near campus, they will have access to the dance studios by booking time in advance and following social distancing and PPE requirements. At the completion of the fall 2020 semester, all student works will be exhibited virtually in screenings and/or postings in an online platform. *This course is open to students with a broad range of interests and can function either as a component of a Performing Arts Third (in dance, music, or theatre) or as a two-credit stand-alone course.*

Performance Project: *Rosas danst Rosas*

John Jasperse

Component—Fall

In 1983, Anne Teresa De Keersmaeker had her international breakthrough with *Rosas danst Rosas*, a performance that has since become a benchmark in the history of postmodern dance. *Rosas danst Rosas* builds upon the minimalism initiated in *Fase* (1982): Abstract movements constitute the basis of a layered choreographic structure in which repetition plays the lead role. The fierceness of these movements is countered by small, everyday gestures. *Rosas danst Rosas*, originally created in 1983, is unequivocally feminine: Four female dancers dance themselves, again and again. While the choreography will remain the same, this restaging in 2020 will be framed with a contemporary viewpoint on gender; students of any gender identity are welcome. The exhaustion and perseverance that come with it create an emotional tension that contrasts sharply with the rigorous

structure of the choreography. The repetitive, “maximalistic” music by Thierry De Mey and Peter Vermeersch was created concurrently with the choreography. This restaging of *Rosas danst Rosas* will focus primarily on the 2nd movement. The Fall 2020 Dance Program Performance Project, *Rosas danst Rosas* (1983) by Anne Teresa De Keersmaeker, is made possible with the generous support of the Barbara Bray Ketchum Artist-in-Residence Fund. *Fumiyo Ikeda, assisted by John Jasperse*

Dancing in Progress: Perspectives on Teaching and Learning

Peggy Gould

Component—Spring

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

Anatomy

Peggy Gould

Component—Year

How is it possible for us to move in the countless ways that we do? Learn to develop your X-ray vision of human beings in motion through functional anatomical study that combines movement practice, drawing, lecture, and problem-solving. In this course, movement is a powerful vehicle for experiencing, in detail, our profoundly adaptable musculoskeletal anatomy. We will learn Irene Dowd's *Spirals*®—a comprehensive warm-up/cool-down for dancing that coordinates all joints and muscles

through their fullest range of motion, facilitating study of the entire musculoskeletal system. In addition to movement practice, drawings are made as part of each week's lecture (drawing materials provided), and three short assignments are submitted each semester. Insights and skills developed in this course can provide tremendous inspiration in the process of movement invention and composition. *Prior experience in dance and/or athletics is necessary. Students who wish to join this yearlong class in the second semester may do so with permission of the instructor.*

Anatomy Research Seminar

Peggy Gould

Component—Year

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

Lighting in Life and Art

John Jasperse

Component—Year

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

stagecraft. Students will collaborate with, and create original lighting designs for, the Time-Based Art works when such needs are appropriate to the artistic proposal.

Graduate Seminar I: Independent Research in Dance

Peggy Gould

Component—Year

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

Choreographic Lab

John Jasperse

Component—Year

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

Dance Meeting

Component—Year

This is a twice-monthly meeting of all Dance Thirds (undergraduate and graduate students), during which we gather for a variety of activities that enrich and inform the dance curriculum. In addition to sharing department news and information, Dance Meeting features master classes by guest artists from New York City and beyond, workshops with practitioners in dance-related health fields, panels and presentations by SLC dance faculty members and alumnae, and casting sessions for departmental concerts created by the Dance Making class. For reference, the 2019-20 guest artists included Mary Armentrout, Christopher Williams, Miguel Gutierrez, Shelley Senter, Patricia Hoffbauer, and Jaamil Olawale Kosoko.

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

Interrogating God: Tragedy and Divinity (p. 82), Joseph Lauinger *Literature*

Japanese Literature: Translations, Adaptations, and Visual Storytelling (p. 80), Sayuri I. Oyama *Literature*

The World According to Ariyoshi Sawako (p. 83), Sayuri I. Oyama *Literature*

Wilde and Shaw (p. 84), Joseph Lauinger *Literature*

Performance Art (p. 155), Clifford Owens *Visual and Studio Arts*

Senior Exhibition (p. 159), John O'Connor *Visual and Studio Arts*

Ecopoetry (p. 167), Marie Howe *Writing*

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.

Economic Policy and the 2020 General Elections: Money, Trade, Industrial Policy, and Inequality (p. 33), Jamee K. Moudud *Economics*

First-Year Studies: Economics for Responsible Citizens (p. 32), An Li *Economics*

First-Year Studies: Historical Foundations of Economics: Politics, Power, Ideology, and Change (p. 33), Jamee K. Moudud *Economics*

Introduction to Property: Cultural and Environmental Perspectives (p. 37), Charles Zerner *Environmental Studies*

First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 54), Joshua Muldavin *Geography*

Food, Agriculture, Environment, and Development (p. 54), Joshua Muldavin *Geography*

The World According to Ariyoshi Sawako (p. 83), Sayuri I. Oyama *Literature*

An Introduction to Statistical Methods and Analysis (p. 87), Daniel King *Mathematics*

Energy Around the World (p. 105), Dominik M. Berg *Physics*

Intervention and Justice (p. 110), Elke Zuern *Politics*

Rising Autocrats and Democracy in Decline? (p. 111), Elke Zuern *Politics*

The Politics of Addressing the Past: Apology, Repatriation, Reparation, Remembrance (p. 109), Elke Zuern *Politics*

Mobilization and Social Change (p. 121), Gina Philogene *Psychology*

Sleep and Health (p. 116), Meghan Jablonski *Psychology*

Virtually Yours: Relating and Reality in the Digital

Age (p. 117), Meghan Jablonski *Psychology*

Borders and Transnational Mobilities (p. 132), Parthiban Muniandy *Sociology*

Ecopoetry (p. 167), Marie Howe *Writing*

ECONOMICS

At Sarah Lawrence College, economics is not taught as a set of techniques for working in a static field but, rather, as an evolving discipline. In the liberal-arts tradition, Sarah Lawrence students approach the study of economics by addressing issues in historical, political, and cultural context. Students analyze and evaluate multiple schools of thought as they relate to actual situations—exploring, from an economic perspective, topics such as globalization, growth and social policy, inequality, capitalism, and the environment. Students who have focused on economics have gone on to become union organizers, to join the Peace Corps, to intern with United Nations agencies, enter law school, and enter graduate programs in public policy and international development.

First-Year Studies: Economics for Responsible Citizens

An Li

Open, FYS—Year

Today's world is facing multiple economic, social, environmental, and political challenges: increasing income and wealth inequality, growing economic uncertainty, unstoppable climate change, artificial intelligence and robotic automation of the workplace, political polarization,

growing nationalism and populism, and diverging quality of life between the developed world and the majority of the developing world, to name a few. The challenging world requires every one of us to act as more responsible citizens. Using the economics literature, we will learn: Why do the challenges exist? What is our role in the community and in the bigger economic and political world? How can we transcend the “contemplation of single individuals and of civil society” and take the standpoint of “human society” or “social humanity”? In addition, through in-class practices, discussions, assignments, conference meetings, and conference work, we will work together to prepare you for academic achievement. You will enhance your academic skills, such as finding and reading academic literature, writing literature review, thinking critically, making your own argument with quantitative or qualitative evidence, and formatting a conference paper. Most importantly, you will grow professionally and prepare yourself to be a responsible citizen. During the fall semester, you will meet with me weekly for individual conferences. In the spring semester, we will meet weekly or every other week, depending on your needs and the progress of your conference projects.

First-Year Studies: Historical Foundations of Economics: Politics, Power, Ideology, and Change

Jamee K. Moudud

Open, FYS—Year

The first two decades of the 21st century have witnessed two major economic crashes, the first one being the subprime mortgage crisis of 2007/2008 and the second one being the pandemic crash of 2020. The irony is that, in conventional discourse (in, say, the mass media), the prelude to each of these economic catastrophes involved a triumphalist hubris that celebrated the stock-market booms, economic growth, and falling unemployment rates that occurred in each decade before the crashes occurred. As in the run-up to the previous crash, conventional commentators were blindsided when the world fell off the proverbial cliff. How did history, in a sense, repeat itself in 2020, yet political and economic “experts” at the highest levels of government and the mass media did not see the dangers ahead while they were celebrating “free markets”? The study of economics looms large with regard to the above questions; however, economics is hardly a monolithic discipline, since rival schools of thought in the discipline conceptualize the nature of markets, “market forces,” and policy in very different ways. This course will situate the current crisis in a theoretical and historical context by drawing on insights from different schools of thought in economics, as well as from other disciplines such as law, politics, sociology, and history. At the heart of this course is a methodological one that counterposes conventional or neoclassical economics, which sees the

economy in apolitical and ahistorical terms, against other perspectives that argue that it is impossible to study economics outside a political, social, and historical context. Some of the key questions that we will study in this course are: Why do people distinguish between “regulation” and “deregulation” (*laissez faire*), and is that a false dichotomy? What if *laissez-faire* capitalism is, itself, the outcome of a particular type of regulatory system? What is the history of public policy in the United States and other countries? How do we understand the role of political power and the “rule of law” with regard to market outcomes? With inequality as one of the central themes of our current political climate, how do we understand its causes? And what is the link to the history of taxation policies in the United States? Can it be argued that the subprime mortgage crash of 2007/2008 and the pandemic crash of 2020 have the same roots; and, if so, what are they? These will be some of the questions that we will be tackling throughout the course of the year, thereby ensuring that students develop a solid foundation for the fundamental debates in economic theory and policy and understand the key role of methodology in the study of political economy phenomena. Finally, the goal is to ensure that students develop the ability to critically engage scholarly work in economics.

Introduction to Economic Theory and Policy

Kim Christensen

Open, Lecture—Year

Economics has a profound impact on all of our lives, from where we live and go to school to what we do for a living, what we eat, and how we entertain ourselves. Economics is also crucially intertwined with the social and political issues that we care about, from global climate change to poverty and discrimination. We begin this course with a brief history of the US economy, including the economic roles of slavery, unpaid household labor, and immigration. We then introduce a variety of approaches to economic analysis, including neoclassical, Keynesian, behavioralist, Marxian, and feminist paradigms. We'll pay particular attention to the US and international financial systems and their impact on global economic activity. Finally, we'll apply contrasting theoretical perspectives to current economic issues and controversies.

Economic Policy and the 2020 General Elections: Money, Trade, Industrial Policy, and Inequality

Jamee K. Moudud

Open, Lecture—Year

We live in unprecedented, turbulent times in which a pandemic crisis has combined with a major economic crisis and plunged the world into chaos. How should we, as

economists, understand the nature and roots of this crisis, and how do we think of a way forward for humanity beyond these dark times? Needless to say, the general elections of November 2020 loom large in our collective consciousness. While we can speculate or worry about the effects on political institutions as the new administration takes office in January 2021, we also need to pay crucial attention to key economic issues pertaining to jobs, inequality, health care, climate change, and industrial policy. In fact, it will be argued that the nature of political institutions, including any society's legal foundations, cannot be divorced from economic outcomes. This course will focus on the above key themes by not only looking ahead but also by looking behind at recent history to understand the roots of our current turmoil. At every step of the way, students will be exposed to rival theoretical and methodological perspectives in economics.

Political Economy of Women

Kim Christensen

Open, Seminar—Year

What factors determine the status of women in different societies and communities? What role is played by women's labor, both inside and outside of the home? By cultural norms regarding sexuality and reproduction? By religious traditions? After a brief theoretical grounding, this course will address these questions by examining the economic, political, social, and cultural histories of women in the various racial/ethnic and class groupings that make up the United States. Topics to be explored include: the role of women in the Iroquois Confederation before white colonization and the factors that gave Iroquois women significant political and social power in their communities; the status of white colonist women in Puritan Massachusetts and the economic, religious, and other factors that led to the Salem witchcraft trials of 1692; the position of African American women under slavery, including the gendered and racialized divisions of labor and reproduction; the growth of competitive capitalism in the North and the development of the "cult of true womanhood" in the rising middle class; the economic and political changes that accompanied the Civil War and Reconstruction and the complex relationships between African American and white women in the abolitionist and women's rights movements; the creation of a landless agricultural labor force and the attempts to assimilate Chicana women into the dominant culture via "Americanization" programs; the conditions that encouraged Asian women's immigration and their economic and social positions once here; the American labor movement and the complicated role that organized labor has played in the lives of women of various racial/ethnic groups and classes; the impact of US colonial policies on Puerto Rican migration and Puerto Rican women's economic and political status on both the island

and the mainland; the economic/political convulsions of the 20th century—from the trusts of the early 1900s to World War II—and their impact on women's paid and unpaid labor; the impact of changes in gendered economic roles on LGBT communities; the economic and political upheavals of the 1960s that led to the so-called "second wave" of the women's movement; the gendered and racialized impact of the Great Recession and its aftermath; and the current position of women in the US economy and polity and the possibilities for inclusive public policies concerning gender and family issues. In addition to class participation, requirements include regular, short (1-2 pp.) essays on the readings and approximately a half-dozen longer essays that synthesize class materials with the written texts.

Microeconomic Analysis: Individuals, Conflicts, and Institutions

An Li

Intermediate/Advanced, Seminar—Fall

Economics was born in the 18th century, around the same time that capitalism emerged in Europe. Since then, economists have sought to understand the ways in which people allocate, produce, exchange, and distribute "resources" in capitalist societies and how such activities impact people's welfare. For most of the 20th century, microeconomics focused on the "efficiency" of the unregulated market. Since the late 20th century, contending paradigms in microeconomics have successfully challenged the narrow definition of "efficiency" and broadened the scope of analysis from free market to a variety of institutions in which the market is either unfree or absent. The expansion of the analytical scope and tools has allowed microeconomics to provide answers to some of the most pressing social economic issues today: increasing wealth and income inequality, the challenge of artificial intelligence and robotic automation of the workplace, monopoly and monopsony power of big firms, climate change, etc. In this course, we will learn how microeconomists think with the tools of incentives, constraints, and outcomes. We will critically examine traditional issues, such as how individual consumers and firms make decisions and the welfare properties of the market. Using applied game theory, we will also examine how individuals interact with each other, the power relationship between individuals, the power relationship on the labor market and inside the firms, the situations in which individuals care about other than their self-interests, the successful and unsuccessful coordination of individuals, and the institutional solutions for improving social welfare.

Macroeconomic Analysis and Policy: Institutions, Uncertainty, and Financialization

An Li

Intermediate/Advanced, Seminar—Spring

Keynes not only revolutionized economic theory in 1937 but also led generations of economists to believe that the government should play an active role in managing a country's aggregate demand. Yet, since the 1980s, the theoretical and policy world of mainstream economics took a great U-turn and, once again, embraced the free market. In macroeconomics, this is reflected by the pursuit of goals such as fiscal austerity, financial deregulation, and liberalization of international finance. In this course, we will examine the fundamental debates in macroeconomic theory and policy making. 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.

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

Digital Disruptions (p. 24), Michael Siff *Computer Science*

Introduction to Property: Cultural and Environmental Perspectives (p. 37), Charles Zerner *Environmental Studies*

First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 54), Joshua Muldavin *Geography*

Food, Agriculture, Environment, and Development (p. 54), Joshua Muldavin *Geography*

Latin America in the World (p. 64), Margarita Fajardo *History*

Imagining War (p. 80), Fredric Smoler *Literature*

An Introduction to Statistical Methods and Analysis (p. 87), Daniel King *Mathematics*

Game Theory: The Study of Conflict and Strategy (p. 88), Daniel King *Mathematics*

Mathematics in Theory and Practice: Probability, Risk Analysis, and Optimization (p. 88), Daniel King *Mathematics*

First-Year Studies: FYS in Music (p. 91), Martin Goldray *Music*

The Music of Russia (p. 92), Martin Goldray *Music*
Critical Realignments in American Politics: Obama/Trump (p. 111), Samuel Abrams *Politics*

Deformed Democracy: Structural Roots of Democratic Dysfunction (p. 108), David Peritz *Politics*

International Political Economy: The Rise (and Fall) of Neoliberal Hegemony (p. 109), Yekaterina Oziashvili *Politics*

Intervention and Justice (p. 110), Elke Zuern *Politics*
Rising Autocrats and Democracy in Decline? (p. 111), Elke Zuern *Politics*

The Politics of Addressing the Past: Apology, Repatriation, Reparation, Remembrance (p. 109), Elke Zuern *Politics*

Decisions, Decisions: The Neuroscience of Decision-Making (p. 120), Maia Pujara *Psychology*

The Social Psychology of Immigration (p. 120), Gina Philogene *Psychology*

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 socio-environmental 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.

Geospatial Data Analysis

Bernice Rosenzweig

Open, Seminar—Fall

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

data analysis using open-source geographic information systems (GIS) software. Although we will focus primarily on environmental applications, the skills learned in this course can be utilized in many natural and social science disciplines and can also help you avoid getting lost!

Global Climate Change

Bernice Rosenzweig

Open, Seminar—Fall

Global climate change will be the defining issue of the coming decades, impacting most aspects of the global economy, policymaking, and day-to-day life. This seminar will provide a basic foundation in climate science, drawing on fundamental concepts of physics, chemistry, biology, and earth-systems science. We will also examine the linkages between global climate and human society, considering topics such as greenhouse-gas emissions, land-use change, and climate-change impacts. By the end of this course, students will be able to quantitatively apply the concepts that they have learned; to communicate through speech, in writing, and through graphics about technical issues related to climate change; and to understand the role of science in climate policy and decision making.

Natural Hazards

Bernice Rosenzweig

Open, Seminar—Spring

Natural hazards are earth system processes that can harm humans and the ecosystems upon which human societies rely. Natural 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 catastrophic 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, along with the social and infrastructure factors that determined their impact on people. We will also explore related topics—such as probability, risk, and environmental justice—and the direct and indirect ways that different types of natural hazards can be exacerbated by climate change.

Environmental Data

Bernice Rosenzweig

Open, Seminar—Spring

The global environmental movement of the past half-century coincided with a technological revolution that has allowed us to collect many types of new data about our

planet. From remote data generated by satellites, to data generated by sensors operating under harsh environmental conditions, to crowdsourced observations submitted by the general public, environmental scientists now have access to a wealth of new information that can be used to better understand earth systems and the ways in which human activities impact our environment. In this seminar, we will explore a variety of types and formats of environmental data and their applications. Participating students will develop a foundation in statistics, scientific computing, and data visualization using SciPy, a collection of open-source software packages in Python. We will also consider broader issues in using data in environmental science, including privacy, ethics, and communicating uncertainty. While seminar activities will focus on environmental data related to the New York City metropolitan area, students will have the opportunity to design and implement an environmental data analysis project on a topic of their choice. *Permission of the instructor is required.*

Science Research Seminar

Cecilia Phillips Toro

Open, Seminar—Spring

Each semester, the science and mathematics faculty members invite scientists to campus to share their current research projects with our community via a talk in our Science Seminar Series. These seminar speakers come from diverse fields, spanning the SciMath disciplines. Students enrolled in this course will learn about cutting-edge scientific research by attending class prior to each Science Seminar for a journal-club style, in-depth discussion of research papers published by the speaker or related to the speaker’s research. The discussions will be facilitated by faculty with relevant expertise in the subject area. Students will then attend the Science Seminar presentation and, afterward, meet with the speaker as a group, allowing for conversations about scientific research and career trajectories.

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

- Problems by Design: Theory and Practice in Architecture, 1960 to the Present. (p. 10), Joseph C. Forte *Art History*
- Disease Ecology (p. 18), Michelle Hersh *Biology*
- Environmental Metagenomics (p. 18), Michelle Hersh *Biology*
- Giving, Taking, and Cheating: The Ecology of Symbiosis (p. 17), Michelle Hersh *Biology*
- General Chemistry I (p. 20), Mali Yin *Chemistry*
- General Chemistry II (p. 20), Mali Yin *Chemistry*

First-Year Studies: Economics for Responsible Citizens (p. 32), An Li *Economics*

Food, Agriculture, Environment, and Development (p. 54), Joshua Muldavin *Geography*

Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*

The World According to Ariyoshi Sawako (p. 83), Sayuri I. Oyama *Literature*

An Introduction to Statistical Methods and Analysis (p. 87), Daniel King *Mathematics*

Mathematics in Theory and Practice: Probability, Risk Analysis, and Optimization (p. 88), Daniel King *Mathematics*

Energy Around the World (p. 105), Dominik M. Berg *Physics*

After Nature: On Writing the Environment (p. 165), Kate Zambreno *Writing*

Ecopoetry (p. 167), 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.

Introduction to Property: Cultural and Environmental Perspectives

Charles Zerner

Intermediate, Seminar—Fall

Perhaps few issues are more contentious in the environmental arena than those surrounding struggles over rights to private, as well as common, property resources. What is property, and how is it made? Who makes property? How are property rights performed, publicized, and enforced? What is a commons, and what is common property? Debates over the "commons" implicate ideas of citizenship, community, the public good, justice, and governance. Controversies over public space and community gardens, genetic recombinant research and rights to the genome, and North-South disputes over rights to biodiversity in the geographic South—as well as debates over property in the Middle East—form some of the hotly contested terrain of property rights and the commons use and ownership. Property rights on a variety of scales—from the biomolecular to whole organs and organisms, from individual trees to whole ecosystems—are examined in varied geographic, biological, cultural, and historical contexts. This course is an introduction to ideas and cultures of property (private, public, and collective); debates, claims, and arguments over the commons; and the environmental and social consequences of different property regimes.

Environmental Humanities: An Introduction

Charles Zerner

Intermediate/Advanced, Seminar—Spring

The environmental humanities are an emerging assemblage of disciplinary perspectives that draw the humanities disciplines into conversation with the natural and social sciences. In this course, we will draw on fiction and nonfiction writing, history, and film to investigate contemporary understandings of an epoch controversially called "the Anthropocene." We will investigate soils, caves, oceans, microbiota, as well as rising seas and glacial melting, plastic and chemical pollution in the Pacific Ocean, toxic pollution in the Mississippi delta, and irradiated landscapes in Japan, the American West, and the Ukraine. What do perspectives, methods, insights, and values of the arts and humanities bring to our perceptions of specific environments and the global environmental

emergency that is the signature of this moment in planetary history? How do the environmental humanities and social sciences inform visions, affect, and social perceptions of environmental issues? What interventions in the arts and humanities constitute acts of “world-making”—new ways of seeing, feeling, and conceptualizing human and other-than-human ways of caring for the planet in this long moment of danger? We will read fiction by authors such as Amitav Ghosh and nonfiction on the “underland” by Robert MacFarlane, as well as works by anthropologists, political ecologists, historians, literary critics, science-fiction writers, and underwater explorers. *This is an advanced class aimed at junior and seniors.*

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

- Indigenous Rights and Representations (p. 5), Deanna Barenboim *Anthropology*
- Art and Ecology (p. 11), Sarah Hamill *Art History*
- Problems by Design: Theory and Practice in Architecture, 1960 to the Present. (p. 10), Joseph C. Forte *Art History*
- Disease Ecology (p. 18), Michelle Hersh *Biology*
- Environmental Metagenomics (p. 18), Michelle Hersh *Biology*
- Giving, Taking, and Cheating: The Ecology of Symbiosis (p. 17), Michelle Hersh *Biology*
- General Chemistry I (p. 20), Mali Yin *Chemistry*
- General Chemistry II (p. 20), Mali Yin *Chemistry*
- First-Year Studies: Economics for Responsible Citizens (p. 32), An Li *Economics*
- Environmental Data (p. 36), Bernice Rosenzweig *Environmental Science*
- Geospatial Data Analysis (p. 35), Bernice Rosenzweig *Environmental Science*
- Global Climate Change (p. 36), Bernice Rosenzweig *Environmental Science*
- First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 54), Joshua Muldavin *Geography*
- Food, Agriculture, Environment, and Development (p. 54), Joshua Muldavin *Geography*
- Epic Vision and Tradition (p. 80), William Shullenberger *Literature*
- Japanese Literature: Translations, Adaptations, and Visual Storytelling (p. 80), Sayuri I. Oyama *Literature*
- Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*
- The World According to Ariyoshi Sawako (p. 83), Sayuri I. Oyama *Literature*
- An Introduction to Statistical Methods and Analysis (p. 87), Daniel King *Mathematics*
- Energy Around the World (p. 105), Dominik M. Berg *Physics*

- Advanced Behavioral Statistics Practicum (p. 124), Kim Ferguson (Kim Johnson) *Psychology*
- Environmental Psychology: An Exploration of Space and Place (p. 118), Magdalena Ornstein-Sloan *Psychology*
- Food Environments, Health, and Social Justice (p. 118), Magdalena Ornstein-Sloan *Psychology*
- Mobilization and Social Change (p. 121), Gina Philogene *Psychology*
- The Social Psychology of Immigration (p. 120), Gina Philogene *Psychology*
- Intense Semester in Yonkers: Everyday Cosmopolitanism in Yonkers: Understanding Informality and Diversity in the City (p. 134), Parthiban Muniandy *Sociology*
- After Nature: On Writing the Environment (p. 165), Kate Zambreno *Writing*
- Ecopoetry (p. 167), Marie Howe *Writing*

ETHNIC AND DIASPORIC STUDIES

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

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

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

- Culture and Mental Health (p. 6), Deanna Barenboim *Anthropology*
- Culture in Mind (p. 5), Deanna Barenboim *Anthropology*

- Gendering in African Postcolonies (p. 6), Mary A. Porter *Anthropology*
- Illegality and Immigration (p. 6), Deanna Barenboim *Anthropology*
- Indigenous Rights and Representations (p. 5), Deanna Barenboim *Anthropology*
- Making the World Go Round: Children as Cogs in the Machinery of Empire (p. 4), Mary A. Porter *Anthropology*
- Art, Religion, and Identity: Christians Jews and Muslims in the Arts of Medieval Spain (p. 12), Jerrilynn Dodds *Art History*
- Art and Society in the Lands of Islam (p. 9), Jerrilynn Dodds *Art History*
- Hip-Hop (p. 29), Matthew Lopez *Dance*
- Hip-Hop: Dancing Diaspora from the Local to the Global (p. 28), Charmian Wells *Dance*
- Hula (p. 29), Makalina Abalos *Dance*
- Intersections of Dance and Culture: Studying Assumptions, Framing Experiences (p. 27), Peggy Gould *Dance*
- West African Dance (p. 28), Darian Marcel Parker *Dance*
- Political Economy of Women (p. 34), Kim Christensen *Economics*
- First-Year Studies: Introduction to Documentary Filmmaking (p. 43), Damani Baker *Filmmaking and Moving Image Arts*
- Introduction to Television Writing: Writing the Spec Script (p. 49), Marygrace O'Shea *Filmmaking and Moving Image Arts*
- First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 54), Joshua Muldavin *Geography*
- Food, Agriculture, Environment, and Development (p. 54), Joshua Muldavin *Geography*
- Readings in Intermediate Greek: Herodotus and Thucydides (p. 57), Emily Katz Anhalt *Greek (Ancient)*
- Intermediate Greek: The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times (p. 57), Emily Katz Anhalt *Greek (Ancient)*
- A History of Poverty and Public Policy: The New Deal or the Raw Deal for Black America? (p. 60), Komози Woodard *History*
- Alternative Americas: A Cultural and Intellectual History of the United States, 1776–1976 (p. 68), Lyde Cullen Sizer *History*
- #BlackLivesMatter and #SayHerName: Centering Black Women in the Fight for Racial Justice (p. 67), Nadeen M. Thomas *History*
- Gendered Histories of Sickness and Health in Africa (p. 67), Mary Dillard *History*
- The Cultural and Political Work of Women Writers in the United States, 1790–1990 (p. 62), Lyde Cullen Sizer *History*
- Visions/Revisions: Examining Histories of Women and Gender (p. 68), Rachele Sussman Rumph *History*
- Beginning Latin (p. 73), Emily Katz Anhalt *Latin*
- Queer(ing) India: Literature, Film, and Law (p. 74), Shoumik Bhattacharya *Lesbian, Gay, Bisexual, and Transgender Studies*
- Japanese Literature: Translations, Adaptations, and Visual Storytelling (p. 80), Sayuri I. Oyama *Literature*
- Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*
- The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times (p. 77), Emily Katz Anhalt *Literature*
- The World According to Ariyoshi Sawako (p. 83), Sayuri I. Oyama *Literature*
- Music, Structure, and Power: Theories of Musical Meaning (p. 92), Niko Higgins *Music*
- Culture and Mental Health (p. 119), Deanna Barenboim *Psychology*
- Culture in Mind (p. 117), Deanna Barenboim *Psychology*
- Health in a Multicultural Context (p. 122), Linwood J. Lewis *Psychology*
- Intersectionality and the Matrix of Race (p. 115), Linwood J. Lewis *Psychology*
- Mobilization and Social Change (p. 121), Gina Philogene *Psychology*
- The Social Psychology of Immigration (p. 120), Gina Philogene *Psychology*
- First-Year Studies: Judaism, From Religion to Radicalism (p. 126), Glenn Dynner *Religion*
- Jewish Mysticism From Antiquity to the Present (p. 128), Glenn Dynner *Religion*
- Religion and Power: Islam, Christianity, and the United States (p. 128), Kristin Zahra Sands *Religion*
- The Hasidic Movement (p. 127), Glenn Dynner *Religion*
- Borders and Transnational Mobilities (p. 132), Parthiban Muniandy *Sociology*
- Contextualizing Communications: The Poetics of Seeing (p. 132), Shahnaz Rouse *Sociology*
- Forms of Culture in the Information Age: Spanish for Advanced Beginners (p. 136), Eduardo Lago *Spanish*
- Literatures From the Spanish-Speaking World: The Poetry and the Short Story (p. 136), Eduardo Lago *Spanish*
- Practices, Techniques, and Strategies in Photography (p. 156), Justine Kurland *Visual and Studio Arts*
- Intensive Semester in Yonkers: From the Known to the Unknown: Getting to Know the World Through Writing (p. 164), Myra Goldberg *Writing*
- The Episode: A Course in Connections (p. 163), Myra Goldberg *Writing*

FILM HISTORY

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

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

New Hollywood Cinema

Michael Cramer

Open, Lecture—Fall

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.

Film Noir and Postwar Malaise

Sally Shafto

Open, Lecture—Fall

This class will offer a typological study of one of the most exciting, as well as visually satisfying, film genres: film noir. The American films released in Europe after World War II became known as film noir. Widely considered one of the most American of film genres, its earliest expressions reflect the somber mood in the United States during World War II and the ensuing postwar period. Film noir's visual origins, however, can be traced to German Expressionist films and French Poetic Realism of the late 1930s. We will review film noir's sources in hard-boiled detective fiction of the 1930s in the works of Dashiell Hammett, Raymond Chandler, and James M. Cain, whose novels were adapted into key noir films. Well-known for its highly stylized images emphasizing chiaroscuro, or low-key lighting and a variety of angle shots (high, low, and Dutch), film noir reflects uncertainty in a changing world and conveys a feeling of impending doom. Film noir is characterized by intricate plots, flashbacks, omniscient narrators, memorable vernacular, private eyes in trench coats, and femme fatales. Some historians regard the genre as a filmic manifestation of an existentialist philosophy that emphasized life's absurdity and a pessimistic worldview, as the "Red Scare" and fear of the A-bomb spread across America. Concentrating on the Golden Age of film noir in the 1940s and '50s, from John Huston's *The Maltese Falcon* (1941) to Orson Welles' *Touch of Evil* (1958), our screenings will also encompass more recent examples in neo-noir films.

Italian Cinema

Michael Cramer

Open, Seminar—Fall

From the big-budget silent epics of the 1910s to the stylish art films of the 1960s, Italian cinema has long been a major player in world cinema. While Italian cinema, particularly the neorealist films of the 1940s, has had an enormous influence internationally, it has also consistently adhered to specifically "national" themes, directly engaging with Italian political and social issues. This course will examine the relationship between these two seemingly contradictory facets, inquiring as to how Italian cinema has managed to balance worldwide popularity with decidedly local subject matter. We will watch films from throughout the history of Italian cinema, from the 1940s to the 1970s, albeit with an emphasis on its years of greatest achievement and popularity. Given the course's concern with Italian cinema's close relationship to Italian politics and society, course readings will include a substantial amount of historical background material, as well as analyses of Italy's self-representation as a nation. Directors to be studied include Giovanni Pastrone, Roberto Rossellini, Vittorio De Sica, Luchino Visconti, Federico

Fellini, Michelangelo Antonioni, Pier Paolo Pasolini, Bernardo Bertolucci, Lina Wertmüller, and Marco Bellocchio.

Maghrebi Cinema: From Independence to the Arab Spring

Sally Shafto

Open, Seminar—Fall

This class offers an in-depth survey of the cinema of the Maghreb, a region of North Africa that is the most Western part of the Arab world, since its emergence following the end of the French colonial occupation. At their departure, the French left behind a filmmaking model and infrastructure originally established for propaganda purposes, with film studios in Morocco and Tunisia. The French also left a vast network of film clubs throughout the area; Algeria boasts the oldest *cinémathèque* on the continent—founded in 1965, postrevolution. The effort to produce national films appeared slowly, initially with shorts. We will screen a variety of genres, including several documentaries; the societal themes treated therein will allow us to tackle key issues in Maghrebi life. Viewing films from the three principal countries of the Maghreb (Morocco, Algeria, and Tunisia) will enable us to make comparative analyses between and among them. Special attention will be given to Moroccan cinema, as the vitality of its current production represents a remarkable turnaround from 25 years ago. Today, Morocco produces 20–25 films a year, making it (after Egypt) the second-largest film-producing country in Africa. We will consider and analyze the reasons behind the “Moroccan miracle” and discuss and evaluate the stakes in promoting a viable national cinema in the Maghreb. Most of those filmmakers who trained in either Europe or Russia are binationals. On the advent of the Arab Spring in 2011, Morocco witnessed the opening of numerous film schools—thus paving the way for a truly autochthonous cinema. Finally, we will consider the challenges of Maghrebi directors to exhibit their films, with the number of cinema theatres ever-shrinking and the competition of bootleg DVDs. *Films in Arabic and/or French with English subtitles.*

Contemporary European Cinema

Michael Cramer

Open, Seminar—Spring

This course provides an overview of major directors and trends in European filmmaking since the founding of the European Union in 1993. While the course strives both for geographical diversity and to highlight the most significant filmmakers working today, it is organized thematically rather than as a survey of directors or national cinemas. The major themes to be considered—borders and circulation, national and European identities, European (including colonial) history and its representation, and

trends in film aesthetics (“slow cinema,” new forms of cinematic realism)—structure the course’s units; but, in many cases, films will treat several (or all) of those themes. An analysis of those broader dynamics will allow us to examine the intersection of politics, identity, and history in a rapidly-changing Europe and to consider the question of whether “Europe” itself can be demarcated as a specific cultural space within the context of an increasingly borderless, globalized culture. Directors to be studied include Michael Haneke, Béla Tarr, Claire Denis, Alice Rohrwacher, Steve McQueen, and Fatih Akin.

Spanish Film From the Civil War to the Present: Buñuel, Saura, Almodóvar, and Beyond

Sally Shafto

Open, Seminar—Spring

Spain offers a rich and diverse national production, best known for its three most famed film auteurs: Luis Buñuel, Carlos Saura, and Pedro Almodóvar. Our starting point will be the historical wound of the Spanish Civil War (1936–39) that tore the country apart, galvanized world attention, and was portrayed in André Malraux’s 1939 reenactment, *Espoir*. The trauma of that war continued to reverberate in Spanish life long after the death of Generalissimo Franco in 1975. Spain’s first contribution to world cinema began with émigré Luis Buñuel, whose films defied, challenged, and offended orthodox thinking throughout his long career. From *Un chien andalou* (1929) and *l’Âge d’or* (1930) to *Viridiana* (1962) and *That Obscure Object of Desire* (1977), Buñuel gleefully attacked bourgeois notions of morality. With Orson Welles’ *Mr. Arkadin* (1955), Spain became a popular site for international co-productions. In the early 1950s, Spanish film garnered attention under the influence of Italian neorealism. As his career unfolded, Carlos Saura moved steadily away from the neorealist-inspired *La caza* to symbolist and metaphor-laden films to circumvent censorship: His later films, from *The Garden of Delights* (1970) to *Cría Cuervos* (1975), construct political allegories about Franco’s Spain. The post-Franco period saw the emergence of a radically new sensibility in the brightly-colored melodramas of Pedro Almodóvar; he came of age in *La Movida Madrileña*, a vibrant movement that spawned a cultural renaissance. From his earliest films, such as *Women on the Verge of a Nervous Breakdown* (1988), up until his most recent autobiographical *Pain and Glory* (2019), the director—a proponent of gender fluidity whose work is frequently transgressive—introduced the public to marginal characters, homosexuals, transvestites, and transsexuals never seen before in Iberian film. *Spanish-language films with English subtitles.*

Cinema in the Digital Age

Michael Cramer

Intermediate, Seminar—Spring

In the past 25 years, many of the elements that defined cinema for over a century have begun to disappear. Films are almost never distributed and projected on celluloid film but, rather, projected digitally off hard drives. Many are no longer even shot on film but, rather, on digital video. Perhaps even more importantly, much of what we see onscreen, especially in big-budget blockbusters, has not been photographed at all but, rather, generated by computers, narrowing the distinction between photographed cinema and animation. Films have also become more readily available to spectators than ever before through digital streaming services; never before have so many people had access to so many films. All of these changes—spanning the fields of production, distribution, and exhibition—raise the question of whether we have, as many scholars have asked, moved “beyond” cinema as it existed for about a century into a different, new medium. This course will investigate that question through a series of films and readings that approach it from a variety of different directions. We will consider, for example, how film aesthetics have changed; how new viewing environments change our experience as spectators; and whether the use of new technologies for film production necessitates, as some theorists have argued, the abandonment of many of classical film theory’s assumptions about film’s relationship to the real. Screenings will include both mainstream Hollywood films (Spielberg, Lucas, the Wachowskis, Michael Mann) and lower-budget art cinema that makes prominent use of digital tools (Alexander Sokurov, Eric Rohmer, Jia Zhangke, Peter Greenaway). Course readings will largely be theoretical texts on both film and digital media, so students should have some familiarity with film theory.

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

Histories of Modern and Contemporary Art,
1860–1955 (p. 9), Sarah Hamill *Art History*
First-Year Studies: Introduction to Documentary
Filmmaking (p. 43), Damani Baker *Filmmaking and
Moving Image Arts*
Experimental Documentary: Theory and Practice (p. 46),
Robin Starbuck *Filmmaking and Moving Image Arts*
Through the Lens: Visualizing and Creating Images for the
Screen (p. 47), Misael Sanchez *Filmmaking and
Moving Image Arts*
Writing for Directors/Directing for Writers (p. 46), Rona
Naomi Mark *Filmmaking and Moving Image Arts*
Introduction to Television Writing: Writing the Spec
Script (p. 49), Marygrace O’Shea *Filmmaking and
Moving Image Arts*

Screenwriting: Tools of the Trade (p. 48), K. Lorrel Manning
Filmmaking and Moving Image Arts
France Through Film (p. 52), Liza Gabaston *French
Popular Culture in the Modern Middle East* (p. 63),
Matthew Ellis *History*
Beginning Italian: Viaggio in Italia (p. 71), Tristana
Rorandelli *Italian*
Intermediate Italian: Modern Italian Culture and
Literature (p. 71), Tristana Rorandelli *Italian*
Queer(ing) India: Literature, Film, and Law (p. 74),
Shoumik Bhattacharya *Lesbian, Gay, Bisexual, and
Transgender Studies*
Imagining War (p. 80), Fredric Smoler *Literature*
Interrogating God: Tragedy and Divinity (p. 82), Joseph
Lauinger *Literature*
Japanese Literature: Translations, Adaptations, and Visual
Storytelling (p. 80), Sayuri I. Oyama *Literature*
Literature in Translation: 20th-Century Italian Literature
and Culture (p. 80), Tristana Rorandelli *Literature*
Shakespeare and the Semiotics of Performance (p. 77),
Joseph Lauinger *Literature*
The World According to Ariyoshi Sawako (p. 83), Sayuri I.
Oyama *Literature*
Theory for Reading (p. 82), Eric Leveau *Literature*
Wilde and Shaw (p. 84), Joseph Lauinger *Literature*
The Music of Russia (p. 92), Martin Goldray *Music*
Intermediate Spanish II: Writing for a Blog in
Spanish (p. 136), Isabel de Sena *Spanish*
Senior Exhibition (p. 159), John O’Connor *Visual and
Studio Arts*
Ecopoetry (p. 167), Marie Howe *Writing*

FILMMAKING AND MOVING IMAGE ARTS

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

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

producing, screenwriting, writing for television, writing and producing for the web, writing for games, and game development.

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

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

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

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

First-Year Studies: Introduction to Documentary Filmmaking

Damani Baker

Open, FYS—Year

Nonfiction filmmaking is a tool and practice of observation. It has a way of starting out as a quest for truth and becoming a new way to be in the world—as a witness, a scholar, and an artist. During the course, we will hone our creative practice alongside building a foundation of practical, hands-on production experience. This art form requires an ability to both co-create and lead, to build relationships and practice humility as you honor your subjects. In this introductory course, students will be exposed to a wide range of nonfiction possibilities, particularly those opened up as we “decolonize the archives.” Screenings will also vary, tailored to the interests and questions that students bring to class. Each student will make several 1-2 minute, short exercises in addition to a 4-5 minute conference film. Finally, students will be asked to create a digital space where all of their work will live, learning how film is professionally distributed and innovating themselves as they lean into their own knowledge as digital natives. This course will have weekly conferences for the first six weeks; biweekly conferences thereafter.

First-Year Studies: Finding Your Voice in Film—Narrative Fiction

Rona Naomi Mark

Open, FYS—Year

This course will be an introduction to all facets of film production, from screenwriting through exhibition. The first semester will focus primarily on the art and craft of screenwriting, and students will emerge with a screenplay that they will then produce during the second semester. In addition to written assignments, students will produce several video assignments that will familiarize the students with the equipment and techniques of filmmaking. Students will form film crews from within the class and will learn the various roles on a film set. Students will learn some basic production management skills that they will then apply to the making of their own short films. This course will have weekly conferences for the first six weeks; biweekly conferences thereafter.

Sonic Experiments: Listening and Queer Worldmaking

Yeong Ran Kim

Open, Seminar—Fall

Sound studies is a burgeoning field of research, which has attracted critical attention across multiple disciplines—music, history, cultural studies, urban studies, science and technology studies, and environmental studies. By reorienting ourselves vis-a-vis our sense of hearing, we will explore how sound offers a mode of knowing attuned to different sonic registers of the everyday. This course will offer an introduction to diverse theories and practices of sound, with special attention to critical race theory, feminism, queer and trans theory, and global studies. How do we listen to voices unheard? How do we engage experiences of pleasure, repression, rage, and isolation that lie beyond dominant language? How do marginalized groups build communities through voice, sound, performance? Throughout the semester, we will explore the works of queer, trans, and indigenous intellectuals and artists of color (Fred Moten, Wu Tseng, José Esteban Muñoz, Gloria Anzaldúa, Rebecca Belmore, Tavia Nyong’o), as well as produce our own audio pieces. No prior experience in recording and editing is required. *This is a two credit non-conference seminar class. Students in this course will have access to check out equipment through the Audio Visual department. Students will not have access to Filmmaking program equipment or spaces.*

Animation

2D Animation: Short Narratives

Robin Starbuck, Scott Duce
Open, Seminar—Year

In this class, students develop frame-by-frame animation and short-storytelling skills by focusing on the process of creating animated exercises and shorts. Instruction includes story development, visualization, character, continuity, timing, digital drawing, rotoscoping, and compositing. All of the production steps required to complete a short, animated film are demonstrated and applied, in the fall, through exercises that aim at the production of a final short, animated film by each student, or team of students, in the spring semester. Participants will develop and refine their personal style through exercises in story design and animation fundamentals directed at translating ideas into moving images. Digitally-drawn images (with the option to include live action and photographs) will be assembled in sync to sound. Compositing exercises cover a wide range of motion-graphic features, including: green screen, keyframing, timeline effects, 2D and 3D space, layering, and lighting. Working in frame-by-frame animation, students will be provided with a strong working knowledge of Harmony Premier, a creative, efficient, digital software used in the film and TV animation industry. The method of working for students includes digital drawing on a student's own computer or digital tablet. The teaching system for this as an online course includes small (3-4 students) online group meetings, alternated with one-on-one individual conference meetings with the professor. This system allows students to form community groups while also providing each person with the opportunity to progress according to their own creative interests. If the class meets on campus, we will continue with class meetings and individual conferences. Students must have access to an internet connection and a reliable computer able to handle media software. Course requirements: 1T (min.) media external hard drive and a digital drawing tablet. Software and online meeting system TBA. No prior drawing or animation experience is necessary. *Instructor: Robin Starbuck, fall; Scott Duce, spring.*

Character Design

Scott Duce
Open, Seminar—Fall

This course focuses on the concepts of animated motion, drawing form, and character design development as a pre-production stage to animation. Students will gain knowledge in drawing by engaging with formal spatial concepts in order to create fully realized characters both visually and conceptually. Through the development of character boards, model sheets, beat boards, and scale

boards, 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. Photoshop, Storyboard Pro, and Final Cut Pro software can be utilized for character boards, model sheets, and walk-cycle animatics. Students will produce work on their own and engage in both online individual reviews with the professor and group online meetings. Online methods of working for students will include digital drawing on their computer, iPad, digital tablet, or iPhone. Traditional drawings on paper will also be produced, with students photographing or scanning works into a digital format to be reviewed and critiqued through the class online connection. The final project for this course will include a concept-based, fully developed, multicharacter 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 a graphic novel or narrative film. Preferred software: Storyboard Pro, Harmony, Photoshop, Final Cut Pro X. Alternative Software: Procreate, Clip Studio Paint, ibis Paint, Adobe Fresco, Rough Animator, Pencil2D. Review software: Online meeting system TBA, Drop Box, and Sync Sketch.

Preproduction

Storyboarding for Film and Animation

Scott Duce
Open, Seminar—Fall

This course focuses on the art of storyboard construction as the preproduction stage for graphics, film/video, and animation. Students will be introduced to storyboard strategies, exploring visual concepts such as shot types, continuity, pacing, transitions, and sequencing into visual communication. Both classical and experimental techniques for creating storyboards will be covered. Emphasis will be placed on production of storyboard drawings, both by hand and digitally, to negotiate sequential image development and to establish shot-by-shot progression, staging, frame composition, editing, and continuity in film and other media. Instruction will concentrate primarily on drawing from thumbnail sketches through final presentation storyboards and animatics. The final project for the 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. Students will produce work on their own and engage in both online individual reviews with the professor and in group online meetings. Online methods of working will include digital drawing on the student's own computer, iPad, digital tablet, or iPhone. Traditional drawings on paper will also be produced, with students photographing or scanning works into a digital format to be reviewed and critiqued through the class online connection. Preferred software: Storyboard Pro, Photoshop, Final Cut Pro X. Alternative Software: Procreate, Storyboard Animator, Storyboard Fountain, Storyboarder. Review Software: Online Meeting TBA, Drop Box, and Sync Sketch. *This is a three credit non-conference seminar class.*

Producing for Film and Television

Heather Winters

Open, Seminar—Fall

What is a producer? Producers are credited on every film, television show, and media project that is made. Producers are crucial—even seminal—to each and every production, no matter how big or small. Yet, even as a pivotal position in the creative and practical process of making a film, TV show, documentary, animated, or digital project, the title “producer” is perhaps the least understood of all of the collaborators involved. This course demystifies and answers that mystery, examining what a producer actually does in the creation of screen-based media and the many hats that one or a small army of producers may wear at any given time. Students will explore the role of the producer in the filmmaking, television, documentary, animation, and digital content-creation process from the moment of creative inspiration through development, production, postproduction, and project delivery. Students will gain production management skills through learning nuts-and-bolts production software exercises, breaking down projects into production elements, creating script breakdowns, schedules and budgets, writing loglines, synopses and treatments, exploring script coverage, and delivering final class-project presentations. The course provides step-by-step, real-world producing guidance and offers filmmakers, screenwriters, directors, and creators a window into the importance of—and mechanics pertaining to—the producing discipline, as well as a practical skill set for creating and seeking work in the filmmaking, TV, documentary, animation, and digital content world. Software labs are required. This course will be delivered via a combination of instructional methods, including synchronous live interactive weekly online classes, assigned weekly readings, asynchronous film viewing, prerecorded presentations, self-tape video assignments, small breakout groups, seminar-style conversations with guests, written assignments, and one-on-one and group project conferences in real time.

Concept Art

Scott Duce

Open, Seminar—Spring

This course will explore the preproduction aspects of animation concept development. Students will gain knowledge in character development, background environments, object and prop design, flora and fauna, scene building, color keys, aerial mapping, and techniques for digital painting. Through the development of scene paintings, model sheets, and animatics, students will draw and conceptualize spaces, characters, and props that are visually harmonious and consistent in form and function. Students will research and produce narrative outlines that include visual and environmental components to establish a full understanding of an animated project. Both hand-drawn materials and digital drawing will be used throughout the semester. Photoshop, Storyboard Pro, and Final Cut Pro software will be utilized for character design, background paintings, and concept presentation animatics. The final project for this course will include a fully developed, multicharacter/environment animatic. Knowledge from this course can be used to create and enhance an animation portfolio, establish a concept outline for an interactive media project, and help in developing a cast of characters and environments for a graphic novel or an animated film. Software: Photoshop, Storyboard Pro, Harmony, and Final Cut Pro X.

The Creative Business of Film, TV, and Digital Media

Heather Winters

Intermediate, Seminar—Spring

This course expands on students' knowledge of filmmaking and digital media, focusing on the importance of, and involvement in, the creative and business roles of producing entertainment. Framed on real-world film and TV producer experience, this course will help students understand best producing practices; understand the roles that lawyers, agents, managers, and sales agents play in a project; learn about networking, representation, marketing, and the best ways to get their work “out there”; learn how to navigate the film festival and exhibition circuit; learn how to prepare their project materials, including press kits, trailers, and key art for presentation; as well as prepare themselves for a career in film, television, and/or digital media. This course examines the intersection of art and commerce and how to navigate both while creating any artistic work. Students will bring in projects and work in a collaborative and guided environment to create the materials needed to move their projects to the next level. Course work includes written and verbal assignments, class presentations, assignments based on invited industry guests, and final presentations. Students should come prepared with a completed script, film, or project on which they want to focus for the

semester. Upon completing the course, students will have an extensive understanding of the integration of the business and creative aspects of film, television, and digital media, as well as a further understanding of the producer's role from creative development to final delivery.

Production

Writing for Directors/Directing for Writers

*Rona Naomi Mark
Open, Seminar—Year*

When asked what advice he could give aspiring young film directors, Akira Kurosawa replied "...if you generally want to make films, then write screenplays....Write, write, write..." Indeed, though the roles can be separated, there is an expansive overlap of skills in writing and directing narrative fiction films. A good writer can "direct" a reader on the page, and a good director can "write" in imagery. This class aims to explore the interplay between writing and directing through a series of assignments, culminating in a short film that each student writes and directs. This yearlong writing and directing workshop will give students the basic skills necessary to produce a short film. Starting with writing the script, students will learn screenwriting formats and styles and workshop their screenplays until they are ready to direct. Students will then learn directors' previsualization skills, such as storyboarding, creating shot lists, and drawing floor plans. Basic production management skills will be covered so that students can organize their films and be ready to begin producing their films in the second semester. Students will shoot several short exercises to learn the importance of shot choices and camera placement. First-semester shooting assignments will all be done on the students' personal devices (phones, tablets, cameras, computer desktops) and then migrate to shooting on the school's equipment in the second term. All work will be reviewed during the workshop, and students will learn to analyze and critique their and their colleagues' work.

Introduction to Cinematography: Fundamentals

*Misael Sanchez
Open, Seminar—Fall*

The cinematographer plays a critical role in shaping the light and composition of an image and capturing that image for the screen. This introductory-level course will present the basic tools of lighting and film production. Students will explore cinematography as an art of visual storytelling and will investigate the theory and practice of this unique visual language and its power as a narrative element in cinema. In addition to covering basic camera

operation and techniques, students will explore composition, visual style, and the overall operation of basic lighting and grip equipment. This course will include video tutorials and live demonstrations. In addition, we will explore the implementation of cinematography and lighting through the study of the short-film format. Students will analyze shorts before class and prepare weekly outlines for discussion. The outlines will include interpretation of the film, the use of lighting to emphasize and complement the narrative, followed by how the film was produced from the cinematographer's perspective. *This is a two credit non-conference seminar class. Students in this course will have access to check out equipment through the Audio Visual department. Students will not have access to Filmmaking program equipment or spaces.*

Experimental Documentary: Theory and Practice

*Robin Starbuck
Open, Seminar—Fall*

In this course, we will examine experimental documentary form as political/social/personal discourse and practice. We will take as a starting point avant-garde documentary cinema and explore it 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 world." This class will acquaint students with the basic theory and purpose of experimental film/video documentary, as compared to more commercial documentary formats, and will introduce critical methodologies that will help participants both understand the discipline of experimental documentary and establish aesthetic designs for their own work. We will survey a wide range of avant-garde documentary films and readings, from the 1920s to the present, and pair those with the student's own film production. This course recognizes the importance of developing filmmakers being cognizant of the fundamental theories of experimental film, as well as their gaining corresponding experience in the basics of alternative forms of film production. Throughout the semester, students will produce a few experimental nonfiction shorts from several aesthetic approaches. Within this practice, issues such as whose voices are heard and who is represented become of crucial importance. This class will be equally balanced between viewing, reading about, and analyzing films and producing and editing short films with simple tools. The online class offers an opportunity for a rich engagement with experimental film forms while also allowing participants to produce nonfiction film exercises that examine issues of the world from both personal and more objective perspectives. The teaching system for the online course includes small (3-4 students) virtual group meetings, alternated with one-on-one individual mentorship

meetings with the professor. That format will allow us to form community groups and also provide the opportunity for students to progress according to their own creative interests. Students must have access to an internet connection and a reliable computer able to handle media software. If the class meets on campus, we will continue with class meetings and individual conferences. Course requirements: 1T (min.) media external hard drive

Through the Lens: Visualizing and Creating Images for the Screen

Misael Sanchez

Open, Seminar—Fall

This course will center on developing a visual framework toward the production and editing of an original short film, with a focus on cinematography. Students will pitch story ideas that will be developed and prepared to be shot by the end of the term. Topics discussed will include camera techniques, camera movement, lighting, exposure, filters, and interior/exterior location production. In addition, we will break down a script into visual elements, design a look book, and review the production process from script to screen as it relates to cinematography. Additionally, when available, online instruction tutorials and guest visits will be included as part of the preproduction process. Throughout the course, students will produce simple and practical lighting scenarios and will shoot location exercises with available resources. As a final project, students will produce a 3-5 minute short film with available resources or present a completed production book ready for production. *This is a three credit non-conference seminar class.*

Virtual Cinema

Phillip Birch

Open, Seminar—Spring

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

Experimental Hybrid Film: Video and Animation

Robin Starbuck

Open, Seminar—Spring

Whether dealing with abstraction or narrative sequence, experimental films reflect the unique vision of their makers. Focusing on the concepts and practical study of hybrid experimental film, students will shoot their own footage, produce animations, and, if they wish, later integrate that with found footage. While most forms of animation serve the particular needs of commercial media, the inclusion of animation in experimental film has the ability to deconstruct an idea or movement and reassemble it in a new way. Through a series of short, independent, and collaborative projects, students will learn the techniques and materials necessary to explore a variety of experimental and animation practices and to assemble that work with live-action film/video. Students will work in both film and animation and learn to composite that material for the production of their work. The central focus of the class will be on concept development and material exploration for the completion of several short, hybrid films. A variety of frame-by-frame animation techniques in destructive and constructive animation—including object animation, motion graphics, and digital drawing—will be taught. Through technical instruction, discussion, screenings, and experimentation, we will seek to refresh and extend traditional modes of experimental cinema production. The aim of this course is to explore freely with materials in order to trailblaze fresh narrative and aesthetic possibilities. Final projects will be professionally crafted and may be executed as experimental films, animations, installations, and/or video projections. Experience in film or animation would be beneficial but is not required. Course requirements: 1T (min.) media external hard drive.

Cinematography: Color, Composition, and Style

Misael Sanchez

Open, Seminar—Spring

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. Students will be required to produce a short project in addition to the work completed during class times, 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.

Working With Light and Shadow

Misael Sanchez

Open, Seminar—Fall And Spring

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

Screenwriting

Writing the Short Screenplay

Maggie Greenwald

Open, Seminar—Fall

The goal of this class is to develop, write, and workshop a short screenplay—up to 15 pages. Students will pitch stories in an open, roundtable process that will provide an opportunity for them to understand the potential and feasibility of their ideas. The class will explore the elements of screenwriting, including: story structure, character development through action (behavior) and dialogue, visual storytelling, and point of view in order to expand and deepen the writer's narrative craft. We will schedule readings of at least three screenplays each week, followed by critique and discussion of the work. The

course will culminate in table-reads of each screenplay, a process that allows the writer to hear his/her work read aloud by classmates/actors in each role, leading to a final, production-ready draft. For conference, students may choose between developing another idea for a short script or long-form screenplay. Those who need extra attention to make their in-class projects production-ready by the end of the semester may also receive that opportunity in conference.

Writing and Storytelling for Animation

Patrick Smith

Open, Seminar—Fall

Animation is a unique discipline within filmmaking. Often relying less on words and more on visual interpretations, animation offers unlimited conceptual possibilities for the creative screen writer. This course will focus on the creation and development of story, characters, and the multiple styles and methods of expressing a narrative in highly visual terms. The first segment of the course delves into the art of writing pantomime; creating scripts, outlines, and storyboards; and referencing legendary animated films that utilize wordless stories. From there, the class will move into defining music and creating stories within the framework of prerecorded media. We then progress into the various styles of scriptwriting, from voice over narration to interviews and finally to dramatic dialogue and writing for characters. Specific limitations and possibilities are discussed, mostly within the context of the differences between animation and live-action writing, as well as comparing structures of the short story, feature script, and serial script. Throughout the course, students are encouraged to explore a diversity of personal experiences, expressing stories that may not be traditionally heard or brought into a script and film format. By the nature of its inherent use of aesthetic and its ability to reflect the multitude of visual material and stories of this complex world, animation is particularly good at embodying diverse experiences and cultures. The art of animated storytelling is a conceptual and highly visual and personal exercise; therefore, throughout the duration of this course, I encourage students to accompany written work with visual references—whether photographs or drawings. The final project for the course will be to complete a fully developed script for a five- to 10-minute short animated film.

Screenwriting: Tools of the Trade

K. Lorrel Manning

Open, Seminar—Spring

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 assignments will be given, then read and discussed in class. In addition, students will be given weekly viewing and reading assignments as a way to strengthen their script analysis skills. For the final project, students will pitch, outline, then write an original, short webisode or the first 25-30 pages of a feature-length screenplay. Overall, the course is designed to help the beginning screenwriter build a screenwriter’s toolkit, as well as to assist the writer in finding his/her/their own artistic voice.

Introduction to Television Writing: Writing the Spec Script

Marygrace O’Shea

Open, Seminar—Spring

The fundamental skill of television writers is 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 best way to learn to write for television—and a traditional component of your application for important career development fellowships and for your portfolio for agents, managers, show runners, and producers—is to draft a sample episode of a preexisting show, known as a spec script. Developing, pitching, writing, and rewriting stories hundreds of times extremely quickly, in collaboration, and on tight deadlines is what TV writers on staff do every day, fitting each episode seamlessly into the series as a whole in tone, concept, and execution. This workshop will introduce students to those skills by taking them, step-by-step, through writing their own spec (sample) script for a currently airing American television series. The course will take students from premise lines through the beat sheet, then outline, to writing a complete draft of a full teleplay for a currently airing show (no original pilots). The class collectively decides a handful of shows on which to work. All work will be based on that handful of shows, which will include comedies, dramas, and animated shows originating on broadcast, cable, and streaming platforms. If this course is held remotely, it will be taught live, synchronous, via Zoom or similar platform.

Screenwriting Within the Lines

K. Lorrel Manning

Intermediate, Seminar—Fall

The landscape for the screenwriter has dramatically changed during the past several years with new opportunities to write producible short films, YouTube® sketches, and web series seen by millions of viewers, as well as long-form “films” or “movies” initially conceived

for, and destined for, the “silver screen”—a screen that is seemingly changing in color, size, and setting on a daily basis. The disarray of the current film and television industry has created both confusion and opportunity. Nevertheless, the baseline expectation in the contemporary narrative “screen form” of storytelling still remains: It is the expression of a character or characters progressing through a structured journey or series thereof. Elemental to this process is having your audience believe your characters, believe the universe that they inhabit, and find “truth” in the screen story that you’ve created. In life and in film, we laugh, we cry, we cringe, we shield our eyes, and we stare in wonder when we see and feel the truth. It’s ironic that in our quest to create dramatic fiction, we must actually “tell the truth.” Designed for the emerging contemporary screenwriter and director, this course includes opportunities for those creating a new idea; adapting original material into the screenplay form; rewriting a screenplay, teleplay or web series; or finishing a screenplay-in-progress destined for whatever screen or screens the writer aims to assail. A review of screenwriting fundamentals during the first few weeks, as well as a discussion of the state of each project, will be followed by an intense online screenwriting workshop experience. Published screenplays, several useful texts, and clips of films, television series and web series will form a body of examples to help concretize aspects of the art and craft. There will also be individual, one-on-one, on-line conferences with the professor. Students must have access to a reliable internet connection, a computer with a web-cam, and the ability to use a designated online learning management system (TBA).

Previous study in screenwriting is expected.

Writing an Adapted Feature Screenplay

Maggie Greenwald

Intermediate/Advanced, Seminar—Spring

Working from pre-existing material that may include a novel, play, short story, historical incident, current event, biography, or personal history, each student will develop and write a dramatic, feature-length screenplay. Students will pitch ideas in an open, round-table process that provides an opportunity to understand the feasibility of the project. The writer will explore the material for the most cogent and interesting elements in order to develop characters and focus the story into three acts. What are the through lines in the original text? Which scenes best and most efficiently tell the story? Then, each student will edit and consolidate his/her material or move away from the original in order to fulfill the story as a film. Writing exercises will focus on cinematic storytelling and character development, while table reads provide an

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opportunity for an intimate workshop process.

Prerequisite: At least one college-level screenwriting course. Remote only.

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

- Histories of Modern and Contemporary Art, 1860–1955 (p. 9), Sarah Hamill *Art History*
- Programming the Web: An Introduction (p. 25), Michael Siff *Computer Science*
- Lighting in Life and Art (p. 31), John Jasperse *Dance*
- Time-Based Art (p. 30), John Jasperse *Dance*
- Yoga (p. 29), Patti Bradshaw *Dance*
- Contemporary European Cinema (p. 41), Michael Cramer *Film History*
- Sonic Experiments: Listening and Queer Worldmaking (p. 75), Yeong Ran Kim *Lesbian, Gay, Bisexual, and Transgender Studies*
- Archive of the Senses: Evoking Communities Through Perception (p. 85), Una Chung Yeong Ran Kim *Literature*
- Japanese Literature: Translations, Adaptations, and Visual Storytelling (p. 80), Sayuri I. Oyama *Literature*
- Shakespeare and the Semiotics of Performance (p. 77), Joseph Lauinger *Literature*
- The World According to Ariyoshi Sawako (p. 83), Sayuri I. Oyama *Literature*
- Art and Visual Perception (p. 116), Elizabeth Johnston *Psychology*
- 3D Modeling (p. 154), Shamus Clisset *Visual and Studio Arts*
- Advanced Interdisciplinary Studio: Our Nine Senses (p. 154), John O'Connor *Visual and Studio Arts*
- Digital Imaging Studio (p. 154), Shamus Clisset *Visual and Studio Arts*
- Performance Art (p. 155), Clifford Owens *Visual and Studio Arts*
- Photogrammetry (p. 158), Shamus Clisset *Visual and Studio Arts*
- The Episode: A Course in Connections (p. 163), Myra Goldberg *Writing*
- Writing About the Arts (p. 165), Vijay Seshadri *Writing*
- Ecopoetry (p. 167), Marie Howe *Writing*

FRENCH

The French program welcomes students of all levels, from beginners to students with several years of French. Our courses in Bronxville are closely associated with Sarah Lawrence's excellent French program in Paris, and our priority is to give our students the opportunity to study in Paris during their junior or senior year. This may include

students who start at the beginning level in their first year at Sarah Lawrence, provided that they fully dedicate themselves to learning the language.

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

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

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

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

Bienvenue!

Beginning French

Eric Leveau, Ellen Di Giovanni
Open, Seminar—Year

This class is designed primarily for students who haven't had any exposure to French and will allow them to develop an active command of the fundamentals of spoken and written French over the course of the year. In class and in group conferences, emphasis will be placed on activities relating to students' daily lives and to French and francophone culture. The course will rely heavily on the study of French songs, cinema, newspaper articles, poems, and short stories. During the spring semester, students will be able to conduct a small-scale project in French on a topic of their choice. There are no individual conference meetings for this level. The class meets three times a week, and a weekly conversation session with a French language assistant 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. *This course is conducted in French. Ellen Di Giovanni will teach this course in the fall semester; Eric Leveau, in the spring semester.*

Advanced French: French and Francophone Women Writers From Beauvoir to Slimani

Jason Earle, Bella Brodzki
Open, Joint Seminar—Fall

This course will focus on French and francophone women writers from 1945 to the present. Whereas women's writing as conventionally considered in the first half of the 20th century is singularly identified with Colette, the postwar and postcolonial eras produced an explosion of artistic expression by women across a broad range of genres. In this course, we will concentrate primarily on fiction and memoir by women writing in French from locations such as Algeria, Guadeloupe, Senegal, and Quebec, as well as France. We will examine the various ways in which women under certain conditions exemplified aesthetic and social transgression by writing at all, foregrounding the rapport between orality and textuality. The writers studied will allow us to explore how sexual and racial politics figure in language itself, often through formal innovation and experimentation. A critical component of this course will consist of selections by feminist thinkers such as Hélène Cixous, Luce Irigaray, Julia Kristeva, and Monique Wittig, who interrogated the relationship between gender and genre/sex, writing and the (female) body, and language and (feminine) desire. Alongside readings, we will also screen several films by significant women filmmakers, such as Chantal Akerman, Claire Denis, Agnès Varda, and Céline Sciamma. Texts will be read in English translation, students of French will have the opportunity to read texts in the original, and we will analyze the correlation between the works' translation history and their position in the global literary marketplace. Writers studied could include Mariama Bâ, Simone de Beauvoir, Nicole Brossard, Maryse Condé, Assia Djebar, Marguerite Duras, Annie Ernaux, Linda Lê, Lydie Salvayre, Nathalie Sarraute, and Leïla Slimani. *This course is taught in English. An additional discussion session will be organized for advanced French students.*

Intermediate French I: French Identities

Eric Leveau
Intermediate, Seminar—Year

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 learn to begin to use linguistic concepts as tools for developing their analytic writing. More than other countries, France's identity was shaped by centuries of what is now perceived by the French as a historically coherent past. In this course, we will explore the complexities of today's French identity—or, rather, identities—following the most contemporary controversies that have shaken French society in the past 20 years while, at the same time, exploring historical influences and cultural paradigms at play in these *débats franco-français*. Thus, in addition to newspapers, online resources, recent movies, and songs, we will also study masterpieces of the past in literature and in the arts. Topics discussed will include, among others, school and *laïcité*, cuisine and traditions, immigration and urban ghettos, women and feminism in France, France's relation to nature and the environment, the heritage of French Enlightenment (*les Lumières*), *devoir de mémoire*, and the relation of France with dark episodes of its history (slavery, Régime de Vichy and Nazi occupation, Algerian war). Authors studied will include Marie de France, Montaigne, Voltaire, Hugo, Flaubert, Proust, Colette, Duras, Césaire, Djebar, Chamoiseau, Bouraoui. In addition to conferences, a weekly conversation session with a French language assistant(e) is required. Attendance at the weekly French lunch table and French film screenings are both highly encouraged. This course is open to first-year students as a First-Year Studies course, as well as to sophomores, juniors, and seniors. For those first-year students, three to four years of French prior to college is expected, as well as a strong interest in going to Paris during junior year. There will be biweekly conferences in French and a mandatory additional weekly 1.5 hour class on "Theory for Reading Literature" during the fall semester. This additional weekly class will be optional for spring semester and will be entitled "Readings in Ecocriticism: The Idea of Nature in the Western Tradition." *Admission by placement test (to be taken during interview week at the beginning of the fall semester) or completion of Beginning French. The Intermediate I and II French courses are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year.*

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

Jason Earle
Intermediate, Seminar—Year

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

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

France Through Film

Liza Gabaston

Intermediate, Seminar—Year

This course will offer a systematic review of French grammar and is designed to strengthen and deepen the student's mastery of grammatical structures and vocabulary. Students will also begin to use linguistic concepts as tools for developing their analytic writing. Through a variety of French films, we will combine the study of language with the investigation of aspects of French history and culture. We will review the history of French cinema through classics by George Méliès, Jean Renoir, Marcel Carné, Jean-Pierre Melville, Jean-Luc Godard, François Truffaut, and others. We will also draw on other media and literary texts to enable students to develop their language proficiency, cultural awareness, and appreciation of 20th- and 21st-century France. The Intermediate I and II French courses are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year. *Admission by*

placement test to be taken during interview week at the beginning of the fall semester or by completion of Beginning/Advanced Beginning French.

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

Europe's Civil War: 1914–1945 (p. 61), Philipp Nielsen
History

First-Year Studies: The Urban Century: How Cities Shaped and Were Shaped by Modern European History (p. 59), Philipp Nielsen
History

French and Francophone Women Writers From Beauvoir to Slimani (p. 81), Bella Brodzki Jason Earle
Literature
The French Novel Since Camus (p. 83), Jason Earle
Literature

GENDER AND SEXUALITY STUDIES

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

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

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

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

Making the World Go Round: Children as Cogs in the Machinery of Empire (p. 4), Mary A. Porter
Anthropology

Histories of Modern and Contemporary Art, 1860–1955 (p. 9), Sarah Hamill
Art History

Intersections of Dance and Culture: Studying Assumptions, Framing Experiences (p. 27), Peggy Gould
Dance

- Political Economy of Women (p. 34), Kim Christensen
Economics
- First-Year Studies: Introduction to Documentary
Filmmaking (p. 43), Damani Baker *Filmmaking and
Moving Image Arts*
- Introduction to Television Writing: Writing the Spec
Script (p. 49), Marygrace O'Shea *Filmmaking and
Moving Image Arts*
- Advanced French: French and Francophone Women Writers
From Beauvoir to Slimani (p. 51), Jason Earle Bella
Brodzki *French*
- Readings in Intermediate Greek: Herodotus and
Thucydides (p. 57), Emily Katz Anhalt *Greek
(Ancient)*
- Intermediate Greek: The Perils of Passion: Ancient Greek
Wisdom for Today's Troubled Times (p. 57), Emily
Katz Anhalt *Greek (Ancient)*
- Alternative Americas: A Cultural and Intellectual History of
the United States, 1776–1976 (p. 68), Lyde Cullen
Sizer *History*
- Gendered Histories of Sickness and Health in Africa (p. 67),
Mary Dillard *History*
- The Cultural and Political Work of Women Writers in the
United States, 1790–1990 (p. 62), Lyde Cullen Sizer
History
- Visions/Revisions: Examining Histories of Women and
Gender (p. 68), Rachele Sussman Rumph *History*
- Intermediate Italian: Modern Italian Culture and
Literature (p. 71), Tristana Rorandelli *Italian*
- The Invention of Homosexuality (p. 74), Julie Abraham
Lesbian, Gay, Bisexual, and Transgender Studies
- Queer Theory: A History (p. 75), Julie Abraham *Lesbian,
Gay, Bisexual, and Transgender Studies*
- Queer(ing) India: Literature, Film, and Law (p. 74),
Shoumik Bhattacharya *Lesbian, Gay, Bisexual, and
Transgender Studies*
- Virginia Woolf in the 20th Century (p. 75), Julie Abraham
Lesbian, Gay, Bisexual, and Transgender Studies
- French and Francophone Women Writers From Beauvoir to
Slimani (p. 81), Bella Brodzki Jason Earle *Literature*
- Japanese Literature: Translations, Adaptations, and Visual
Storytelling (p. 80), Sayuri I. Oyama *Literature*
- Literature in Translation: 20th-Century Italian Literature
and Culture (p. 80), Tristana Rorandelli *Literature*
- Studies in Ecocriticism: The Idea of Nature in the Western
Tradition (p. 79), Eric Leveau *Literature*
- The World According to Ariyoshi Sawako (p. 83), Sayuri I.
Oyama *Literature*
- Discipline and Sexuality: Reading Michel Foucault (p. 103),
Roy Ben-Shai *Philosophy*
- Nietzsche: The Philosophical Personality (p. 103), Roy Ben-
Shai *Philosophy*
- Challenges to Development: Child and Adolescent
Psychopathology (p. 124), Jan Drucker *Psychology*
- Health in a Multicultural Context (p. 122), Linwood J. Lewis
Psychology
- Intersectionality and the Matrix of Race (p. 115), Linwood J.
Lewis *Psychology*
- Mobilization and Social Change (p. 121), Gina Philogene
Psychology
- The Social Psychology of Immigration (p. 120), Gina
Philogene *Psychology*
- Virtually Yours: Relating and Reality in the Digital
Age (p. 117), Meghan Jablonski *Psychology*
- Contextualizing Communications: The Poetics of
Seeing (p. 132), Shahnaz Rouse *Sociology*
- Sociology of the Body (p. 131), Sarah Wilcox *Sociology*
- Veiled Lives: Women and Resistance in the Muslim
World (p. 132), Shahnaz Rouse *Sociology*
- Literatures From the Spanish-Speaking World: The Poetry
and the Short Story (p. 136), Eduardo Lago *Spanish*
- Performance Art (p. 155), Clifford Owens *Visual and Studio
Arts*
- Practices, Techniques, and Strategies in
Photography (p. 156), Justine Kurland *Visual and
Studio Arts*
- Fiction Workshop: The Kids Are All Right (p. 162), Leah
Johnson *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?

Two seminars are taught on a regular basis: Introduction to Development Studies: The Political Ecology of Development and The Geography of Contemporary China and Its Place in a Globalizing World Economy.

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

Joshua Muldavin

Open, FYS—Year

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 become acquainted 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 that 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”; 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. Where possible and feasible, you will be encouraged to do primary research during fall study days and winter and spring breaks. *Some experience in the social sciences desired but not required.*

Food, Agriculture, Environment, and Development

Joshua Muldavin

Open, Lecture—Year

Where does the food that we eat come from? Why do some people have enough food to eat and others do not? Are there too many people for the world to feed? Who controls the world’s food? Will global food prices continue their recent rapid rise? And if so, what will be the consequences? What are the environmental impacts of our food production systems? How do answers to these questions differ by place or by the person asking the question? How have the questions changed over time? This course will explore the following fundamental issue: the relationship between development and the environment, focusing in particular on agriculture and the production and consumption of food. The questions above often hinge on the contentious debate concerning population, natural resources, and the environment. Thus, we will begin by critically assessing the fundamental ideological positions and philosophical paradigms of “modernization,” as well as the critical counterpoints, that lie at the heart of this debate. Within this context of competing sets of philosophical assumptions concerning the population-resource debate, we will investigate the concept of “poverty” and the making of the “Third World,” access to food, hunger, grain production and food aid, agricultural productivity (the Green and Gene revolutions), biofuels, the role of transnational corporations (TNCs), the international division of labor, migration, globalization and global commodity chains, and the different strategies adopted by nation-states to “develop” natural resources and agricultural production. Through a historical investigation of environmental change and the biogeography of plant domestication and dispersal, we will look at the creation of indigenous, subsistence, peasant, plantation, collective, and commercial forms of agriculture. We will analyze the physical environment and ecology that help shape, but rarely determine, the organization of resource use and agriculture. Rather, through the dialectical rise of various political-economic systems—such as feudalism, slavery, mercantilism, colonialism, capitalism, and socialism—we will study how humans have transformed the world’s environments. We will follow with studies of specific

issues: technological change in food production; commercialization and industrialization of agriculture and the decline of the family farm; food and public health, culture, and family; land grabbing and food security; the role of markets and transnational corporations in transforming the environment; and the global environmental changes stemming from modern agriculture, dams, deforestation, grassland destruction, desertification, biodiversity loss, and the interrelationship with climate change. Case studies of particular regions and issues will be drawn from Africa, Latin America, Asia, Europe, and the United States. The final part of the course examines the restructuring of the global economy and its relation to emergent international laws and institutions regulating trade, the environment, agriculture, resource extraction treaties, the changing role of the state, and competing conceptualizations of territoriality and control. We will end with discussions of emergent local, regional, and transnational coalitions for food self-reliance and food sovereignty, alternative and community supported agriculture, community-based resource management systems, sustainable development, and grassroots movements for social and environmental justice. Films, multimedia materials, and distinguished guest lectures will be interspersed throughout the course. One farm/factory field trip is possible in each semester if funding permits. The lecture participants may also take a leading role in a campus-wide event on “food and hunger,” tentatively planned for the spring. Please mark your calendars when the dates are announced, as attendance for all of the above is required. Attendance and participation are also required at special guest lectures and film viewings in the Social Science Colloquium Series, which are held approximately once per month. The Web Board is an important part of the course. Regular postings of short essays will be made there, as well as followup commentaries with your colleagues. There will be in-class essays, a midterm quiz, and a final exam each semester. Group conferences will focus on in-depth analysis of certain course topics and will include debates and small-group discussions. You will prepare a poster project each semester on a topic of your choice that is related to the course and which will be presented at the end of each semester in group conference, as well as a potential public session.

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

Indigenous Rights and Representations (p. 5), Deanna Barenboim *Anthropology*
 Art and Ecology (p. 11), Sarah Hamill *Art History*
 First-Year Studies: Economics for Responsible Citizens (p. 32), An Li *Economics*

Geospatial Data Analysis (p. 35), Bernice Rosenzweig *Environmental Science*
 Introduction to Property: Cultural and Environmental Perspectives (p. 37), Charles Zerner *Environmental Studies*
 ‘In an Antique Land’: An Introduction to Middle Eastern Studies (p. 63), Matthew Ellis *History*
 Japanese Literature: Translations, Adaptations, and Visual Storytelling (p. 80), Sayuri I. Oyama *Literature*
 Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*
 The World According to Ariyoshi Sawako (p. 83), Sayuri I. Oyama *Literature*
 Intervention and Justice (p. 110), Elke Zuern *Politics*
 Rising Autocrats and Democracy in Decline? (p. 111), Elke Zuern *Politics*
 The Politics of Addressing the Past: Apology, Repatriation, Reparation, Remembrance (p. 109), Elke Zuern *Politics*
 Environmental Psychology: An Exploration of Space and Place (p. 118), Magdalena Ornstein-Sloan *Psychology*
 Food Environments, Health, and Social Justice (p. 118), Magdalena Ornstein-Sloan *Psychology*
 The Social Psychology of Immigration (p. 120), Gina Philogene *Psychology*
 Borders and Transnational Mobilities (p. 132), Parthiban Muniandy *Sociology*
 Ecopoetry (p. 167), Marie Howe *Writing*

GERMAN

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

Students should ideally plan to study German for at least two years. First- and second-year German courses aim to teach students how to communicate in German and acquire grammatical competency through exercises that demand accuracy and also encourage free expression. While conference work in Beginning German consists of intensive grammar work with the German assistant (both group and individual conferences), intermediate-level students work on their cultural competency by reading German literature (fairy tales, novellas, poems) and working on class, group, or individual research projects (e.g., writing a short story or screenplay in German,

exploring German cities online, reading newspaper articles on current events). Advanced German is a cultural-studies seminar. Students solidify their cultural competency by studying German history and culture from the late 18th century to the present. A special emphasis is placed on 20th-century German history and culture, including contemporary German literature and film.

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

Advanced German: Postwar German Literature and Film

Roland Dollinger

Advanced, Small Lecture—Fall

In our lecture, we will explore postwar German literature and film from 1945 to the present. As we read plays, short stories, and novels (including one graphic novel) by Wolfgang Borchert, Heinrich Böll, Gunther Grass, Friedrich Dürrenmatt, Max Frisch, Peter Weiss, Jurek Becker, Bernhard Schlink, Nora Krug, Helga Mueller, and others, we will give special attention to the question of how German writers have dealt with the lasting legacy of both National Socialism and Stalinism (in East Germany from 1945 to 1989). Other topics might include German reunification, immigration, and the question of national identity. The films that will enhance our understanding of postwar German history and culture will include *Murderer Among Us*, *Germany Pale Mother*, *The Lives of Others*, and *Good-Bye Lenin*. Students will be required to read an entire play or novel per week. During an extra weekly seminar, we will work on all aspects of your German—reading, speaking, and writing. *This course is taught in English.*

Advanced German: Home, Exile, and Emigration: Case Studies From the Bible to Contemporary German Literature

Roland Dollinger

Advanced, Small Lecture—Spring

Human history has always been characterized by the forced or voluntary migration of individuals or groups of people. In this lecture, we will analyze stories, novels, and some theoretical texts about the dialectical relationship between the concepts of “home” and “exile.” While our principal focus will lie on the study of German literary texts from the 20th century—a century whose historical upheavals have led to different waves of voluntary or forced migration—this lecture will begin with a reading of selected stories from the Old Testament (Pentateuch) in

order to illustrate the relationship between life in “exile” and at “home.” The center of our literary texts will be Thomas Mann’s dense novel about a modern composer, which was written during Mann’s exile in California and published in 1947. Theoretical essays by Edward Said and Julia Kristeva will provide us with some critical vocabulary to speak and write about the interconnectedness of concepts such as home, flight, exile, migrants, and refugees. In addition to Mann’s novel, we will read Anna Segher’s novel about the dilemma of refugees being stuck in Marseille in 1942, the story of four emigrants by the preeminent writer Sebald, a neo-romantic novel by Hermann Hesse, and some contemporary texts such as Nora Krug’s graphic novel *Belonging*. *This course is taught in English. Advanced German students have the option of taking this lecture for five credits. During an extra meeting we will work on all aspects of Advanced German—reading, speaking, and writing—by analyzing and discussing (in German) the same and/or other postwar German texts not covered in this lecture. We will focus on the story of an exiled female physician and her family in New York City.*

Beginning German

Roland Dollinger

Open, Seminar—Year

This course concentrates on the study of grammar, vocabulary, and pronunciation in order to secure the basic tools of the German language. In addition to offering an introduction, classroom activities and the production of short compositions promote oral and written communication. This class will meet three times (90 minutes) per week, twice with Dr. Dollinger and once with Ms. Mizelle, who will also meet with students individually or in small groups for an extra conference. Course materials include the textbook, *Neue Horizonte* (8th 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

Roland Dollinger

Intermediate, Seminar—Year

This course places strong emphasis on expanding vocabulary and thoroughly reviewing grammar, as well as on developing oral and written expression. The aim of the course is to give students more fluency and to prepare them for a possible junior year in Germany. Readings in the fall will consist of short stories, fairy tales, and a graphic novel called *Heimat* (Home). In the spring semester, we will focus on 20th-century stories, historical essays, and

some films in order to learn about the major phases of German history and culture between 1871 and today. All materials are linguistically accessible and promote an understanding of the culture's fundamental values and way of looking at the world. A solid grammar review, based on the book *German Grammar in Review*, will help students further improve their speaking and writing skills. Regular conferences with Ms. Mizelle will supplement class work, help improve fluency and pronunciation, and emphasize conversational conventions for expressing opinions and leading discussions. *Prerequisite: Beginning German at Sarah Lawrence College or another institution of higher learning or at least four semesters of German in high school.*

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

Economic Policy and the 2020 General Elections: Money, Trade, Industrial Policy, and Inequality (p. 33), Jamee K. Moudud *Economics*

Europe's Civil War: 1914–1945 (p. 61), Philipp Nielsen *History*

First-Year Studies: The Urban Century: How Cities Shaped and Were Shaped by Modern European History (p. 59), Philipp Nielsen *History*

Home, Exile, and Emigration: Case Studies From the Bible to Contemporary German Literature (p. 78), Roland Dollinger *Literature*

Postwar German Literature and Film (p. 78), Roland Dollinger *Literature*

GREEK (ANCIENT)

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

In their first year of study, students acquire proficiency in vocabulary, grammar, and syntax, with the aim of reading accurately and with increasing insight. Selected passages of ancient works are read in the original languages almost immediately. Intermediate and advanced courses develop students' critical and analytical

abilities while exploring ancient works in their literary, historical, and cultural context. Conference projects provide opportunities for specialized work in areas of interest in classical antiquity. Recent conference projects have included close readings of Homer's *Iliad*, Aristophanes's *Clouds*, Pindar's *Odes*, Plato's *Republic*, Cicero's *de Amicitia*, the poetry of Catullus, and Virgil's *Aeneid*, as well as studies of modern theories of myth, Nietzsche's *Birth of Tragedy* (in connection with the tragedies of Aeschylus, Sophocles and Euripides), the social implications of Roman domestic architecture, and a comparison of Euripides's *Hippolytus* with Racine's *Phèdre*.

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

Intermediate Greek: The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times

Emily Katz Anhalt

Intermediate, Lecture—Year

See course description under Literature.

Readings in Intermediate Greek: Herodotus and Thucydides

Emily Katz Anhalt

Intermediate, Seminar—Year

This course will review grammar concepts, as necessary, while reading—in Greek—selected passages of Herodotus and Thucydides.

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

Beginning Latin (p. 73), Emily Katz Anhalt *Latin*

Interrogating God: Tragedy and Divinity (p. 82), Joseph Lauinger *Literature*

The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times (p. 77), Emily Katz Anhalt *Literature*

Ancient Philosophy (Plato) (p. 104), Michael Davis *Philosophy*

The Philosophy of Tragedy: Electras (p. 102), Michael Davis *Philosophy*

HEALTH, SCIENCE, AND SOCIETY

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

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

This focus of study may be of interest to students interested in the health professions, including pre-med, nursing, or allied professions such as physical therapy, allowing them to combine courses in the natural sciences with explorations of the social sciences, arts, and humanities. Similarly, students in the arts and humanities who are interested in health and illness may find that incorporating science and social science into their educational program enables them to achieve a greater depth of understanding and expression in their work.

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

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

Culture and Mental Health (p. 6), Deanna Barenboim
Anthropology
Disease Ecology (p. 18), Michelle Hersh *Biology*

General Biology Series: Anatomy and Physiology (p. 17), Beth Ann Ditkoff *Biology*
General Biology Series: Genes, Cells, and Evolution (p. 16), Michelle Hersh *Biology*
Human Genetics (p. 16), Drew E. Cressman *Biology*
General Chemistry I (p. 20), Mali Yin *Chemistry*
General Chemistry II (p. 20), Mali Yin *Chemistry*
Artificial Intelligence and Society (p. 24), James Marshall
Computer Science
Anatomy (p. 30), Peggy Gould *Dance*
Anatomy Research Seminar (p. 31), Peggy Gould *Dance*
Conditioning for Dancers (p. 29), Eleanor Hullivan *Dance*
Yoga (p. 29), Patti Bradshaw *Dance*
Economic Policy and the 2020 General Elections: Money, Trade, Industrial Policy, and Inequality (p. 33), Jamee K. Moudud *Economics*
First-Year Studies: Historical Foundations of Economics: Politics, Power, Ideology, and Change (p. 33), Jamee K. Moudud *Economics*
First-Year Studies: Introduction to Documentary Filmmaking (p. 43), Damani Baker *Filmaking and Moving Image Arts*
Food, Agriculture, Environment, and Development (p. 54), Joshua Muldavin *Geography*
Gendered Histories of Sickness and Health in Africa (p. 67), Mary Dillard *History*
Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*
The World According to Ariyoshi Sawako (p. 83), Sayuri I. Oyama *Literature*
An Introduction to Statistical Methods and Analysis (p. 87), Daniel King *Mathematics*
Chaos (p. 106), Merideth Frey *Physics*
Electromagnetism and Light (Calculus-Based General Physics) (p. 106), Merideth Frey *Physics*
Energy Around the World (p. 105), Dominik M. Berg *Physics*
Statistical Mechanics and Thermodynamics (p. 106), Jennifer Carson *Physics*
Time to Tinker (p. 105), Merideth Frey *Physics*
Intensive Semester in Yonkers: Communities Learning Together: Engaged Research in Yonkers (p. 113), Denisha Jones *Practicum*
Advanced Behavioral Statistics Practicum (p. 124), Kim Ferguson (Kim Johnson) *Psychology*
Anxiety, Stress, and Health (p. 117), David Sivesind *Psychology*
Challenges to Development: Child and Adolescent Psychopathology (p. 124), Jan Drucker *Psychology*
Culture and Mental Health (p. 119), Deanna Barenboim *Psychology*
Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 116), Maia Pujara *Psychology*
Health in a Multicultural Context (p. 122), Linwood J. Lewis *Psychology*

Mindfulness: Science and Practice (p. 121), Elizabeth Johnston *Psychology*

Mobilization and Social Change (p. 121), Gina Philogene *Psychology*

Neurodiversity and Clinical Psychology (p. 118), David Sivesind *Psychology*

Psychophysiology Research Seminar (p. 122), Maia Pujara *Psychology*

Public Health Psychology (p. 120), Magdalena Ornstein-Sloan *Psychology*

Research Methods Practicum (p. 123), Kim Ferguson (Kim Johnson) *Psychology*

Sleep and Health (p. 116), Meghan Jablonski *Psychology*

Theories of Development (p. 121), Barbara Schecter *Psychology*

Virtually Yours: Relating and Reality in the Digital Age (p. 117), Meghan Jablonski *Psychology*

Health Policy/Health Activism (p. 133), Sarah Wilcox *Sociology*

Sociology of the Body (p. 131), Sarah Wilcox *Sociology*

Practices, Techniques, and Strategies in Photography (p. 156), Justine Kurland *Visual and Studio Arts*

Ecopoetry (p. 167), Marie Howe *Writing*

HISTORY

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

First-Year Studies: Inventing America: Cultural Encounters and American Identity, 1607–1877

Eileen Ka-May Cheng
Open, FYS—Year

“The past is a foreign country,” T. H. Hartley once declared, and perhaps the past of one’s own country is doubly so. The present, after all, always seems inevitable. Surely, the United States of 2020 is but the flowering of the seeds planted so many centuries ago. This course seeks to challenge that assumption, as we consider not only how Americans in the period between 1607 and 1877 differed

from us but also how much they differed from one another. Indeed, neither the Native Americans who lived in North America, nor the Europeans who colonized that region, nor the Africans whom the colonists imported as slaves had any intention of establishing a new nation. Consequently, in examining American history from the early 17th century to the Civil War, the question should not be “Why did the United States divide during the Civil War?” but, rather, “Why were Americans able to unify as a nation at all?” In our consideration of this question, we will focus on two interrelated themes: how the different cultures interacted with and affected one another and how Americans defined their identity. Who was considered American, and what did it mean to be an American? What was the relationship between American identity and other forms of social identity, such as gender, class, race, and culture? This course is not meant to be a comprehensive survey but, instead, will explore these questions through select case studies that illuminate major political, social, and cultural developments in American history from the colonial period to the Civil War and Reconstruction. Among the techniques that the course will use are role-play simulations of events, such as the American Revolution and the Constitutional Convention, based on the “Reacting to the Past” pedagogy developed by Mark Carnes at Barnard College; students will reenact the debates and conflicts that engaged the participants in those events. Students should be aware that, because they will be reenactments, the process of playing those historical roles and immersing themselves in an earlier time can be emotionally intense and even uncomfortable. To enter the world of colonial and 19th-century America—one where people of European descent considered themselves more civilized than others, where women were viewed as subordinate to men, and where the elites saw themselves as superior to ordinary people—students should be prepared to engage in and express views that are alien and, indeed, at times aversive to them. The course thus aims to cultivate a sense of historical empathy by trying to understand the foreignness of the past on its own terms. This course will have weekly conferences for the first six weeks; thereafter, biweekly conferences.

First-Year Studies: The Urban Century: How Cities Shaped and Were Shaped by Modern European History

Phillip Nielsen
Open, FYS—Year

In the wake of the COVID-19 pandemic, life in cities, including European ones, has changed dramatically. For weeks, almost all of urban life came to a halt. As European cities, both small and large, slowly emerge from the lockdown, the pandemic effects on urban life are difficult to predict. While the current moment is certainly historic,

it is not without precedent. Urban life from its outset was also a history of pandemics and illness. Even the period of rapid urbanization on which this course will focus has been shaped by disease, from cholera outbreaks in the 19th century, to the “Spanish” flu in the wake of World War I, to the coronavirus today. And yet, amidst those diseases, Europe became increasingly more urban and its cities produced, adopted, and promoted many of the things, both positive and negative, that we consider hallmarks of modernity. In the middle of the 20th century, only 16 percent of Europeans lived in cities. On the eve of World War I, that number had roughly doubled. In Western Europe, already half of the population was urban. Though many of the cities were small, with fewer than 20,000 inhabitants, the European metropolises grew, too. In Germany, for example, by 1910, 21 percent lived in cities over the size of 100,000 inhabitants—up from only five percent in 1871. Berlin, Paris, London, St. Petersburg, and Vienna all had several million citizens. This urbanization shaped, and was shaped by, European history.

Industrialization and advances in agriculture, sanitation, and transportation played a vital role in that process. Wars and Europe’s changing borders shaped cities’ fate. Much of what we today think of as modern originated in cities, which often set political and cultural trends. The “Roaring 20s” or the student movements of 1968 were fundamentally urban phenomena. Yet, precisely for that reason, cities also inspired vitriol and opposition—from nationalist back-to-nature advocates afraid of the negative consequences of their “cosmopolitan nature” to health care professionals worried by the detrimental effects on their inhabitants’ health. Joseph Goebbels, Hitler’s chief propagandist, railed against “Jewish Berlin.” To this day, conservative French politicians extol “la France profonde,” the true France to be found in its provincial towns rather than in Paris, Lyon, or Marseille. Through the lens of the city, this course investigates major developments in modern European history: from the birth of mass politics and the modern welfare state that included sanitation and public health, across the effects of World War I and World War II, to the emergence of modernist art and environmentalism. Students will not only be introduced to European history but also to the historian’s craft. Making use of online archives and tools, we will work with a variety of primary sources—from government documents to literature, from movies to propaganda speeches, from city maps to diary entries. We will tour cities virtually and model urban landscapes. In addition, students will learn to read secondary sources and analyze historiographical arguments. During the fall semester, students will have an individual conference every other week and a group conference on alternating weeks. In the group conferences, we will discuss the nature of academic work in general and practice research,

reading, writing, and editing skills; but we will also, on occasion, use the time for movie screenings related to the course or other shared and, if need be, virtual activities.

First-Year Studies: In the Tradition: Introduction to African American History

Komozi Woodard

Open, FYS—Year

African American history is an important window into the history of the United States and the rise of the modern world. This course explores classic narratives and examines major developments. The classic narratives are stories of self-emancipation and self-determination. The major developments range from the Atlantic Slave Trade to the Black Renaissance. On the one hand, students examine the dynamics of modern racism; on the other hand, students explore the contours of African American social, cultural, and intellectual history.

A History of Poverty and Public Policy: The New Deal or the Raw Deal for Black America?

Komozi Woodard

Open, Small Lecture—Year

This is a history of urban poverty and public policy in America. Was the postwar urban crisis in cities like Detroit, Philadelphia, and Newark caused by the howling contradictions between the New Deal for White America and the Raw Deal for the Other America? What did those savage inequalities mean for employment, housing, and schooling, as well as for public health? What happened when grassroots movements aimed a death blow at Jim Crow public policies?

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

Kevin Landdeck

Open, Lecture—Fall

In January 2018, the *Bulletin of the Atomic Scientists* set the hands of the Doomsday Clock (yes, it’s a thing) at two minutes to midnight, the nearest it has been to catastrophe since 1953. Donald Trump goaded Kim Jong-un with tweets about the size of his nuclear “button,” and the North Korean pushed ahead with missile tests. In late 2019, Putin announced that Russia had developed “invincible” hypersonic nuclear missiles capable of hitting virtually anywhere on the globe. With world leaders flirting with the prospect of nuclear holocaust, an understanding of the only instance of nuclear warfare is again relevant, even crucial. Through a rich variety of sources (textual, visual, and cinematic), this lecture-seminar hybrid course

will examine, from three major perspectives, the atomic bombings of Hiroshima and Nagasaki in August 1945. First, by reading scholarship and primary documents, we will look at the decision to drop the bombs, as well as the postwar claims justifying them. We will challenge the American narrative that the bombings were militarily necessary while also putting them into the historical context of World War II, specifically the strategic bombing of non-military targets, the prospects of Japanese surrender in the final months of the conflict, and the looming Cold War with Russia. Second, we will confront the effects of the bombs on Hiroshima, Nagasaki, and their populations. Technical descriptions and firsthand accounts will help us grasp the unique destructiveness of the atomic bombs on both bodies and buildings, as well as how people coped with that destructiveness. The diary of HACHIYA Michihiko, for example, will reveal a medical doctor's observations on the breakdown of society and how ordinary Japanese dealt with the aftermath of the bombing of Hiroshima. Next, the course examines the impact of the bombs on Japan's postwar culture, including the profound sense of victimization that they imparted, which has complicated Japanese narratives about World War II and inspired an abiding pacifism in Japanese society. In a different vein, serious literature written by survivors will open up the relevance of atomic narratives by exploring the social alienation endured by the *hibakusha* (atomic bomb survivors) in postwar Japan. TOMATSU Shomei's photography of Nagasaki and its *hibakusha* will provide a visual window on the bombs' legacy, as well. And finally, we will examine some popular culture—the original (1954) *Godzilla* (Gojiro) movie and some *anime* and *manga*—for the ways in which the bombs were appropriated and invoked in apocalyptic imagery, one that expressed a distinctive understanding of the dark side of science and technology and that made a lasting contribution to wider global culture. This course will consist of weekly lectures paired with a weekly seminar meeting for close discussion of our syllabus readings. Thus, each student must not only attend the lecture but also choose one of the three seminar section times.

Europe's Civil War: 1914–1945

Philipp Nielsen

Open, Lecture—Fall

In 1909 Norman Angell wrote *The Great Illusion*, a book that went on to become a bestseller. Its premise: Industrialized countries had become so interconnected that war between them did not make sense and would not happen anymore. Five years later, Europe's industrialized countries were at war with each other. The Great War, as it was called then, lasted from 1914 until 1918 and would change the course of the 20th century. But Angell was not entirely wrong. Precisely because European economies were so interconnected, the war and its aftermath were

particularly devastating. After 1918, they were entangled through an additional layer of massive loss of life, devastation, and the resulting resentment and hostility from which Europe struggled to extricate itself until 1945. This period now is sometimes called “Europe's civil war.” Not all of this, however, was war. Beyond earnest struggles for a new peacetime order, much of what we consider modern, from entertainment to consumption but also new modes of politics, has its origins in this period. The course will investigate the cultural, social, economic, and military causes and reverberations of the conflict, from the war itself to the revolutions that followed it, the enfranchisement of women and expansion of democratic government, but also the rise of Communism and Fascism and ultimately war again from 1939 to 1945. The impact of these developments was not contained to Europe alone but, rather, extended to the rest of the world—not least, the United States. In this course, we will look, on occasion, beyond the continent's border. Through a variety of sources to be read and discussed in the group conferences, students will also be introduced to the craft of history. Making use of the rich online collections created in the wake of the centennial of World War I and 75th anniversary of the end of the World War II, we will read diary entries and private letters, government documents and poetry. We will watch movies and investigate (pop)cultural memory of the period. We will discuss the importance of smell and sound, of technology and medicine, for shaping and advancing history. In order to have sufficient time for discussions, the course meets for weekly 90-minute lectures, which will include a Q&A session following the lecture itself and weekly 90-minute group conferences.

International Law

Mark R. Shulman

Open, Lecture—Fall

In a global landscape pocked by genocide, wars of choice, piracy, and international terrorism, what good is international law? Can it mean anything without a global police force and a universal judiciary? Is “might makes right” the only law that works? Or is it true that “most states comply with most of their obligations most of the time”? These essential questions frame the contemporary practice of law across borders. This lecture provides an overview of international law—its doctrine, theory, and practice. The course addresses a wide range of issues, including the bases and norms of international law, the law of war, human-rights claims, domestic implementation of international norms, treaty interpretation, and state formation/succession.

Human Rights

Mark R. Shulman

Open, Lecture—Spring

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.

China's 20th Century Through Fiction

Kevin Landdeck

Open, Seminar—Year

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

relationship between art and politics in those ostensibly (even studiously) apolitical works? And finally, we will also cover Taiwanese literature from the 1960s through the 1990s, as it, too, grappled with economic development, its political basis, and social effects. Our readings include many of the great characters in early 20th-century literature, such as Lu Xun's cannibalistic madman and hapless Ah Q, Ding Ling's tubercular Miss Sophie, SHEN Congwen's Hmong villagers, and Zhang Ailing's college student turned mistress-assassin. We will also meet blood-drenched bandits, long-suffering peasants, and disaffected urban youths in an age of sex, drugs, and rock and roll. 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 handle matters concerning all FYS students. Conferences in the spring will be on the regular biweekly individual model (i.e., no group conferences). *There is no prerequisite knowledge of China (history or literature) for this course.*

The Cultural and Political Work of Women Writers in the United States, 1790–1990

Lyde Cullen Sizer

Open, Seminar—Year

"This is what I want you to do," novelist Rebecca Harding Davis wrote in 1861. "I want you to hide your disgust, take no heed to your clean clothes, and come right down with me—here, into the thickest of the fog and mud and foul effluvia. I want you to hear this story. There is a secret down here, in this nightmare fog, that has laid dumb for centuries: I want to make it a real thing to you." Using the literary and expository writing of US women, we will explore American stories and secrets, what these writers are working to make "a real thing to you." Readings will include autobiography, letters, novels, stories, and cultural criticism. Rather than following just canonical literary or intellectual history, we will investigate less well-known and popular fictions alongside classics. Major themes will include questions of politics, race, class, and regional conflict; womanhood, manhood, and sexuality; American identity and nationalism; and immigration. Course work will focus on literary and print culture, but students may explore other media in conference. Particular emphasis will be placed on careful research of the historical context when analyzing primary documents from the period. A working knowledge of the political history of the time is necessary; students who need refreshing will be expected to regularly consult a textbook.

The Enlightenment

Philip Swoboda

Open, Seminar—Year

The 18th-century Enlightenment was arguably the most important single episode in the last thousand years of European intellectual history—an upsurge of new ideas and attitudes that ushered in the “modern” climate of opinion. Dozens of our own society’s most characteristic beliefs about the structure of the universe, human nature, the foundations of political community, and the principles of morality were first put into circulation by Enlightenment thinkers. This course will examine the development of the Enlightenment from its origins in the age of the Baroque to its demise in the era of the French Revolution and Romanticism. While the course’s central focus will be doctrines, values, and sensibilities as expressed in works of philosophy, literature, and art, we will also consider 18th-century political and social history and the role of the Enlightenment in inspiring the revolutionary upheavals that brought the Old Regime in Europe to an end. Students may pursue conference projects examining almost any aspect of life or culture in early modern Europe.

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

Eileen Ka-May Cheng

Open, Seminar—Fall

Though our nation was born in conflict and is sustained by conflict, the present always seems inevitable; surely the United States of 2020 is but the flowering of the seeds planted so many centuries ago. To imagine that the Revolutionary War ended in failure and the Founding Fathers were hung and the names of loyalists such as Hutchinson and Arnold were as much on our lips as Washington, Adams, and Jefferson seems blasphemous. Or to imagine celebrating the loyalist William Franklin as a hero rather than his father Benjamin seems utterly absurd. The world just wouldn’t be what it is if instead of calling ourselves American we identified ourselves as Canadian. The melodic themes of liberty, dissent, and equality would seem less lyrical if Americans could no longer claim them as their own, but would our understanding of American identity be the richer if we viewed these themes as forged in conflict? To this end, the course will focus on those groups who were on the losing side of major political conflicts from the American Revolution to the Civil War -- namely, the loyalists, the Anti-Federalists, the Federalists, the Whigs, and the Confederacy. The course will also consider the ultimate losers in these conflicts -- those who were denied political rights altogether and thus even the possibility of victory. What did the treatment of these different political groups reveal about the extent of -- and

limits to -- American acceptance of dissent? How did a culture that placed a premium on success and achievement regard loss and defeat? How was the South able to turn the defeat of the Confederacy into a badge of honor and a source of pride through the idealization of the Lost Cause? What was the long-term legacy that these losing groups left behind? When viewed from this perspective, were these groups really losers at all? After all, without the Anti-Federalists, there would have been no Bill of Rights in the Constitution. Ultimately, the course aims to cultivate a “tragic” perspective that goes beyond viewing history in terms of winners and losers, heroes and villains, and instead recognizes that in the final analysis we are all in bondage to the knowledge that we possess.

‘In an Antique Land’: An Introduction to Middle Eastern Studies

Matthew Ellis

Open, Large Seminar—Fall

This course is designed as a broad overview of the cultures, religions, history, and politics of the region typically referred to as the “Middle East”—one of the most complex and least well-understood areas in the world today. Rather than viewing the Middle East as a unified whole—and in sharp contrast to prevailing Western media images of the Middle East as hyperpoliticized, overly ideological, or inherently violent—the course adopts a multilayered, bottom-up approach in order to emphasize the region’s fundamental underlying social and cultural diversity. Topics to be covered in this course include: the origins and spread of Islam and “Islamicate” civilization; an overview of the region’s major ethnic and linguistic groups, including Arabs, Turks, Persians, Kurds, among others; the evolution of Middle Eastern empires and their political structures and institutions; the varied geographies of the Middle East (ranging from empty deserts to storied metropolises); the dynamic impact of key forces of modernity (such as capitalism, globalization, and nationalism) across the region; gender and the status of women and the family in the Middle East; and the consequences of various 20th-century wars and conflicts (ethnic, sectarian, revolutionary) for Middle Eastern history and politics. *This will be a 25-student course, with one lecture and one seminar a week, in addition to small-group work.*

Popular Culture in the Modern Middle East

Matthew Ellis

Open, Seminar—Fall

How can we characterize the relationship between culture and modernity in the Middle East? Is there even (or has there ever been) such a thing as “popular culture” in such a multilayered and diverse region? This intermediate

seminar examines the cultural history of the Middle East from roughly the late 18th century to the present, taking culture as a crucial lens through which to view broader political and social transformations in the region. Along the way, we will also examine some theoretical and comparative scholarship on the formation and interpretation of cultures on various levels—as well as the constitution of mass society and media—and consider their relevance to the historiography of the modern Middle East. Topics to be covered include: coffeehouses and local neighborhood life; poetry, oral tradition, and storytelling; nationalism and the fraught formation of national cultures; the impact of colonialism on Arab, Ottoman, and Persian cultural identities; diglossia and the tension between formal and colloquial Arabic cultural production; literacy, print media, and the issue of reading publics; popular cinema and cultural intimacy; celebrity; radio, television, and the rise of transnational pan-Arab culture; social networking and new media; music videos; and the role of art and culture in the “Arab Spring.” *Basic familiarity with the Middle East is preferred though not required.*

Latin America in the World

Margarita Fajardo

Open, Seminar—Fall

From La Malinche's mediation of the encounter between the Old World and the New World to Castro and Che Guevara's path for Third World liberation movements, Latin America has been at the center of global process. In turn, the expansion of European empires, the massive movement of people from Africa, and the most recent connection to China have shaped and continue to reconfigure the destinies of millions in the Americas. This course attempts to situate Latin America's history within global history while understanding the influence of Latin American history in global processes. While guiding students through major historical processes of colonial expansion and rule, revolution and nation-state formation, the first and second waves of globalization, social and socialist revolution and authoritarian counterrevolution, and neoliberalism, among others, we will delve into particular national and individual histories to understand historical agency and concrete effects of such processes. The seminar will experiment with a non-essay, collaborative conference project.

Realisms: Currents and Crosscurrents in 19th-Century European Thought

Philip Swoboda

Open, Seminar—Fall

The term “realism” enjoyed an unprecedented vogue in 19th-century Europe. All manner of doctrines and ideologies prided themselves on their “realistic”

understanding of the human predicament and the structure of the universe while disdaining rival doctrines as captive to illusions and prejudices. Students in this course will read and discuss texts illustrating influential forms of 19th-century European realism in philosophy, ethics, and politics. They will also consider realism in literature and painting. We will try to identify what exactly “realism” meant to each of these philosophical and artistic tendencies and to discover why 19th-century Europeans found the concept of “realism” so irresistible. Since the schools of thought to be investigated often conceived “reality” in diametrically opposed ways, the course will provide an introduction to a number of the most significant intellectual debates of the 19th century. Thinkers to be discussed include Malthus, Hegel, Marx, Darwin, Schopenhauer, Nietzsche, Weber, and Freud; creative artists include Turgenev, Strindberg, Courbet, Manet, and Degas.

War in the American Imagination

Eileen Ka-May Cheng

Open, Seminar—Spring

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

Rights to the City in Latin America

Jesse Horst

Open, Seminar—Spring

With the 2002 release of the wildly popular film, *City of God*, a gripping portrayal of life in a Brazilian favela, Latin American cities emerged globally as objects of myth, fascination, and fear—once again. For well over a century, cities like Rio de Janeiro, Buenos Aires, and Mexico City have been portrayed for their poverty, lawlessness, and crime. During the same period, Latin America became the most urbanized region of the world. As much as 25 percent of its urban population lives in precarious housing. This course will trace the history of urban mythmaking in Latin America, alongside a complicated reality of city politics and culture. The course will complement the conceptual work of courses in sociology by exploring rights, poverty, the “quiet encroachment of the ordinary,” and informality. Yet, it takes an historical approach, tracing the evolution of these concepts alongside changes in the urban environment over time. We will begin by examining extensive Amerindian metropolises before 1492 and continue with the Iberian colonial glorifications of the walled city as a site of order, the exclusion of rural migrants in the 19th-century Belle Époque, the rise of populism, high modernism, slum clearance in the 1940s and 50s, and the explosion of drug traffic and gentrification in a neoliberal age. Along the way, we will examine the labels applied to poor neighborhoods and explore their political and cultural relationships to wider urban environments. The course makes use of a variety of sources, including scholarship, films, and novels, with a critical analysis of urban popular music and dance.

Revolutions in Cuba: Local Origins, Global Fault Lines

Jesse Horst

Open, Seminar—Spring

Beginning in 1959, rebels in Cuba toppled a dictatorship, defied the United States, and shocked the world. Six decades later, the Cuban Revolution’s contested legacy is enough to tilt the balance in US presidential elections, a symbol of tyranny for some and of hope for others. This course looks beyond simplistic narratives of a singular “Cuban Revolution” and considers longstanding tensions between radicalism and conservatism in Cuban history, tracing their interplay with global movements such as antislavery, decolonization, and Marxism. Beginning with the antislavery movement in the broader Caribbean, course topics will include the contours of US imperialism, the rise of Mambo and the Mafia, the politics of Cuban/West African religious practice, the limits of guerrilla warfare, radical economic reforms in practice, post-revolutionary contradictions in gender equality, LGBTQ rights and prostitution reform, and Cuba’s military role in Africa. We will conclude with the recent rise of Cuban hip

hop as a new social movement. Throughout the course, we will assess when the Cuban Revolution began—and did it ever end? Did revolutionary leaders empower movements for gender, racial, and labor rights—or limit them? Did the leaders conform to international currents of totalitarian rule or foster new forms of democratic solidarity within the so-called Third World? Analyzing scholarship, testimonials, music, artistic movements, poetry, novels, and film, we will use the tools of history to construct competing narratives of revolution in Cuba and trace fault lines and possibilities of Global South solidarity.

China, 1768–1963: From Empire to Nation

Kevin Landdeck

Open, Seminar—Spring

What did it mean to be a subject of the Qing dynasty in 1800 or a citizen of one of the modern Chinese Republics founded in the 20th century? What changed in the course of that century and a half? This course is a reading seminar in China’s fitful transition from the empire of the Manchu (Qing) dynasty (1644–1911) to the nation-state of the PRC (1949–present). The Qing dynasty was massive. From its height in the 18th century to the middle of the 20th, this continental power was remade into a member of the modern international community of nation-states. As we chart this process, recurring themes will be the changing nature of (state) sovereignty, relations with outsiders/foreigners, and the relationship of individuals to state power. We will examine the sinews of the Manchu dynasty’s domestic authority, including the balancing act between the emperor’s personal will and the bureaucracy’s routinized power. Qing colonialism in Xinjiang will illuminate the multiethnic nature of its empire and its interactions with foreign “others.” Despite internal challenges, external relations with expansive Western powers brought fundamental challenges to the imperial state—particularly the corrosive interactions with another imperial power, the seafaring British. The role of translation (of Western philosophy and international law) will be our entry point for China’s slide into the modern international system of nation-states. The concept of race highlights how Chinese struggled with the definition of “nation” itself. From there, we will turn to the growth of a modern nation-state. Keeping in mind the distinction between rural and urban environments, the changing nature of power and the relationship between state and individuals, along with revolutionary political mobilization, will be topics of particular interest.

'We Refugees'—A History of Displacement in Modern Europe

Philipp Nielsen

Open, Seminar—Spring

In 1922, in response to a wave of refugees from civil war Russia, the League of Nations created a passport for stateless people: The Nansen Passport. It was one of several measures to deal with the massive displacement occasioned by the results of World War I and the revolutions and redrawing of boundaries that followed. Migration, for economic or political reason, was not new to 20th-century Europe. Yet, the (re)emergence of strict border regimes, the rise of international law but also of fascism and communism, and the sheer numbers of people on the move within Europe as a result of two world wars fundamentally changed the conditions, as well as the experience, of displacement. This course investigates the events that forced (or motivated) Europeans to move in the 20th century. It traces the development of law, language, and institutions dealing with migration that arose in response to it. Yet, the course also gives voice to the individual experience of refugees, be it Hannah Arendt, the German-Jewish intellectual who wrote "We Refugees" in her New York exile in 1942, or a Polish forced laborer stranded in Germany following World War II. The course will primarily focus on mid-century Europe, when the structures emerged that regulate today's refugee-related politics. We will consider the history of terms such as stateless people, refugees, displaced persons, and asylum seekers and the way these terms influenced both politics and experience. Toward the end of the semester, we will discuss current events in Europe in light of this history.

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

Kishauna Soljour

Open, Seminar—Spring

The fourth-largest city in New York State, Yonkers is known as the "Queen City of the Hudson." Over the course of its history, Yonkers has also been known as "The City of Gracious Living" and, more recently, "Westchester's Hippest City." During the 20th century, the city weathered social, economic, political, and cultural movements that mirrored national developments. A stronghold for industry, factories within Yonkers were vital to World War I and World War II production. In the wake of the world wars, the city became a site of mass deindustrialization as companies looked westward and to the Caribbean for more cost-effective options. Following this economic wane, public housing became the centerpiece of a US Supreme Court case that linked desegregation to education and community. After a nearly 30-year battle, the case forever changed the landscape and composition of the city. The aftershocks of that monumental legislation

have reverberated well into the 21st century, as Yonkers experiences a revitalization of its waterfront and downtown area. At the core of each of the transitions are communities and organizations that responded using a variety of tactics. This course studies the local history of Yonkers and its role within state and national narratives. Through readings, music, film, and course work, we will consider how history relied on the actions of individuals, as well as community groups. Moreover, we will analyze their role in dismantling or upholding systems of inequality. In order to do this, we will focus on conceptions of citizenship and examine the entwined relationships of the people, places, and ideas that have shaped the city. This semester-long class will enable students to develop an understanding of how race, class, gender, and community shaped the changes that the city experienced over the last century to provide an interdisciplinary discourse on how Yonkers continues to thrive and survive.

Liberations: Contemporary Latin America

Margarita Fajardo

Sophomore And Above, Seminar—Fall

After the military regimes that swept Latin America came to an end in the last quarter of the 20th century, a new era of liberation emerged. The transition to democracy and the broad-based coalitions then formed renewed the hopes and expectations of justice, equality, and freedom that had been shattered by torture, censorship, and state power. But the era that emerged from those transitions—and which is coming to an end—is full of contradictions. Alongside the liberation of prisoners and the press and the return to party politics came the demise of social revolution and the retreat of the left. Alongside the liberalization of markets and the so-called neoliberal reforms came innovative social policies and a multiplicity of social movements, the most salient of which were led by indigenous groups and peasant-based organizations. Similarly, the ascendancy and hegemony of liberal ideas and policies gave rise to a new left, which brought the world's attention back to Latin America with its combination of growth and equality. This course will examine the dynamics of revolution and counterrevolution in which contemporary Latin America emerged; study the origins of neoliberalism in Latin America and its economic and political repercussions; delve in the contradictions of the democratic transitions and its legacies; and explore the new rural, labor, feminist, and indigenous movements that challenged both neoliberalism and democracy.

Germany Confronts the Enlightenment

Philip Swoboda

Sophomore And Above, Seminar—Spring

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

Gendered Histories of Sickness and Health in Africa

Mary Dillard

Intermediate, Seminar—Spring

How does an individual's gender expression determine how s/he or they receive health care in Africa? In what ways does gender influence who provides health care, the kind of care that they offer, or the social determinants of peoples' health? In the 19th, 20th and early 21st centuries, African citizens, refugees, and internally displaced persons have had to cope with a range of health care challenges. These include: high levels of disability as a result of car accidents and work-related injuries; disruptions to health care services and food provision stemming from war or political unrest; lack of supplies and access to quality care resulting from neoliberal economic policies; and, most recently, the challenges of food insecurity due to seasonal locust infestations. These

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

#BlackLivesMatter and #SayHerName: Centering Black Women in the Fight for Racial Justice

Nadeen M. Thomas

Intermediate/Advanced, Small Seminar—Year

Three black women—Alica Garza, Opal Tometi, and Patrisse Cullors—created #BlackLivesMatter (#BLM) in 2012 to protest George Zimmerman's acquittal in the shooting of Trayvon Martin. Three years later, #BLM became a rallying cry against police brutality across the country, particularly in Ferguson, Staten Island, and Baltimore. The African American Policy Forum created #SayHerName in 2014 to call attention to black women who have been killed by the police. Once dismissed as "hashtag activism," #BLM has now become a global movement, as people have taken to the streets this summer not only to protest specific incidents of police brutality, such as the killing of George Floyd, but also to call for the abolition of the police state itself. Despite the popularity of #BLM, black women such as Breonna Taylor, who suffer state and gendered violence, have been downplayed or ignored in most media reports on police

violence. This course will examine the historical contexts of both movements, focusing on the experiences of black women as activists and as targets of racial, gendered, and state violence. A core premise of the course is that we gain a much richer understanding of social systems and their problems by paying attention to society's most vulnerable actors. Through classic and contemporary texts, we will also explore connections among #BLM, #SayHerName, and other social movements for racial justice in housing, health care, education, food, and the environment.

Visions/Revisions: Examining Histories of Women and Gender

Rachelle Sussman Rumph
Advanced, Seminar—Year

This course focuses on writings about women's history and the history of gender. We will read a number of different examples of genres that engage in successful history writing: memoirs, novels, political histories, case studies, cultural histories, and biographies. These works will be considered with an eye toward developing students' abilities in several critical areas, including analyzing primary sources, developing historiographies, and applying relevant theories in the fields of women's history and gender studies. The required readings represent a range of locations on a global scale, as well as historical subjects that fall roughly within the 19th and 20th centuries—with a few notable exceptions. As a graduate-level course, students take an active role in guiding seminar discussions. *Open to juniors and seniors*

Alternative Americas: A Cultural and Intellectual History of the United States, 1776–1976

Lyde Cullen Sizer
Advanced, Seminar—Year

The story most typically told of America focuses on the path taken, the victors and the nature of their victory, the dreamers whose dreams were realized, and central figures in a largely political narrative. In this course, we will revisit the United States through the lives of those more on the margins, dreamers and doers who faced heavier odds or who dreamed of a world that never arrived. Through the words, dreams, memories, and exhortations of African Americans, workers, women, immigrants, and cultural critics of all sorts, we will revisit the story of the idea of America as it has unfolded. Readings will include primary sources from the time period, as well as historical articles and books. In the spring, we will add film. As we read and watch, we will also write, as this will be a course that emphasizes the synthesis of historical research and expository writing. A working knowledge of the political history of the time is necessary; students who need refreshing will be expected to regularly consult a textbook.

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

- Gendering in African Postcolonies (p. 6), Mary A. Porter
Anthropology
- Making the World Go Round: Children as Cogs in the Machinery of Empire (p. 4), Mary A. Porter
Anthropology
- A Talent for Every Noble Thing: Art, Architecture in Italy, 1300–1600 (p. 11), Joseph C. Forte *Art History*
- Art and Myth in Ancient Greece (p. 10), David Castriota *Art History*
- Art, Religion, and Identity: Christians Jews and Muslims in the Arts of Medieval Spain (p. 12), Jerrilynn Dodds *Art History*
- Art and Society in the Lands of Islam (p. 9), Jerrilynn Dodds *Art History*
- The Birth of Medieval Europe (p. 10), David Castriota *Art History*
- The History of the Museum, Institutional Critique, and the Artist as Curator (p. 11), Sarah Hamill *Art History*
- China, 1768–1963: From Empire to Nation (p. 14), Kevin Landdeck *Asian Studies*
- China's 20th-Century Through Fiction (p. 13), Kevin Landdeck *Asian Studies*
- Gods, Ghosts, and Ancestors: Chinese Religion in Daily Life (p. 14), Ellen Neskar *Asian Studies*
- Popular Culture in China (p. 15), Ellen Neskar *Asian Studies*
- The Atomic Bombs as History, Experience, and Culture: Washington, Hiroshima, and Nagasaki (p. 13), Kevin Landdeck *Asian Studies*
- Economic Policy and the 2020 General Elections: Money, Trade, Industrial Policy, and Inequality (p. 33), Jamee K. Moudud *Economics*
- First-Year Studies: Economics for Responsible Citizens (p. 32), An Li *Economics*
- First-Year Studies: Historical Foundations of Economics: Politics, Power, Ideology, and Change (p. 33), Jamee K. Moudud *Economics*
- Macroeconomic Analysis and Policy: Institutions, Uncertainty, and Financialization (p. 35), An Li *Economics*
- Introduction to Property: Cultural and Environmental Perspectives (p. 37), Charles Zerner *Environmental Studies*
- First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 54), Joshua Muldavin *Geography*
- Food, Agriculture, Environment, and Development (p. 54), Joshua Muldavin *Geography*
- Advanced German: Postwar German Literature and Film (p. 56), Roland Dollinger *German*
- Readings in Intermediate Greek: Herodotus and Thucydides (p. 57), Emily Katz Anhalt *Greek (Ancient)*

Intermediate Greek: The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times (p. 57), Emily Katz Anhalt *Greek (Ancient)*

Beginning Italian: Viaggio in Italia (p. 71), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 71), Tristana Rorandelli *Italian*

Beginning Latin (p. 73), Emily Katz Anhalt *Latin*

Queer Theory: A History (p. 75), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Epic Vision and Tradition (p. 80), William Shullenberger *Literature*

First-Year Studies: Mythology in Literature (p. 77), William Shullenberger *Literature*

First-Year Studies: The Marriage Plot: Love and Romance in American and English Fiction (p. 76), Nicolaus Mills *Literature*

Imagining War (p. 80), Fredric Smoler *Literature*

Japanese Literature: Translations, Adaptations, and Visual Storytelling (p. 80), Sayuri I. Oyama *Literature*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 80), Tristana Rorandelli *Literature*

Postwar German Literature and Film (p. 78), Roland Dollinger *Literature*

Reading High Romantic Poetry (Blake to Keats) (p. 77), Neil Arditì *Literature*

Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*

The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times (p. 77), Emily Katz Anhalt *Literature*

Theory for Reading (p. 82), Eric Leveau *Literature*

Wilde and Shaw (p. 84), Joseph Lauinger *Literature*

First-Year Studies: FYS in Music (p. 91), Martin Goldray *Music*

The Music of Russia (p. 92), Martin Goldray *Music*

Discipline and Sexuality: Reading Michel Foucault (p. 103), Roy Ben-Shai *Philosophy*

The First Philosophers (p. 101), Roy Ben-Shai *Philosophy*

Critical Realalignments in American Politics: Obama/Trump (p. 111), Samuel Abrams *Politics*

Deformed Democracy: Structural Roots of Democratic Dysfunction (p. 108), David Peritz *Politics*

International Political Economy: The Rise (and Fall) of Neoliberal Hegemony (p. 109), Yekaterina Oziashvili *Politics*

Mindfulness: Science and Practice (p. 121), Elizabeth Johnston *Psychology*

The Senses: Art and Science (p. 119), Elizabeth Johnston *Psychology*

The Social Psychology of Immigration (p. 120), Gina Philogene *Psychology*

First-Year Studies: Judaism, From Religion to Radicalism (p. 126), Glenn Dynner *Religion*

First-Year Studies: The Emergence of Christianity (p. 126), Cameron C. Afzal *Religion*

Jewish Mysticism From Antiquity to the Present (p. 128), Glenn Dynner *Religion*

The Hasidic Movement (p. 127), Glenn Dynner *Religion*

The Hebrew Bible (p. 127), Cameron C. Afzal *Religion*

Veiled Lives: Women and Resistance in the Muslim World (p. 132), Shahnaz Rouse *Sociology*

First-Year Studies: Theatre in Action, the '60s Through Tomorrow (p. 138), Kevin Confoy *Theatre*

Intensive Semester in Yonkers: From the Known to the Unknown: Getting to Know the World Through Writing (p. 164), Myra Goldberg *Writing*

Ecopoetry (p. 167), Marie Howe *Writing*

INTERNATIONAL STUDIES

What kind of global society will evolve in the 21st century? Linked by worldwide organizations and communications, yet divided by histories and ethnic identities, people everywhere are involved in the process of reevaluation and self-definition. To help students better understand the complex forces that will determine the shape of the 21st century, Sarah Lawrence College offers an interdisciplinary approach to international studies. Broadly defined, international studies include the dynamics of interstate relations; the interplay of cultural, ideological, economic, and religious factors; and the multifaceted structures of Asian, African, Latin American, Middle Eastern, and European societies.

A variety of programs abroad further extends students' curricular options in international studies. The experience of overseas learning, valuable in itself, also encourages more vivid cultural insight and integration of different scholarly perspectives. The courses offered in international studies are listed throughout the catalogue in disciplines as diverse as anthropology, art history, Asian studies, economics, environmental science, geography, history, literature, politics, and religion.

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

Culture and Mental Health (p. 6), Deanna Barenboim *Anthropology*

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

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

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

Indigenous Rights and Representations (p. 5), Deanna Barenboim *Anthropology*

Making the World Go Round: Children as Cogs in the Machinery of Empire (p. 4), Mary A. Porter *Anthropology*

70 International Studies

- Art, Religion, and Identity: Christians Jews and Muslims in the Arts of Medieval Spain (p. 12), Jerrilynn Dodds *Art History*
- Art and Society in the Lands of Islam (p. 9), Jerrilynn Dodds *Art History*
- Problems by Design: Theory and Practice in Architecture, 1960 to the Present. (p. 10), Joseph C. Forte *Art History*
- Gods, Ghosts, and Ancestors: Chinese Religion in Daily Life (p. 14), Ellen Neskar *Asian Studies*
- Popular Culture in China (p. 15), Ellen Neskar *Asian Studies*
- Beginning Chinese (p. 22), Fang-yi Chao *Chinese*
- Intermediate Chinese (p. 22), Fang-yi Chao *Chinese*
- Economic Policy and the 2020 General Elections: Money, Trade, Industrial Policy, and Inequality (p. 33), Jamee K. Moudud *Economics*
- First-Year Studies: Economics for Responsible Citizens (p. 32), An Li *Economics*
- Introduction to Property: Cultural and Environmental Perspectives (p. 37), Charles Zerner *Environmental Studies*
- France Through Film (p. 52), Liza Gabaston *French*
- Intermediate French II: The Writing of Everyday Life in French 20th-Century Literature (p. 51), Jason Earle *French*
- First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 54), Joshua Muldavin *Geography*
- Readings in Intermediate Greek: Herodotus and Thucydides (p. 57), Emily Katz Anhalt *Greek (Ancient)*
- Intermediate Greek: The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times (p. 57), Emily Katz Anhalt *Greek (Ancient)*
- Human Rights (p. 62), Mark R. Shulman *History*
- 'In an Antique Land': An Introduction to Middle Eastern Studies (p. 63), Matthew Ellis *History*
- International Law (p. 61), Mark R. Shulman *History*
- Latin America in the World (p. 64), Margarita Fajardo *History*
- Liberations: Contemporary Latin America (p. 66), Margarita Fajardo *History*
- Popular Culture in the Modern Middle East (p. 63), Matthew Ellis *History*
- Revolutions in Cuba: Local Origins, Global Fault Lines (p. 65), Jesse Horst *History*
- Rights to the City in Latin America (p. 65), Jesse Horst *History*
- The Enlightenment (p. 63), Philip Swoboda *History*
- Beginning Italian: Viaggio in Italia (p. 71), Tristana Rorandelli *Italian*
- Intermediate Italian: Modern Italian Culture and Literature (p. 71), Tristana Rorandelli *Italian*
- Advanced Beginning Japanese (p. 72), Izumi Funayama *Japanese*
- Beginning Japanese (p. 72), Sayuri I. Oyama Chieko Naka *Japanese*
- Beginning Latin (p. 73), Emily Katz Anhalt *Latin*
- Japanese Literature: Translations, Adaptations, and Visual Storytelling (p. 80), Sayuri I. Oyama *Literature*
- Literature in Translation: 20th-Century Italian Literature and Culture (p. 80), Tristana Rorandelli *Literature*
- The French Novel Since Camus (p. 83), Jason Earle *Literature*
- The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times (p. 77), Emily Katz Anhalt *Literature*
- The World According to Ariyoshi Sawako (p. 83), Sayuri I. Oyama *Literature*
- Music, Structure, and Power: Theories of Musical Meaning (p. 92), Niko Higgins *Music*
- Energy Around the World (p. 105), Dominik M. Berg *Physics*
- International Political Economy: The Rise (and Fall) of Neoliberal Hegemony (p. 109), Yekaterina Oziashvili *Politics*
- Intervention and Justice (p. 110), Elke Zuern *Politics*
- Rising Autocrats and Democracy in Decline? (p. 111), Elke Zuern *Politics*
- The Age of Global Uprisings (p. 110), Yekaterina Oziashvili *Politics*
- The Politics of Addressing the Past: Apology, Repatriation, Reparation, Remembrance (p. 109), Elke Zuern *Politics*
- Advanced Behavioral Statistics Practicum (p. 124), Kim Ferguson (Kim Johnson) *Psychology*
- Culture and Mental Health (p. 119), Deanna Barenboim *Psychology*
- Culture in Mind (p. 117), Deanna Barenboim *Psychology*
- Mobilization and Social Change (p. 121), Gina Philogene *Psychology*
- The Social Psychology of Immigration (p. 120), Gina Philogene *Psychology*
- Contemporary Muslim Novels and Creative Nonfiction (p. 129), Kristin Zahra Sands *Religion*
- Religion and Power: Islam, Christianity, and the United States (p. 128), Kristin Zahra Sands *Religion*
- Beginning Russian (p. 130), Melissa Frazier *Russian*
- Borders and Transnational Mobilities (p. 132), Parthiban Muniandy *Sociology*
- Contextualizing Communications: The Poetics of Seeing (p. 132), Shahnaz Rouse *Sociology*
- Veiled Lives: Women and Resistance in the Muslim World (p. 132), Shahnaz Rouse *Sociology*
- Forms of Culture in the Information Age: Spanish for Advanced Beginners (p. 136), Eduardo Lago *Spanish*
- Literatures From the Spanish-Speaking World: The Novella (p. 137), Eduardo Lago *Spanish*
- Literatures From the Spanish-Speaking World: The Poetry and the Short Story (p. 136), Eduardo Lago *Spanish*

Practices, Techniques, and Strategies in
 Photography (p. 156), Justine Kurland *Visual and
 Studio Arts*
 Intensive Semester in Yonkers: From the Known to the
 Unknown: Getting to Know the World Through
 Writing (p. 164), Myra Goldberg *Writing*

ITALIAN

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

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

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

Beginning Italian: *Viaggio in Italia*

Tristana Rorandelli
Open, Seminar—Year

This course, for students with no previous knowledge of Italian, aims at giving the student a complete foundation in the Italian language with particular attention to oral and written communication and to 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 conference (held once a week) aims at enriching the students’ knowledge of Italian culture and developing their ability to communicate, which will be achieved through readings that deal with current events and topics relative to today’s Italian culture. Activities in pairs or groups, along with short written assignments, will be part of the group conference. In addition to class and group conference, the course has a conversation component in regular workshops with the language assistant. Conversation classes are held twice a week (in small groups) and will center on the concept of *viaggio in Italia*, a journey through the regions of Italy through cuisine, cinema, art, opera, and dialects. The Italian program organizes trips to the Metropolitan Opera and to relevant exhibits in New York, as well as offering the possibility to experience firsthand Italian cuisine as a group. By the end of this yearlong course, students will attain a basic competence in all aspects of the language.

Intermediate Italian: *Modern Italian Culture and Literature*

Tristana Rorandelli
Intermediate, Seminar—Year

This intermediate-level 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 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.

A Talent for Every Noble Thing: Art, Architecture in Italy, 1300–1600 (p. 11), Joseph C. Forte *Art History*
Europe's Civil War: 1914–1945 (p. 61), Philipp Nielsen
History

First-Year Studies: The Urban Century: How Cities Shaped and Were Shaped by Modern European History (p. 59), Philipp Nielsen *History*

Dante's Encyclopedia: The Comedy and Intertextuality (p. 81), Gillian Adler *Literature*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 80), Tristana Rorandelli *Literature*

JAPANESE

The Japanese program offers courses in the Japanese language and Japanese literature (in English translation). In Japanese language courses, students build communicative skills in listening comprehension, speaking, reading, and writing. Students also meet weekly, one-on-one, with a language assistant who supports each step in developing Japanese language proficiency. In Japanese literature courses, students explore the richness and diversity of Japanese literature from its earliest written records to contemporary fiction.

Sarah Lawrence College offers two official options to study in Japan: Tsuda (Women's) University in Tokyo and Kansai Gaidai University in Osaka. Sarah Lawrence College students also have the opportunity to spend a year or semester in Japan on other programs offered by other approved colleges and universities. For more information: <http://www.sarahlawrence.edu/japan>.

Beginning Japanese

Sayuri I. Oyama, Chieko Naka
Open, Seminar—Year

Beginning Japanese is an introduction to Japanese language and culture, designed for students who have had little to no experience learning Japanese. The goal of the course is to develop four basic skills: listening comprehension, speaking, reading, and writing (*hiragana*, *katakana*, and some basic *kanji*) in modern Japanese, with an emphasis on grammatical accuracy and socially appropriate language use. In addition to classes with the faculty instructor, there are weekly, one-on-one tutorials

with one of the Japanese language assistants. *Two sections of this course. Section 1 will be taught by Sayuri Oyama, section 2 will be taught by Chieko Naka.*

Advanced Beginning Japanese

Izumi Funayama
Open, Seminar—Year

This course is for students who have completed Beginning Japanese or its equivalent. Students will continue to develop basic skills in listening comprehension, speaking, reading, and writing while expanding their vocabulary and knowledge of grammar. At the end of the course, students should be able to handle simple communicative tasks and situations effectively, understand simple daily conversations, write short essays, read simple essays, and discuss their content. In addition to classes with the faculty instructors, there are weekly one-on-one tutorials with one of the Japanese language assistants.

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

Japanese Literature: Translations, Adaptations, and Visual Storytelling (p. 80), Sayuri I. Oyama *Literature*

The World According to Ariyoshi Sawako (p. 83), Sayuri I. Oyama *Literature*

Chan and Zen Buddhism (p. 127), T. Griffith Foulk *Religion*
Religion in Contemporary Japan (p. 127), T. Griffith Foulk
Religion

Zen Buddhism in Japan and America (p. 128), T. Griffith Foulk
Religion

LATIN

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

In their first year of study, students acquire proficiency in vocabulary, grammar, and syntax, with the aim of reading accurately and with increasing insight. Selected passages of ancient works are read in the original languages almost immediately. Intermediate and

advanced courses develop students' critical and analytical abilities while exploring ancient works in their literary, historical, and cultural context. Conference projects provide opportunities for specialized work in areas of interest in classical antiquity. Recent conference projects include close readings of Homer's *Iliad*, Aristophanes's *Clouds*, Pindar's *Odes*, Plato's *Republic*, Cicero's *de Amicitia*, the poetry of Catullus, and Vergil's *Aeneid*, as well as studies of modern theories of myth, Nietzsche's *Birth of Tragedy* (in connection with the tragedies of Aeschylus, Sophocles, and Euripides), the social implications of Roman domestic architecture, and a comparison of Euripides's Hippolytus with Racine's *Phèdre*.

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

Beginning Latin

Emily Katz Anhalt
Open, Seminar—Year

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

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: Herodotus and Thucydides (p. 57), Emily Katz Anhalt *Greek (Ancient)*
- Intermediate Greek: The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times (p. 57), Emily Katz Anhalt *Greek (Ancient)*
- Interrogating God: Tragedy and Divinity (p. 82), Joseph Lauinger *Literature*
- The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times (p. 77), Emily Katz Anhalt *Literature*

LATIN AMERICAN AND LATINO/A STUDIES

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

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

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

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

- Culture and Mental Health (p. 6), Deanna Barenboim *Anthropology*
- Culture in Mind (p. 5), Deanna Barenboim *Anthropology*
- Illegality and Immigration (p. 6), Deanna Barenboim *Anthropology*
- Indigenous Rights and Representations (p. 5), Deanna Barenboim *Anthropology*
- Histories of Modern and Contemporary Art, 1860–1955 (p. 9), Sarah Hamill *Art History*
- Economic Policy and the 2020 General Elections: Money, Trade, Industrial Policy, and Inequality (p. 33), Jamee K. Moudud *Economics*
- First-Year Studies: Introduction to Documentary Filmmaking (p. 43), Damani Baker *Filmmaking and Moving Image Arts*
- Introduction to Television Writing: Writing the Spec Script (p. 49), Marygrace O'Shea *Filmmaking and Moving Image Arts*

74 Lesbian, Gay, Bisexual, and Transgender Studies

First-Year Studies: Introduction to Development Studies:
The Political Ecology of Development (p. 54), Joshua
Muldavin *Geography*

Food, Agriculture, Environment, and Development (p. 54),
Joshua Muldavin *Geography*

Alternative Americas: A Cultural and Intellectual History of
the United States, 1776–1976 (p. 68), Lyde Cullen
Sizer *History*

Latin America in the World (p. 64), Margarita Fajardo
History

Liberations: Contemporary Latin America (p. 66),
Margarita Fajardo *History*

Revolutions in Cuba: Local Origins, Global Fault
Lines (p. 65), Jesse Horst *History*

Rights to the City in Latin America (p. 65), Jesse Horst
History

The Cultural and Political Work of Women Writers in the
United States, 1790–1990 (p. 62), Lyde Cullen Sizer
History

Studies in Ecocriticism: The Idea of Nature in the Western
Tradition (p. 79), Eric Leveau *Literature*

Culture and Mental Health (p. 119), Deanna Barenboim
Psychology

Culture in Mind (p. 117), Deanna Barenboim *Psychology*

Intersectionality and the Matrix of Race (p. 115), Linwood J.
Lewis *Psychology*

Mobilization and Social Change (p. 121), Gina Philogene
Psychology

The Social Psychology of Immigration (p. 120), Gina
Philogene *Psychology*

Beginning Spanish (p. 135), Priscilla Chen *Spanish*

Forms of Culture in the Information Age: Spanish for
Advanced Beginners (p. 136), Eduardo Lago *Spanish*

Intermediate Spanish I: Latin America, A Mosaic of
Cultures (p. 136), Priscilla Chen *Spanish*

Intermediate Spanish II: Writing for a Blog in
Spanish (p. 136), Isabel de Sena *Spanish*

Literatures From the Spanish-Speaking World: The
Novella (p. 137), Eduardo Lago *Spanish*

Literatures From the Spanish-Speaking World: The Poetry
and the Short Story (p. 136), Eduardo Lago *Spanish*

Practices, Techniques, and Strategies in
Photography (p. 156), Justine Kurland *Visual and
Studio Arts*

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.

The Invention of Homosexuality

Julie Abraham

Open, Seminar—Year

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

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

Shoumik Bhattacharya

Open, Seminar—Fall

What is a queer perspective on culture and society? This course aims to provide an introductory survey to queer narratives and cultural production from India and the Indian diaspora as a way to think through this question. Texts will cover a large swath of time, from the early 20th century to the present, and will range across genres such as speculative feminist fiction, political and cultural manifestos, postcolonial novels, and contemporary films. In 2018, the Supreme Court of India finally struck down Section 377, a colonial-era law used to criminalize

homosexuality and other “unnatural” sex acts, from the Indian Penal Code after more than a decade of legal battles. The fight for legal rights was accompanied by growing queer representation in popular culture and literature. The supposed “coming out” of queerness into Indian social and cultural life in the last 10 years, the demand to be seen and heard, has been critiqued by some as a by-product of “Westernization” or the influence of “foreign-returned” elites inspired by the Euro-American LGBTQ movement. This has brought with it the need to understand the diversity of queer India as well as the diaspora. In the case of the diaspora, we will work to de-center the Euro-American diaspora, paying attention to long histories of migration to the African continent and indentured labor in the Caribbean and the Pacific as sites for possible South-South solidarities. Taking seriously questions of race, caste, class, nationality, and gender, we will consider what a queer orientation to these hegemonic structures might be and what it might reveal. Thinking through the ways experiences of gender and sexuality were iterated and experienced across times and spaces will help us think through the specifics of each text (and its contexts) while also following threads and connections beyond. Students will engage with a diverse set of cultural, political, and legal artefacts, such as the writings of “founding fathers” like Gandhi and BR Ambedkar—as well as legal briefs opposing the punitive Transgender Persons (Protection of Rights) Act, 2019, which further stigmatizes non-normative gender identities by requiring transgender people to register with the government. We will read fiction, old and new, such as *Untouchable* (1935), *The God of Small Things* (1997), and *A Life Apart* (2016), as well as watch movies ranging from indie films like *Chitrangada* (2012) to Bollywood rom-coms like *Shubh Mangal Zyada Savdhan* (2020).

Sonic Experiments: Listening and Queer Worldmaking

Yeong Ran Kim

Open, Seminar—Fall

Sound studies is a burgeoning field of research, which has attracted critical attention across multiple disciplines—music, history, cultural studies, urban studies, science and technology studies, and environmental studies. By reorienting ourselves vis-a-vis our sense of hearing, we will explore how sound offers a mode of knowing attuned to different sonic registers of the everyday. This course will offer an introduction to diverse theories and practices of sound, with special attention to critical race theory, feminism, queer and trans theory, and global studies. How do we listen to voices unheard? How do we engage experiences of pleasure, repression, rage, and isolation that lie beyond dominant language? How do marginalized groups build communities through voice, sound, performance? Throughout the

semester, we will explore the works of queer, trans, and indigenous intellectuals and artists of color (Fred Moten, Wu Tseng, José Esteban Muñoz, Gloria Anzaldúa, Rebecca Belmore, Tavia Nyong'o), as well as producing our own audio pieces. No prior experience in recording and editing is required. *This is a two credit non-conference seminar class.*

Virginia Woolf in the 20th Century

Julie Abraham

Sophomore And Above, Seminar—Fall

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

Queer Theory: A History

Julie Abraham

Sophomore And Above, Seminar—Spring

Queer theory emerged in the United States, in tandem with Queer Nation, at the beginning of the 1990s as the intellectual framework for a new round in ongoing contests over understandings of sexuality and gender in Western culture. “Queer” was presented as a radical break with homosexual, as well as heterosexual, pasts. Queer theorists and activists hoped to reconstruct lesbian and gay politics, intellectual life, and culture; renegotiate differences of gender, race, and class among lesbians and gay men; and establish new ways of thinking about sexuality, new understandings of sexual dissidence, and new relations among sexual dissidents. Nevertheless,

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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. *For students with a background in women's, gender, or LGBT studies.*

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

- Gendering in African Postcolonies (p. 6), Mary A. Porter
Anthropology
- Histories of Modern and Contemporary Art, 1860–1955 (p. 9), Sarah Hamill *Art History*
- Hormones, Food, and Sex (p. 17), Cecilia Phillips Toro
Biology
- Political Economy of Women (p. 34), Kim Christensen
Economics
- First-Year Studies: Introduction to Documentary Filmmaking (p. 43), Damani Baker *Filmmaking and Moving Image Arts*
- Introduction to Television Writing: Writing the Spec Script (p. 49), Marygrace O'Shea *Filmmaking and Moving Image Arts*
- Sonic Experiments: Listening and Queer Worldmaking (p. 43), Yeong Ran Kim *Filmmaking and Moving Image Arts*
- Advanced French: French and Francophone Women Writers From Beauvoir to Slimani (p. 51), Jason Earle Bella Brodzki *French*
- Alternative Americas: A Cultural and Intellectual History of the United States, 1776–1976 (p. 68), Lyde Cullen Sizer *History*
- The Cultural and Political Work of Women Writers in the United States, 1790–1990 (p. 62), Lyde Cullen Sizer *History*
- Queer(ing) India: Literature, Film, and Law (p. 74), Shoumik Bhattacharya *Lesbian, Gay, Bisexual, and Transgender Studies*
- French and Francophone Women Writers From Beauvoir to Slimani (p. 81), Bella Brodzki Jason Earle *Literature*
- Japanese Literature: Translations, Adaptations, and Visual Storytelling (p. 80), Sayuri I. Oyama *Literature*
- Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*
- Challenges to Development: Child and Adolescent Psychopathology (p. 124), Jan Drucker *Psychology*

- Health in a Multicultural Context (p. 122), Linwood J. Lewis
Psychology
- Mobilization and Social Change (p. 121), Gina Philogene
Psychology
- The Social Psychology of Immigration (p. 120), Gina Philogene *Psychology*
- Contextualizing Communications: The Poetics of Seeing (p. 132), Shahnaz Rouse *Sociology*
- First-Year Studies: Theatre in Action, the '60s Thru Tomorrow (p. 138), Kevin Confoy *Theatre*
- Performance Art (p. 155), Clifford Owens *Visual and Studio Arts*
- Practices, Techniques, and Strategies in Photography (p. 156), Justine Kurland *Visual and Studio Arts*
- Fiction Workshop: The Kids Are All Right (p. 162), Leah Johnson *Writing*

LITERATURE

The literature discipline introduces students to the history of written culture from antiquity to the present day, as well as to methods of research and textual analysis. Course offerings cover major works in English and other languages in addition to literary criticism and theory. Some courses focus on individual authors (Virgil, Shakespeare, Woolf, Murakami); others, on literary genres (comedy, epic), periods (medieval, postmodern), and regional traditions (African American, Iberian). Students are encouraged to employ interdisciplinary approaches in their research and to divide their time between past and present, as well as among poetry, prose, drama, and theoretical texts.

First-Year Studies: The Marriage Plot: Love and Romance in American and English Fiction

Nicolaus Mills

Open, FYS—Year

“Reader, I married him. A quiet wedding we had,” Charlotte Bronte’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 the man who once employed her as a governess are tumultuous. With the publication of *Jane Eyre*, we left behind the early marriage-plot novel in which a series of comic misunderstandings pave the way for a joyous wedding. From that point on, marriage would be a high-risk adventure for both parties. This course will begin with classic marriage-plot novels such as Jane Austen’s *Emma*, George Eliot’s *Middlemarch*, Henry James’s *Portrait of a Lady*, and Edith Wharton’s *The House of Mirth*. But the course will also look at love and courtship in such untraditional marriage-plot novels as Kate Chopin’s *The*

Awakening, Virginia Woolf's *Mrs. Dalloway*, F. Scott Fitzgerald's *The Great Gatsby*, and Zora Neale Hurston's *Their Eyes Were Watching God*. By the time the course concludes with Jeffrey Eugenides's *The Marriage Plot* and Tayari Jones's *An American Marriage*, the marriages and courtships that we see will be distinctly modern in the form that they take and in the complexity and divorces that they bring with them.

First-Year Studies: Mythology in Literature

William Shullenberger

Open, FYS—Year

In this course, we will define myths, broadly, as recurring narrative energy fields of great intensity and durability that supply cultures and persons with universal patterns by which to reflect on their origins and destinies. We will consider ways in which writers, primarily in Western literary traditions, have used certain mythic patterns—*Odysseys* in the first term and *Metamorphoses* in the second term—to explore their questions and concerns about the operations of the cosmos and the psyche, history, and morality. Those patterns provide both archetypal structures for the articulation of plot and tropes for the implication of meaning in literary texts. We will proceed chronologically through texts from ancient, through medieval and Renaissance, to Romantic and contemporary periods. Tracking the same narrative pattern through this sequence of literary periods will provide us with insights into the way in which literature represents changing understandings of the way the world is structured and the way that the human mind and human culture engage with it. During the fall semester, students will meet with the instructor weekly for individual conferences. In the spring, we will meet weekly or every other week, depending on students' needs and the progress of their conference projects.

The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times

Emily Katz Anhalt

Open, Lecture—Year

Are we unwittingly reliving the past? Authoritarianism, magical thinking, and tribalism are beginning to characterize the 21st century as they characterized archaic Greece. Over centuries, however, the ancient Greeks experienced a movement in the opposite direction: They began to prioritize reality, condemn tyranny, and experiment with broader forms of political participation. During the late sixth through fifth centuries BCE, ancient Athenians devised, simultaneously, the concepts of democracy and history. As the Athenians were experimenting with the world's first-ever democratic political institutions, the historians Herodotus and

Thucydides distinguished history from myth and offered examples of behaviors to emulate or to avoid. Today, those early historians can help us analyze facts, identify causes and consequences, and avoid the pitfalls of the past. Students will read, in English translation, Herodotus' *Histories* and Thucydides' *History of the Peloponnesian War*, as well as selected works by Aeschylus, Euripides, Aristotle, and Ps.-Xenophon. *With the permission of the instructor, qualified students may opt to take this course as Intermediate Greek and read selected portions of the text in Greek.*

Shakespeare and the Semiotics of Performance

Joseph Lauinger

Open, Lecture—Year

The performance of a play is a complex cultural event that involves far more than the literary text upon which it is grounded. First, there is the theatre itself, a building of a certain shape and utility within a certain neighborhood of a certain city. On stage, we have actors and their training, gesture, staging, music, dance, costumes, possibly scenery and lighting. Offstage, we have the audience, its makeup, and its reactions; the people who run the theatre and the reasons why they do it; and finally the social milieu in which the theatre exists. In this course, we study all of these elements as a system of signs that convey meaning (semiotics)—a world of meaning whose lifespan is a few hours but whose significances are ageless. The plays of Shakespeare are our texts. Reconstructing the performances of those plays in the England of Elizabeth I and James I is our starting place. Seeing how those plays have been approached and re-envisioned over the centuries is our journey. Tracing their elusive meanings—from within Shakespeare's *Wooden O* to their adaptation in contemporary film—is our work.

Reading High Romantic Poetry (Blake to Keats)

Neil Arditi

Open, Small Lecture—Fall

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

themselves, as well as their arguments with one another. Our preeminent goal will be to appreciate each poem's unique contribution to the language.

Postwar German Literature and Film

Roland Dollinger

Open, Small Lecture—Fall

We will study short stories about the war by Heinrich Böll; plays about a German soldier coming home from the war and having no home anymore (by Wolfgang Borchert); Friedrich Dürrenmatt's *The Visit*; Max Frisch's parable about anti-Semitism; Peter Weiss' play about the Auschwitz trials in Germany; Schlink's famous and problematic novel, *The Reader*; Eugen Ruge's *In Times of Fading Light*, a family novel covering East German history; Christoph Hein's novel, *Tango Player*, about a man who was jailed in East Germany for playing a tango; creative nonfiction by Anna Funders, about a young girl who wanted to get across the Berlin Wall; Sebald's haunting novel, *Austerlitz*, about a man dealing with the trauma of his Kindertransport; and the graphic novel *Belonging*, by Nora Krug, about a German woman who is exploring her family's history. The list of films includes *Murderer Among Us*, *The Tin Drum*, *Germany Pale Mother*, and *The Lives of Others*. Thematically, all these texts and movies are tied together by one common theme: the question of how German writers and film makers were dealing with the legacy of both National Socialism and Stalinism in East Germany. *This course is taught in English. German language skills are not required. Advanced German students have the option of taking this small lecture for five credits; during an extra weekly seminar, we will work on all aspects of your German—reading, speaking, and writing—by analyzing and discussing (in German) the same postwar German texts and/or others not covered in this lecture.*

From Singers to Scribes: Storytelling and Authorship in Medieval England

Gillian Adler

Open, Lecture—Spring

What did it mean to be an author in medieval England? The author was not necessarily the person putting pen to page. In fact, many of the greatest medieval English works survive by virtue of oral poets and professional scribes, whose control over the creation of an authentic text was often limited or, at least, concealed. Furthermore, the Latin term *auctor* primarily referred to the ancient poets and Latin Church fathers, whose writings were revered as authoritative, rather than to the men and women who composed literary works in the Middle Ages. The ambiguity of the author is the starting point for this course, which considers medieval texts in the contexts of composition and transmission. We will think about the role

of the *scop*, or poet-singer, in our study of Old English poetry and the role of both monastic and professional scribes in the preservation of texts throughout the Middle Ages. At the same time, we will examine a growing tendency to celebrate the creator of a text in later medieval literature. Authorial self-awareness and self-fashioning especially pertain to the development of mysticism and to courtly culture. Examining these diverse contexts of composition, we will discover how literary form, the original manuscripts, and the editing tradition interact to shape our sense of medieval literary history. Applying critical theories on the concept of the author, we will read works including, but not limited to, *Beowulf*, *Pearl*, *Sir Gawain and the Green Knight*, Julian of Norwich's *Showings*, Langland's *Piers Plowman*, and Chaucer's *Canterbury Tales*. This course will involve group conferences for students who take it for five credits, but students will have the option to take the lecture for three credits, omitting the conference requirement.

Home, Exile, and Emigration: Case Studies From the Bible to Contemporary German Literature

Roland Dollinger

Open, Small Lecture—Spring

Human history has always been characterized by the forced or voluntary migration of individuals or groups of people. In this lecture, we will analyze stories, novels, and some theoretical texts about the dialectical relationship between the concepts of "home" and "exile." While our principal focus will lie on the study of German literary texts from the 20th century—a century whose historical upheavals have led to different waves of voluntary or forced migration—this lecture will begin with a reading of selected stories from the Old Testament (Pentateuch) in order to illustrate the relationship between life in "exile" and at "home." The center of our literary texts will be Thomas Mann's dense novel about a modern composer, which was written during Mann's exile in California and published in 1947. Theoretical essays by Edward Said and Julia Kristeva will provide us with some critical vocabulary to speak and write about the interconnectedness of concepts such as home, flight, exile, migrants, and refugees. In addition to Mann's novel, we will read Anna Segher's novel about the dilemma of refugees being stuck in Marseille in 1942, the story of four emigrants by the preeminent writer Sebald, a neo-romantic novel by Hermann Hesse, and some contemporary texts such as Nora Krug's graphic novel *Belonging*. *This lecture (three credits) is taught in English. German language skills are NOT required; however, please take a good look at the syllabus. Some of the reading materials are quite long and difficult. You must be a passionate reader in order to keep up. Advanced German students have the option of taking this lecture for five credits. During an extra meeting, we*

will work on all aspects of *Advanced German*—reading, speaking, and writing—by analyzing and discussing (in German) the same and/or other postwar German texts not covered in this lecture. We will focus on the story of an exiled, female physician and her family in New York City.

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

James Horowitz

Open, Lecture—Spring

This lecture examines British literary culture across the lifetime of the acclaimed Anglo-Irish satirist Jonathan Swift. In his use of humor, shock, whimsy, and quicksilver irony to convey moral outrage and personal pique, Swift has influenced every major satirist who came after him—from Mark Twain to John Oliver. Swift also lived through remarkable times. Between his birth in 1667 and his death in 1745, Britain grew from a war-torn cultural backwater to a military and colonial powerhouse with a stable, if corrupt, political system, several of the world's great cities, and a sense of national identity that has remained largely consistent to this day. At the same time, the marketplace of literature and ideas in Britain grew increasingly diverse and fractious, as popular fiction appealed to newly literate readers and as authors from the social and colonial margins—including Ireland, a colony within the British Isles—began to make themselves heard in print. Swift exemplified many of these developments in his life and work, at once mocking and immortalizing the crime-ridden squalor of London; attacking the English exploitation of Ireland, even as he formed part of the Anglican establishment in Dublin; and honing a form of ironic invective that enlightened, amused, and offended readers of all backgrounds and orientations. This course covers each of Swift's major works—from *Gulliver's Travels*, a classic of science fiction as well as a devastatingly effective satire, to his outrageous scatological poetry and his scathing writings on Ireland, including the notorious *Modest Proposal*—as well as introducing students to a host of other distinctive voices from this raucous period in English letters. We will, for instance, become acquainted with the undisputed master of the heroic couplet, Swift's friend Alexander Pope, who made satirical poetry of undying power and beauty out of the most unlikely of subjects, such as landscape design and a purloined lock of hair. Other writers under consideration will include England's first professional female author, Aphra Behn; the second Earl of Rochester, a wildly transgressive poet of sexual libertinism; satirical playwrights such as William Wycherley; the founders of lifestyle journalism, Joseph Addison and Richard Steele; John Gay, author of *The Beggar's Opera*, a musical comedy with a cast of thieves and sex workers; and the visual satirist William Hogarth. We may also consider a few modern landmarks of literary and cinematic satire with an

18th-century heritage by writers and directors such as Kurt Vonnegut, Joan Didion, Stanley Kubrick, and Boots Riley.

Studies in Ecocriticism: The Idea of Nature in the Western Tradition

Eric Leveau

Open, Small Lecture—Spring

As the capitalistic and predatory model aggressively promoted by the United States continues to reveal itself as a major threat for biodiversity and the environment in general, it is vital to explore and understand the concept of “nature” at the core of the Western tradition and how it was shaped over the course of more than 2,000 years. This course will create a series of bridges between and among the history of literature, philosophy, and science, with implications for many other disciplines. Most importantly, we will discuss the Western and Judeo-Christian concept of nature in the context of race and ethnicity in America today by confronting it with works and arguments developed by black, indigenous, Latine, and Asian American authors. Among many themes, we will study how antiquity came to develop a concept of “physis,” so different from our modern understanding of physics, but also shaped our aesthetic eye with the creation of the pastoral genre and the idea of agreeable and tamed landscapes or set a model for a utilitarian relationship to nature with Hesiod and Vergil's agricultural treatises. We will also analyze specific places, such as the forest in medieval chivalric romances and American “wilderness” fictions, or chaotic landscapes admired and imagined by the Romantics, or the sea as depicted in Melville's *Moby Dick*. The 17th-century scientific revolution and its mathematical and mechanistic approach to nature will lead us to discuss with Descartes the concept of animality in parallel with contemporary philosophers such as Deleuze and Guattari, who make use of models like the burrow or territoriality imported from the animal realm. Going into a completely different direction, we will question the characteristics of a Judeo-Christian conception of the world, organized around a remote and immaterial god, in direct opposition to a more organic understanding of nature as a “motherly” and immanent figure with all of the reservations that such a figure implies. These are some of the questions that we will explore, and the focus of our discussions will be to bring new voices in order to deconstruct the Eurocentric concept of “nature.”

Japanese Literature: Translations, Adaptations, and Visual Storytelling

Sayuri I. Oyama

Open, Small Lecture—Spring

This lecture course is an introduction to Japanese literature from the 10th century to contemporary fiction, and we will explore the connections between and among literary texts, translations, and visual adaptations—paintings, hand scrolls, performing arts, film, and manga. We will read selected works of Japanese literature in English translation(s), including early Japanese tales such as *The Tale of the Bamboo Cutter*, *The Tale of Genji*, *Life of an Amorous Woman*, and modern novels and short stories by writers such as Shimazaki Tōson, Hayashi Fumiko, Ota Yoko, Nakagami Kenji, and Murakami Haruki. With each text, we will examine other texts that are in conversation with these literary works and explore the content and forms of those conversations. In addition to the lectures, there will be weekly group conferences and regularly scheduled film screenings throughout the semester. *No previous background in Japanese studies, literature, art history, or film history is required for this course.*

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

Tristana Rorandelli

Open, Seminar—Year

The course will explore 20th-century Italian literature, focusing on important intellectuals, works, and movements that helped shape it and their connection with the arts, cinema, and society at large. Italy had become a unified nation by 1860, and its literature addressed issues such as (national and personal) identity, tradition, innovation and modernity, the role of literature and of the writer, and the changing role of women in Italian society. We will also explore the interrelation between Italian literature and crucial historical events such as the Great War, the rise and fall of fascism, World War II, the Resistance, the birth of the republic, the postwar economic boom, the students' and women's movements of the 1960s and '70s, and the terrorism of the "Anni di Piombo." Among the authors and intellectuals we will explore are: Sibilla Aleramo for her literary treatment of the issue of female emancipation at the beginning of the century; Luigi Pirandello and his work as a novelist and playwright; Gabriele D'Annunzio as a poet, playwright, and novelist but also a war hero and politician; F. T. Marinetti, whose futurist manifestos and literary works reflected his desire to renew Italian art, literature, and culture in general; B. Mussolini's fascist regime, its dictates, and their influence on propaganda literature and cinema; Ignazio Silone's novels on the fascist era; Roberto

Rossellini's neorealist cinema; Italo Calvino's, Beppe Fenoglio's, and Elio Vittorini's literature of the Resistance; Primo Levi's depiction of the Holocaust; and influential women writers such as Anna Banti, Natalia Ginzburg, Elsa Morante, and Dacia Maraini. Readings will be supplemented by secondary source material that will help outline the social, historical, and political context in which these authors lived and wrote, as well as provide a relevant critical framework for the study of their works. On occasion, we will watch films that are relevant to the topics and period in question. No previous knowledge of Italian is required. Students proficient in Italian may opt to read sources in the original language and write their conference projects in Italian. Conference topics may include the study of a particular author, literary text, or topic relevant to the course and that might be of interest to the student.

Epic Vision and Tradition

William Shullenberger

Open, Seminar—Year

The epic is a monumental literary form that is an index to the depth and richness of a culture and the ultimate test of a tale-teller's creative power. Encyclopedic in its inclusiveness, epic reflects a culture's origins and projects its destiny, giving definitive form to its vital mythology and problematically asserting and questioning its formative values. This course on the emergence and development of the epic genre, from its oral origins to its modern and postmodern manifestations, will be organized around four central purposes. First, we will study the major structural, stylistic, and thematic features of each epic. Second, we will consider the cultural significance of the epic as the collective or heroic memory of a people. Third, we will examine how each bard weaves an inspired, yet troubled, image of visionary selfhood into the cultural and historical themes of the poem. Fourth, we will notice how the epic form changes shape under changing cultural and historical circumstances and measure the degree to which the influence of epic tradition becomes a resource for literary and cultural power.

Imagining War

Fredric Smoler

Open, Seminar—Year

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 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. *This is an interdisciplinary course.*

Forms and Logic of Comedy

Fredric Smoler

Open, Seminar—Year

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 this course, we will explore some comic modes—from philosophical comedy to modern film—and examine a few theories of comedy. A tentative reading list for the first semester includes a Platonic dialogue (the *Protagoras*), Aristophanes, Plautus, Juvenal, Lucian, Shakespeare, Molière, some Restoration comedy, and Fielding. In the second semester, we may read Jane Austen, Stendhal, Dickens, Mark Twain, Oscar Wilde, Kingsley Amis, Philip Roth, and Tom Stoppard. We will also look at film and cartoons. Both semesters' reading lists are subject to revision.

Dante's Encyclopedia: The Comedy and Intertextuality

Gillian Adler

Open, Seminar—Fall

Dante's *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 *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.

French and Francophone Women Writers From Beauvoir to Slimani

Bella Brodzki, Jason Earle

Open, Joint Seminar—Fall

This course will focus on French and francophone women writers from 1945 to the present. Whereas women's writing as conventionally considered in the first half of the 20th century is singularly identified with Colette, the postwar and postcolonial eras produced an explosion of artistic expression by women across a broad range of genres. In this course, we will concentrate primarily on fiction and memoir by women writing in French from locations such as Algeria, Guadeloupe, Senegal, and Quebec, as well as France. We will examine the various ways in which women under certain conditions exemplified aesthetic and social transgression by writing at all, foregrounding the rapport between orality and textuality. The writers studied will allow us to explore how sexual and racial politics figure in language itself, often through formal innovation and experimentation. A critical component of this course will consist of selections by feminist thinkers such as Hélène Cixous, Luce Irigaray, Julia Kristeva, and Monique Wittig, who interrogated the relationship between gender and genre/sex, writing and the (female) body, and language and (feminine) desire. Alongside readings, we will also screen several films by significant women filmmakers such as Chantal Akerman, Claire Denis, Agnès Varda, and Céline Sciamma. Texts will be read in English translation; students of French will have the opportunity to read texts in the original; and we will analyze the correlation between the works' translation history and their position in the global literary marketplace. Writers studied could include Mariama Bâ, Simone de Beauvoir, Nicole Brossard, Maryse Condé, Assia Djebar, Marguerite Duras, Annie Ernaux, Linda Lê, Lydie Salvayre, Nathalie Sarraute, and Leïla Slimani. *This course is taught in English. An additional discussion session will be organized for advanced French students.*

Bardo of Everyday Life: Decolonizing Travel Writing

Una Chung

Open, Seminar—Fall

Travel writing has an inglorious past that traverses the history of European colonialism yet continues to be reinvented anew as our ways of traveling (both physically and in mediated ways) evolve and proliferate. At the heart of the question of travel may lie a more fundamental question about how we conceptualize the relationship of here and there. In this course, we will explore our

relationship to home, place, thresholds, borders, unknown parts. How do we map our worlds? How do we experience proximity and distance? What are the pathways that we take in a day, a month, a year, or over longer durations? How do our inner compass, our bodily configurations, and external milieus align or misalign at different points of our lives? How do we measure safety, intimacy, belonging, exclusion? What is shared experience, and what is fantasy? How do our own individual temperaments meet local social parameters and global spectacles of dwelling? And how do we endure the no-man's land of the bardo as it appears in countless uncertain, liminal, in-between moments of everyday life? Through a series of writing projects, we will explore these kinds of questions in our diverse individual environments and, perhaps, discover our own unique ways of renouncing territory for the vividness of bardo experience.

Acting Up: Theatre and Theatricality in Enlightenment-Era England

James Horowitz

Open, Seminar—Fall

From soap operas to sketch comedy, drag shows to musical theatre, Restoration-era and 18th-century England helped to shape the modern conventions of dramatic art, popular entertainment, and theatrical subcultures. Those periods also introduced an early form of celebrity culture, thanks in part to the rise of England's first professional female actors and the reign of a king, Charles II, who loved theatre and all-too-public extramarital sex. At the same time, the increasing prominence of drama raised unsettling questions about the nature of performance, not only as a form of artistic practice but also as an element of social and political life. What if, for instance, our putatively God-given identities (king and subject, wife and husband) were merely factitious roles that we could adopt or discard at will? This seminar considers how authors and theatrical professionals from the 1660s to the 1790s imagined the potential of performance to transform—or sometimes to reinforce—the status quo, with a look ahead to Hollywood films that have inherited and adapted the legacy of 18th-century entertainments. Our emphasis will be on plays, with a survey of major Restoration and 18th-century comedies (some of the funniest ever written), parodies, afterpieces, heroic tragedies, imperial pageants, sentimental dramas, and Gothic spectacles by authors such as William Wycherley, George Etherege, John Dryden, Aphra Behn, Susanna Centlivre, John Gay, Henry Fielding, 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, as well as films by directors such as Howard Hawks, Frank Capra, and Hal Ashby.

Interrogating God: Tragedy and Divinity

Joseph Lauinger

Open, Seminar—Fall

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

Theory for Reading

Eric Leveau

Open, Large Seminar—Fall

In this introductory class, we will deepen our understanding of how the acts of writing and reading have been understood in the Western tradition since antiquity and what they mean for us today. Each week, we will pair a piece of fiction or poetry with a philosophical or theoretical commentary. We will thus read Homer in the context of Plato and Aristotle's understanding of poetry and fiction but with also in mind Nietzsche's criticism of Platonism in *The Birth of Tragedy*. In the same spirit, Walter Benjamin's use of Marxist theory will help us read E. A. Poe's fiction and Baudelaire's poetry in the context of mid-19th century Paris. We will also discuss Shakespeare's *Hamlet* in light of its psychoanalytical readings by Freud and Lacan and analyze Kafka's *Metamorphosis* alongside Deleuze and Guattari's theorization of marginal forms of writing. Feminist and gender theory with Beauvoir and Butler, linguistics with Barthes, works by Foucault and Baldwin will also be discussed. Students will be encouraged to apply the material of this course to other texts of their choice. There are no conferences associated with this seminar, but students will have the option of developing a small personal research project.

The World According to Ariyoshi Sawako

Sayuri I. Oyama

Open, Seminar—Fall

In this seminar, we will read a variety of works by Ariyoshi Sawako (1931-1984), one of Japan's most talented storytellers in the last century. Ariyoshi's novels vividly portray the lives of women in different historical moments, such as the dancer Okuni, the originator of kabuki theatre, in *Kabuki Dancer*; the wife and mother of Hanako Seishu, the first surgeon to perform surgery using general anesthesia, in *The Doctor's Wife*; and a mother, daughter, and granddaughter whose lives reflect changes in modern Japan in *The River Ki*. Many of Ariyoshi's works also expose social issues, such as *The Twilight Years*, her immensely popular novel on the challenges of caring for aging parents, and *Compound Pollution*, her environmental novel that brought greater public attention to the harmful effects of chemical fertilizers and insecticides. Early in her writing career, Ariyoshi received a Rockefeller Foundation Fellowship to study at Sarah Lawrence College, and we will also consider how her experiences at Sarah Lawrence may have influenced the directions she took in her subsequent writing. Ariyoshi's literature will provide us with a lens to consider various topics, such as Japanese performing arts, history, gender, social issues, and translation. In addition to these readings, we will view some film adaptations of Ariyoshi's literary works. *No previous background in Japanese studies or literature is required for this course.*

Time and Literature

Gillian Adler

Open, Seminar—Spring

"What then is time?" St. Augustine wrote. "If no one asks me, I know what it is. If I wish to explain it to him who asks, I do not know." Time is elusive. The ticking clock and the calendar visualize the present moment becoming a future one, yet this arrow-like time conflicts with Augustine's notion that time exists within the mind. If time is not an external phenomenon but, instead, our memories, sensations, and anticipation, then how real is time, and how can we measure it? Is it then possible to obstruct or delay the passage of time? Literary narratives can help us explore these questions and think about various ideas of human time. While we read our watches to determine where we exist in relation to current or prospective events, we often read narratives to learn about human experience and, thus, about human time. In them, we can discover diverse categories—sacred time, social time, and performative time, to name a few—that imagine experience as anything but neat, linear, and sequential. This course will consider the forms and concepts of time as they are represented in the Middle Ages and beyond. Reading medieval romances and dream visions, we will grapple with the temporality of subjective and imaginary

worlds but also ponder how the different pauses, suspensions, compressions, accelerations, and simultaneities of medieval texts connect with later physical and metaphysical notions of time, including Virginia Woolf's "moments of being" and Joycean epiphanies. Analyzing time-related critical texts, including Paul Ricoeur's prodigious *Time and Narrative*, we will see how these concepts form an essential framework in which to read literary narratives from the Middle Ages to Modernism.

The French Novel Since Camus

Jason Earle

Open, Seminar—Spring

The object of this course is to give students a critical overview of the major developments in the novel written in French since World War II. Our guiding question will be how and why certain writers and movements come to shape both the form of the novel and various notions of "Frenchness" itself. Our point of departure will be Albert Camus's *The Stranger*, a work of stylistic innovation and philosophical exploration that continues to serve for many readers as perhaps the emblematic French novel of the 20th century. Our eventual endpoint will be a contemporary text written in French by an Algerian writer: Kamel Daoud's *The Meursault Investigation*, which grapples with the legacy of Camus's novel in postcolonial Algeria. In between those two bookends, we will explore a number of aesthetic, political, and philosophical questions crucial to the development of the postwar novel. How and why did authors continually seek to subvert traditional notions of plot, character, psychology, and genre? How did the traumas of World War II and France's colonial past and present lead to a reconsideration of the relationship of fiction, history, and memory? How did the rise of consumer society affect the status of the novel and its attempts to represent everyday life? How did new voices for the novel emerge alongside political theories and practices? Finally, how might the novel provide us with different avenues for understanding contemporary French culture and society? Students will read works in their entirety in translation, alongside relevant theoretical texts. Additional authors to be studied could include Marguerite Duras, Alain Robbe-Grillet, Nathalie Sarraute, Georges Perec, Marguerite Yourcenar, Monique Wittig, Annie Ernaux, Maryse Condé, Patrick Modiano, Patrick Chamoiseau, Jean Echenoz, Marie NDiaye, and Michel Houellebecq. *This course is taught in English, with readings in translation. Students who read French may read the works in the original and do conference projects in French.*

Wilde and Shaw

Joseph Lauinger

Open, Seminar—Spring

Toward the end of the 19th century, Oscar Wilde stated repeatedly that he was “an Irishman”—and, therefore, beyond good and evil as defined by gentlemanly codes—while George Bernard Shaw deemed nationalistic allegiances absurd and (prophetically, given the wars of the 20th century) lethal. In their stances, we can begin to see how the complexities and paradoxes of Irish identity—ethnic marginalization, religious zeal (secularized), linguistic play, knowing laughter—informed their ultimate self-definition as citizens of the world and thereby enabled them to fashion distinctively challenging art. It is also no exaggeration to say that each left the English language not as he found it. Wilde’s life was short, and we shall read a good deal of his oeuvre: his fairy tales, his plays, his novel, much of his poetry, many of his essays. Shaw’s life was long, and we shall focus on his plays written before World War I, along with two brilliantly painful postwar works: *Heartbreak House* and *Saint Joan*. And, in both, we shall see how revolution can come disguised in conventional forms, as both playwrights transform drawing-room comedy into political commentary whose implications have yet to be resolved.

British and Irish Modernisms

Fiona Wilson

Open, Seminar—Spring

This course addresses the creative ferment in British and Irish literature in the opening decades of the 20th century. We begin with a thorough exploration of the Irish Literary Renaissance, examining how that remarkable cultural movement contributed to the Easter Rising of 1916 and, later, the birth of the Irish Free State. We then examine the profound shock of the Great War and its impact on British writers. How did these events shape the mood of crisis and metamorphosis so marked in the literature of the period? How did poets, novelists, and playwrights seek to express contemporary life through literary experiment? While our conversation will be centered on Modernist masterpieces by W. B. Yeats, James Joyce, Virginia Woolf, and T. S. Eliot, we may also read works by J. M. Synge, Lady Gregory, Sean O’Casey, Kathleen Mansfield, Ezra Pound, H.D., David Jones, D. H. Lawrence, Hugh MacDiarmid, and others.

Poetry and the Book

Fiona Wilson

Sophomore And Above, Seminar—Fall

Putting a book of poetry together is a difficult and complex task. The poet must consider not only the order of the poems but also the internal narrative of the book as a whole: how its constituent parts “speak” to each other; how key themes and patterns are developed and

articulated; how to begin the book; and, even harder, how to end it. Yet, students often encounter poetry primarily through anthologies, with the result that first affiliations are fragmented and obscured. In this class, we take the opposite tack and explore the book of poetry as an event in itself. We read and discuss books by English-language poets across two centuries, from William Blake’s artisanal, hand-tinted works to Frank O’Hara’s portable “lunch poems.” How have individual writers sought to shape readers’ experiences through the patterning of content? What kinds of creative decisions—from cover to typeface—affect the appearance of a poetry book? What happens when a poet’s work is edited posthumously? Or when a book appears in multiple, evolving versions? How has the work of some poets intersected with visual art? Possible authors: Tonya Foster, William Blake, Walt Whitman, Emily Dickinson, W.B. Yeats, Langston Hughes, Gertrude Stein, Frank O’Hara, Anne Carson, Harryette Mullen, and others.

Emersonian Quartet: Whitman, Dickinson, Frost, Stevens

Neil Arditi

Sophomore And Above, Seminar—Spring

In an 1842 lecture, titled “The Poet,” Emerson complained that no American had yet emerged who could answer the legacy of Western literary tradition with original energy and native genius. Whitman would later remark that he had been “simmering, simmering, simmering” until Emerson’s injunctions brought him “to a boil.” The outcome was his sublime, democratic, homoerotic poetic sequence, “Song of Myself” (the “greatest piece of wit and wisdom yet produced by an American,” as Emerson immediately recognized). In unique but related ways, Dickinson, Frost, and Stevens also answered Emerson’s call. Like Whitman at the end of “Song of Myself,” their most inventive poems seem always out in front of us, waiting for us to arrive. We will do our best to catch up: to conceptualize and paraphrase their tropes while acknowledging the inevitable failure of merely discursive language to transmit a poem. Our central task will be to interpret and appreciate the poetry we encounter through close, imaginative reading, informed speculation, and an understanding of historical contexts.

Self/Life/Writing: Studies in Autobiography

Bella Brodzki

Sophomore And Above, Small Seminar—Spring

How does a self—the most intimate and elusive of concepts—become a text? What is the relationship between living a life and writing about it? What assumptions might authors and readers not share about the ways experience is endowed with symbolic value? This

course is intended to introduce students to the autobiographical mode in literature, based on a small but exemplary corpus of texts ranging from Mary Rowlandson's *Colonial American Captivity Narrative* (1682) to Alison Bechdel's graphic narrative, *Fun Home* (2006). For modernists and postmodernists particularly obsessed by problems of identity, self-expression, and social construction, the study of autobiography is a fascinating enterprise. As we move across the centuries, we will pay critical attention to the connection between philosophical inquiry and aesthetic innovation. Special stress will be placed on the following patterns and themes: confessional/conversion narratives, both spiritual and secular; the complex interplay between "truth" and "fiction"; memory and representation; the use of autobiography as historical and cultural document; the dialectic between word and image (photography, comic); and the role of race and gender in both the writing and reading of autobiographies. Among the authors to be included are Mary Rowlandson, Frederick Douglass, Harriet Jacobs, Gertrude Stein, Vladimir Nabokov, Art Spiegelman, and Alison Bechdel. Students are strongly urged to have read St. Augustine's *Confessions* (translated by R. S. Pine-Coffin) before the beginning of the course. *This is a seven-week seminar taking place the first half of the semester for three credits (including conference work).*

Visionary Spaces: Light Information Reflexivity

Una Chung

Sophomore And Above, Seminar—Spring

This course offers an unusual take on contemporary culture (digital media, cybernetics, networked society) by starting from the reference points of Eastern philosophy (Taoist, Buddhist). Rather than the focal point of the individual subject (whether in affirmative or critical mode), it is a different notion of the self or, rather, processes of interaction, transmutation, and ecology that provide ground for our investigations. In the end, we arrive at a different formulation of the problems of reification, spectacle and power. The question of subjectivity will not be deconstructed so much as redesigned and repurposed within the context of what I call Eastern praxis—practices of mind rather than analyses of discourse—and brought to bear on the perennial question of critical thought: How do we live (well) under contemporary conditions of labor and communication? Sidestepping the dialectic of utopia/dystopia, we will explore the problem of social life under the auspices of an Eastern vital materialism. Primary materials for this course are drawn from film, multimedia and performance art, Internet-based projects and environmental design, as well as extensive readings in criticism, theory and philosophy.

Archive of the Senses: Evoking Communities Through Perception

Una Chung, Yeong Ran Kim

Sophomore And Above, Seminar—Spring

This course is designed for students with some familiarity with working in a variety of media and who wish to explore them further in relationship to our local communities. Progressing through a series of projects involving all of the five sense perceptions and a variety of material and media, students will explore what it means to use everyday technologies today. Each project will ask students to explore the nature of sensation and of mediated experience. What happens to us when we capture our sensory perceptions? How do media technologies influence our perceptions of the world? How do other kinds of diverse knowledge, techniques, or know-how that exist in communities come into play in relation to digital apparatuses? During the course of the semester, students will have the opportunity to work with writing, sound, image, and procedural rhetoric as a way to experience public environments, as well as to represent individual and collective stories about them. Additionally, we will study a selection of media theories relating to a wider range of technological apparatuses inaccessible to our actual use (such as the electron scanning microscope or fiber-optic cable landing sites) in order to situate our projects within a larger, global framework. For qualified and dedicated students, course work may include volunteer work with a local community partnership.

Studies in the 19th-Century Novel

Ilja Wachs

Sophomore And Above, Seminar—Spring

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

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

James Horowitz

Intermediate, Seminar—Year

The 18th century introduced the long, realist prose fictions that we now call novels. As often with emergent literary forms, the novel arrived with an unsavory reputation; and its early practitioners labored, often unsuccessfully, to distinguish their work from ephemeral printed news, escapist prose romances, and pornography. It was not until the defining achievements of Jane Austen and Walter Scott, at the beginning of the next century, that the novel achieved a status as polite and even prestigious entertainment. This yearlong seminar traces the unpredictable growth of the novel from its miscellaneous origins in the late Renaissance to the eclectic masterpieces of Daniel Defoe, Samuel Richardson, Henry Fielding, Laurence Sterne, Austen, and Scott. Other authors we may consider include Aphra Behn, Eliza Haywood, John Cleland, Matthew Lewis, Frances Burney, Charles Brockden Brown, and Maria Edgeworth. Everything that we read will be arresting and restlessly experimental; much of it will also be bawdy, transgressive, and outrageously funny. Topics of conversation will encompass the rise of female authorship, the emergence of Gothic and courtship fiction, the relationship between the novel and other literary genres or modes (lyric and epic poetry, life-writing, allegory), novelists' responses to topical subjects of debate (the slave trade, the American and French revolutions), the reinvention of the novel in North America, the representation of consciousness, and the meaning of realism. We may also consider films adapted from 18th-century fiction, such as Michael Winterbottom's uproarious *Tristram Shandy: A Cock and Bull Story* (2006). *Prerequisite: Completion of at least one prior course in literature.*

Global Intertextualities

Bella Brodzki

Advanced, Small Seminar—Spring

This course provides exposure to a wide array of contemporary writing from locations such as France, Argentina, Lebanon, and Finland and from diasporic perspectives such as Nigerian, Japanese, Ethiopian, Moroccan and Israeli-Arab. Readings consist of literary texts written in the last decade, originally in English as well as in translation, though students able to read the texts in their original languages will be encouraged to do so. Primary attention will be directed to the particular stylistic, formal, and thematic features of the individual works, as we keep in mind the dynamic relation between local contexts and transnational space—the complex circuits by which languages and cultures circulate and

exchange in a global economy. Thus, we will interrogate notions such as “cosmopolitan,” “world,” “global,” and “postcolonial” as modes of intertextuality and consider the role that translation plays in comparative literary studies. *This is a seven-week, in-person seminar taking place the second half of the semester for three credits (including conference work). Open to juniors and seniors.*

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

- Art, Religion, and Identity: Christians Jews and Muslims in the Arts of Medieval Spain (p. 12), Jerrilynn Dodds *Art History*
- China's 20th-Century Through Fiction (p. 13), Kevin Landdeck *Asian Studies*
- Popular Culture in China (p. 15), Ellen Neskar *Asian Studies*
- Advanced French: French and Francophone Women Writers From Beauvoir to Slimani (p. 51), Jason Earle Bella Brodzki *French*
- France Through Film (p. 52), Liza Gabaston *French*
- Intermediate French II: The Writing of Everyday Life in French 20th-Century Literature (p. 51), Jason Earle *French*
- Advanced German: Home, Exile, and Emigration: Case Studies From the Bible to Contemporary German Literature (p. 56), Roland Dollinger *German*
- Advanced German: Postwar German Literature and Film (p. 56), Roland Dollinger *German*
- Readings in Intermediate Greek: Herodotus and Thucydides (p. 57), Emily Katz Anhalt *Greek (Ancient)*
- Alternative Americas: A Cultural and Intellectual History of the United States, 1776–1976 (p. 68), Lyde Cullen Sizer *History*
- China's 20th Century Through Fiction (p. 62), Kevin Landdeck *History*
- Realisms: Currents and Crosscurrents in 19th-Century European Thought (p. 64), Philip Swoboda *History*
- The Cultural and Political Work of Women Writers in the United States, 1790–1990 (p. 62), Lyde Cullen Sizer *History*
- The Enlightenment (p. 63), Philip Swoboda *History*
- Beginning Italian: Viaggio in Italia (p. 71), Tristana Rorandelli *Italian*
- Intermediate Italian: Modern Italian Culture and Literature (p. 71), Tristana Rorandelli *Italian*
- Beginning Latin (p. 73), Emily Katz Anhalt *Latin*
- The Invention of Homosexuality (p. 74), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*
- Queer(ing) India: Literature, Film, and Law (p. 74), Shoumik Bhattacharya *Lesbian, Gay, Bisexual, and Transgender Studies*
- Virginia Woolf in the 20th Century (p. 75), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

The Music of Russia (p. 92), Martin Goldray *Music*

The Philosophy of Tragedy: Electras (p. 102), Michael Davis
Philosophy

Contemporary Muslim Novels and Creative
Nonfiction (p. 129), Kristin Zahra Sands *Religion*

Contextualizing Communications: The Poetics of
Seeing (p. 132), Shahnaz Rouse *Sociology*

Forms of Culture in the Information Age: Spanish for
Advanced Beginners (p. 136), Eduardo Lago *Spanish*

Intermediate Spanish II: Writing for a Blog in
Spanish (p. 136), Isabel de Sena *Spanish*

Literatures From the Spanish-Speaking World: The
Novella (p. 137), Eduardo Lago *Spanish*

Literatures From the Spanish-Speaking World: The Poetry
and the Short Story (p. 136), Eduardo Lago *Spanish*

Advanced Interdisciplinary Studio: Our Nine
Senses (p. 154), John O'Connor *Visual and Studio
Arts*

Fiction Workshop: From the Basics to the Sublime (p. 161),
Mary LaChapelle *Writing*

Fiction Workshop: Native Speakers: The Art of Voice in
Fiction (p. 164), Rattawat Lapcharoensap *Writing*

Fiction Workshop: The Short Story (p. 162), Rattawat
Lapcharoensap *Writing*

Intensive Semester in Yonkers: From the Known to the
Unknown: Getting to Know the World Through
Writing (p. 164), Myra Goldberg *Writing*

The Episode: A Course in Connections (p. 163), Myra
Goldberg *Writing*

The Unconscious, The Absurd, The Sublime, and the
Impossibly Probable (p. 164), Mary LaChapelle
Writing

First-Year Studies: Reading and Writing Poetry
Workshop (p. 161), Jeffrey McDaniel *Writing*

First-Year Studies: Writing and Reading Fiction (p. 160),
Brian Morton *Writing*

Nonfiction Laboratory (p. 166), Stephen O'Connor *Writing*

Nonfiction Workshop: Reading and Writing Personal
Essays (p. 166), Clifford Thompson *Writing*

Writing About the Arts (p. 165), Vijay Seshadri *Writing*

Ecopoetry (p. 167), Marie Howe *Writing*

Explorations in the Poetic Voice (p. 167), Dennis Nurkse
Writing

Hybrids of Poetry and Prose: A Multi-Genre
Workshop (p. 167), Jeffrey McDaniel *Writing*

Poetry: On and Off the Page (p. 168), Jeffrey McDaniel
Writing

MATHEMATICS

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

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

An Introduction to Statistical Methods and Analysis

Daniel King

Open, Lecture—Fall

Variance, correlation coefficient, regression analysis, statistical significance, margin of error...you've heard these terms and other statistical phrases bantered about before, and you've seen them interspersed in news reports and research articles. But what do they mean? And why are they so important? Serving as an introduction to the concepts, techniques, and reasoning central to the understanding of data, this lecture course focuses on the fundamental methods of statistical analysis used to gain insight into diverse areas of human interest. The use, misuse, and abuse of statistics will be the central focus of the course; specific topics of exploration will be drawn from experimental design theory, sampling theory, data analysis, and statistical inference. Applications will be considered in current events, business, psychology, politics, medicine, and other areas of the natural and social sciences. Statistical (spreadsheet) software will be introduced and used extensively in this course, but no prior experience with the technology is assumed. Given that this is a presidential election year, we will also be closely watching the national polls and discussing the difficulties of projecting future results with accuracy (and why pollsters got it wrong in 2016). Conference work, 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 graduate work and/or research in the natural sciences or social sciences. *Prerequisites: basic high-school algebra and plane-coordinate geometry*

Game Theory: The Study of Conflict and Strategy

Daniel King

Open, Lecture—Spring

Warfare, elections, auctions, labor/management negotiations, inheritance disputes, even divorce—these and many other conflicts can be successfully understood and studied as games. A game, in the parlance of social scientists and mathematicians, is any situation involving two or more participants (players) capable of rationally choosing among a set of possible actions (strategies) that lead to some final result (outcome) of typically unequal value (payoff or utility) to the players. Game theory is the interdisciplinary study of conflict, whose primary goal is the answer to the single, simply-stated but surprisingly complex question: What is the best way to *play*? Although the principles of game theory have been widely applied throughout the social and natural sciences, their greatest impact has been felt in the fields of economics, political science, and biology. This course represents a survey of the basic techniques and principles in the field. Of primary interest will be the applications of the theory to real-world conflicts of historical or current interest. *Prerequisite:* one-year each of high-school algebra and geometry

Calculus I: The Study of Motion and Change

Nick Rauh

Open, Seminar—Fall

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

Calculus II: Further Study of Motion and Change

Nick Rauh

Open, Seminar—Spring

This course continues the thread of mathematical inquiry following an initial study of the dual topics of differentiation and integration (see Calculus I course description). Topics to be explored in this course include the calculus of exponential and logarithmic functions, applications of integration theory to geometry, alternative coordinate systems, and power series representations of functions. For conference work, students may choose to undertake a deeper investigation of a single topic or application of the calculus or conduct a study in some other branch of mathematics. This seminar is intended for students interested in advanced study in mathematics or science, students preparing for careers in the health sciences or engineering, and any student wishing to broaden and enrich the life of the mind. The theory of limits, differentiation, and integration will be briefly reviewed at the beginning of the term.

Mathematics in Theory and Practice: Probability, Risk Analysis, and Optimization

Daniel King

Intermediate, Seminar—Year

What is chance, and how do we measure it? Do we measure the probability of winning the Mega Millions lottery in the same way that we assess the likelihood of a volcanic eruption in Hawaii? What tools are available to understand and measure uncertainty and risk? How can an understanding of probabilities better inform the decisions that we make in our personal and professional lives? How can we make the very best choice(s) amidst an enormous number of available options? How can individuals and businesses make critical decisions with confidence despite incomplete information and considerable uncertainty of future states? This calculus-based introduction to advanced probability theory, risk analysis, and operations research (optimization theory) engages these topics with an eye on diverse applications in the natural sciences, business, economics, and the social sciences. Topics of exploration will include the essential preliminaries of discrete mathematics (symbolic logic, proof technique, and set theory), combinatorial probabilities, distributions of prominent discrete and continuous random variables (Gaussian normal, binomial, Poisson, etc.), conditional probability and independence, joint distributions, expectation, variance, covariance, laws of large numbers, the Central Limit Theorem, Bayes Theorem, Markov chains, stochastic processes, linear programming and the powerful simplex method, sensitivity of optimized solutions to slight shifts in input

parameters, duality theory, integer programming, nonlinear optimization, stochastic programming, and the four classic examples of optimization theory (the transportation/assignment problem, the network-flow problem, the diet problem, and the traveling-salesman problem). Using mathematical software, students will gain practical experience in the art of computer simulation and optimal solution identification. *Prerequisite: successful completion of two semesters of college-level calculus (or its equivalent)*

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

Nick Rauh

Intermediate, Seminar—Year

This yearlong course will cover the central ideas of linear algebra, vector calculus, and differential equations from both a theoretical and a computational perspective. These three topics typically comprise the intermediate series of courses that students study after integral calculus but before more advanced topics in mathematics and the sciences. This course will be especially meaningful for students interested in pure or applied mathematics, the natural sciences, economics, and engineering but would also be a great choice for students who have completed the calculus sequence and are simply curious to see how deep the rabbit hole goes. While our focus will be primarily on the mathematics itself, the tools that we will develop are useful for modeling the natural world; and we will look at some of those applications. Conference work will revolve around pursuing the theory or application of those topics on a deeper level, according to students' personal interests.

Science Research Seminar

Cecilia Phillips Toro

Open, Seminar—Spring

Each semester, the science and mathematics faculty members invite scientists to campus to share their current research projects with our community via a talk in our Science Seminar Series. These seminar speakers come from diverse fields, spanning the SciMath disciplines. Students enrolled in this course will learn about cutting-edge scientific research by attending class prior to each Science Seminar for a journal-club style, in-depth discussion of research papers published by the speaker or related to the speaker's research. The discussions will be facilitated by faculty with relevant expertise in the subject area. Students will then attend the Science Seminar presentation and, afterward, meet with the speaker as a group, allowing for conversations about scientific research and career trajectories.

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

- Bio-Inspired Artificial Intelligence (p. 26), James Marshall *Computer Science*
- Intermediate Programming (p. 26), Michael Siff *Computer Science*
- Introduction to Computer Science: The Way of the Program (p. 24), James Marshall *Computer Science*
- Introduction to Functional Programming (p. 25), James Marshall *Computer Science*
- Privacy, Technology, and the Law (p. 25), Michael Siff *Computer Science*
- Programming the Web: An Introduction (p. 25), Michael Siff *Computer Science*
- First-Year Studies: Economics for Responsible Citizens (p. 32), An Li *Economics*
- Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*
- Chaos (p. 106), Merideth Frey *Physics*
- Electromagnetism and Light (Calculus-Based General Physics) (p. 106), Merideth Frey *Physics*
- Energy Around the World (p. 105), Dominik M. Berg *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.

- Art, Religion, and Identity: Christians Jews and Muslims in the Arts of Medieval Spain (p. 12), Jerrilynn Dodds *Art History*
- Art and Society in the Lands of Islam (p. 9), Jerrilynn Dodds *Art History*
- Introduction to Property: Cultural and Environmental Perspectives (p. 37), Charles Zerner *Environmental Studies*
- First-Year Studies: Introduction to Documentary Filmmaking (p. 43), Damani Baker *Filmmaking and Moving Image Arts*
- Introduction to Television Writing: Writing the Spec Script (p. 49), Marygrace O'Shea *Filmmaking and Moving Image Arts*
- Food, Agriculture, Environment, and Development (p. 54), Joshua Muldavin *Geography*
- 'In an Antique Land': An Introduction to Middle Eastern Studies (p. 63), Matthew Ellis *History*

90 Modern and Classical Languages and Literatures

Popular Culture in the Modern Middle East (p. 63),

Matthew Ellis *History*

Mobilization and Social Change (p. 121), Gina Philogene

Psychology

The Social Psychology of Immigration (p. 120), Gina

Philogene *Psychology*

Contemporary Muslim Novels and Creative

Nonfiction (p. 129), Kristin Zahra Sands *Religion*

First-Year Studies: Islam (p. 126), Kristin Zahra Sands

Religion

Religion and Power: Islam, Christianity, and the United

States (p. 128), Kristin Zahra Sands *Religion*

Contextualizing Communications: The Poetics of

Seeing (p. 132), Shahnaz Rouse *Sociology*

Veiled Lives: Women and Resistance in the Muslim

World (p. 132), Shahnaz Rouse *Sociology*

Practices, Techniques, and Strategies in

Photography (p. 156), Justine Kurland *Visual and*

Studio Arts

MODERN AND CLASSICAL LANGUAGES AND LITERATURES

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

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

As is the case for all seminars at Sarah Lawrence College, our language classes are capped at 15 students. Students have unparalleled opportunities to engage with the language in and out of class—including individual and group conferences, weekly meetings with language

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

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

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

Languages offered include:

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

MUSIC

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

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

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

First-Year Studies: FYS in Music

Martin Goldray

Open, FYS—Year

In this class, we will study the major styles and techniques of Western classical music. No prior knowledge of music or music theory is required. Technical and analytical terms will be introduced as we go, but students who have had some background in music theory will be able to do more advanced work in conferences. The material will range from the music of the Middle Ages to the present day. Musical works will be examined in detail, as well as in the context of various other issues: What was the role of art in society? How did music relate to the other arts? What social and economic issues affected the dissemination of music? What role does history and interpretation play in our understanding of music? Students will meet for weekly conferences during the first six weeks of the semester and every two weeks thereafter.

Introduction to Electronic Music and Music Technology

John Yannelli

Open, FYS—Year

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

Permission of the instructor is required. First-year students who take this component as their FYS will have additional weekly conferences in the fall and biweekly conferences in the spring. This course is also available as a two-credit, stand-alone, yearlong class.

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

The Beatles

Martin Goldray

Open, 3-credit Seminar—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 in which The Beatles used harmony, phrase structure, rhythm, structural ambiguity, and sonority in continuously innovative ways. We will also look at some of the of musical styles and cultural phenomena that The Beatles assimilated and transformed, from early rock & roll, Motown, and The Goon Show to 1960s counterculture, and explore how The Beatles, in turn, influenced music and culture in the 1960s. There will also be guest-led discussions by other members of the music faculty on the following topics: The Beatles and the evolution of studio recording; the use of electronic music techniques (Yannelli); *Norwegian Wood* and the great sitar explosion

(Higgins); electric guitar techniques (Alexander); and acoustic guitar techniques (Anderson). *This course may also be taken as a semester-long component.*

The Music of Russia

Martin Goldray

Open, Lecture—Spring

This course will survey the great contributions of Russian composers to Western music, from the first half of the 19th century to the end of the Soviet era and beyond. We will study these works in the context of the important historical events and intellectual movements that galvanized Russian artists: the desire to find the appropriate expression of Russian identity, the ambivalence toward the achievements of Western Europe, the ideals of civic responsibility, the aestheticism of the later 19th century, the Russian Revolution, and the repressions of Soviet society. Composers to be studied include Glinka, Tchaikovsky, Musorgsky, Rimsky-Korsakov, Scriabin, Rachmaninoff, Prokofiev, Shostakovich and Stravinsky. No prior music courses or knowledge of music theory required. *This course may also be taken as a semester-long component.*

Music and the Romantic Imagination

Carsten Schmidt

Open, 3-credit Seminar—Fall

This course will examine a broad range of musical works from the 19th century, including symphonies by Beethoven, Berlioz, Tchaikovsky, and Mahler; song cycles by Schubert and Schumann; piano music by Mendelssohn, Wieck, Chopin, and Liszt; chamber music by Brahms and Franck; and operas by Verdi, Wagner, Bizet, and Mussorgski. Our primary focus will be on attentive and analytical listening. We will also draw on a variety of documents and secondary literature to try to understand the development of the major romantic genres and music traditions in the context of important societal and artistic forces of their time. We will include consideration of the changing image of the composer, music as autobiographical expression, nationalism, folklore and mythology, music for domestic performance, public concert life, virtuosity, and the role that literature and art had in providing inspiration to musical compositions. Course requirements include listening and reading assignments, class participation, in-class essay exams, and a presentation. Students who take this course as a seminar will also complete a term paper. While there will be no conferences, occasional individual consultations will help to shape the presentations and papers. *This course may also be taken as a component of a Music Third.*

Transformation Sounds: Ethnomusicology and Social Change

Niko Higgins

Open, Seminar—Fall

This course features the interdisciplinary study of music and culture by focusing on the role of music in social change. Why is music so important to social movements? How is music used to both challenge and support certain ideologies and institutions of power? How have governments used music to build national solidarity, and how have activists used it to incite change? How can we relate these phenomena to our own experiences with music in daily life? We will explore answers to these questions through historical and ethnographic literatures and learn about the diverse settings in which music and politics intersect. The course presents some theoretical foundations of music, self, and society and then examines music and politics in specific contexts. Class sessions will explore topics such as American spirituals during slavery and emancipation, Islamic political movements in Iran, and the role of music and sound in the Occupy Wall St. and Black Lives Matter movements. We will learn the many ways in which music becomes a resource for modeling the kind of social and political transformations that people hope to create in their communities or nations. For example, we will observe governments' and citizens' musical appropriations and reappropriations and will trace the ways in which groups often claim and adapt a single musical genre to differing ends. In addition, we will analyze musical responses to Covid-19 to better understand the varied experiences of people around the world. Throughout the course, we will listen to and discuss numerous musical examples and gain familiarity with the musical genres that we study. Class sessions will be devoted to discussing readings from a wide range of fields, including ethnomusicology, anthropology, history, and sociology. This course may be modified for an online format, if necessary. No prior experience in music is necessary. Participation in the Solkattu Ensemble (Indian vocal percussion) is strongly encouraged. *This course may be counted as either humanities or social science credit. This course also may be taken as a semester-long component.*

Music, Structure, and Power: Theories of Musical Meaning

Niko Higgins

Open, Lecture—Spring

How do we listen to unfamiliar music? What ideas, principles, and ideologies influence how we hear? What do the sounds of music tell us about society? This course explores the practice of music theory and the search for musical meaning with examples from around the world. We will describe unfamiliar music and then understand it,

using various attempts to translate its meaning. Course themes include musical and cultural difference, the relativism of musical perception, structuralist approaches to music theory, the politics of representation, decolonizing music history, and others. Course units will draw from varied ethnographic case studies from ethnomusicology and anthropology and may include examples from India, Indonesia, China, East Africa, West Africa, the Caribbean, and North America. Class sessions of this course may be modified for an online format, if necessary. Participation in the Faso Foli (West African percussion) ensemble is strongly encouraged. *This course may be counted as either humanities or social science credit. This course may also be taken as a semester-long component. No prior experience in music is necessary.*

COMPONENTS FOR INDIVIDUAL CREDIT

The following components may be taken as stand-alone courses and not part of a traditional Music Third. Eligible students may take one yearlong or two semester-long components. Students who elect to take Chamber Music or an ensemble for credit may also qualify for an individual lesson on the instrument used in the ensemble.

Individual Instruction (lessons, 1 credit)

Limited to intermediate or advanced students
See the list below for instruments or for composition.

Chamber Music/Performance Ensemble (1 credit; 2 credits, if taken with lessons).

See the list under Performance Ensembles.

Music History (2 credits)

See the list under Music History components.

Music Technology (2 credits)

Limited to Introduction to Music Technology
See description below.

Awareness Through Movement for Performing Arts (1 credit)

See description below.

COMPONENTS AS PART OF A MUSIC THIRD

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

Individual Instruction

A limited number of lessons (1 credit) are available to intermediate or advanced students who do not wish to take a full Music Third.

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

Composition—Patrick Muchmore, John Yannelli
Guitar (acoustic), Banjo, and Mandolin—William Anderson
Guitar (jazz/blues)—Glenn Alexander
Bass (jazz/blues)—Bill Moring
Harpisichord and fortepiano—Carsten Schmidt
Piano—Martin Goldray, Bari Mort, Carsten Schmidt
Piano (jazz)—Billy Lester
Organ—Martin Goldray
Voice—Mary Phillips, Molly Quinn, Thomas Young
Flute—Roberta Michel
Oboe—Stuart Breczinski
Clarinet—Benjamin Fingland
Saxophone—John Isley
Bassoon—James Jeter
Trumpet—Christopher Anderson
Trombone—Jen Baker
Tuba—Andrew Bove
Percussion—Matt Wilson (drum set)
Percussion—Ian Antonio (mallet)
Harp—Mia Theodoratus
Violin—Calvin Weirisma
Viola—Daniel Panner
Violoncello—James Wilson
Contrabass—Mark Helias

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

Lessons and Auditions

Beginning lessons are offered only in voice and piano. A limited number of beginning acoustic guitar lessons are offered based on prior musical experience. All other instrumentalists are expected, during their audition, 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 the student's musical background and technical ability. Auditions for all instruments and voice, which are held at the beginning of the first week of classes, are for placement purposes only.

Vocal Auditions, Placement, and Juries

The voice faculty encourages students to prepare two contrasting works that demonstrate the student's musical background and innate vocal skills. Vocal auditions enable the faculty to place the singer in the class most appropriate for his/her current level of vocal production. Students will be placed in either an individual voice lesson (two half-hour lessons per week) or a studio class. There are four different studio classes, as well as the Self-Discovery Through Singing seminar. 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 the Keyboard Lab, given the student's 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 Guitar Class.

Composition Lessons

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

Guitar Class

William Anderson, Glenn Alexander

Component

This course is for beginning acoustic or electric guitar students. *Faculty recommendation required.*

Keyboard Lab

Bari Mort

Component

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

Studio Class

Mary Phillips, Molly Quinn, Thomas Young

Component

The Studio Class is a beginning course in basic vocal technique. Each student's vocal needs are met within the structure and content of the class. *Placement audition required.*

Theory and Composition Program

Theory I, Theory II, and Advanced Theory—including their historical studies corollaries—make up a *required theory sequence* that must be followed by all music students unless they prove their proficiency in a given area. Entry level will be determined by a *diagnostic exam*, which will

be administered immediately after the Music Orientation Meeting that takes place during the first day of registration.

Theory I: Materials of Music

Bari Mort, Paul Kerekes

Component

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

Theory II: Basic Tonal Theory and Composition

Paul Kerekes, Patrick Muchmore

Component

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

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

NOTE: With Advanced Theory, students are required to take either a yearlong seminar or two semester-long seminars in music history, which include: Jazz History, The Beatles (*fall*); The Modern Concerto: Evolutions and Styles (*fall*); Music and the Romantic Imagination (*fall*); Transformational Sounds: Ethnomusicology and Social Change (*fall*); Music Structure and Power (*spring*); Music of Russia (*spring*); The Modern Symphony, Evolutions and Styles (*spring*).

Advanced Theory: Advanced Tonal Theory and Analysis

Carsten Schmidt

Component

This course will focus on the analysis of tonal music, with a particular emphasis on chromatic harmony. Our goal will be to quickly develop basic understanding and skill in this area and then refine them in the analysis of complete movements and works. Our repertoire will range from Bach to Brahms, and we will try to incorporate music that class

participants might be studying in their lessons or ensembles. *Prerequisite: successful completion of the required theory sequence or an equivalent background*

Advanced Theory: Jazz Theory and Harmony

*Glenn Alexander
Component*

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

Compositional Tools and Techniques

*Patrick Muchmore
Component*

This course will be an introduction to a wide array of compositional languages, primarily within a notated context. We will talk about a wide variety of harmonic palettes, including some examples of microtonality à la Ben Johnston and Alois Hába. We will explore various serial procedures, such as the “classical” serialism of Schoenberg and Webern, and the rotational ideas of Ruth Crawford Seeger and Stravinsky. We’ll discuss various methods for guiding improvisation, including the “diamond clef” compositions of Anthony Braxton. Rhythmic and metric ideas will be introduced, including asymmetric time signatures, metric modulation as pioneered by Elliott Carter, and rhythmic serialism as in the work of Milton Babbitt and Olivier Messiaen. We’ll talk about the potential uses of rhythmic and harmonic symmetry—as, for example, in the chord progressions of John Coltrane’s *Giant Steps*. You will learn about these both through score study and through your own small compositional projects. As we jump from topic to topic, I will also have you practice increasingly complex notational mini-projects and will introduce you to the rudiments of

orchestration for keyboards, strings, woodwinds, brass, and percussion. At the end of the year, you will have a broad range of musical languages with which to express your own personal voice; and you will have had considerable practice in communicating those ideas effectively. *Prerequisite: Theory I or equivalent performance on the diagnostic exam.*

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

*Patrick Muchmore
Component*

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

Music Technology Courses: Studio for Electronic Music and Experimental Sound

Introduction to Electronic Music and Music Technology

*John Yannelli
Component—Year*

See full course description under Lecture and Seminars.

Recording, Sequencing, and Mastering Electronic Music

*John Yannelli
Component*

This course will focus on creating electronic music primarily using software-based digital audio workstations. Materials covered will include MIDI, ProTools, Digital Performer, Logic, Reason, Ableton Live, MaxMsp, Traction, and elements of Sibelius and Finale (as connected to media scoring). Class assignments will focus on composing individual works and/or creating music and designing sound for various media such as film, dance, and interactive performance art. Students in this course may also choose to evolve collaborative projects with students from those other areas. Projects will be presented in class for discussion and critique. *Permission of the instructor is required.*

Studio Composition and Music Technology

John Yannelli
Component

Students work on individual projects involving aspects of music technology, including but not limited to works for electro-acoustic instruments (live and/or prerecorded), works involving interactive performance media, laptop ensembles, Disklavier, and improvised or through-composed works. Projects will be presented in class for discussion and critique. *This component is open to advanced students who have successfully completed Introduction to Electronic Music and Music Technology and are at or beyond the Advanced Theory level. Class size is limited. Permission of the instructor is required.*

Music History Classes

Survey of Western Music

Carsten Schmidt
Component

This course is a chronological survey of Western music from the Middle Ages to the present. We will explore the cyclical nature of music that mirrors philosophical and theoretical ideas established in Ancient Greece and how that cycle most notably reappears every 300 years: the *Ars nova* of the 14th century, *Le nuove musiche* of the 17th century, and the *New Music* of the 20th century and beyond. The course involves reading, listening, and class discussions that focus on significant compositions of the Western musical tradition, the evolution of form, questions of aesthetics, and historical perspective. There will be occasional quizzes during the fall term; short written summary papers or class presentations are required in the spring. *This course is also available as a two-credit, stand-alone, yearlong class. This component is required for all students taking Theory II: Basic Tonal Theory and Composition and is also open to students who have completed the theory sequence.*

The Modern Concerto: Evolutions and Styles

Patrick Muchmore
Component—Fall

This course will begin with the origins of the concerto form in the Baroque, Classical, and Romantic eras and will then explore the many -isms of the 20th and 21st centuries as they manifested themselves in that format. The course will function as both a history course—introducing the biographies of many composers, as well as the evolution of the most important stylistic trends of the modern and contemporary eras—and as a music literature course to acquaint the student with seminal concertos and unsung

classics of the genre. In addition to the usual common-practice suspects, students will be introduced to the lives and works of Amy Beach, Dmitri Shostakovich, Unsuk Chin, Tan Dun, John Corigliano, Sofia Gubaidulina, Alban Berg, Giya Kancheli, Ellen Taaffe Zwilich, Philip Glass, and others. The evolution of many styles will be explored, including spectralism, serialism, microtonalism, eclecticism, minimalism, and brutalism. *This course is also available as a two-credit, stand-alone, semester-long class.*

The Modern Symphony: Evolutions and Styles

Patrick Muchmore
Component—Spring

This course will begin with the origins of the symphonic form in the Classical and Romantic eras and will then explore the many -isms of the 20th and 21st centuries, as they manifested themselves in that format. The course will function as both a history course—introducing the biographies of many composers, as well as the evolution of the most important stylistic trends of the modern and contemporary eras—and as a music literature course, acquainting the student with seminal symphonies and unsung classics of the genre. In addition to the usual common-practice suspects, students will be introduced to the lives and works of Igor Stravinsky, Dmitri Shostakovich, Gloria Coates, Anton Webern, Galina Ustvolskaya, Amy Beach, Per Nørgård, Wolfgang Rihm, Ellen Taaffe Zwilich, John Adams, and others. The evolution of many styles will be explored, including spectralism, serialism, microtonalism, eclecticism, minimalism, and brutalism. *This course is also available as a two-credit, stand-alone, semester-long class.*

Jazz History

Glenn Alexander
Component

Jazz music of all styles and periods will be listened to, analyzed, and discussed. Emphasis will be placed on instrumental styles and performance techniques that have evolved in the performance of jazz. Skills in listening to and enjoying some of the finer points of the music will be enhanced by the study of elements such as form, phrasing, instrumentation, instrumental technique, and style. Special emphasis will be placed on the development of modern jazz and its relationship to older styles. Some topics: Jelly Roll Morton, King Oliver, Louis Armstrong, roots and development of the Big Band sound, Fletcher Henderson, Count Basie, Duke Ellington, lineage of pianists, horn players, evolution of the rhythm section, Art Tatum, Bud Powell, Bill Evans, Thelonius Monk, Miles Davis, John Coltrane, Charlie Parker, be-bop, cool jazz, jazz of the '60s and '70s, fusion and jazz rock, jazz of the '80s,

and modern trends. The crossover of jazz into other styles of modern music, such as rock and R&B, will be discussed, as will the influence that modern concert music and world music has had on jazz styles. This is a two-semester class; however, it will be possible to enter in the second semester. *This course is also available as a two-credit, stand-alone, yearlong class. This is one of the music history component courses required for all Advanced Theory students.*

The Beatles

Martin Goldray

Component—Fall

See course description under Lecture and Seminars.

The Music of Russia

Martin Goldray

Component—Spring

See course description under Lecture and Seminars.

Music and the Romantic Imagination

Carsten Schmidt

Component—Fall

See course description under Lecture and Seminars.

Transformation Sounds: Ethnomusicology and Social Change

Niko Higgins

Component—Fall

See course description under Lecture and Seminars.

Music, Structure, and Power: Theories of Musical Meaning

Niko Higgins

Component—Spring

See course description under Lecture and Seminars.

Performance Ensembles and Classes

All performance courses listed below are open to all members of the Sarah Lawrence College community with permission of the instructor. Those who desire may receive one credit for participation in an ensemble and may be eligible for a lesson for an additional one credit.

Ensemble Auditions

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

Jazz Studies include the following ensembles and classes:

The Blues Ensemble

Glenn Alexander

Component

This performance ensemble is geared toward learning and performing various traditional, as well as hybrid, styles of blues music. The blues, like jazz, is a purely American art form. Students will learn and investigate Delta Blues—performing songs by Robert Johnson, Charlie Patton, Skip James, and others—as well as Texas Country Blues, by originators such as Blind Lemon Jefferson, and Chicago Blues, beginning with Big Bill Broonzy and moving up through Howlin' Wolf and Buddy Guy. Students will also learn songs and stylings by Muddy Waters, Albert King, and B. B. King and learn how they influenced modern blues men, such as Johnny Winter and Stevie Ray Vaughn, and pioneer rockers such as Jeff Beck, Eric Clapton, Jimmy Page, and Jimi Hendrix. *Audition required.*

Jazz Colloquium

Glenn Alexander

Component

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

Jazz Performance and Improvisation Workshop

Glenn Alexander

Component

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

Jazz Vocal Ensemble

Glenn Alexander, Bill Moring

Component

No longer do vocalists need to share valuable time with those wanting to focus primarily on instrumental jazz and vice versa. This ensemble will be dedicated to providing a performance-oriented environment for the aspiring jazz vocalist. We will mostly concentrate on picking material from the standard jazz repertoire. Vocalists will get an opportunity to work on arrangements, interpretation, delivery, phrasing, and intonation in a realistic situation with a live rhythm section and soloists. Vocalists will learn how to work with, give direction to, and get what they need from the rhythm section. It will provide an environment for vocalists to learn to hear forms and changes and also work on vocal improvisation if they so choose. This will not only give students an opportunity to work on singing solo or lead vocals but to work with other vocalists in singing backup or harmony vocals for and with each other. This will also serve as a great opportunity for instrumentalists to learn the true art of accompanying the jazz vocalist, which will prove to be a valuable experience in preparing for a career as a professional musician. *Audition required.*

Vocal Studies include the following courses:

Jazz Vocal Seminar

Thomas Young

Component

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

Seminar in Vocal Performance

Thomas Young

Component

Voice students will gain performance experience by singing repertoire selected in cooperation with the studio instructors. Students will become acquainted with a broader vocal literature perspective through singing in several languages and exploring several historical music periods. Interpretation, diction, and stage deportment will be stressed. *During the course of their studies and with permission of their instructor, all Music Thirds in voice are required to take Seminar in Vocal Performance for two semesters.*

World Music ensembles and courses include the following:

Solkattu Ensemble

Niko Higgins

Component—Fall

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

West African Percussion Ensemble *Faso Foli*

Andrew Algire, Niko Higgins

Component—Spring

Faso Foli is the name of our West African performance ensemble. *Faso foli* is a Malinke phrase that translates loosely as “playing to my father’s home.” In this class, we will develop the ability to play expressive melodies and intricate polyrhythms in a group context, as we recreate the celebrated musical legacy of the West African Mande Empire. These traditions have been kept alive and vital through creative interpretation and innovation in Africa, the United States, and other parts of the world. Correspondingly, our repertoire will reflect a wide range of expressive practices, both ancient in origin and dynamic in contemporary performance. The instruments we play—balafons, the dun dun drums, and djembe hand drums—were constructed for the College in 2006, handcrafted by master builders in Guinea. Relevant instrumental techniques will be taught in the class, and no previous experience with African musical practice is assumed. *Any interested student may join.*

Other classes and ensembles:

Baroque Ensemble

Carsten Schmidt

Component—Spring

This performance ensemble focuses on music from roughly 1600 to 1750 and is open to both instrumentalists and singers. Using modern instruments, we will explore the rich and diverse musical world of the Baroque. Regular coachings will be supported by sessions exploring a

variety of performance practice issues, such as ornamentation, notational conventions, continuo playing, and editions. *Audition required.*

Awareness Through Movement for Performing Artists

Carsten Schmidt
Component—Fall

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

This course may be taken multiple times.

Bluegrass Performance Ensemble

William Anderson
Component—Spring

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

Beatles

William Anderson
Component—Fall

Acoustic Beatles. For singers and/or guitarists, this ensemble will take on any Beatles songs that work with acoustic guitar. Singers and guitarists of any level are welcome, as are singers who play some guitar and guitarists who sing.

Folk

William Anderson
Component—Spring

Folk and Folk Rock. This ensemble will cover the US folk-rock music movement from Guthrie through the hippies, including union songs and protest songs. Singers and guitarists of any level are welcome, as are singers who play some guitar and guitarists who sing.

Chamber Music

Bari Mort
Component

Various chamber groups—from quartets or quintets to violin and piano duos—are formed each year, depending on the number and variety of qualified instrumentalists who apply. There are weekly coaching sessions. At the end of the semester, groups will have an opportunity to perform in a chamber music concert. *This component will be taught by Ms. Mort and members of the Affiliate Faculty*

Chamber Music Improvisation

John Yannelli
Component

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

Guitar Ensemble

William Anderson
Component

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

Senior Recital

Component—Spring

This component offers students the opportunity to share the results of their sustained work in performance study

100 New Genres and Interactive Art

with the larger College community. During the semester of their recital, students will receive additional coaching by their principal teachers. *Audition required.*

Required Concert Attendance/Music Tuesdays Component

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

Master Classes and Workshops

Master Class

Music Faculty Component

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

Music Workshops and Open Concerts

Bari Mort Component

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

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

Anatomy (p. 30), Peggy Gould *Dance*
Anatomy Research Seminar (p. 31), Peggy Gould *Dance*
Ballet (p. 28), Megan Williams *Dance*
Hip-Hop (p. 29), Matthew Lopez *Dance*
Hula (p. 29), Makalina Abalos *Dance*
Movement Studio Practice (p. 28), Peggy Gould John Jasperse Jodi Melnick Paul Singh Jennifer Nugent *Dance*
Performance Project: *Rosas danst Rosas* (p. 30), John Jasperse *Dance*
Time-Based Art (p. 30), John Jasperse *Dance*
West African Dance (p. 28), Darian Marcel Parker *Dance*
Yoga (p. 29), Patti Bradshaw *Dance*
2D Animation: Short Narratives (p. 44), Robin Starbuck Scott Duce *Filmmaking and Moving Image Arts*
Popular Culture in the Modern Middle East (p. 63), Matthew Ellis *History*
Beginning Italian: *Viaggio in Italia* (p. 71), Tristana Rorandelli *Italian*
Interrogating God: Tragedy and Divinity (p. 82), Joseph Lauinger *Literature*
Japanese Literature: Translations, Adaptations, and Visual Storytelling (p. 80), Sayuri I. Oyama *Literature*
Shakespeare and the Semiotics of Performance (p. 77), Joseph Lauinger *Literature*
Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*
Wilde and Shaw (p. 84), Joseph Lauinger *Literature*
Forms of Culture in the Information Age: Spanish for Advanced Beginners (p. 136), Eduardo Lago *Spanish*
Performance Art (p. 155), Clifford Owens *Visual and Studio Arts*
The Episode: A Course in Connections (p. 163), Myra Goldberg *Writing*

NEW GENRES AND INTERACTIVE ART

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

coordinate these project-based investigations of the digital throughout their studies in the humanities, including literature, philosophy, politics, sociology, theatre, and writing.

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

Histories of Modern and Contemporary Art, 1860–1955 (p. 9), Sarah Hamill *Art History*

Problems by Design: Theory and Practice in Architecture, 1960 to the Present. (p. 10), Joseph C. Forte *Art History*

Digital Disruptions (p. 24), Michael Siff *Computer Science*

Intermediate Programming (p. 26), Michael Siff *Computer Science*

Introduction to Computer Science: The Way of the Program (p. 24), James Marshall *Computer Science*

Programming the Web: An Introduction (p. 25), Michael Siff *Computer Science*

Lighting in Life and Art (p. 31), John Jasperse *Dance*

Time-Based Art (p. 30), John Jasperse *Dance*

2D Animation: Short Narratives (p. 44), Robin Starbuck Scott Duce *Filmmaking and Moving Image Arts*

Character Design (p. 44), Scott Duce *Filmmaking and Moving Image Arts*

Concept Art (p. 45), Scott Duce *Filmmaking and Moving Image Arts*

Storyboarding for Film and Animation (p. 44), Scott Duce *Filmmaking and Moving Image Arts*

Screenwriting Within the Lines (p. 49), K. Lorrel Manning *Filmmaking and Moving Image Arts*

Japanese Literature: Translations, Adaptations, and Visual Storytelling (p. 80), Sayuri I. Oyama *Literature*

Game Theory: The Study of Conflict and Strategy (p. 88), Daniel King *Mathematics*

Time to Tinker (p. 105), Merideth Frey *Physics*

Virtually Yours: Relating and Reality in the Digital Age (p. 117), Meghan Jablonski *Psychology*

3D Modeling (p. 154), Shamus Clisset *Visual and Studio Arts*

Digital Imaging Studio (p. 154), Shamus Clisset *Visual and Studio Arts*

New Genres: Art From Code (p. 156), Angela Ferraiolo *Visual and Studio Arts*

New Genres: Conceptual Art (p. 156), Angela Ferraiolo *Visual and Studio Arts*

Performance Art (p. 155), Clifford Owens *Visual and Studio Arts*

Photogrammetry (p. 158), Shamus Clisset *Visual and Studio Arts*

Practices, Techniques, and Strategies in Photography (p. 156), Justine Kurland *Visual and Studio Arts*

The Episode: A Course in Connections (p. 163), Myra Goldberg *Writing*

Ecopoetry (p. 167), Marie Howe *Writing*

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.

The First Philosophers

Roy Ben-Shai
Open, Lecture—Fall

What is being? What is time? What is justice? What is truth? What is the best way to live, and should we fear death? More than 2,500 years ago in Ancient Greece, a tradition of asking this sort of questions developed under the name “philosophy,” which is Greek for “love of wisdom.” Veering away from the mythological and religious traditions that were dominant at the time, the first of the writers whom we now recognize as “philosophers” broke radically new ground for self-understanding and set the stage for modern scientific, political, and theological ideas. We will read the earliest surviving texts of this tradition, written by a group of authors who are now known collectively as the “Pre-Socratics.” (These include Thales, Pythagoras, Heraclitus, Parmenides, and the Ancient Atomists, to name a few.)

The texts are fragmentary, as the full texts are lost. The ideas that we find in them are creative, inspiring, and often funny. Studying them is an opportunity to reflect about what “philosophy” means and an invitation for us to philosophize. This survey course is designed both for beginners in philosophy, for whom it would serve as an introduction, and for those more experienced in philosophy, who want to enrich their knowledge of its roots. We will accompany our readings of the first philosophers, with commentaries by later thinkers, including Friedrich Nietzsche, and occasionally by reference to non-Greek or non-philosophical sources. Group conferences will meet once every other week to engage later and contemporary commentaries on the Pre-Socratics and will involve a final paper project of the student’s choice.

Philosophy Through Film

Scott Shushan

Open, Lecture—Fall

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

Spinoza’s Ethics: A Philosopher’s Guide to Life

Roy Ben-Shai

Open, Lecture—Spring

In this lecture course, we will study the *Ethics*: the magnum opus of the great Jewish philosopher, Baruch Spinoza (1633-1672). German philosopher Jacobi once

wrote that “Spinoza is the only philosopher who had the courage to take philosophy seriously; if we want to be philosophers, we can only be Spinozists.” Even if Jacobi’s statement is exaggerated, it is certainly true that studying Spinoza will make us better philosophers. But Spinoza promises much more. He claims that those who follow the guide of the *Ethics* become freer, wiser and, above all, happier. The *Ethics* is a notoriously difficult and enigmatic text, which consists entirely of geometrical proofs—even concerning psychological, moral, and theological matters. Yet, it has become famous among philosophers and poets alike for its exceptional beauty. Among the questions the book tackles are: What determines our desires, and in what ways can or should we control them? In what ways can we be free, and in what ways are our behaviors and desires predetermined? In what ways can we be unique, and in what ways are we an inherent part of a greater whole? As we will learn, Spinoza argued that God and Nature are synonyms and that, to achieve an eternal and blissful life, we do not need to die and go to heaven. We do not even need to change the world or ourselves. All we need is to understand the way things are. There are two options for taking this course: for three or five credits. The three-credit option means attending the lectures and doing the relevant readings and assignments. The five-credit option includes, in addition to the lectures, a group conference component in which we will discuss films and literary works that help illustrate and apply Spinoza’s *Ethics*.

The Philosophy of Tragedy: Electras

Michael Davis

Open, Seminar—Fall

There is only one story about which tragedies exist by all three of the great Greek tragic poets: the murder of Clytemnestra to avenge her murder of Agamemnon. We will read all three plays: Aeschylus’ *Libation Bearers*, Sophocles’ *Electra*, and Euripides’ *Electra*—with special attention to the relation between Electra and Orestes as co-conspirators in the plot against Clytemnestra. Each play is concerned with the question of justice in its relation to a political life. Insofar as its principle is justice, political life points toward universality. Insofar as its existence depends on excluding some from its borders, it must assert its particularity. Political life involves treating fellow citizens according to universal principles, because they are like family. We want our *polis* to be good, but we want it to be good because it is ours. In Greek tragedy, this problematic togetherness of the good and one’s own is repeatedly represented as the tension between the *polis* and the family—which is, in turn, expressed as a tension between male and female principles. All of these issues are present in all three plays but in quite different ways. We will read them with a view to understanding the importance of those differences.

Ethics and Moral Philosophy

Scott Shushan

Open, Seminar—Fall

We can ask the question—What is the right thing to do?—because we take our reasons to influence our actions. But what does it mean to be free? And how do our reasons affect what we do? This course will investigate two central issues in moral philosophy: freedom and moral reasons. In the first half of the course, we will ask: What qualifies us as responsible for our actions? To answer this question, we must think about what it means to be a human agent. Some thinkers believe that we are born agents, while others believe that we must develop our agency. If agency is developed, then the society that we are born into is crucial for this development—which means that, to understand responsibility, we must consider how sociality shapes who we are and, thus, what we do. In the second half of the class, we will turn to critically reflect on the ethical questions that arise, inasmuch as we exist in a social world with other human beings. We will discuss pressing social issues such as wealth inequality, women's health issues, climate change, animal rights, race- and gender- based discrimination, the death penalty, and mass incarceration. Beyond thinking through specific issues, we will be interested in the nature of moral reason and moral arguments. What makes a good moral argument? And does a good moral argument change our minds on an issue? Our discussions will prompt us to doubt our deeply-held beliefs that inform our thoughts and actions, questioning their validity and goodness.

Aesthetics and the Philosophy of Art

Scott Shushan

Open, Seminar—Spring

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

Kara Walker, Jordan Peele, and many others. At the end of the semester, our aim will be to articulate what is so special about art and why we care about it.

Discipline and Sexuality: Reading Michel Foucault

Roy Ben-Shai

Sophomore And Above, Seminar—Fall

In this reading seminar, we will focus on two of Michael Foucault's books: *Discipline & Punish: The Birth of the Prison* (1975) and *The History of Sexuality, Vol. I: The Will to Knowledge* (1976). Foucault is one of the most influential philosophers and historians of the second half of the 20th century, famous for developing Nietzsche's thesis that knowledge is not a progressive quest for objective truth but, rather, a historical construct produced in the service of sociopolitical power structures. The texts that we will read mark a transition in Foucault's conception of power, from seeing it as a mechanism of control (incarceration and punishment but also disciplining, education, and surveillance) to seeing it as a mechanism of producing pleasure (through practices, regulation, and inhibitions of sexuality, as well as its transgressions). Foucault's is an extremely original mind, which has the capacity to change our understanding of our history, our culture, our upbringing, and ourselves in the deepest and least-expected ways. When it works (and much of it depends on our own commitment to the reading process), his writing can liberate us from bonds and preconceptions that we never even knew we had. This will be a guided reading and discussion-centered seminar, with weekly reading responses. It is reserved for sophomores and above, with preference to those who've had experience reading philosophy in class, in conference, or independently. The reason for this is not that we need much background in philosophy to understand Foucault but, instead, that we need the capacity and enthusiasm for actively and independently participating in a rigorous process of reading and discussing a philosophical text. For the conference component of the class—unless you have a well-defined and executable alternative in mind, which we agree upon in advance—each student will conduct an independent study with me of one philosophical text of their choice from a list of options.

Nietzsche: The Philosophical Personality

Roy Ben-Shai

Intermediate, Seminar—Spring

What is my personality? What kind of personality is it? Do I have control over my personality? Is it something I am, or is it something I do? We will reflect on these questions with philosopher Friedrich Nietzsche as our guide. In one of his aphorisms, Nietzsche argued that the most important

thing one can do is “give style” to his/her character. But what is “style” in this sense, and how does one “give” or develop it? In this course, Nietzsche will be our guide not only in terms of his ideas but also in terms of his example: his own “personality.” This does not simply mean his biography but, rather, his personality as it comes across and develops through his writing and his art. The course is, therefore, titled “philosophical personality”—the personality of a thinker and author. To this end, we will begin from Nietzsche’s earliest forays as a writer: his studies of Homer and Pre-Socratic philosophy and his groundbreaking theses on Greek tragedy. We will conclude by reading one of Nietzsche’s latest texts, his intellectual autobiography, *Ecce Homo: How One Becomes What One Is*. Conference work should engage the guiding question of the course—What is personality, and how does it develop?—through a prism of the student’s choice: work/s of literature, art, psychology, or philosophy.

Ancient Philosophy (Plato)

Michael Davis

Intermediate, Seminar—Spring

This course will be devoted to a careful reading of one text. The goal of the course is twofold. First, it is designed to acquaint students with perhaps the seminal figure in the philosophical tradition in more than a superficial way. (The 20th-century philosopher, Alfred North Whitehead, once remarked that the “safest general characterization of the European philosophical tradition is that it consists of a series of footnotes to Plato.”) This will force us to slow our usual pace of reading, to read almost painfully carefully, with a view to understanding Plato as he wrote and as he understood himself and not as a stage in a historical development. The second part of the goal of the course will be to introduce and encourage this kind of careful reading. The text for spring 2021 will be Plato’s *Protagoras*.

Hegel’s Phenomenology of Spirit

Scott Shushan

Intermediate, Seminar—Spring

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 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.”

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

Art and Ecology (p. 11), Sarah Hamill *Art History*

Histories of Modern and Contemporary Art,

1860–1955 (p. 9), Sarah Hamill *Art History*

The History of the Museum, Institutional Critique, and the

Artist as Curator (p. 11), Sarah Hamill *Art History*

Taoist Philosophy: Laozi and Zhuangzi (p. 14), Ellen Neskar

Asian Studies

Artificial Intelligence and Society (p. 24), James Marshall

Computer Science

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

Introduction to Property: Cultural and Environmental

Perspectives (p. 37), Charles Zerner *Environmental*

Studies

Intermediate French II: The Writing of Everyday Life in

French 20th-Century Literature (p. 51), Jason Earle

French

Food, Agriculture, Environment, and Development (p. 54),

Joshua Muldavin *Geography*

Readings in Intermediate Greek: Herodotus and

Thucydides (p. 57), Emily Katz Anhalt *Greek*

(*Ancient*)

Intermediate Greek: The Perils of Passion: Ancient Greek

Wisdom for Today’s Troubled Times (p. 57), Emily

Katz Anhalt *Greek (Ancient)*

Realisms: Currents and Crosscurrents in 19th-Century

European Thought (p. 64), Philip Swoboda *History*

The Enlightenment (p. 63), Philip Swoboda *History*

Emersonian Quartet: Whitman, Dickinson, Frost,

Stevens (p. 84), Neil Ardit *Literature*

Epic Vision and Tradition (p. 80), William Shullenberger

Literature

First-Year Studies: Mythology in Literature (p. 77), William

Shullenberger *Literature*

Forms and Logic of Comedy (p. 81), Fredric Smoler

Literature

Imagining War (p. 80), Fredric Smoler *Literature*

Interrogating God: Tragedy and Divinity (p. 82), Joseph

Lauinger *Literature*

Reading High Romantic Poetry (Blake to Keats) (p. 77), Neil

Arditi *Literature*

Shakespeare and the Semiotics of Performance (p. 77), Joseph Lauinger *Literature*

Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*

The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times (p. 77), Emily Katz Anhalt *Literature*

Theory for Reading (p. 82), Eric Leveau *Literature*

Visionary Spaces: Light Information Reflexivity (p. 85), Una Chung *Literature*

Wilde and Shaw (p. 84), Joseph Lauinger *Literature*

First-Year Studies: FYS in Music (p. 91), Martin Goldray *Music*

The Music of Russia (p. 92), Martin Goldray *Music*

The First Philosophers (p. 101), Roy Ben-Shai *Philosophy*

Deformed Democracy: Structural Roots of Democratic Dysfunction (p. 108), David Peritz *Politics*

Modern Political Philosophy (p. 108), David Peritz *Politics*

Art and Visual Perception (p. 116), Elizabeth Johnston *Psychology*

Mindfulness: Science and Practice (p. 121), Elizabeth Johnston *Psychology*

The Senses: Art and Science (p. 119), Elizabeth Johnston *Psychology*

Chan and Zen Buddhism (p. 127), T. Griffith Foulk *Religion*

First-Year Studies: The Emergence of Christianity (p. 126), Cameron C. Afzal *Religion*

Advanced Interdisciplinary Studio: Our Nine Senses (p. 154), John O'Connor *Visual and Studio Arts*

The Episode: A Course in Connections (p. 163), Myra Goldberg *Writing*

Ecopoetry (p. 167), Marie Howe *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.

Energy Around the World

Dominik M. Berg

Open, Lecture—Spring

This course aims to expose students of any discipline to the universal topic of energy and what we can do to use it sustainably. After defining the fundamental description of energy as a concept and energy as a property, this course will focus on learning about the different energy forms that we consume in our daily lives and where and how those energies are harnessed. Differences in renewable and nonrenewable energy sources will be highlighted, and suggestions for a sustainable use of energy in our daily lives will be developed as part of a group effort. Finally, we will apply the obtained knowledge in order to investigate the different uses of energy in different countries around the world. This course will be accompanied by take-home labs and projects to allow for a deeper understanding of the content. The material in this course will be communicated mostly conceptually, with the occasional use of basic algebra.

Time to Tinker

Merideth Frey

Open, Small Lecture—Spring

Do you enjoy designing and building things? Do you have lots of ideas for things that you wished existed but do not feel you have enough technical knowledge to create yourself? This course is meant to provide 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 multiple units, including: the engineering design process, tools and materials, basic electronics, introduction to Arduino, basic mechanics, and 3D printing. There will be weekly readings and assignments, and each unit will include a small group project to demonstrate the new skills that you have acquired. For a semester-long, team-based conference project, your team will create an engineered piece that will be exhibited and presented, as well as write a report reflecting on the design, desired functionality, and individual contributions that led to the finished product.

Chaos

Merideth Frey

Open, Seminar—Fall

This course introduces the beautiful world of nonlinear and chaotic dynamics and also provides the mathematical and numerical tools to explore the astounding patterns that can arise from these inherently unpredictable systems. We shall see how chaos emerges from fairly simple nonlinear dynamical systems; utilize numerical methods to simulate the dynamics of chaotic systems; and explore characteristics of chaos using iterated maps, bifurcation diagrams, phase space, Poincaré sections, Lyapunov exponents, and fractal dimensions. Class time will oscillate between 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.

Classical Mechanics (Calculus-Based General Physics)

Merideth Frey

Open, Seminar—Fall

Calculus-based general physics is a standard course at most institutions; as such, this course will prepare you for more advanced work in physical science, engineering, or the health fields. The course will cover introductory classical mechanics, including kinematics, dynamics, momentum, energy, and gravity. Emphasis will be placed on scientific skills, including: problem-solving, development of physical intuition, scientific communication, use of technology, and development and execution of experiments. The best way to develop scientific skills is to practice the scientific process. We will focus on learning physics through discovering, testing, analyzing, and applying fundamental physics concepts in an interactive classroom, as well as in weekly laboratory meetings. *Permission of the instructor is required. Students are encouraged to have completed one semester of calculus as a prerequisite. It is strongly recommended that students who have not completed a second semester of calculus enroll in Calculus II, as well. Calculus II, or equivalent, is highly recommended in order to take Electromagnetism and Light (Calculus-Based General Physics) in the spring.*

Science Research Seminar

Cecilia Phillips Toro

Open, Seminar—Spring

Each semester, the science and mathematics faculty members invite scientists to campus to share their current research projects with our community via a talk in our Science Seminar Series. These seminar speakers come

from diverse fields, spanning the SciMath disciplines. Students enrolled in this course will learn about cutting-edge scientific research by attending class prior to each Science Seminar for a journal-club style, in-depth discussion of research papers published by the speaker or related to the speaker's research. The discussions will be facilitated by faculty with relevant expertise in the subject area. Students will then attend the Science Seminar presentation and, afterward, meet with the speaker as a group, allowing for conversations about scientific research and career trajectories.

Statistical Mechanics and Thermodynamics

Jennifer Carson

Intermediate, Seminar—Spring

What does a thermometer measure? How does a refrigerator work? What is really meant by "entropy"? This course covers an array of concepts with which these and similar questions can be addressed, including temperature, heat, entropy, and internal energy. We will explore the laws satisfied by these quantities (thermodynamics); their grounding in the statistical properties of large collections of particles (statistical mechanics); and their applications through various topics in physics, chemistry, and engineering. Seminars will include a mixture of discussion and mathematical problem solving. This is a standard intermediate course for students interested in pursuing physics, physical chemistry, or engineering. No previous exposure to thermodynamics is necessary. *Prerequisite: one year of calculus, as well as one year of general physics and/or general chemistry.*

Electromagnetism and Light (Calculus-Based General Physics)

Merideth Frey

Intermediate, Seminar—Spring

This is the follow-on course to Classical Mechanics, where we will be covering 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. Seminars and weekly laboratory meetings will incorporate technology-based, exploratory, and problem-solving activities. *Students are encouraged to have completed Classical Mechanics, or equivalent, along with Calculus II, or equivalent.*

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

Animal Physiology (p. 18), Cecilia Phillips Toro *Biology*
 Neurobiology (p. 18), Cecilia Phillips Toro *Biology*
 Global Climate Change (p. 36), Bernice Rosenzweig
Environmental Science
 Studies in Ecocriticism: The Idea of Nature in the Western
 Tradition (p. 79), Eric Leveau *Literature*
 An Introduction to Statistical Methods and Analysis (p. 87),
 Daniel King *Mathematics*
 Mathematics in Theory and Practice: Probability, Risk
 Analysis, and Optimization (p. 88), Daniel King
Mathematics
 Ecopoetry (p. 167), Marie Howe *Writing*

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.

Making the World Go Round: Children as Cogs in the
 Machinery of Empire (p. 4), Mary A. Porter
Anthropology
 Digital Disruptions (p. 24), Michael Siff *Computer Science*
 Economic Policy and the 2020 General Elections: Money,
 Trade, Industrial Policy, and Inequality (p. 33), Jamee
 K. Moudud *Economics*
 First-Year Studies: Economics for Responsible
 Citizens (p. 32), An Li *Economics*
 First-Year Studies: Historical Foundations of Economics:
 Politics, Power, Ideology, and Change (p. 33), Jamee
 K. Moudud *Economics*
 Macroeconomic Analysis and Policy: Institutions,
 Uncertainty, and Financialization (p. 35), An Li
Economics
 Microeconomic Analysis: Individuals, Conflicts, and
 Institutions (p. 34), An Li *Economics*
 Political Economy of Women (p. 34), Kim Christensen
Economics
 First-Year Studies: Introduction to Documentary
 Filmmaking (p. 43), Damani Baker *Filmmaking and*
Moving Image Arts
 First-Year Studies: Introduction to Development Studies:
 The Political Ecology of Development (p. 54), Joshua
 Muldavin *Geography*
 Food, Agriculture, Environment, and Development (p. 54),
 Joshua Muldavin *Geography*

Readings in Intermediate Greek: Herodotus and
 Thucydides (p. 57), Emily Katz Anhalt *Greek*
(Ancient)
 Intermediate Greek: The Perils of Passion: Ancient Greek
 Wisdom for Today's Troubled Times (p. 57), Emily
 Katz Anhalt *Greek (Ancient)*
 A History of Poverty and Public Policy: The New Deal or the
 Raw Deal for Black America? (p. 60), Komozi
 Woodard *History*
 Latin America in the World (p. 64), Margarita Fajardo
History
 Liberations: Contemporary Latin America (p. 66),
 Margarita Fajardo *History*
 The Perils of Passion: Ancient Greek Wisdom for Today's
 Troubled Times (p. 77), Emily Katz Anhalt *Literature*
 An Introduction to Statistical Methods and Analysis (p. 87),
 Daniel King *Mathematics*
 Game Theory: The Study of Conflict and Strategy (p. 88),
 Daniel King *Mathematics*
 Critical Realignments in American Politics: Obama/
 Trump (p. 111), Samuel Abrams *Politics*
 Deformed Democracy: Structural Roots of Democratic
 Dysfunction (p. 108), David Peritz *Politics*
 International Political Economy: The Rise (and Fall) of
 Neoliberal Hegemony (p. 109), Yekaterina Oziashvili
Politics
 Intervention and Justice (p. 110), Elke Zuern *Politics*
 Rising Autocrats and Democracy in Decline? (p. 111), Elke
 Zuern *Politics*
 The Age of Global Uprisings (p. 110), Yekaterina Oziashvili
Politics
 The Politics of Addressing the Past: Apology, Repatriation,
 Reparation, Remembrance (p. 109), Elke Zuern
Politics
 Advanced Behavioral Statistics Practicum (p. 124), Kim
 Ferguson (Kim Johnson) *Psychology*
 Mobilization and Social Change (p. 121), Gina Philogene
Psychology
 The Social Psychology of Immigration (p. 120), Gina
 Philogene *Psychology*
 Politics of/as Representation (p. 134), Shahnaz Rouse
Sociology
 Veiled Lives: Women and Resistance in the Muslim
 World (p. 132), Shahnaz Rouse *Sociology*
 Practices, Techniques, and Strategies in
 Photography (p. 156), Justine Kurland *Visual and*
Studio Arts

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.

Deformed Democracy: Structural Roots of Democratic Dysfunction

David Peritz

Open, Lecture—Year

Modern democracy, as defended by its most progressive advocates and pursued by a succession of social movements, promised to resurrect an ancient form of popular self-rule on a newly inclusive and egalitarian foundation. At certain points in recent history, it seemed credible to believe that the “moral arc of the universe bends toward justice”; i.e., that there was a long-term trend in modern democracy that more fully institutionalized meaningful self-government, increasingly treated all members with equal concern and respect, and better realized fair equality of opportunity for all while limiting social inequality and facing up to the daunting task of repairing historical injustices. Over the course of your lifetimes, however, this claim has appeared far less credible; instead, modern democratic politics seem increasingly less equal, inclusive, just, responsive, functional, and democratic. Is 21st-century democracy, increasingly an instrument of unjust politics, impotent in the face of the social and environmental changes that globalization and galloping technological innovation produce—or perhaps simply doomed? Or might it be possible to reform democracy to render it compatible with conditions of global interconnection and deeper diversity while also making it capable of securing the requisite degrees of political and social equality? To address these

questions, this course surveys the development and defense of modern conceptions of democracy through the history of political thought; examines mature democracy by looking at its practice, successes, and failures from the mid-20th century to the present; and contemplates proposals for reform that seek to eliminate deformations while realizing the normative potential of modern democracy. The first semester concentrates on the history of modern democracy, looking both to develop a strong, critical account of democracy as a normative ideal—by studying its theoretic roots in seminal texts of modern political thought from Locke to Tocqueville—and to gain a critical historical overview of its cultural and institutional genesis, evolution, and decay (Fukuyama and Habermas). We will then turn, mainly in the second semester, to examine some main aspects of the forces troubling democracy in the United States and elsewhere, surveying, in turn: the decline of the legislative process; the decline of political parties and voluntary associations and the consequent “hollowing out” of civil society; important changes in the political economy that have rendered democratic capitalism more prone to economic inequality and crisis, oligarchic capture, and cultural distortion; the role of (new and old) mass media in successively structuring and disrupting the public sphere of democratic politics; the question of whether constitutional democracy is intrinsically valuable or inherently contradictory, in general, and whether the American Constitution is [anti]democratic; the way in which different aspects of an electoral system, from districting to how winners and losers are determined, structure different forms of democracy; and whether the politics of identity is, at once, redressing historical injustice while also fracturing democratic solidarity. The course will conclude by considering proposals to strengthen, reform, or refound modern democracy as we move into the middle of the 21st century. The course will draw on a wide range of disciplines and texts, drawing on political science and economy, history, sociology, and philosophy; but the central focus will be on historical and contemporary political theory.

Modern Political Philosophy

David Peritz

Open, Seminar—Year

Political philosophy consists of: a discourse of thinking about the nature of political power; the conditions for its just and unjust use; the rights of individuals, minorities and majorities; the nature and bounds of political community; the relations between politics and the truth or the good; etc. Rather than tackling pressing political problems one at a time, political theorists seek systematic solutions in overall visions of just societies or comprehensive diagnoses of the roots of oppression and domination in political orders. While this discourse

stretches back over 2,500 years of history, in this course we focus on modern writers who shaped the terms and concepts that increasingly populate political imaginations the world over; that is, the conscious and unconscious ideas about rights, power, class, democracy, community, and the like that we use to make sense of our political lives. Thinkers to be considered include: Hobbes, Locke, Rousseau, Kant, Hegel, Marx, Mill, and Nietzsche. By studying their work, we will be better positioned to answer the following range of questions. What is the nature of political power? What is the content of social justice? Does democracy threaten basic individual rights? Is it more important to respect the individual or the community when the interests of the two conflict? Is a market economy required by, or incompatible with, democracy? What aspects of human potential and social worlds do different grand theories of political life illuminate and occlude? Finally, this course will also pose the issue of the worth and legitimacy of European modernity; that is, the historical process that produced capitalism, representative democracy, religious pluralism, the modern sciences, ethical individualism, secularism, fascism, communism, new forms of racism and sexism, and many “new social movements.” Which of the ideas that jostle for prominence within this tradition are worth defending? Which should be rejected? Or should we reject them all and, instead, embrace a new, postmodern political epoch? In answering these questions, we will be forced to test both the internal coherence and the continuing relevance of the political visions that shape modern politics. The approach we take in class will focus on close textual analysis as we seek to unpack the details of the many strands of arguments that cross-cut these texts, passage by passage.

International Political Economy: The Rise (and Fall) of Neoliberal Hegemony

Yekaterina Oziashvili

Open, Seminar—Fall

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 sometimes surprisingly transparent political ends and ideology. In this class, we will question the frequently proclaimed universality, neutrality, and inevitability of economic principles and policies through a close examination of neoliberal ideology and the ways in which it limits political discourse, reforms, and development. Specifically, 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 political candidates. Some of the questions that we will explore include: What is the role of international economic institutions in domestic and international affairs? How do the interactions between international and domestic institutions and actors determine the production and distribution of scarce resources? And what is the relationship between capitalism and democracy, conditional lending and democratization, and international institutions and national sovereignty?

The Politics of Addressing the Past: Apology, Repatriation, Reparation, Remembrance

Elke Zuern

Open, Seminar—Fall

This course will investigate how states and societies address the past from official forgetting to remembrance, apology, repatriation, and reparation. What is the best course of action in the aftermath of gross violations of human rights? Which responses are feasible in a particular context, and how might this shift over time? What impact might apologies have? Why have reparations been won in some cases but not in others? Our discussions will consider the needs of victims, as well as the interests of states and the possible contradictions between the two. We will focus on the role of power in the international system and international law, as well as the ways in which seemingly less powerful groups have engaged and challenged prominent international actors. Case studies will include, but are not limited to, Native American demands for the repatriation of remains, Jewish struggles for restitution in the aftermath of the Holocaust, and postcolonial demands for reparations from former colonizing states. We will also consider the role of narratives and memorials in expanding the discussion concerning reparations for slavery and the ways in which demands for justice gain traction among the general public.

Making Sense of 2020: Populism, Polarization, and Political History

Samuel Abrams

Open, Seminar—Spring

The events surrounding the 2020 election were jarring to many Americans, and the violence, rhetoric, and chaos leading up to November was something few ever expected to see occur in the United States. This course will attempt to contextualize the election itself and the months and

years leading up to the election. In class, we will explore issues related to the media, social movements, realignments, leadership, political and social institutions and ideologies with a particular focus on populism, and polarization and will examine why so many Americans feel disillusioned about the economic and political scene. Why was it the case that so many believed that the country was headed in the wrong direction? Why and how did the social and political world become so deeply divided and full of anger. And how did the nation end up in a place of seemingly endless fighting about numerous topics, including gun control, immigration, the environment, and global engagement? This course will examine these current sentiments as the backdrop for understanding the 2020 electoral cycle. We will focus on what political science can tell us about electoral politics, with the electoral process itself being one of the most fundamental aspects of American democracy: allowing citizens to choose their representatives, from local county boards to the occupant of the White House. The course may not provide absolute answers, because so much is in flux; but we will try to understand the present based on past research that touched on numerous questions relating to elections, such as: Who votes and participates, how, and why? How do income, religion, race, and geographic region play into electoral behavior? What about institutions—such as electoral rules, various debates and the Electoral College? What about the role of mass media and social media platforms? What about the art of persuasion; that is, do campaigns matter, or is it simply the economy? Finally, 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 and leadership. We will treat this material as social scientists, not as ideologues. Comfort with numbers and statistics is expected. Moreover, students should have some background in American political history and be open to hearing many ideological points of view. *There will be two sections of this course.*

The Age of Global Uprisings

Yekaterina Oziashvili

Open, Seminar—Spring

There are decades where nothing happens; and there are weeks where decades happen. —V. I. Lenin.

The first two decades of the 21st century have been decades of uprisings. Looking at images of protesters filling the streets of Paris, France, or Santiago, Chile, it's hard to believe that, in 1989, Frances Fukuyama famously proclaimed the end of history, delivered by the final victory of liberalism over competing ideologies. He concluded: "The end of history will be a very sad time. The struggle for recognition, the willingness to risk one's life for a purely

abstract goal, the worldwide ideological struggle that called forth daring, courage, imagination, and idealism, will be replaced by economic calculation, the endless solving of technical problems, environmental concerns, and the satisfaction of sophisticated consumer demands. In the post-historical period there will be neither art nor philosophy, just the perpetual caretaking of the museum of human history." The 1990s, indeed, seemed to confirm Fukuyama's predictions. Liberal ideology—with its promarket, technocratic, and anti-democratic policies—left no space for politics or resistance. Margaret Thatcher's infamous argument that "There Is No Alternative" became a posthistorical axiom rather than an ideological position. But in Belgrade on October 5, 2000, a state radio/television station was charged by a heavy equipment machine, beginning a series of Colour Revolutions in Eastern Europe; and just like that, the post-historical period of boredom was over. In this class, we will look at a series of uprisings that have taken the early 21st century by storm. We will start with the Colour Revolutions, move on to the Arab Spring and the Occupy movement, and end with more recent uprisings—including the Yellow Vests in France, independence movements in Catalonia and Hong Kong, and anti-austerity protests in Latin America, Europe, and the Middle East. Some of those movements organized in opposition to corrupt and undemocratic governments or fake elections; others, in response to democratic governments' lack of consideration for the livelihood of the working people and dominance of capital over human beings and environment. Not all of those movements were ultimately emancipatory projects, however, and their demands and tactics have been radically different. This class will look at the differences and similarities between the movements and ask: What can we learn from those uprisings, and what is next?

Intervention and Justice

Elke Zuern

Open, Seminar—Spring

What are the appropriate responses to widespread human-rights violations in another country as they are occurring? Are there cases in which military humanitarian intervention is warranted? If so, who should intervene? What else can be done short of military intervention? Once the violence has subsided, what actions should the international community take to support peace and justice? This course will explore critical ethical, legal, and political questions. We will consider key cases of both intervention and nonintervention over the last three decades, from Rwanda to Libya, and consider a range of responses to those actions. Finally, we will evaluate different pathways in pursuing truth, justice, and reconciliation in the aftermath of gross violations of human rights. Cases include the International Criminal

Tribunal and domestic courts established in Rwanda after the genocide, South Africa's pioneering Truth and Reconciliation Commission, and the ongoing work of the International Criminal Court.

Critical Realignments in American Politics: Obama/Trump

Samuel Abrams

Sophomore And Above, Seminar—Fall

In light of the 2020 election, this course will tackle the question of whether America is in the midst of a critical realignment that began in the 1990s with Newt Gingrich and the election of George W. Bush to the White House and may be playing out in the Obama and Trump presidencies. To do this, we will examine the concept of critical realignments in political science and political history that are, generally, a set of notable and trajectory shifting changes in party ideology, issues, party leaders, regional and demographic bases of power of political parties, and the structure or rules of the political system such as voter eligibility or financing. The changes result in a new political power structure that lasts for decades, replacing an older dominant coalition. We will look at past American examples that are universally accepted as realignments—such as the 1896 presidential election, when the issues of the Civil War political system were replaced with those of the populist and progressive eras, and the 1932 election, when the populist and progressive eras were replaced by the New Deal issues of liberalism and modern conservatism. Since the realignment of the 1930s, however, political scientists and historians often disagree about which elections are realignments, what defines a realignment, and even whether realignments occur. Thus, the course will examine major sociopolitical changes in the United States—from the voting rights era in the 1960s, to the Reagan revolution, and now to the chaos of Donald Trump. 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 understanding power and how it has been organized. 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. Comfort with numbers and statistics is expected. Moreover, students should have a background in American political history. *There will be two sections of this course.*

Rising Autocrats and Democracy in Decline?

Elke Zuern

Intermediate, Seminar—Year

At the end of the Cold War, many Western writers wrote triumphantly about the global victory of democracy and capitalism. In the last few years, we have been bombarded with news of autocrats at home and abroad undermining democracy. We hear that democracy is dying, while markets and inequality reach new heights. COVID-19 has reinforced many of these trends but also has created greater opportunities for shifting some of our current trajectories. This seminar will address the connections between liberal democracy and market capitalism as they have reinforced and contradicted one another. We will explore the role of social movements in bringing about change and the alternative ideals they have offered. To understand the challenges that individual states face, we begin with the here and now: inequality in the United States and the election of Donald Trump. We then look back for a deeper understanding of political and economic regime change. We will consider the wave of democratization from the late 1980s and consider the ways in which economic conditions contributed to pressure for change and economic policy limited possible outcomes. To understand present-day challenges and opportunities, we will discuss the rise of neoliberalism, as well as Latin American and African state experiments with social democracy and the redistribution of wealth. We will also explore the increase in both populist leaders and popular uprisings. The class will consider the role of social media in propelling protest and the rise of surveillance capitalism in tracking our movements for a wide number of ends. As we evaluate the present, we will consider a range of popular responses to these challenges, as well as alternative frameworks for the future. *Prerequisite: Prior course work in 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.

Indigenous Rights and Representations (p. 5), Deanna Barenboim *Anthropology*

Making the World Go Round: Children as Cogs in the Machinery of Empire (p. 4), Mary A. Porter *Anthropology*

Economic Policy and the 2020 General Elections: Money, Trade, Industrial Policy, and Inequality (p. 33), Jamee K. Moudud *Economics*

First-Year Studies: Economics for Responsible Citizens (p. 32), An Li *Economics*

First-Year Studies: Historical Foundations of Economics: Politics, Power, Ideology, and Change (p. 33), Jamee K. Moudud *Economics*

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Macroeconomic Analysis and Policy: Institutions, Uncertainty, and Financialization (p. 35), An Li *Economics*

Microeconomic Analysis: Individuals, Conflicts, and Institutions (p. 34), An Li *Economics*

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

Introduction to Property: Cultural and Environmental Perspectives (p. 37), Charles Zerner *Environmental Studies*

Experimental Documentary: Theory and Practice (p. 46), Robin Starbuck *Filmmaking and Moving Image Arts*

First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 54), Joshua Muldavin *Geography*

Food, Agriculture, Environment, and Development (p. 54), Joshua Muldavin *Geography*

Readings in Intermediate Greek: Herodotus and Thucydides (p. 57), Emily Katz Anhalt *Greek (Ancient)*

Intermediate Greek: The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times (p. 57), Emily Katz Anhalt *Greek (Ancient)*

#BlackLivesMatter and #SayHerName: Centering Black Women in the Fight for Racial Justice (p. 67), Nadeen M. Thomas *History*

Europe's Civil War: 1914–1945 (p. 61), Philipp Nielsen *History*

First-Year Studies: The Urban Century: How Cities Shaped and Were Shaped by Modern European History (p. 59), Philipp Nielsen *History*

'In an Antique Land': An Introduction to Middle Eastern Studies (p. 63), Matthew Ellis *History*

Liberations: Contemporary Latin America (p. 66), Margarita Fajardo *History*

Revolutions in Cuba: Local Origins, Global Fault Lines (p. 65), Jesse Horst *History*

The Enlightenment (p. 63), Philip Swoboda *History*

Beginning Italian: Viaggio in Italia (p. 71), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 71), Tristana Rorandelli *Italian*

Beginning Latin (p. 73), Emily Katz Anhalt *Latin*

Queer Theory: A History (p. 75), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Imagining War (p. 80), Fredric Smoler *Literature*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 80), Tristana Rorandelli *Literature*

Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*

The Perils of Passion: Ancient Greek Wisdom for Today's Troubled Times (p. 77), Emily Katz Anhalt *Literature*

The World According to Ariyoshi Sawako (p. 83), Sayuri I. Oyama *Literature*

An Introduction to Statistical Methods and Analysis (p. 87), Daniel King *Mathematics*

The Music of Russia (p. 92), Martin Goldray *Music*

Ancient Philosophy (Plato) (p. 104), Michael Davis *Philosophy*

Discipline and Sexuality: Reading Michel Foucault (p. 103), Roy Ben-Shai *Philosophy*

The Philosophy of Tragedy: Electras (p. 102), Michael Davis *Philosophy*

Exploring the Work of Community-Based Agencies: Linking Theory and Practice (p. 113), *Practicum*

Advanced Behavioral Statistics Practicum (p. 124), Kim Ferguson (Kim Johnson) *Psychology*

Mobilization and Social Change (p. 121), Gina Philogene *Psychology*

The Social Psychology of Immigration (p. 120), Gina Philogene *Psychology*

Religion and Power: Islam, Christianity, and the United States (p. 128), Kristin Zahra Sands *Religion*

Contextualizing Communications: The Poetics of Seeing (p. 132), Shahnaz Rouse *Sociology*

Politics of/as Representation (p. 134), Shahnaz Rouse *Sociology*

Forms of Culture in the Information Age: Spanish for Advanced Beginners (p. 136), Eduardo Lago *Spanish*

First-Year Studies: Theatre in Action, the '60s Thru Tomorrow (p. 138), Kevin Confoy *Theatre*

Drawing Faces (p. 153), John O'Connor *Visual and Studio Arts*

The Episode: A Course in Connections (p. 163), Myra Goldberg *Writing*

Ecopoetry (p. 167), Marie Howe *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.

SLCeeds: Ideas From Concept to Creation

Roger Osorio
Open, Practicum—Spring

This course experience teaches students the process for taking any idea from concept to creation and the strategies for executing that work effectively and efficiently. All students will engage in the process within the context of ideas developed by the students. By combining theory with practice, students will have the opportunity to experience a full process cycle so that they can begin the journey to mastering these skills.

Assignments will track the various steps of the process, culminating into a final paper and presentation to a panel of alumni judges.

Exploring the Work of Community-Based Agencies: Linking Theory and Practice

Sophomore And Above, Practicum—Fall And Spring
According to NonProfit Westchester, a local advocacy group, nonprofits make up 13.6 percent of the total workforce in Westchester County. The goal of this two- or three-credit course is to offer students the chance to develop, through readings and direct work, a deeper understanding of community-based work and of a nonprofit that has a strong partnership with the College. Largely through journal writing, students will engage in the process of action and reflection to explore and learn about community-based work. Some questions that this course will address include: What is a community, what is community-based work, and what is a nonprofit? Who are the people served by the agency? What are some of the complexities that the agency faces? What is the agency's mission? How does a nonprofit agency develop and change over time, and how does it determine the kind of community-based work it will do? How does an agency determine the success of its work? What are the funding sources, and what are some of the social forces that impact the work of each agency and the people it serves? Students will meet throughout the term for a weekly, one-hour seminar with the director of the Office of Community Partnerships. Students will also select a faculty sponsor with whom to discuss articles and journal entries throughout the semester. All students will participate in the end-of-semester poster session and write a 7- to 10-page paper on an aspect of their work over the semester, which brings together their reflections and experiences and readings. The number of students who will be able to take this course will vary according to the number of faculty available for any given semester. *A maximum of 12 students will be able to join this course each semester. This course may be taken for either two or three credits.*

Foundations in Workplace Culture and Well-Being

Meghan Jablonski
Sophomore And Above, Practicum—Fall
This is a practicum-based course offered in collaboration with SLC Career Services. Second-, third-, and fourth-year students who will be completing an internship placement in fall 2020 are eligible to take this course. The aim of the course is to help support students in making the transition from academic life to work experience. This course will address topics that are generally applicable to workplace

culture and well-being across fields such as communication, diversity and inclusion, professional networking, job crafting, stress management, and work-life balance. Over the semester, students will develop an academic understanding of relevant concepts, drawing from industrial, organizational, positive psychology, and related fields. Students will be invited to integrate their internship experiences through class discussion, experiential activities, collaborative group work, and observation journals. Class reading assignments will include academic literature and relevant popular media. Classes will include discussions based on assigned reading and internship observations, experiential activities related to class topics (e.g., communication, networking, meditation), Career Service workshops, and an alumni panel. Internships may be in any field and must be approved by SLC Career Services. This class meets once weekly in the evening and may include periodic conference meetings and/or SLC Career Service consultations. Students are expected to attend weekly class meetings in addition to regularly attending their internship placements. *Students have the option to take this course for three or five credits.*

Intensive Semester in Yonkers: Communities Learning Together: Engaged Research in Yonkers

Denisha Jones
Intermediate, Seminar—Fall
This course is open for interviews and registration. Please visit Intensive Semester in Yonkers on MySLC for program information and application.
What benefits should research offer to communities? Can research done on communities produce knowledge or change structures that improve the lived realities of community members? In this course, students will grapple with these and additional questions as they explore community-based participatory action research (CBPAR) and examples of social movements that have turned to CBPAR. We will examine the intersections of policy, global reform efforts on education, immigration, and structural oppression in theory, research, and practice. Based on your understandings of the principles and research methods of CBPAR, you will develop a proposal for a CBPAR project for your internship organization. Through your work in the City of Yonkers, this course invites you to examine the practices of an engaged researcher in service to others seeking to build community. Students may take this course individually or apply to participate in the Intensive Semester in Yonkers.

Building a Professional Identity During the Global Pandemic

Meghan Jablonski

Sophomore And Above, Practicum—Spring

This is a practicum-based course offered to second, third, and fourth year students, who will be completing an internship placement during the spring 2021 semester. The aim of the course is to help support students making the transition from college life to work experience in their chosen field during the COVID-19 pandemic. This course is offered in collaboration with Sarah Lawrence College Career Services and will include mid-semester workshops on communication and networking, plus an end-of-semester alumni panel, based on students' interests. Over the semester, students will explore the process of building a professional identity during a time of remote work and uncertainty. Weekly reading will include topics in psychology and related fields. Topics will include building a professional identity, early supervisory skills, diversity equity and inclusion, workplace communication, imposter syndrome, professional networking, stress management, work-life balance, and ways of supporting wellbeing. Classes will include discussions based on assigned reading and internship observations and on experiential activities related to class topics (e.g., communication, networking, meditation). Students will be invited to integrate their internship experiences through class discussion, experiential activities, collaborative group work, and observation journals. The goal is for students to gain an academic and experiential understanding of key concepts, which students may apply both this semester and beyond. Sophomores, juniors, and seniors who are completing an internship, fieldwork placement, or a related work experience are eligible to take the course. All internships (fieldwork placements and/or other work experiences) must be registered on Handshake and approved by Career Services to be eligible for this class. (Please see the SLC career services website for details on registering your placement.) *This course may be taken for either three or five credits.*

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

Archive of the Senses: Evoking Communities Through Perception (p. 85), Una Chung Yeong Ran Kim
Literature

Advanced Behavioral Statistics Practicum (p. 124), Kim Ferguson (Kim Johnson) *Psychology*

Research Methods Practicum (p. 123), Kim Ferguson (Kim Johnson) *Psychology*

Theories of Development (p. 121), Barbara Schecter
Psychology

PSYCHOLOGY

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

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

Some conference projects consist of reviewing and analyzing the primary research literature on a topic of interest. Others make experiential learning central to the independent work. **We will offer these as they become available over the course of the 2020-2021 academic year.** Opportunities open to students include: assisting at our Early Childhood Center, in local schools, or at clinics; planning and carrying out original research in one of three psychology lab spaces on campus (the Child Study Lab, the Cognition and Emotion Lab, and the Adult Experimental Psychology Lab); working with community organizations in Yonkers, New York; and participating in environmental education at our Center for the Urban River at Beczak (CURB). Psychology is also a core component of two focused, semester-long, community-based academic programs: the Intensive Semester in Yonkers and Sarah Lawrence College's Study Abroad Program in Sub-Saharan Africa.

Ideas and skills developed in class and in conference often play a formative role in the intellectual and professional trajectories of students who go on to pursue these ideas in a wide range of fields, including clinical and research psychology, education, medicine, law, the arts, social work, human rights, and politics. Our 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. These offer the possibility for our undergraduate students to pursue both their bachelor's and master's degrees in five years of study. The college also offers a dual-degree program with the New York University Silver School of Social Work, allowing Sarah Lawrence undergraduates to obtain a BA, a Master of Social Work, and an MA in Child Development in six years.

Introduction to Social Psychology

Gina Philogene

Open, Small Lecture—Year

This yearlong lecture course introduces students to the key ideas of social psychology. We will review the social dimensions underlying the cognitive existence of individuals by examining some theories, methodologies, and key findings of social psychology. We will look at human relations at various levels, with a primary focus on the tension between the individual and society. For that purpose, we will compare different theoretical (cognitive, interpersonal, and cultural) perspectives. *Social cognition:* During the first semester, the course will investigate the role of unconscious processes in our interpretations and explanations of the social world, emphasizing in particular our mistakes in judgment and our misperceptions of causation. The individual as a social “cognizer” will be explored further to see how we derive interpretations for our own behavior in comparison to those attributed to others' behavior. *Group and interpersonal dynamics and social influence:* In the second semester, we will begin with an analysis of the crowd to capture the more social dimension of social psychology. We will then focus on the contextualization of different processes reviewed the previous semester in order to analyze the defining characteristics of groups and the extent to which we are, indeed, shaped by our groups. Our thoughts, feelings, and behavior are influenced by others.

International Perspectives of Psychology

Christopher Hoffman

Open, Lecture—Fall

What does psychology look like outside of the United States? How does psychology operate across multiple cultures? In this course, we will attempt to answer these questions as we explore multiple international perspectives of psychology. First, we will begin with an examination of the history of psychology as a field. Next, we will grapple with arguments for and against international psychology. Our course will explore the development of psychology in multiple parts of the world.

Our readings will focus on tracing the roots of specific schools of psychology, such as liberation psychology and South African psychology, and examining case studies in India, Aotearoa/New Zealand, the former Soviet Union, and El Salvador. Readings may include perspectives from theorists such as Martin-Baro (liberation psychology), Sunil Bhatia (decolonizing psychology), Frantz Fanon (postcolonial theory and psychology), and Lev Vygotsky (cultural-historical psychology). Lastly, we will explore the role of international organizations and mental health, such as the WHO and the UN. In conference work, students will be encouraged to explore international perspectives of psychology beyond the examples discussed in class. This course is open to students interested in psychology, mental health, international relations, politics, regional studies, and anthropology.

Intersectionality and the Matrix of Race

Linwood J. Lewis

Open, Small Lecture—Fall

Morpheus: The Matrix is everywhere. It is all around us....You can see it when you look out your window or when you turn on your television....It is the wool that has been pulled over your eyes to blind you from the truth. Neo: What truth? Morpheus: That you are a slave, Neo.... —The Matrix (1999)

....the Negro is a sort of seventh son, born with a veil and gifted with second-sight in this American world—a world which yields him no true self-consciousness but only lets him see himself through the revelation of the other world. —W.E.B. DuBois, The Souls of Black Folk (1903)

The construct of race is adaptive and healthy but can also lead to human misery through deception about our (hierarchical) relationship to each other. Racially organized hierarchies, such as *The Matrix* or DuBois' veil metaphor, interfere with our ability to clearly perceive our relationships to ourselves and to each other as racial/ethnic beings. In this lecture, we will examine the social construction of the matrix of racialized hierarchy, race, social class, and ethnicity within a historical perspective and how those constructs implicitly and explicitly inform psychological inquiry. We will use an intersectional frame to examine identity and social structure and will include readings by Morrison, Appiah, Haney Lopez, and Hill Collins, among others. We will also examine the development of racial/ethnic identity in childhood and adolescence, as well as gendered and sexual aspects of race/ethnicity. Finally, we will move toward a broader understanding of psychological aspects of prejudice, ethnic conflict, and immigration and how those themes are expressed within the United States and abroad.

Finding Happiness and Keeping It: Insights From Psychology and Neuroscience

Maia Pujara

Open, Lecture—Fall

Happiness is more than a feeling; rather, it is a state of well-being that should ideally last a lifetime. We all want happy lives filled with meaning and satisfaction. Yet, for many of us, happiness can be hard to obtain with regularity or to sustain over a long period of time. Why is that? We can look to years of evidence from the fields of psychology and neuroscience, which tell us that, on average, we are mentally unprepared to: (1) predict what will make us happy, and (2) engage in behaviors that are known to make us happier. Like exercising to improve physical health, it takes real cognitive effort to overcome these tendencies in order to improve our mental health. This course will cover the psychological and brain-based factors for why happiness feels so fleeting and what we can do to build better and more productive habits that have been shown to lead to longer-term maintenance of positive mood and well-being. Students will read foundational work in the field of positive psychology by Martin Seligman, Sonja Lyubomirsky, Edward Diener, Ilona Boniwell, Daniel Kahneman, and others; and as part of the course assignments, 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). We will also discuss studies in neuroscience that show how behavioral interventions like those and others actually work by altering the brain’s structure and function (just like building stronger muscles after exercising). Related to this, we will explore the neurodevelopmental bases for the peaks and valleys observed in mood during adolescence and early adulthood as critical periods for cultivating evidence-based healthy habits. 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 find what practices work best for them, as well as an appreciation that deriving and sustaining happiness and well-being requires intentional practice and maintenance.

Sleep and Health

Meghan Jablonski

Open, Small Lecture—Spring

A key and often-overlooked aspect of recharging is also one of the most obvious: getting enough sleep. There is nothing that negatively affects my productivity and efficiency more than lack of sleep. After years of burning the candle on both ends, my eyes have been opened to the

value of getting some serious shuteye. —Arianna Huffington, Sarah Lawrence College Commencement Address, 2012

Sleep is a powerful part of human experience that is often marginalized in contemporary contemporary culture. This lecture examines historical, developmental, neuropsychological, physiological, and cultural perspectives on the construct of sleep and explores the role of sleep in psychopathology, relevant medical conditions, and wellness. How sleep impacts and is impacted by clinical conditions will be examined, along with Eastern and Western approaches to understanding sleep phases, body clocks, and sleep regulation. Historical and contemporary theories of dreaming—including dream structure and the role of dreaming in memory consolidation, creative problem-solving and preparing for the future—will be considered. Differences in developmental sleep needs will also be considered, as well as gender differences in sleep behaviors. The impact of sleep deprivation on cognitive function, school/work performance, mood and social functioning will be examined, along with socioeconomic barriers to adequate sleep (e.g., shift work), pressures of a 24-hour culture, and use of digital devices. The course will conclude with a look at the powerful benefits of sleeping well, including evidence from electroencephalogram (EEG) and neuroimaging data and from an examination of cultures with exceptionally high levels of well-being.

Art and Visual Perception

Elizabeth Johnston

Open, Lecture—Spring

Seeing comes before words. The child looks and recognizes before it can speak. —John Berger

Psychologists and neuroscientists have long been interested in measuring and explaining the phenomena of visual perception. In this course, we will study how the visual brain encodes basic aspects of perception—such as color, form, depth, motion, shape, and space—and how they are organized into coherent percepts or gestalts. Our main goal will be to explore how the study of visual neuroscience and art can inform each other. One of our guides in these explorations will be the groundbreaking gestalt psychologist Rudolf Arnheim, who was a pioneer in the psychology of art. The more recent and equally innovative text by the neuroscientist Eric Kandel, *Reductionism in Art and Brain Science*, will provide our entry into the subject of neuroaesthetics. Throughout our visual journey, we will seek connections between perceptual phenomena and what is known about brain processing of visual information. This is a course for people who enjoy reflecting on why we see things as we do. It should hold particular interest for students of the visual arts who are curious about scientific explanations of the

phenomena that they explore in their art, as well as for students of the brain who want to study an application of visual neuroscience.

Anxiety, Stress, and Health

David Sivesind

Open, Lecture—Spring

This course is a multidisciplinary overview of anxiety. What exactly is anxiety? How is the concept of stress related? Countless articles warn of the dangers of stress for human physical and psychological health. This class aims to start slightly earlier and examine the topic in depth. Are we talking about an emotional condition? A body process gone awry? Are we in the “Age of Anxiety,” as some have suggested? Can you feel your own anxiety reading this? We will trace the progression of related conditions, from post-traumatic stress disorder to substance abuse, psychosis, and other conditions. The class will explore anxiety and stress as concepts, with special attention to what is known of the related neuroscience.

Child and Adolescent Development

Carl Barenboim

Open, Seminar—Year

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

Culture in Mind

Deanna Barenboim

Open, Seminar—Fall

In this interdisciplinary course in psychology and anthropology, we will keep culture in mind as we explore the diversity of human behavior and experience across the globe. We will pay close attention to how culture influences psychological processes such as cognition, perception, and emotion, as well as people’s sense of self and their relations to their social world. Through our readings and discussions, we will ask questions like the

following: How do parents in Sri Lanka raise their toddlers to adapt to local social expectations of attachment, hierarchy, and morality? How does an Inuit child come to learn the beliefs and values that structure adult social life in challenging geographic and environmental conditions? Is the experience of grief or anger universal or distinct in different societies? Do all people see color or experience time in the same ways, or does culture influence even those perceptual experiences that we often assume to be common to all people? What is it like to live across two cultural worlds or to move from one place to another, and how does the language that we speak or the communities in which we live influence the ways that we think, feel, and act? Adopting an interdisciplinary approach, our course material will draw from cultural psychology, developmental psychology, human development, and psychological anthropology and will include peer-reviewed journal articles, books, as well as films that address core issues in a range of geographic and sociocultural contexts. Students will conduct conference projects related to the central topics of our course.

Virtually Yours: Relating and Reality in the Digital Age

Meghan Jablonski

Open, Seminar—Fall

In this seminar, we will focus on ways in which humans have evolved to relate to each other and to be related to and how our innate relational patterns fit (or do not fit) within the rapidly-evolving digital world. We will consider ways in which digital life is changing the ways in which people relate and how that may be challenging for some but beneficial for others. We will begin with relevant historical and developmental perspectives on attachment theory, human bonding, and shifting relational expectations. We will move on to consider how the digital world (e.g., social media, messaging, dating apps, video chats, artificial intelligence, virtual reality) impacts our relationships, sense of self, and identity expression (e.g., of race, gender, sexuality, values, beliefs, interests). We will consider the role of digital spaces in making new connections, building friendships, falling in love, and maintaining romantic bonds, as well as empathy, bullying, revenge, trolling, and cancel culture. We will also consider our emerging engagement with artificial intelligence and our attachment to digital devices themselves. We will examine how the content, pace, and volume of information currently cycling through social media and 24-hour news outlets may impact our perception of reality. Classes will be both discussion-based and experiential, with opportunities for observation and in-class activities related to weekly topics. Class reading will include material from diverse perspectives in developmental, neuropsychological, clinical, and cultural psychology and related fields. Supplemental material will include relevant

literature, memoir, TedTalks, and popular media coverage of related topics. Conference topics may include, but are not limited to, the role of digital spaces in forming and maintaining relationships; relationships formed to artificial intelligence and/or digital devices; and/or developmental, neuro-psychological, clinical, social, and/or cultural perspectives on/shifts in relating in the digital age. Conference projects may be completed in the form of an APA-style literature review, original data collection, and/or a creative piece with academic justification and will include a class presentation.

Food Environments, Health, and Social Justice

Magdalena Ornstein-Sloan

Open, Seminar—Fall

With obesity and diabetes rising at alarming rates and growing awareness of disparities in food access, researchers and policymakers are rethinking the role of the environment in shaping our diets and health. This course takes a collaborative approach to investigating some of the key issues guiding this area of research and action. Students will critically review literature on food environments, food access, and health inequalities and explore how modes of food production and distribution shape patterns of food availability in cities. Students will use voice, photography, and video to examine foods available in the neighborhoods where they live and review media related to the course themes in order to reflect on the ways in which their own eating habits are influenced by the social and material settings of their day-to-day lives. The course concludes with students writing letters to the editor/Op-Eds to a news outlet of their choice with suggestions about how to move forward with action to improve food access, public health, and social justice in the places where they live.

Environmental Psychology: An Exploration of Space and Place

Magdalena Ornstein-Sloan

Open, Seminar—Fall

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 that may include informal family caregiving, urban/rural/suburban relationships, gentrification, urban planning, environmental sustainability, globalization, social justice, and varying conceptualizations and experiences of “home,” based on gender, race, class, age,

and people with disabilities. As a discussion-based seminar, topics will ultimately be driven by student interest. Films and a field trip will be incorporated.

Cognition Through the Lens of Neuropsychology

Maia Pujara

Open, Seminar—Fall

What would life be like if you grew up without a large chunk of brain tissue, your prefrontal cortex, located at the front of the brain? Or without, your amygdala, a structure buried deep in the brain? Rare cases, past and present, of patients with damage to these and other areas of the brain give us crucial insights into the ways in which specific parts of the brain support various aspects of cognition, from experiencing emotions to generating speech to making complex decisions. Neuropsychology is the specific field of study conducted in laboratory, clinical, and forensic settings that serves to deepen our understanding of how the brain forms the “stuff of thought.” This course will introduce students to the foundations of neuropsychology, starting with the historical arc of neuropsychology from Ancient Egypt to the present day, as a way to appreciate that a seemingly widely accepted concept—that the brain gives rise to behavior—was, and in some cultures and groups still is, the topic of many theoretical and philosophical debates. We will also survey the sub-branches of neuropsychology, including clinical neuropsychology (the study of patients with brain damage and illness, as described above), experimental neuropsychology (the study of similarities/variations in behavior among so-called “neurotypical” individuals), and comparative neuropsychology (studies across different species that inform our understanding of how the human brain works). Insights from patients with brain injuries and illnesses—including individuals studied by leading researchers and physicians in the field such as Paul Broca, Carl Wernicke, Brenda Milner, Antonio Damasio, Oliver Sacks, Lesley Fellows, and others—have, by far, generated the clearest inroads to understanding how the brain works and will inform the largest part of the course material. Throughout the course, students will also explore experimental tools and methods that have been developed and are still being used today to plumb the depths of the brain’s functions.

Neurodiversity and Clinical Psychology

David Sivesind

Open, Seminar—Fall

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

—Harvey Blume, *The Atlantic*, 1998

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

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

Culture and Mental Health

Deanna Barenboim

Open, Seminar—Spring

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

The Senses: Art and Science

Elizabeth Johnston

Open, Seminar—Spring

The perceiving mind is an incarnated mind. —Maurice Merleau-Ponty, 1964

Sensory perception is a vital component of the creation and experience of artistic works of all types. In psychology and neuroscience, the investigation of sensory systems has been foundational for our developing understanding of brains, minds, and bodies. Recent work in brain science has moved us beyond the Aristotelian notion of five discrete senses to a view of the senses as more various and interconnected, with each other—and with the fundamental psychological processes of perception, attention, emotion, memory, imagination, and judgment. What we call “taste” is a multisensory construction of “flavor” that relies heavily on smell, vision, and touch (mouth feel); “vision” refers to a set of semi-independent

streams that specialize in the processing of color, object identity, or spatial layout and movement; “touch” encompasses a complex system of responses to different types of contact with the largest sensory organ—the skin; and “hearing” includes aspects of perception that are thought to be quintessentially human—music and language. Many other sensations are not covered by the standard five: the sense of balance, of body position (proprioception), feelings of pain arising from within the body, and feelings of heat or cold. Perceptual psychologists have suggested that the total count is closer to 17 than five. We will investigate all of these senses, their interactions with each other, and their intimate relationships with human emotion, memory, and imagination. Some of the questions we will address are: Why are smells such potent memory triggers? What can visual art tell us about how the brain works, and vice versa? Why is a caregiver’s touch so vital for psychological development? Why do foods that taste sublime to some people evoke feelings of disgust in others? Do humans have a poor sense of smell? Why does the word “feeling” refer to both bodily sensations and emotions? What makes a song “catchy” or “sticky”? Can humans learn to echolocate like bats? What is the role of body perception in mindfulness meditation? This is a good course for artists who like to think about science and for scientists with a feeling for art.

Public Health Psychology

Magdalena Ornstein-Sloan

Open, Seminar—Spring

This course will address the intersection of public health and psychology—an approach with the potential to positively impact health experiences and outcomes, although the disciplines are not often considered together. Because health is determined by the interaction of myriad complex factors—including biology, lifestyle, environmental factors, and social and political conditions—multidisciplinary approaches are needed to address our most pressing public health problems. Community psychology is particularly interested in social change, activism, reducing oppression, and empowerment; public health focuses on assessing prevalence and incidence, as well as identifying risk and protective factors and changing individual health behaviors. Our approach will look at health and community psychology, in combination with public health, to explore various perspectives and interventions related to current health and social problems. The two disciplines vary in their approaches to interventions, with individualistic approaches on the one hand and population level on the other. Students will be invited to explore issues related to personal health and illness, population-level approaches to health promotion in order to identify macro-level structures, and individual-level barriers to achieving

health equity. Topics of inquiry will be led by student interest and will include environmental, occupational, and behavioral health; housing and displacement; aging; physical and cognitive disabilities; and food and health.

The Social Psychology of Immigration

Gina Philogene

Open, Seminar—Spring

Immigration is a worldwide phenomenon in which people move into another nation with the intention of making a better life for themselves and/or residing there temporarily or permanently. While anchored in a multidisciplinary perspective, this seminar explores the crucial role of psychology in understanding the processes associated with our conceptualizations of immigrants and immigration. The course will begin with some theoretical perspectives on immigration, as well as a brief historical overview of some sociological and some social psychological research on immigrants. We will then examine the identity of the immigrant, stressing the profound distinctions between forced and voluntary immigrants. We will explore the processes through which “illegality” is constructed by reflecting on the lives of undocumented immigrants. We will also look very closely at the intersections of race, class, gender, sexuality, and culture to see how they shape the psychological experience of immigrants. Seeking to extend our analysis to immigration’s impact on the host population, we will conclude the course by discussing several social psychological issues, such as intergroup relations, discrimination, and modes of adaptation.

Decisions, Decisions: The Neuroscience of Decision-Making

Maia Pujara

Open, Seminar—Spring

No decision that we make is truly simple. We have to account for an infinite number of factors when deciding on something as “simple” as whether to take a left or right turn on the street; e.g., Am I going the right way? Is the crosswalk symbol on? Am I too tired to continue walking? Several areas of the brain must work together to tie all of this information together into a final “action” output: the decision itself. A sub-field of neuroscience, called decision neuroscience or neuroeconomics, has emerged in the past few decades to address key questions about how our brains weigh information such as risk, ambiguity, probability, confidence, and subjective preference (i.e., what we like and don’t like), among other factors, to ultimately form an executable decision. In this course, students will learn about the emotional, social, and cultural factors that drive the decision-making process primarily through readings from psychology and behavioral economics, neuroimaging research in humans,

and case studies of patients with damage to areas of the brain such as the prefrontal cortex (from work by Antonio Damasio and others). We will address the following questions and more: How do we develop subjective preferences (i.e., “liking”) about people, places, and things? Do emotions help us make decisions, or do they get in the way? How can we become better decision-makers and consumers on a daily basis? The answers to these and related questions have led to real-world applications in policy, marketing, finance, and public health, which will also be discussed throughout the course.

Mobilization and Social Change

Gina Philogene

Sophomore And Above, Seminar—Fall

In light of recent national—as well as international—calls for racial justice, which have propelled several movements, this course will analyze the chronology of the various theories and research in both cultural and social psychology, highlighting the need to re-examine intolerance not only in the heads of people but also in the world. Given that these biases are often defined as individual prejudice, even though their persistence is systemic, we will see how they crystallize in ways that are marked in the cultural fabric, the various artifacts, the ideological discourse, and most institutional realities that all work in synchronicity with individual biases. In this class, we will highlight various examples of historically derived ideas and cultural patterns that maintain present-day inequalities (gender, sexualities, class, persons with disabilities, and various other forms of social injustice). We will first explore the theory of minority influence, a theory that stands in contra-distinction to conformity, providing a model to develop and articulate change. With the help of cultural psychology, we will then see how injustices are anchored and objectified in our everyday world. We will analyze how our preferences and selections are maintained through the contexts of our interactions. This perspective will lead us to explore the theory of social representations, moving us away from individual tendencies to focus on changing the structures in which collectively elaborated understanding is maintained and reproduced as a system.

Children’s Friendships

Carl Barenboim

Intermediate, Seminar—Fall

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. *Prerequisite: prior course in psychology*

Mindfulness: Science and Practice

Elizabeth Johnston

Intermediate, Seminar—Fall

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

Theories of Development

Barbara Schecter

Intermediate, Seminar—Fall

“Knowledge is there in the seeing.” What we observe when we look at children is related to adult assumptions, expectations, and naïve theories that we carry with us from our own families and childhoods. How are those theories related to the ways that theorists have framed their questions and understandings of children’s experiences? Competing theoretical models of Freud, Skinner, Bowlby, Piaget, Vygotsky, Werner, and others have shaped the field of developmental psychology and have been used by parents and educators to determine child-care practice and education. In this course, we will read the classic theories in their primary sources (psychoanalytic, behaviorist, attachment, and cognitive-developmental) as they were originally formulated and in light of subsequent critiques and revisions. Questions that we will consider include: Are there patterns in our

emotional, thinking, or social lives that can be seen as universal, or are these always culture-specific? Can life experiences be conceptualized in a series of stages? How else can we understand change over time? We will use theoretical perspectives as lenses through which to view different aspects of experience—the origins of wishes and desires, early parent-child attachments, intersubjectivity in the emergence of self, symbolic and imaginative thinking, and the role of play in learning. For conference work, students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to bridge theory and practice. *For graduate students and seniors with permission of the instructor.*

Children's Literature: Developmental and Literary Perspectives

Charlotte L. Doyle

Intermediate, Seminar—Spring

Children's books are an important bridge between adults and the world of children. In this course, we will ask questions such as: What are the purposes of literature for children? What makes a children's book developmentally appropriate for a child of a particular age? What is important to children as they read or listen? How do children become readers? How can children's books portray the uniqueness of a particular culture or subculture, allowing those within to see their experience reflected in books and those outside to gain insight into the lives of others? To what extent can books transcend the particularities of a given period and place? Course readings include writings about child development, works about children's literature, and, most centrally, children's books themselves—picture books, fairy tales, and novels for children. Class emphasis will be on books for children up to the age of about 12. Among our children's book authors will be Margaret Wise Brown, C. S. Lewis, Katherine Paterson, Maurice Sendak, Mildred Taylor, E. B. White, and Vera B. Williams. Many different kinds of conference projects are appropriate for this course. In past years, for example, students have worked with children (and their books) in fieldwork and service-learning settings, written original work for children (sometimes illustrating it, as well), traced a theme in children's books, explored children's books that illuminate particular racial or ethnic experiences, or examined books that capture the challenge of various disabilities.

Health in a Multicultural Context

Linwood J. Lewis

Intermediate, Seminar—Spring

This course offers, within a cultural context, an overview of theoretical and research issues in the psychological study of health and illness. We will examine theoretical

perspectives in the psychology of health, health cognition, illness prevention, stress, and coping with illness and will highlight research, methods, and applied issues. We will also explore the effects of the COVID-19 pandemic within the frame of these theoretical perspectives. This class is appropriate for those interested in a variety of health careers. Conference work may range from empirical research to bibliographic research in this area. Community partnership/service-learning work may be an option in this class. *A background in social sciences or education is recommended.*

Psychophysiology Research Seminar

Maia Pujara

Intermediate, Seminar—Spring

Your heart beats faster, your palms sweat, and your pupils dilate—all at once. Is this because you are exercising? Or did someone you really like just enter the room? Psychophysiology is the experimental study of these bodily, or peripheral, signals, which are theorized to be important “read-outs” of a person's mood (e.g., fear, happiness, anger). In this course, students will gain a foundational understanding of the biological processes that give rise to peripheral autonomic arousal and how these responses are naturally regulated by the brain and body in a process called homeostasis. We will then survey the brain areas that may be responsible for “catching” or incorporating signals from the periphery and ascribing meaning to those signals, which can often happen much later than the time of the event that provoked those bodily responses. We will focus on studies in human neuroimaging, as well as case studies of individuals with brain damage, specifically in brain areas such as the ventromedial prefrontal cortex (from work by Antonio Damasio and others) and the insula (from work by Sahib Khalsa and others). In so doing, we will discuss major theories of emotion and the mind-body connection, including the James-Lange Theory, the Somatic Marker Hypothesis (Damasio), and the Neurovisceral Integration Model (Thayer & Lane), among others. Through conference work, students will learn how to measure peripheral markers of arousal (e.g., heart rate, respiration, electrodermal activity to measure sweating, pupillary responses) and relate those signals to emotionally provocative events and brain activity. *Previous coursework in biology and psychology is required, and a previous course in statistics is highly recommended.*

Becoming Oneself: The Evolution of Psychoanalytic Theories of Personality Development

Jan Drucker

Intermediate/Advanced, Seminar—Fall

A century ago, Sigmund Freud postulated a complex theory of the development of the person. While some aspects of his theory have come into question, many of the basic principles of psychoanalytic theory have become part of our common culture and worldview. This course will explore psychodynamic developmental concepts about how personality comes to be through reading and discussion of the work of key contributors to psychoanalytic developmental theory since Freud. We will trace the evolution of what Pine has called “the four psychologies of psychoanalysis,” as well as the more recent integrative relational perspective. This is a different approach from the social psychology work done on trait psychology, and we will consider its value for developmental understanding of the person. We will also consider the issues that this approach raises about a child’s development into an individual with a unique personality within broad, shared developmental patterns in a given culture. Readings will include the work of Anna Freud, Erik Erikson, Margaret Mahler, Daniel Stern, Steven Mitchell, Peter Fonagy, Nancy Chodorow, George Vaillant, and others. Throughout the semester, we will return to fundamental themes, such as the complex interaction of nature and nurture, as yet unanswered questions (for example, about the development of personal style), and the cultural dimensions of personality development. An interest in theory and its applications is important, as is some background in psychology. Fieldwork at the Early Childhood Center or another appropriate setting is recommended, if possible, although conference projects may or may not center on aspects of that experience, depending on the individual student’s interest. *Open to graduates and upperclass students with previous course work in psychology.*

Research Methods Practicum

Kim Ferguson (Kim Johnson)

Intermediate/Advanced, Small Seminar—Fall

In this seminar, students will gain valuable research experience through a weekly meeting focused on research methods, research ethics, and contemporary research questions and approaches; a weekly collaborative group workshop; and individual and group conference meetings with faculty supervisors on either a regular or an as-needed basis. The seminar component will include readings on, and discussions of, research methods and ethics that are specific to the research in which students are involved, as well as the discussion of contemporary research articles that are relevant to student and faculty

research projects. All students involved in the research experience will take turns leading the discussion of current research related to their group’s work. Weekly seminars will also be led by invited faculty in psychology and related disciplines. Weekly collaborative group meetings will also involve reading and discussing research articles and research methods papers specific to the topics of research being undertaken by each student member. Students participating in the Research Methods Practicum will be expected to attend and actively participate in weekly, full-group seminars and weekly collaborative group workshop meetings; select and facilitate full-class and group discussions of relevant contemporary research articles (at least once for each meeting type); work at least five hours within a lab and/or community setting appropriate for their projects or otherwise engage in active research; contribute toward ongoing research and practice within their lab or community setting; develop, implement, and report on (in the form of a short paper prepared for possible publication and a poster at the Natural Sciences and Mathematics Poster Session) an independent research project; and provide their colleagues with ongoing verbal and written feedback on their projects.

Social Development Research Seminar

Carl Barenboim

Intermediate/Advanced, Seminar—Spring

The goal of this course is to have each student propose and conduct an original piece of research within the broad sphere of social development in childhood and adolescence. The course is intended for students who have completed a previous conference project in the social sciences that raised interesting questions for them, questions that could be addressed by taking the next step of conducting their own study of the subject. The work could be done, for example, through quantitative testing, observation, direct interviews, or questionnaires. The course will be divided into three parts. In the first part, we will be reading a range of past studies that exemplify different types of research approaches to the study of children and adolescents—and we will discuss the strengths and possible weaknesses of each approach. At the same time, in conference, students will begin the planning process for their own study. In the second part of the course, students will take turns serving as the facilitator of class discussion by assigning the readings for that particular week (on studies relevant to their own project) while sharing with the class the current progress on their own research ideas. In that week, the classmates will serve as a “working group” to provide feedback and helpful suggestions on the student’s project. In subsequent weeks, each student will serve as part of the “working group,” while another student presents his/her

“project-in-the-making.” The final portion of the course will involve students presenting the findings of their studies. *Prerequisite: prior course in psychology*

Challenges to Development: Child and Adolescent Psychopathology

Jan Drucker

Intermediate/Advanced, Seminar—Spring

We live in a society that often seems preoccupied with labeling people and their characteristics as either “normal” or “abnormal.” This course covers some of the material usually found in “abnormal psychology” courses by addressing the multiple factors that play a role in shaping a child’s development, particularly as those factors may result in what is often thought of as psychopathology. Starting with a consideration of what the terms “normality” and “pathology” may refer to in our culture, we will read about and discuss a variety of situations that illustrate different interactions of inborn, environmental, and experiential influences on developing lives. For example, we will read theory and case material addressing congenital conditions such as deafness and life events such as acute trauma and abuse, as well as the range of less clear-cut circumstances and complex interactions of variables that have an impact on growth and adaptation in childhood and adolescence. We will bring both critical lenses and a range of individual perspectives to bear on our discussion of readings drawn from clinical and developmental psychology, memoir, and research studies. In that process, we will examine a number of the current conversations and controversies about assessment, diagnosis/labeling, early intervention, use of psychoactive medications, and treatment modalities. Students will be encouraged to engage in fieldwork at the Early Childhood Center or elsewhere, although conference work need not draw on that experience.

Advanced Behavioral Statistics Practicum

Kim Ferguson (Kim Johnson)

Intermediate/Advanced, Small Seminar—Spring

The primary objective of this course is to understand and apply various statistical analysis techniques when conducting your own independent research. As such, it is a useful companion to the completion of an independent research project as part of a senior thesis, independent study, or research seminar course. The course covers core statistical methods that are essential in the behavioral sciences, including ANOVA, ANCOVA, and linear, logistic, and multiple regression. Relevant non-parametric statistics, such as chi square, will also be discussed. This course will meet weekly in a workshop format to learn and apply various statistical techniques to sample, as well as

real, data sets. Weekly assignments will utilize SPSS, a standard data analysis program utilized in behavioral statistics. Students will be responsible for working collaboratively with their colleagues—in this course in regular weekly meetings outside of the class meeting time—to further develop their understanding of each statistical technique, as well as to develop their ability to utilize SPSS. Students will also be required to apply statistical concepts to the development of thesis or other research proposals, including a discussion of potential analyses and the relevant data to be collected that might utilize these techniques. Students will meet regularly with the instructor to discuss an ongoing project for which they will utilize some of the statistical techniques learned throughout the course. By the end of the semester, students should have completed their analyses and incorporated a report of the work completed into a final project report, be it a thesis, independent study, or other conference project. *This course will be offered based on student need and interest. Prerequisite: previous college-level statistics course*

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

Culture and Mental Health (p. 6), Deanna Barenboim

Anthropology

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

Global Kinships Into the New Millennium (p. 4), Mary A.

Porter *Anthropology*

Illegality and Immigration (p. 6), Deanna Barenboim

Anthropology

Artificial Intelligence and Society (p. 24), James Marshall

Computer Science

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

Computer Science

First-Year Studies: Mythology in Literature (p. 77), William

Shullenberger *Literature*

Japanese Literature: Translations, Adaptations, and Visual

Storytelling (p. 80), Sayuri I. Oyama *Literature*

The World According to Ariyoshi Sawako (p. 83), Sayuri I.

Oyama *Literature*

An Introduction to Statistical Methods and Analysis (p. 87),

Daniel King *Mathematics*

Game Theory: The Study of Conflict and Strategy (p. 88),

Daniel King *Mathematics*

Nietzsche: The Philosophical Personality (p. 103), Roy Ben-

Shai *Philosophy*

Exploring the Work of Community-Based Agencies: Linking

Theory and Practice (p. 113), *Practicum*

Intensive Semester in Yonkers: Communities Learning

Together: Engaged Research in Yonkers (p. 113),

Denisha Jones *Practicum*

Advanced Interdisciplinary Studio: Our Nine Senses (p. 154), John O'Connor *Visual and Studio Arts*
 Drawing Faces (p. 153), John O'Connor *Visual and Studio Arts*
 Intensive Semester in Yonkers: From the Known to the Unknown: Getting to Know the World Through Writing (p. 164), Myra Goldberg *Writing*
 The Episode: A Course in Connections (p. 163), Myra Goldberg *Writing*
 Ecopoetry (p. 167), Marie Howe *Writing*

PUBLIC POLICY

Sarah Lawrence College's public-policy program addresses the most pressing public-policy issues of our time, including promoting peace, protecting the environment, providing education and health services, and safeguarding human and workers' rights. Supported by the College's Office of Community Partnerships, students partner with unions, community organizations, and legal groups in the New York City area as a required element of their course work, gaining direct experience that they can relate to theoretical issues.

Students also participate in international fieldwork, including at a labor research exchange in Cuba, a health care worker conference in the Dominican Republic, a community-organizing project to help establish a medical clinic for residents of the impoverished community of Lebrón in the Dominican Republic, and a study trip to the United States/Mexico border area of El Paso/Juarez. This combination of study and direct experience exposes students to various approaches to problems and builds an enduring commitment to activism in many forms.

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

Illegality and Immigration (p. 6), Deanna Barenboim *Anthropology*
 Privacy, Technology, and the Law (p. 25), Michael Siff *Computer Science*
 Economic Policy and the 2020 General Elections: Money, Trade, Industrial Policy, and Inequality (p. 33), Jamee K. Moudud *Economics*
 First-Year Studies: Economics for Responsible Citizens (p. 32), An Li *Economics*
 Macroeconomic Analysis and Policy: Institutions, Uncertainty, and Financialization (p. 35), An Li *Economics*
 Microeconomic Analysis: Individuals, Conflicts, and Institutions (p. 34), An Li *Economics*
 Political Economy of Women (p. 34), Kim Christensen *Economics*

Introduction to Property: Cultural and Environmental Perspectives (p. 37), Charles Zerner *Environmental Studies*
 First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 54), Joshua Muldavin *Geography*
 Food, Agriculture, Environment, and Development (p. 54), Joshua Muldavin *Geography*
 Liberations: Contemporary Latin America (p. 66), Margarita Fajardo *History*
 The World According to Ariyoshi Sawako (p. 83), Sayuri I. Oyama *Literature*
 An Introduction to Statistical Methods and Analysis (p. 87), Daniel King *Mathematics*
 Game Theory: The Study of Conflict and Strategy (p. 88), Daniel King *Mathematics*
 The Music of Russia (p. 92), Martin Goldray *Music*
 Critical Realignments in American Politics: Obama/Trump (p. 111), Samuel Abrams *Politics*
 Deformed Democracy: Structural Roots of Democratic Dysfunction (p. 108), David Peritz *Politics*
 Intervention and Justice (p. 110), Elke Zuern *Politics*
 The Politics of Addressing the Past: Apology, Repatriation, Reparation, Remembrance (p. 109), Elke Zuern *Politics*
 Advanced Behavioral Statistics Practicum (p. 124), Kim Ferguson (Kim Johnson) *Psychology*
 Child and Adolescent Development (p. 117), Carl Barenboim *Psychology*
 Children's Friendships (p. 121), Carl Barenboim *Psychology*
 Decisions, Decisions: The Neuroscience of Decision-Making (p. 120), Maia Pujara *Psychology*
 Mobilization and Social Change (p. 121), Gina Philogene *Psychology*
 Public Health Psychology (p. 120), Magdalena Ornstein-Sloan *Psychology*
 Research Methods Practicum (p. 123), Kim Ferguson (Kim Johnson) *Psychology*
 The Social Psychology of Immigration (p. 120), Gina Philogene *Psychology*
 Health Policy/Health Activism (p. 133), Sarah Wilcox *Sociology*
 Ecopoetry (p. 167), Marie Howe *Writing*

RELIGION

Religious traditions identify themselves with, and draw sustenance from, the texts that they hold sacred. In Sarah Lawrence College religion courses, those texts command and hold our attention. As students explore the sacred text of a particular religion—whether studying Buddhism, early Christianity, or the origins of Islam—they gain insight into the social and historical context of its creation. Using critical, hermeneutical, and intellectual historical

approaches, students enter into the writings in such depth as to touch what might be the foundation of that religion. In addition, work with contemporary texts (such as those by religious activists on the internet) gives students insight into what most moves and motivates religious groups today. The College's religion courses provide an important complement to courses in Asian studies and history.

First-Year Studies: The Emergence of Christianity

Cameron C. Afzal

Open, FYS—Year

Perhaps no one has not heard the name of a seemingly obscure carpenter's son executed by the Romans around 33 CE. Why? The religion that we call Christianity shaped the Western world for at least 1,500 years. In this course, we will study the origins of that tradition. As we study those origins, we will explore Judaism in the strange and fertile Second Temple period (515 BCE–70 CE). We will encounter the learned societies of holy men like the Pharisees and the Qumran sectarians, as well as the freedom fighter/terrorists called the Zealots. Our main source will be the New Testament of the Christian Bible, though these sources will be supplemented by other primary materials. Excerpts from the Dead Sea Scrolls, rabbinic literature, as well as other Hellenistic texts from that period provide the cultural backdrop in which Christianity has its roots. We will learn about the spread of the new movement of "Christians," as they were called by their detractors in Antioch, from its roots in the Holy Land into the greater Greco-Roman world. How did that movement, which began among the Jews of the Eastern Mediterranean, come to be wholly associated with Gentiles by the end of the second century? Who became Christian? Why were they hated so much by the greater Greco-Roman society? What did they believe? How did they behave? What are the origins of Christian anti-Semitism? What kind of social world, with its senses of hierarchy and gender relations, did these people envision for themselves?

First-Year Studies: Judaism, From Religion to Radicalism

Glenn Dynner

Open, FYS—Year

Judaism since the biblical age has defied easy categorization, oscillating between religion and ethnicity and taking on political aspects. Our understanding of Judaism is complicated by the very nature of diasporic existence, which involves resisting or appropriating features of the dominant culture. We begin with the Bible and the Talmud and proceed through texts produced by traditionalist movements that challenged and, at times, displaced normative Jewish practice, including Kabbalah,

messianism, and Hasidism. We proceed to movements that were more "modern" in their orientation, like Haskalah, Reform Judaism, Hebrew and Yiddish literature, and Zionism; and we will discuss the pioneering Jewish role in phenomena like psychoanalysis, musical theatre, and Hollywood. We conclude with manifestations of Jewish radicalism like socialism, communism, anarchism, and American counterculture.

First-Year Studies: Islam

Kristin Zahra Sands

Open, FYS—Year

This course will provide a comprehensive introduction to the foundational texts of Islam, the historical development of different Muslim cultures, and the contemporary issues that animate Islam's ever-evolving manifestations. We will begin with the Qur'an, a book whose juxtaposition of narrative fragments, apocalyptic imagery, divine voice, and sociopolitical themes conveyed in rhymed Arabic prose has both entranced and confounded readers. We will look at the historical roots of the "isms" used today to describe the orientations of Sunnism, Shi'ism, Sufism, and Salafism. Looking beyond the Middle East, where only about 20 percent of the current global population of Muslims reside, we will examine how migrating people, concepts, texts, and practices both transform and are transformed by existing traditions in different geographical locations. Contemporary preoccupations—such as the status of women in Islam and the relationship between Islam and violence—will be examined from a variety of perspectives, illustrating the intricacies of Muslim and non-Muslim acts of interpretation and their relationship to power and authority. During the fall semester, students will meet with the instructor weekly for individual conferences. In the spring, we will meet weekly or every other week, depending on students' needs and the progress of their conference projects.

The Buddhist Tradition in India, Tibet, and Southeast Asia

T. Griffith Foulk

Open, Lecture—Spring

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—Southeast Asia and the Tibetan plateau—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 will be accompanied by copious audio-visual materials.

The Hebrew Bible

Cameron C. Afzal
Open, Seminar—Year

The Hebrew Bible stands at the foundation of Western culture. Its stories permeate our literature, our art—indeed, our sense of identity. Its ideas inform our laws, have given birth to our revolutions and social movements, and have thereby made most of our social institutions possible (as well as the movements to remove them). What is this book? How was it written? Who wrote it? Who preserved it for us? Why has all or part of this body of literature been considered holy to the practitioners of both Judaism and Christianity? Four thousand years ago, various groups from small tribe-wandering nomads would get together and tell stories. Those stories were not preserved on stone tombs but in the hearts and memories of the people to whom the stories belonged. We will read the collection of traditions in a book called Genesis and compare those 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 those traditions from the Late Bronze Age until the Roman Age.

The Hasidic Movement

Glenn Dynner
Open, Seminar—Fall

Hasidism, a popular mystical movement founded in Eastern Europe that continues to flourish in centers in both Israel and America, has been romanticized as revolution and reviled as reaction. This class begins with the transformative ideas of Hasidism's founder, Israel Ba'al Shem Tov (1700-60), a kabbalistic healer who reconceived the entire Jewish mystical tradition in a way that sanctified daily life and revitalized ritual. We trace the crystallization of Hasidic wisdom in tales and mystical discourses, observe the rise of its charismatic leaders (rebbe), and analyze burgeoning dynasties like Lubavitch, Bratslav, Ruzhyn, Ger, and Satmar. Throughout the course, we confront the movement's controversial stances toward gender, sexuality, humanism, and secular education; however, we also attempt to understand Hasidism's emergence as a culture of joyful resistance in the face of "civilizing" initiatives of empires and nation-states, collective violence and genocide, and Zionist and

American conformist agendas. We conclude with a look at the way Hasidic communities of today are responding to contemporary challenges like the coronavirus pandemic.

Religion in Contemporary Japan

T. Griffith Foulk
Open, Seminar—Fall

This course is an examination of religious beliefs, practices, and institutions in Japanese society today, covering all of the major religious traditions and movements in contemporary Japan: Shinto, the various schools of Buddhism, Shugendō, Christianity, and the so-called New Religions that have flourished in the postwar period. Issues of historical development are touched on but only as an aid to understanding the current religious scene. The approach is thematic, with a focus on elements of Japanese religiosity that recur in different traditions, such as ancestor worship, beliefs in fate and karma, festivals, pilgrimages, the sanctification of natural phenomena, taboos against impurities, exorcisms, and rites of purification. Extensive use will be made in class of a variety of audio-visual materials, including animated films, documentaries, and amateur videos of ritual performances. The 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.

Chan and Zen Buddhism

T. Griffith Foulk
Open, Seminar—Fall

This course is an in-depth, historical examination of the philosophy, mythology, literature, institutional arrangements, religious practices, art, and architecture associated with this most famous and widely misunderstood school of East Asian Buddhism. The Chan (Zen) school of Buddhism arose in China as the result of a cross-cultural exchange of epic proportions: the gradual intrusion into China of an alien set of religious ideas, values, and practices—those belonging to Indian Buddhism—between the first and the eighth centuries of the Common Era and the subsequent efforts of some 20 generations of Chinese Buddhists to defend, adapt, domesticate, and finally make the foreign religion entirely their own. Chan became the most "Chinese" school of Buddhism by defining itself in terms of indigenous concepts of clan genealogy; by exalting members of its spiritual lineage as native-born buddhas; and by allowing those buddhas to speak in the vernacular, using a mode of rhetoric that was heavily influenced by the Confucian and Daoist traditions. The course begins by outlining Indian Buddhist doctrines and practices that were imported into

China and by summarizing the indigenous cultural milieu that was initially quite hostile to the alien religion. We will then explore the various compromises and adaptations of Indian Buddhist teachings, practices, and institutions that took shape within the Chan tradition and enabled it to emerge in the Song dynasty (960-1278) as the predominant school of Chinese Buddhism. Background knowledge of East Asian history, languages, or religions is desirable but not required.

Religion and Power: Islam, Christianity, and the United States

Kristin Zahra Sands

Open, Seminar—Fall

Theology, whether it is acknowledged or publicly noted, has often played a significant role in the political life of the United States. Religious arguments and positions have provided the theoretical underpinnings for institutions such as slavery and incarceration and policies in the areas of immigration, foreign relations, and military interventions. In this course, we will focus on the intersection of Christian and Muslim theologies in America from the early republic to the Trump era. Some of the topics to be explored are the religious justifications used for owning slaves and creating barriers to citizenship, the religious/nationalist ideologies of black Muslims and white supremacists, the phenomenon of apocalyptic reasoning, American religious positions on the state of Israel, and white evangelical support for President Trump. Although the number of Americans identifying themselves as having a religious affiliation has been dropping steadily over the last decade, the influence of religion on American politics has not.

Jewish Mysticism From Antiquity to the Present

Glenn Dynner

Open, Seminar—Spring

This course traces the path of Jewish mystical study, practice, and wisdom. Beginning with the Hebrew Bible, we proceed through early Jewish mystical magic, divination, and ascents. We then delve into the erotically-charged Kabbalah, focusing on *The Zohar* (Book of Splendor) and proceeding to the 16th-century Safed (Tzefat) mystical schools and the mass messianic eruption around Shabbetai Tzvi. Next, we explore varied manifestations of East European Jewish popular Kabbalah, Golem literature, and Hasidism. We conclude with contemporary manifestations of Kabbalah and Hasidism in America and Israel. Throughout the course, we will reflect on issues like gender, sexuality, messianism, magic, and resistance rituals.

Zen Buddhism in Japan and America

T. Griffith Foulk

Open, Seminar—Spring

The American fascination with Zen Buddhism began during the postwar occupation of Japan and took off during the 1950s, when Jack Kerouac and other members the “beat generation” styled themselves as freewheeling Zen “dharma bums.” In the 1960s, the Zen writings of D. T. Suzuki became popular and introduced the possibility of satori, or spiritual “enlightenment,” which seemed to fit right in with the “turn on, tune in, drop out” philosophy of the hippie movement and its use of psychedelic drugs. From the 1970s, Zen centers sprang up across the United States and Europe, giving people who were serious about gaining satori a taste of the rigors of Japanese-style Zen monastic training with its long hours of zazen (sitting meditation) and emphasis on ascetic endurance. Karate and other martial arts dojo opened in neighborhoods everywhere, and anyone who trains in one is likely to hear something about the deep historical connection between Zen and Bushido (the “way of the warrior”) in Japan. Meanwhile, Zen has also become known in the West for its refined aesthetic sense, as represented in the “Zen arts” of the tea ceremony, flower arranging, ink painting, landscape gardening, and Noh theatre. The project of this course is to pull back the curtain of these Western images of Zen and to look behind them to see what Zen Buddhism in Japan has really been like from the time of its initial importation from China in the Kamakura period (1185-1333) down to the present. It may be surprising to learn, for example, that Zen was instrumental in introducing Confucian-style ancestor worship to Japan and that, even today, the main occupation of Zen monks is the performance of funerals and memorial services for ancestral spirits. Zen monasteries were, indeed, built and patronized by samurai rulers right down to the advent of the Meiji period in 1868, when Japan began a headlong rush to adopt many elements of Western technology and culture; but what attracted samurai to the religion was largely the elite Chinese culture that samurai conveyed, not any warrior spirit of fearlessness in the face of death. Ironically, much of what Americans think of as “Zen” was invented in the late 19th and early 20th centuries, as the Zen Buddhist priesthood in Japan struggled to make itself relevant in the modern scientific age of colonialism and militarism. The notions that Zen dispenses with religious superstition and empty ritual, for example, and that it is a kind of spirituality that can be practiced in the midst of everyday life no matter what a person’s occupation, were formulated in Japan by Zen monks and lay practitioners who had been deeply influenced by Western cultural norms such as rationality and individualistic self-help. Similarly, the idea that Zen training could toughen up soldiers to fight for the empire dated from a time when the samurai class had been dissolved and the country was

busy conscripting into the military all the sons of farmers and merchants. In the postwar period, the theme of “Zen and Bushido” was conveniently muted, while “Zen and the arts” was promoted both within Japan and abroad. This course explores these and other aspects of the history and current status of Zen Buddhism in Japan. Some background knowledge of the Buddhist tradition is desirable but not mandatory.

Contemporary Muslim Novels and Creative Nonfiction

Kristin Zahra Sands

Open, Seminar—Spring

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.

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

Art, Religion, and Identity: Christians Jews and Muslims in the Arts of Medieval Spain (p. 12), Jerrilynn Dodds *Art History*

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

Gods, Ghosts, and Ancestors: Chinese Religion in Daily Life (p. 14), Ellen Neskar *Asian Studies*

Popular Culture in China (p. 15), Ellen Neskar *Asian Studies*
‘In an Antique Land’: An Introduction to Middle Eastern Studies (p. 63), Matthew Ellis *History*

Realisms: Currents and Crosscurrents in 19th-Century European Thought (p. 64), Philip Swoboda *History*

Emersonian Quartet: Whitman, Dickinson, Frost, Stevens (p. 84), Neil Ardit *Literature*

Epic Vision and Tradition (p. 80), William Shullenberger *Literature*

First-Year Studies: Mythology in Literature (p. 77), William Shullenberger *Literature*

Imagining War (p. 80), Fredric Smoler *Literature*

Reading High Romantic Poetry (Blake to Keats) (p. 77), Neil Ardit *Literature*

Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*

The Music of Russia (p. 92), Martin Goldray *Music*

Discipline and Sexuality: Reading Michel Foucault (p. 103), Roy Ben-Shai *Philosophy*

Nietzsche: The Philosophical Personality (p. 103), Roy Ben-Shai *Philosophy*

Spinoza’s Ethics: A Philosopher’s Guide to Life (p. 102), Roy Ben-Shai *Philosophy*

Veiled Lives: Women and Resistance in the Muslim World (p. 132), Shahnaz Rouse *Sociology*

Forms of Culture in the Information Age: Spanish for Advanced Beginners (p. 136), Eduardo Lago *Spanish*

The Episode: A Course in Connections (p. 163), Myra Goldberg *Writing*

Ecopoetry (p. 167), Marie Howe *Writing*

RUSSIAN

The goal of the Russian language classes at Sarah Lawrence College is to teach students to speak, comprehend, read, and write a fascinating language with a logic very different from that of English. Oral proficiency is the focus of the first-year class, culminating in end-of-semester projects where students, in small groups, write and film skits. In the second-year course, reading is also emphasized. We include short stories and poetry, as well as texts paired with films. Topics, texts, and authors covered in the advanced class vary widely, and student input is strongly encouraged. Past syllabi have included works by authors such as Pushkin, Gogol, Tolstoy, Tsvetaeva, Bulgakov, and Pelevin, as well as films. Student work in class and conference is also supplemented by weekly meetings with the language assistant and by a variety of extracurricular activities, including a weekly Russian Table, Russian opera at the Metropolitan Opera in New York City, and excursions to Brighton Beach, Brooklyn’s “Little Odessa.”

Students of Russian are strongly encouraged to spend a semester or, ideally, a year abroad. Sarah Lawrence students regularly attend a variety of programs, including: Middlebury College’s School in Russia, with sites in Moscow, Irkutsk, and Yaroslavl; Bard College’s program at the Smolny Institute in St. Petersburg; the Moscow Art Theatre School Semester through Connecticut College; ACTR in Moscow, St. Petersburg, or Vladimir; and CIEE.

The Russian program also offers courses taught in translation as part of the literature curriculum. Recent literature courses include: *The Literatures of Russian and African American Soul: Pushkin and Blackness, Serfs and Slaves, Black Americans and Red Russia*; *Dostoevsky and the West*; *The 19th-Century Russian Novel*; and *Intertextuality in the 20th-Century Russian Novel*. More generally, students of Russian also pursue their interest in Russia and Eastern Europe in many other areas of the College. Conference work always may be directed toward the student's field of interest. Courses focusing either entirely or in part on Russia and/or Eastern Europe are regularly offered in a number of disciplines, including history, film history, dance history, and philosophy.

Beginning Russian

Melissa Frazier

Open, Seminar—Year

Successful language learning involves both creativity and a certain amount of rote learning—memorization gives the student the basis to then extrapolate, improvise, and have fun with the language—and this course will lay equal emphasis on both. At the end of the course, students will know the fundamentals of Russian grammar and will be able to use those fundamentals to read, write, and, above all, speak Russian on an elementary level. Our four hours of class each week will be spent actively using what we know in pair and group activities, dialogues, discussions, etc. Twice-weekly written homework, serving both to reinforce old and introduce new material, will be required. At the end of each semester, we will formalize the principle of rigorous but creative communication that underlies all of our work through small-group video projects. Students are also required to attend weekly meetings with the Russian assistant; attendance at Russian Table is strongly encouraged.

Intermediate Russian

Natalia Dizenko

Intermediate, Seminar—Year

At the end of this course, students should feel that they have a fairly sophisticated grasp of Russian and the ability to communicate in Russian in any situation. After the first year of studying the language, students will have learned the bulk of Russian grammar; this course will emphasize grammar review, vocabulary accumulation, and regular oral practice. Class time will center on the spoken language, and students will be expected to participate actively in discussions based on new vocabulary. Regular written homework will be required, along with weekly conversation classes with the Russian assistant; attendance at Russian Table is strongly encouraged. Conference work will focus on the written language. Students will be asked to read short texts by the author(s) of their choice, with the aim of appreciating a very

different culture and/or literature while learning to read independently, accurately, and with as little recourse to the dictionary as possible. *Prerequisite: one year of college-level Russian or the equivalent*

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

Europe's Civil War: 1914–1945 (p. 61), Philipp Nielsen

History

The Music of Russia (p. 92), Martin Goldray *Music*

SCIENCE AND MATHEMATICS

Science is a dynamic process by which we seek to improve our understanding of ourselves and the world around us. We use the language and methods of science and mathematics on a daily basis. Science and mathematics nurture a special kind of creativity by enhancing our abilities to ask concise, meaningful questions and to design strategies to answer those questions. Such approaches teach us to think and work in new ways and to uncover and evaluate facts and place them in the context of modern society and everyday life. Science and mathematics classes are offered in a variety of disciplines—including biology, chemistry, computer science, mathematics, and physics—and at all levels, ranging from open courses to advanced seminars and individual laboratory research projects.

Qualified students have the option of enrolling in a Science Third program, whereby students simultaneously register for the seminar component of two science/mathematics courses that comprise one-third of their curriculum. Because Science Third students will still be able to take two additional nonscience courses each semester, this option is an opportunity for well-prepared or advanced students to study multiple science courses without limiting their options in other disciplines. For more details and information, please contact the faculty group.

Pre-Health Program

Students interested in pursuing further studies in medicine or other health-related fields may take advantage of the pre-health program, which prepares students academically for medical school and assists in meeting the demands of admission to individual medical or graduate programs. Students supplement required courses in biology, chemistry, and physics with additional courses offered by the program as part of their preparation for the MCATs and postgraduate education. Conference work provides students with additional opportunities to organize original research projects, pursue independent

learning, and critically examine professional literature—skills fundamental to future success in medical and graduate schools. Students in the program have significant contact with the pre-health adviser, as well as with other faculty members in the program, through conferences, course work, and independent research; therefore, faculty members with a thorough and personal knowledge of the individual student write letters of recommendation. The pre-health adviser and faculty members also serve as resources for information regarding application procedures, research and volunteer opportunities within the community, structuring of class work, MCAT preparation, and practice interviews.

See separate entries for specific course descriptions in biology, chemistry, computer science, mathematics, and physics.

SOCIAL SCIENCE

The social-science program is designed to enrich and systematize the understanding that we have of our own experiences in relation to broader societal forces. The social sciences begin from the premise that no matter how much we might wish to, we can never detach ourselves entirely from the social institutions and processes that are the context for our individual thoughts and actions. Thus, the purpose of the social-science curriculum is to contribute to our empowerment by helping us understand the many ways in which people's lives—values, goals, relationships, and beliefs—are affected by and have an impact on the social world. Most importantly, we can learn to contextualize our experiences in relation to those of others whose personal, social, and cultural circumstances differ from our own. An ability to think critically about our social environment can enhance our experience of whatever else we may choose to study or do.

In relation to the humanities, the social sciences offer empirical and theoretical perspectives that complement those of history, philosophy, and religion. In relation to literature and the creative arts, social sciences provide a context for a fuller understanding of the works that we study and create. In relation to the natural sciences, social sciences help us analyze the economic, social, and political implications of modern technological advances and our complex interaction with the physical and biological environment. Finally, social-science disciplines give us access to the information and analytical tools that we must have in order to evaluate and formulate alternative public policies and to actively contribute to intellectual and public life.

For full course descriptions, see anthropology, economics, environmental studies, politics, public policy, and sociology.

SOCIOLOGY

Class, power, and inequality; law and society (including drugs, crime and “deviance”); race, ethnicity, and gender issues; ways of seeing...these are among the topics addressed by Sarah Lawrence College sociology courses. Increasingly, social issues need to be—and are—examined in relation to developments in global politics and economics. Students investigate the ways in which social structures and institutions affect individual experiences and shape competing definitions of social situations, issues, and identities.

While encouraging student research in diverse areas, courses tend to emphasize the relationship between the qualitative and the quantitative, the relationship between theoretical and applied practice, and the complexities of social relations rather than relying on simplistic interpretations. Through reading, writing, and discussion, students are encouraged to develop a multidimensional and nuanced understanding of social forces. Many students in sociology have enriched their theoretical and empirical work by linking it thematically with study in other disciplines—and through fieldwork.

Sociology of the Body

Sarah Wilcox

Open, Lecture—Fall

Our bodies are simultaneously sites of personal embodiment and subject to external classification and social control. In this course, we will analyze the body at three levels: the lived experience; the social body, as symbolic of relationships among nature, society, and culture; and finally, the body politic—i.e., the regulation, surveillance, and control of bodies and populations. Questions that we will address include: How does the body become a metaphor for society or culture? How is body image shaped by cultural representations of the body? How do people incorporate bodily experiences into their biographical narratives? How do medical models and scientific discourses locate differences within the body? How are bodies mobilized within stratification systems and capitalism? The lecture provides students with an introduction to the discipline of sociology, addressing core themes of culture, social structure, and the relationship between self and society while also entering into an interdisciplinary conversation with anthropology, cultural studies, and science studies. The course will require a close reading of theoretical and empirical texts and regular informal and formal writing. Through this work, students will make sense of the theoretical concepts and systems of thought that we are studying and begin to participate in an interdisciplinary dialogue about the body and society. Group conferences will consist of a series of

methodological workshops on qualitative analysis of media, culminating in a presentation or multimedia project.

Borders and Transnational Mobilities

Parthiban Muniandy
Open, Seminar—Year

In a global context, where immigration has become one of the biggest flashpoints in political discourse, our understanding of how human and nonhuman mobility takes place needs constant reexamination and refinement. In addition to major humanitarian issues leading to global refugee crises, we are looking at an ever-growing number of people who move across and within national borders in search of work, opportunities, education, and a chance to fulfill their aspirations for a better life. People also move because of conflict, dispossession, coercion, and environmental issues. Classical scholarship on migration has focused predominantly on the two largely distinct phenomena of “immigration” and “emigration,” while more recent developments in transnational studies and the “mobility” turn have led to a stronger emphasis on cross-border movements and flows of people, goods, capital, ideas, and vectors. Here, we will focus on building our knowledge about global and transnational mobility from an issue-based interdisciplinary perspective, drawing from the fields of sociology, anthropology, economics, history, and global studies. These issues include refugee crises, human trafficking, economic exploitation, modern-day slavery and indentured servitude, the global care-chain, and the emergence of new groups of precarious people around the world. To help with our exploration of these issues, we will be looking at how different regimes of mobility have developed, under the auspices of globalization in the past three decades, from a national, regional, international, and transnational perspective. What are some of the reasons influencing the movement of people away from their homes and countries of origin? How does the movement of people from privileged and wealthier backgrounds differ from that of people from poorer, marginalized communities (particularly in the Global South)? What are some of the institutional frameworks and regimes that govern, regulate, and produce new classes of “migrants” in today’s world? The course will follow a modular structure that focuses on various themes within mobility studies. In each module, we will be using classical and contemporary readings that address the themes and issues at hand in addition to nontraditional sources, such as videos, blogs, online forums, and websites. The second half of the course will be focused on helping students design and propose projects based on some of the issues covered and through an engagement with different forms of data and methods: surveys, ethnographies, demographics, historical, and

digital. This course will likely appeal to students interested in learning, researching, and working with different migrant communities around the world.

Veiled Lives: Women and Resistance in the Muslim World

Shahnaz Rouse
Open, Seminar—Fall

This course is designed to enable participants to better understand the complexities, nuances, ambiguities, and contradictions that surround our understanding of the lives of women in those places designated as the “Muslim” world. Our examination will not be based on a comprehensive historical accounting of women’s lives in the geographical spaces under scrutiny. Instead, it will be informed by central guiding questions, including the following: What are the different conceptual frameworks that inform our perceptions of women in the Muslim world? What politics and histories are embedded in different “ways of seeing”? What are the various discursive and material forces that inform women’s lives in the places under scrutiny, and how do they serve to restrict women and simultaneously provide openings for women’s resistance to their oppression? We will analyze the debates surrounding the origins of women’s subordination in the Muslim world; consider the harem and the veil, both as representational devices and embodied spaces; examine the multiple modalities through and in which women’s lives are lived out (historically and socially); and examine the shifting and dynamic constitution of their existence. In order to do so, the course will take into consideration colonialism, modernity, and postcoloniality in relationship to women’s ability to carve out their own histories. For our analysis, we will draw upon ethnographic and visual materials, colonial and literary writings, sociological texts, films (including documentaries), and (auto)biographies. For conference, possible topics include an analysis of women’s movements in a particular place or in multiple spaces, the roles of the state and the law and their impact on women, representation of women and Islam in the media and in colonial writing; and women’s writing and voice(s). The course will be of interest to students who wish to pursue studies of gender and sexuality, colonialism and postcoloniality, media and Islamic studies, law and society, studies of the global south and diaspora studies, as well as writing, film, and media studies.

Contextualizing Communications: The Poetics of Seeing

Shahnaz Rouse
Open, Seminar—Spring

Seeing is not a natural process or an individual activity; rather, it is embedded in social forces and imbued with

historically and spatially constructed meanings. This seminar is designed to interrogate how we communicate and make meaning from such a vantage point. While this course takes a broadly construed sociology of culture as its point of departure, it understands sociology as what a British sociologist called a “parasitical” discipline that frequently disrupts and violates disciplinary borders and boundaries. The course will follow in that vein. Our initial readings, which will include Raymond Williams, Edward Said, Aime Cesaire, and John Berger, will set the conceptual framework for what follows. We will draw upon literature; film and music; (auto)biography; letters, diaries, oral histories; and archival and legal texts emanating from different parts of the globe, with an emphasis on cultural productions about and from the Global South and/or diasporic communities. Our analyses will be framed in terms of a number of themes and questions, relating those to the contexts within which the works were produced. We will start with an overview of historical and methodological questions; examine colonial texts and their critique, the production of nationalism(s) and identities, censorship, postcoloniality, and the violence of “home”; and conclude with transformative visions. It is hoped that this perusal of a diversity of genres and voices will enable us to rethink the relations between objectivity and subjectivity, fiction, biography and fact, political and social censorships to which their producers subscribe or against which they struggle, as well as struggles over voice and/in the remaking of space. Our goal is to problematize naturalistic “ways of seeing” (a term borrowed from John Berger) and thus show how seeing (through sonic, cinematic, and literary constructions) is both an ideologically regimented activity and a creative form of emancipatory action. Rather than seeing our readings as the expression of individual genius, we will engage with them as a way to become astute readers of the material poetics of social life.

Disabilities and Society

Sarah Wilcox

Open, Seminar—Spring

In this seminar, we will broadly consider the topic of disability within contemporary society, examining questions of social justice, discrimination, rights, identities, and cultural representations. Disability studies is an interdisciplinary field of academic study that emerged out of disability rights movements and has, therefore, focused on how social structures are disabling, limiting, and exclusionary. In concert with this perspective, we will study the history of the disability rights movement, including the passage and ramifications of the Americans with Disabilities Act. We will also consider tensions within disability movements, including the difficulties inherent in mobilizing a collective identity that encompasses a wide range of conditions and circumstances. In addition to

political mobilization, we will analyze cultural meanings and representations of physical, psychological, and cognitive disabilities. Cultural representations of disability shape our assumptions and expectations, while disability activists have used literature and art to contest stigma and create new kinds of representations of non-normative bodies and selves. Finally, we will consider questions of embodiment, self, and identity. Disability is typically defined in terms of physical or mental impairment, which implies that there is a “normal” state of non-impairment. Defining disability has been highly contested, both because of the stigma attached to those who are seen as different and because many people with conditions that have been labeled as disabilities do not see their conditions in negative terms. Most of us will experience some degree of impairment at some point in our lives; but only some of us will be seen as, or identify ourselves as, disabled. Some disabilities are a part of identity from an early age, and others develop later in life. Thus, we will consider the relationship between embodiment, ability, and selfhood, looking at how people negotiate identity in relation to social categories and their own embodied experiences.

Health Policy/Health Activism

Sarah Wilcox

Sophomore And Above, Seminar—Year

How does your race, class, gender, and where you live and work influence whether you get sick? Why does the United States spend more on health care than other countries, yet rank relatively low on many measures of good health? How likely is it that you will have access to health care when you need it? Can we make affordable health care available to more people? What do we mean by “public health”? What is the role of government in providing health care or managing the health of populations? In this course, we will investigate these questions directly and through studying health social movements. Health activists have not only advocated for particular diseases and for research funding but also have also sought to reduce stigma, uncover health disparities and environmental injustices, and democratize medical research. We will begin the year by studying those social movements in conjunction with studying patterns of ill health; i.e., who gets sick and why? We will then examine the history and contemporary meanings of “health,” examining the moral values attached to health and illness and questions of medical authority and medical knowledge. Finally, we will turn to health care systems, both within the United States and globally. We will study programs of health care reform in the United States and other countries, international health policy, and specific health policy issues such as vaccination, genetic screening, or the ethics of medical research. Throughout

the year, we will explore broad questions of social justice, inequalities, governance, activism, and the environment through the lens of health.

Politics of/as Representation

Shahnaz Rouse

Intermediate, Seminar—Year

This seminar examines, in a dual sense, the relations between politics and representation. Our analysis is designed to make us critical readers and analysts of formal politics in its constitution through, and representations of, on-going practices and relations of life. Representation will thus be considered in terms of concrete representation (presence) in electoral politics of particular social actors and in terms of an embodied representational politics that exceeds the normatively political field. This will allow us to understand public and private domains as co-constituted—an insight that feminist and sexuality studies have long remarked upon—and to move beyond the limitations of disciplinary thinking and dominant constructions of power. Working through the complex and vexed relation between these various scales—macro and micro, public and private—and their attendant modes of representation will allow us to complicate our understanding of both politics *and* representation. In the fall semester, our primary (but not sole) focus will be on electoral politics alongside the COVID-19 pandemic and environmental crises. Reading these together will allow us to examine political speech within, and external to, normatively constituted “politics,” re-envisioning politics as a practice simultaneously productive of citizenship *and* its deferral. Following our focus on political speech and representation(s)—both with respect to the November election and to crises—we will turn to other sites in/through which politics is embodied, performed, and re-presented. This shift in emphasis will allow us to build on the analytical tools and insights gained earlier in the course and to examine at greater length representations of class, race, ethnicity, gender, and sexuality in a multiplicity of discursive spaces and sites, ranging from sports and work to interpersonal relations. Our analysis will be based on sources ranging from, but not limited to, social scientific texts, political speech, and the mass media. Throughout the year, our focus will be on multiple political language(s) and discursive fields with a view to re-visioning politics and representation as sites of struggle, thus allowing us to tease out dominant, subversive, as well as oppositional understandings and forms of body politics.

Intensive Semester in Yonkers: Everyday Cosmopolitanism in Yonkers: Understanding Informality and Diversity in the City

Parthiban Muniandy

Intermediate, Seminar—Fall

This course is open for interviews and registration. Please visit Intensive Semester in Yonkers on MySLC for program information and application.

Cities and urban spaces are important places in which the marginalized poor and other underprivileged communities seek refuge and shelter by engaging in forms of rebuilding and placemaking that tend to fall outside of the purview and control of the state and authorities. Here, we take a transnational perspective on how the precarious and vulnerable urban poor develop strategies and practices of living, geared toward securing greater autonomy and dignity, primarily through forms of peripheral development and informality. We will explore interconnected themes of family, kinship, work, gender, and social reproduction as they pertain to the urban poor. We will also pay attention to how diversity and difference are negotiated daily by communities of faith, creed, color, ethnicity, and gender who share the same urban work and communal spaces. Some of the theories and concepts that we will read include: Teresa Caldeira’s “autoconstruction,” Asef Bayat’s “quiet encroachment of the ordinary,” Henri Lefebvre’s “right to the city,” Ananya Roy’s “subaltern urbanism,” and Mignolo’s “border thinking.” The City of Yonkers will be a case study for many of those themes of difference, informality, everyday cosmopolitanism, and hyperdiversity. This course is available to students as part of the Intensive Semester in Yonkers or as a stand-alone seminar. Students taking it as a stand-alone will be encouraged to consider participation with one of our various community partners.

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

Global Kinships Into the New Millennium (p. 4), Mary A.

Porter *Anthropology*

Illegality and Immigration (p. 6), Deanna Barenboim

Anthropology

Making the World Go Round: Children as Cogs in the Machinery of Empire (p. 4), Mary A. Porter

Anthropology

Economic Policy and the 2020 General Elections: Money, Trade, Industrial Policy, and Inequality (p. 33), Jamee K. Moudud *Economics*

First-Year Studies: Economics for Responsible Citizens (p. 32), An Li *Economics*

- First-Year Studies: Historical Foundations of Economics: Politics, Power, Ideology, and Change (p. 33), Jamee K. Moudud *Economics*
- Macroeconomic Analysis and Policy: Institutions, Uncertainty, and Financialization (p. 35), An Li *Economics*
- Microeconomic Analysis: Individuals, Conflicts, and Institutions (p. 34), An Li *Economics*
- Political Economy of Women (p. 34), Kim Christensen *Economics*
- Introduction to Property: Cultural and Environmental Perspectives (p. 37), Charles Zerner *Environmental Studies*
- First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 54), Joshua Muldavin *Geography*
- Food, Agriculture, Environment, and Development (p. 54), Joshua Muldavin *Geography*
- #BlackLivesMatter and #SayHerName: Centering Black Women in the Fight for Racial Justice (p. 67), Nadeen M. Thomas *History*
- 'In an Antique Land': An Introduction to Middle Eastern Studies (p. 63), Matthew Ellis *History*
- Latin America in the World (p. 64), Margarita Fajardo *History*
- Liberations: Contemporary Latin America (p. 66), Margarita Fajardo *History*
- Popular Culture in the Modern Middle East (p. 63), Matthew Ellis *History*
- Revolutions in Cuba: Local Origins, Global Fault Lines (p. 65), Jesse Horst *History*
- Rights to the City in Latin America (p. 65), Jesse Horst *History*
- Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*
- The World According to Ariyoshi Sawako (p. 83), Sayuri I. Oyama *Literature*
- An Introduction to Statistical Methods and Analysis (p. 87), Daniel King *Mathematics*
- Discipline and Sexuality: Reading Michel Foucault (p. 103), Roy Ben-Shai *Philosophy*
- Critical Realignments in American Politics: Obama/Trump (p. 111), Samuel Abrams *Politics*
- Deformed Democracy: Structural Roots of Democratic Dysfunction (p. 108), David Peritz *Politics*
- Intervention and Justice (p. 110), Elke Zuern *Politics*
- Rising Autocrats and Democracy in Decline? (p. 111), Elke Zuern *Politics*
- The Age of Global Uprisings (p. 110), Yekaterina Oziashvili *Politics*
- The Politics of Addressing the Past: Apology, Repatriation, Reparation, Remembrance (p. 109), Elke Zuern *Politics*
- Exploring the Work of Community-Based Agencies: Linking Theory and Practice (p. 113), *Practicum*
- Advanced Behavioral Statistics Practicum (p. 124), Kim Ferguson (Kim Johnson) *Psychology*
- Introduction to Social Psychology (p. 115), Gina Philogene *Psychology*
- Mobilization and Social Change (p. 121), Gina Philogene *Psychology*
- Public Health Psychology (p. 120), Magdalena Ornstein-Sloan *Psychology*
- Research Methods Practicum (p. 123), Kim Ferguson (Kim Johnson) *Psychology*
- The Social Psychology of Immigration (p. 120), Gina Philogene *Psychology*
- First-Year Studies: The Emergence of Christianity (p. 126), Cameron C. Afzal *Religion*
- Forms of Culture in the Information Age: Spanish for Advanced Beginners (p. 136), Eduardo Lago *Spanish*
- Advanced Interdisciplinary Studio: Our Nine Senses (p. 154), John O'Connor *Visual and Studio Arts*
- Drawing Faces (p. 153), John O'Connor *Visual and Studio Arts*
- The Episode: A Course in Connections (p. 163), Myra Goldberg *Writing*
- Ecopoetry (p. 167), Marie Howe *Writing*

SPANISH

Sarah Lawrence College's courses in Spanish cover grammar, literature, film, music, and translation—all with the aim of making students more capable and confident in thinking, writing, and expressing themselves in Spanish. Each of the yearlong courses integrates activities such as panel discussions, lectures, and readings with classroom discussion and conference work to provide students with stimulating springboards for research and study.

Beginning Spanish

Priscilla Chen
Open, Seminar—Year

This course is designed to enable students with no previous exposure to Spanish to achieve essential communication skills by providing the basic grammatical, lexical, and syntactical structures to do so effectively. From the start, oral interaction will be stressed in class and reinforced through pair or small-group activities. Students will be exposed to the diverse culture of the Spanish-speaking world through songs, films, and poetry that complement the learned grammatical structures. In addition, students are required to meet with the instructor in small groups for one hour each week (small-group conference) and to attend a weekly conversation session with a language tutor. *This course will be conducted in*

Spanish. Placement test is not required. Students should attend the scheduled orientation meetings during interview and registration week.

Forms of Culture in the Information Age: Spanish for Advanced Beginners

Eduardo Lago

Open, Seminar—Year

This course is designed for students who have taken Spanish before but need to review the essentials of grammar and develop effective communicative skills at a post-elementary level. The course will start with a thorough review of the basics of Spanish morphology and syntax. Vocabulary building will take place through an intensive program of readings that will include the study and analysis of poems, lyrics of songs, newspaper articles, short stories, and adapted novellas. The linguistic exploration of those materials will be complemented by the active exploitation of musical compositions, excerpts of scripts, and the viewing of films, as well as selected episodes of TV series. All forms and manifestations of culture originated all over the Spanish-speaking world—fashion, art, film, music, photography, theatre, science, politics, comics, video games, gastronomy, etc.—will be the objects of our attention. These and other forms of cultural expression will be incorporated into the course of study, as long as Spanish is their vehicle of expression. The syllabus will be complemented by contributions from students, who will be encouraged to locate materials suitable to be jointly exploited by the class as a whole. Weekly conversation sessions with the language assistant are a fundamental part of this course. Students will complete guided conference projects in small groups and also have access to individual meetings to address specific grammar topics. *Course taught entirely in Spanish. All students should take the placement test prior to registration.*

Intermediate Spanish I: Latin America, A Mosaic of Cultures

Priscilla Chen

Intermediate, Seminar—Year

This course is intended for students who have had at least one year of college-level Spanish or equivalent and who wish to review and expand the fundamentals of the Spanish language while exploring the rich cultural mosaic of Latin America. We will also pay special attention to oral communication and the expansion of new vocabulary. And we will explore different writing formats to create a dynamic dialogue among grammar, literature, and culture to contextualize multiple meanings while increasing fluency in every aspect of language production. For conference, students will have a chance to explore and develop topics related to Hispanic culture. To enrich the

student's exposure to the mosaic of Latin American cultures, we'll try to take advantage of our local resources, such as museums, libraries, theatre, and, if given the opportunity, an intro to local Latin cuisine. Students are also required to meet weekly with one of our language assistants to practice their speaking and oral comprehension. *This course will be taught entirely in Spanish. Open to first-year students, as well as sophomores, juniors, and seniors.*

Intermediate Spanish II: Writing for a Blog in Spanish

Isabel de Sena

Intermediate, Seminar—Year

This course is intended for students who have had at least three years of high-school Spanish or have completed at least three semesters of Spanish at SLC (or equivalent). The class will focus on a blog to be produced by the students, which will enable us to discuss and write about different topics. In addition to reading different materials and seeing films or shorts, students can write original work, both creative and investigative; write film and literary reviews; translate news items or literary works; sum up national and international news each week; and write journalistic or creative essays on various topics, among other possibilities. Grammar will be reviewed in relation to, and in context with, the kinds of reading and writing being done. In order to remain flexible and enable different kinds of interface, class time will alternate through the week between whole-class time and smaller groups, in addition to individual conference projects. Also, students will be required to participate in a 50-minute, small-group conversation session each week with a language tutor. *This course will be conducted entirely in Spanish. Please take the Spanish Placement Test online prior to interviewing for this class. Students who have taken Spanish at SLC are also encouraged to do so, as that will help us place you in the most suitable level.*

Literatures From the Spanish-Speaking World: The Poetry and the Short Story

Eduardo Lago

Advanced, Seminar—Fall

This seminar will operate as an introduction to the literatures of the Spanish-speaking world, centered on the study of two of its mainstays: the formation of the poetic canon and the tradition of the short story. We will examine the development of both forms of literary expression concurrently, paying attention to the most-important moments in the literary history of Latin America and Spain. In our exploration, we will not proceed in strict chronological order but, rather, focus on pivotal phases that illustrate the amalgamation of cultures and idioms

that converge in the crystallization of the rich body of literatures produced in the score of nations that share Spanish as their vehicle of cultural expression. The point of departure will be the rise of *modernismo* at the end of the 19th century, when the Nicaraguan poet Rubén Darío became the pilot of the language, moving its center of gravity to Latin America after establishing a direct connection with vital centers of European literature, like France. The second pivotal moment of our journey will take us to the 20th century with figures like César Vallejo, who broke all stereotypes of poetic creation, establishing an idiom whose influence continues to be felt today. Along with his poetic output, we will study that of poets as influential as Gabriela Mistral, Pablo Neruda, Rosario Castellanos, Alejandra Pizarnik, Federico García Lorca, Juan Ramón Jiménez, and José Lezama Lima, among other towering names. We will continue our exploration of the poetic traditions of Latin America and Spain by studying the fascinating relationship between the present time and crucial moments from the past, including early manifestations such as the ancient *jarchas*, Iberian compositions in vernacular romance preserved in Arabic characters, or the unsurpassable anonymous authors of the beautiful medieval ballads that constitute the Romancero, as well as authors of Jewish origin such as don Sem Tob. Another important moment of our trajectory will consist of an examination of the roots and ramifications of *realismo mágico*, a form of expression that once defined the literary expression of Latin America and later reformulated by subsequent generations of writers. The last phase of the journey will consist of an investigation of the most recent forms of poetic expression as they occur in new forms of communication, from social networks to all kinds of outlets derived from technological sources and platforms. In each of these phases, the study of the poetic canon will have its counterpart in an exploration of the sister genre of the short story.

Literatures From the Spanish-Speaking World: The Novella

Eduardo Lago

Advanced, Seminar—Spring

This seminar will focus on the analysis of some of the fundamental narrative works from the Spanish-speaking world, with a special emphasis on the novella and other forms of short fiction. In our approach, we will explore the multiple cultural and historical connections that have always linked the literary traditions of Latin America and Spain. Chronologically, the works under study will belong to several time periods. Our journey will start with the extraordinary explosion of narrative modes brought about by the authors of the so-called “boom” in the middle of the 20th century, when the contours of magical realism began to take shape and consolidate. Once we finish studying a

number of masterpieces written in that mode, we will proceed to the next phase when new forms of expression emerged, studying the multiple connections of Spanish-language authors with world literature and culminating with the revolution brought about by women writers, whose transformation of the canon has crystallized in fascinating new forms of expression. We will finish the semester with an in-depth examination of the current state of affairs in the Spanish-language novel and its complex relationship with other literary traditions in a context of intense transnational, transatlantic, and transcontinental exchange. Works under study will include novellas and other forms of short fiction by María Luisa Bombal, Alejandra Pizarnik, Gabriel García Márquez, Juan Rulfo, Julio Cortázar, Roberto Bolaño, César Aira, Alejandro Zambra, Guadalupe Nettel, Cristina Rivera Garza, Roberto Arlt, Horacio Quiroga, and Felisberto Hernández, among others.

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

Art, Religion, and Identity: Christians Jews and Muslims in the Arts of Medieval Spain (p. 12), Jerrilynn Dodds *Art History*

Europe’s Civil War: 1914–1945 (p. 61), Philipp Nielsen *History*

Revolutions in Cuba: Local Origins, Global Fault Lines (p. 65), Jesse Horst *History*

Rights to the City in Latin America (p. 65), Jesse Horst *History*

THEATRE

The Sarah Lawrence College theatre program is a community of generous and engaged artists who value diverse, intentional, and rigorous research, process, and creation. We hold each other and ourselves accountable to responsibly challenge ourselves and each other to foster our growth as individuals and collaborative artists. We support innovation, not only in the art that we produce but also in the systems that we make to learn, share, and create. Through an interdisciplinary curriculum that prioritizes equality, care, and experimentation, we aim to create an artistic environment steeped in joy in order to envision and build a better future. This is an open and inclusive community where everyone is welcome.

The theatre program is focused on deep collaboration, community building, and interdisciplinarity. We support performance and theatre artists through a curriculum crossing the boundaries of design, acting, directing, management, performing, writing, technology,

producing, voice, movement, and much more. Classes are taught by working professionals, with the advantage of additional classes in the music and dance programs.

We encourage students to bring their own histories, experiences, and stories into the ecosystem of the program to share in the development of new questions, political urgencies, and social engagement. Together, we will research and practice theatre and performance to expand the possibilities of critical togetherness through body, story, and experience.

Curriculum

Students create an individualized Theatre Third with the guidance of their don and the theatre faculty. Components are chosen to extend skills and interests, to explore new areas of the art, and to develop performing and/or practical experience. Students are encouraged to find the links between their academic and arts courses, creating a holistic educational process.

Students have many opportunities to synthesize their learning by taking part in the Theatre Program Season. Student written and/or created work is a primary focus, while productions of published plays and classical texts are also encouraged. A proposal system for student-directed, -written, and -devised work within the Theatre Program Season's production schedule emphasizes the development of student artists. There are also opportunities in the seasons and projects organized by DownStage (a theatre program component) and by independent, student-run companies. Auditions for faculty-, student-, and guest-directed productions are open to the entire SLC community.

Practicum

Classes provide a rigorous intellectual and practical framework, and students are continually engaged in the process of examining and creating theatre. The theatre program helps students build a solid technique based on established methodologies while also being encouraged to discover and develop their individual artistic selves. Students can earn credits from internships or fieldwork in many New York City theatres and theatre organizations. The Theatre and Civic Engagement program is a training program that uses writing, theatre techniques, music, and the visual arts to embody social and community issues. Civic Engagement courses have been a vibrant component in the curriculum for more than three decades, encouraging the development of original material created inclusively with local partner institutions, community, and neighbors. Several theatre components include an open, class showing or performance in addition to the multiple

performance, design, and production opportunities that are available to students throughout the academic year. The College's performance venues include productions in the Suzanne Werner Wright Theatre and the Frances Ann Cannon Workshop Theatre, as well as work in the student-run DownStage Theatre. Workshops, readings, and productions are also mounted in the PAC OpenSpace Theatre, the Film Viewing Room, the Remy Theatre outdoor stage, and various other performance spaces throughout the campus.

First-Year Studies: Theatre in Action, the '60s Thru Tomorrow

Kevin Confoy

Open, FYS—Year

This course examines the greater role of theatre in our culture, particularly as to how theatre responds to the events and movements that shape our lives—even as they occur. We will look at how theatre frames political discourse, as well as its distinct role as a means of social activism in this country over the past 50 years. Students will read and discuss a variety of plays, with an emphasis on looking at the context in which those plays were written and why they still resonate today. Discussions will range from influential works and innovations of mid-20th-century theatre artists like Bertolt Brecht and Samuel Beckett, political theatre groups like The Living Theatre and El Teatro Campo of the 1960s, agitprop theatre events of the Vietnam War and Civil Rights eras, and ACT Up in the 1980s AIDS Crisis to the form-bending techniques of contemporary theatre makers and artists like Anna Deavere Smith, Young Jean Lee, Jackie Sibbles Drury, Branden Jacobs-Jenkins, Annie Baker, Tony Kushner, Dominique Morriseau, Quiara Alegria Hudes, and queer, female, and trans playwrights in The Kilroys List collection of plays, among many others. Students will read aloud from plays in class, study documentaries, and see productions and showings in New York City over the course of the year. Guest artists will join designated classes. Students will meet with the teacher to devise conference projects to serve their distinct interests. Projects might range from original plays written in the style of the events of the period and plays that we study or rehearsed or staged scenes from published plays to designing dramaturgical presentations, among other options. In addition to conference projects each semester, students are regularly required to submit critical essays and participate fully in the discussion. Theatre in Action will alternate individual conferences with small-group meetings/conferences to include screenings, field trips, performances, and workshops. Students enrolled in FYS in Theatre have the option, but are not required, to take one extra component in the theatre, dance, or music programs as part of their Theatre Third. All students enrolled in the

FYS in Theatre join the theatre program community, attend theatre meetings, and complete technical-support hours (tech credits).

One-Credit Lectures

Writing for Diversity

Sandra Daley

Open, Lecture—Year

Each week, students will be asked to research and write a 10-minute play given “diverse” characters and various other prompts. In class, we will read and discuss the work. What did we find? How were we challenged? Do the scenarios feel “real” and “authentic”? Is there offense? What scared you? We will also read and discuss great plays/articles/events that grapple with race/gender sexuality/culture. Students should have some experience in playwriting. *This course may also be taken as a yearlong component.*

Historic Survey of Formal Aesthetics for Contemporary Performance Practice

Sibyl Kempson

Open, Lecture—Year

Once upon a time, in a rehearsal, a playwright said, “I just think that this is the most Cubist moment of this play.” Everyone in the room fell silent and grew uncomfortable...because, what in the heck did she mean by that? And aren’t we already supposed to know? This interactive lecture course surveys the aesthetic movements throughout history and teaches you to track their impact on your work. Ideas behind each movement are examined in relation to the historical moment of their occurrence and in their formal manifestations across visual art, musical, architectural, and performance disciplines. Each student then places his/her own work within a wider context of formal aesthetic discourse—locating hidden influence and making conscious and purposeful the political resonance that is subsequently uncovered. Students are encouraged to find ways of acknowledging the responsibility that one carries for one’s work’s impact on the world and to start using terms like “Post-Modernism” and “Futurist” with confidence.

History and Histrionics: A History of Western Theatre

Stuart Spencer

Open, Lecture—Year

You will explore 2,500 years of Western drama to discover 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 what has come before it—in order to create its own unique identity. 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 to better understand how and why they were written as they were. Classroom discussion will focus on a new play each week.

The Broadway Musical: Something Great Is Coming

Stuart Spencer

Open, Lecture—Year

For some 60 years, roughly from 1920 to 1980, the Broadway musical was in its Golden Age. The subjects were for adults, the lyrics were for the literate, and the music had a richness and depth of expression never since equaled in American composition. That music evolved from three separate strands—Jewish, African, and European—and the libretti sprung from a great vibrant stew that included vaudeville, burlesque, operetta, minstrel shows, musical comedy-farce, and musical extravaganza. We’ll study how these widely disparate forms began to coalesce in the 1920s into the quintessentially brash, toe-tapping, effervescent Broadway form known as “musical comedy.” Then we’ll watch as Oscar Hammerstein II—paired with a new collaborator, Richard Rodgers—revolutionized the form with the so-called “integrated musical.” Beginning with *Oklahoma!*, R&H (as they were universally known) insisted on putting the story first and making the songs—along with everything else—serve that story. The inevitable apotheosis of their efforts is the musical play of the 1950s, and we’ll end this section by looking at several of them. Finally, the musical showed yet another face: the “concept musical,” Broadway’s answer to Cubist painting. It took a subject and looked at it from every conceivable angle except one: a plot. We’ll end the year by looking at, among others, Stephen Sondheim’s masterpiece, *Company*.

Home as a Metaphor for Survival: Theatre in the African Diaspora

Sifiso Mabena

Open, Lecture—Year

All those forgotten in the construction of, say, national groups return to disturb and haunt such holistic ways of thinking...[when] these figures return as disruptive, “unhomely” presences...It is this uncanny presence which...[has] the power to disrupt the exclusive binary

logic upon which a range of discourses—nationalist, colonialist, patriarchal—depend. —Homi K. Bhabha, *Location of Culture*

This lecture course will focus on performance in African diaspora communities. We will take a historical look at black bodies in performance in the diaspora. The class will involve reading plays, critical theory, and articles related to critical theory that pertain to notions of hybridity, mimicry, neo-colonialism, gaze, and the politics of representation/viewership as they relate to creative theatrical spaces. Some areas of study that we will cover will include: protest theatre in South Africa (Gcina Mhlophe, Athol Fugard, Zakes Mda, John Kani, Mbongeni Ngema); oral traditions; tokenizing (*Death and the King's Horseman* is not the only African play); the nexus of religion and performance in African diaspora performance; the legacy of minstrelsy; "The Black Acting Method" (hybridity vs. mimicry); representation of black bodies in American theatre; the ethics and moral responsibilities in touring work pertaining to blackness in the diaspora; blackness on stage—Tyler Perry vs. Jeremy O. Harris and Branden Jacob-Jenkins.

Acting and Performance

Contemporary Scene Study

K. Lorrel Manning

Advanced, Component—Year

In this course, designed for advanced theatre students, we will explore scenes and monologues from contemporary playwrights (e.g., Lynn Nottage, Lucas Hnath, Annie Baker, Theresa Rebeck, Dominique Morisseau, Kenneth Lonergan, Stephen Adley Guirgis, David Henry Hwang, Branden Jacobs-Jenkins, Sarah Ruhl, and many, many others). Along with an intense focus on script analysis, story structure, and character work, students will learn a set of acting tools that will assist them in making their work incredibly loose, spontaneous, and authentic. Scenes and monologues will be chosen by the instructor in collaboration with the students. *This class meets twice a week.*

Breaking the Code

Kevin Confoy

Advanced, Component—Year

A specific, text-driven approach to acting, *Breaking The Code* provides a context for the most vital performances based upon a way of dissecting a play and determining a character's behavior. Students will act scenes from contemporary plays and adaptations. Open to both actors and directors. *This class meets twice a week.*

Shake on The Block: Adapting, Devising, and Performing the Bard

Modesto Flako Jimenez

Intermediate, Component—Year

Feuding principals from rival elementary schools. Competing Bodegas on opposite corners. William Shakespeare has been the most adapted and performed playwright in history. For the last century, his plays have been adapted all over the world in many different shapes and forms- Cartoons, Films, Dances, endless lists. What is it that makes his work so globally accepted? Why do we love his novels so much? The 'Shake on the block' class will help demystify the immortal Bard through playwriting, adapting & performance. Students will focus on Shakespeare's *Romeo and Juliet* play and selected sonnets. We will examine the techniques and aesthetics in theater and film adaptations of the play, questioning originality and poetic license, the text, and who performs it. Students will be asked to create their own adaptations of sonnets and scenes, and then come together to collaborate to adapt our own version of *Romeo and Juliet*. *This class meets twice a week.*

Creating Your Own Comedy

Christine Farrell

Intermediate, Component—Year

This class will begin with an exploration of the classic structures of stand-up comedy. The concepts of set-up and punch, acting out, and heightened wordplay will be employed. Techniques for creating and becoming comic characters from your own past, the news, and the current social environment will be used 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). 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; and exercises to develop the artist's freedom and confidence in a collaborative group setting. The ensemble will learn to trust the spontaneous response and their own comic madness as they write, perform, and create scenarios together. At the end of the second semester, there will be a formal presentation of the comedy devised during the year.

Dramatic Improvisation: Finding Spontaneity in Performance

Christine Farrell

Intermediate, Component—Year

In this class, we will be developing scenarios and situations that heighten your ability to invent, give you a physical freedom, and improve the emotional truth in your work. We will be creating monologues and characters in the moment. Techniques for film improvisations, TV commercials, and theatre auditions will be used to develop the artist's creativity. Acting—whether experimental, classical, or modern—begins with the actor's own personal experience. At the end of the semester, we will work on self-taping for auditions and crafting material for an actor's reel and website.

Actor's Workshop: The Actor's Process—Introduction to Craft

Christine Farrell

Open, Component—Year

This class is a laboratory for the actor. It is designed for performers who are ready to search for the steps to a fully involved performance. In the first semester, we will explore characters and monologues that motivate each actor's imagination. After 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 heightened connection with your scene partner, and 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*.

Singing Workshop

William D. McRee, Thomas Mandel

Open, Component—Year

We will explore the actor's performance with songs in various styles of popular music, music for theatre, cabaret, and original work—emphasizing communication with the audience and material selection. Dynamics of vocal interpretation and style will also be examined. Students perform new or returning material each week in class and have outside class time scheduled with the musical director to arrange and rehearse their material. Students enrolled in this course also have priority placement for voice lessons with faculty in the music program and enrollment in Alexander Technique classes or other movement courses of their choosing. *This class meets once a week. Audition required.*

Actor's Workshop

Sandra Daley

Open, Component—Year

Through group exercise (viewpoints), improvisations, monologues, and scene studies, this class, eclectic in style, will help you trust your instincts, expand your expressive capabilities, hone your imagination, and ultimately develop your acting potential. You will acquire the tools necessary for developing a character, as well as for showing confidence in an audition. Previous theatre study is not required, but attendance and active participation is paramount! Show up eager and ready to work, as well as willing to put in time outside of class to work on material. *This class meets twice a week.*

Actor's Workshop

Sifiso Mabena

Open, Component—Year

In this theory and praxis class, students will learn the sociohistorical context of major acting methods—such as Brecht, Meyerhold, Stanislavski, Stella Adler, and Hagen—and then participate in workshops in each of those methods. Through a series of exercises and a variety of acting techniques, students will explore the essential elements of acting, creative expression, and collaboration in the theatre. These exercises will include vocal and physical warmups, relaxation, concentration, sensory awareness, listening, communication, teamwork, and spontaneity. Participants will learn a variety of ways to create a character and to express one's emotion through the voice, body, and imagination. Skills will be developed to create as an ensemble and to work in relationship to people, objects, and places. Ultimately, through in-class scene presentations, acting students will work to convey vital stories, ideas, emotions, and provocative questions that reflect or challenge humanity. Some playwrights, from whose work we may work, include: Sara Ruhl, Theresa Rebeck, Maria Irene Fornes, Suzan-Lori Parks, Jean-Paul Sartre, Eugene Ionesco, Young Jean Lee, Jocelyn Bioh, Branden Jacobs-Jenkins, Tori Sampson, Charlie Evon Simpson, Samuel Beckett, Oscar Wilde, Jean Genet, Lynn Nottage, Katori Hall, Athol Fugard, John Kani, Jocelyn Bioh, and Jackie Sibblies Drury. *This class meets twice a week.*

Collaborative

Sensing, Devising, and Performance

Larissa Velez-Jackson

Open, Component—Fall

Through the lens of experimental dance-theatre practice, this course proposes theatre as a container of one's own making for the desires, needs, and realities of the body and the greater community to which it belongs. Centering the

politics of care, this course explores improvisation and body-based inquiry including, but not limited to, movement, somatics, vocal sound, song, spoken and written words, and archetypal embodiment. By workshopping these forms, participants will devise their own solo performance practices; create scores, texts or compositions; and work collaboratively and instructively to create for and with each other. Our study will consider how to collect and integrate “material” from outside of the body to further apply interdisciplinarity as a force for creation, all while being mindful of the body’s somatic response to said materials and particular responsibilities that we collectively have when considering appropriation. The capturing of these materials will include two-to-three workshops on experimentation in various technological platforms, collecting found sound and language from our environment (aspects of the course will involve safely going outside of the “studio” during class time), and students creating and sharing their own methodologies for harvesting. Group discussion will make room for critical dialogue around all terms that we use, and the course will include supportive readings to illustrate the precedence for these practices in our contemporary landscape. *Class meets weekly: 4 hours of studio-based solo and collaborative practice on Zoom. No prior experience is required to participate in class.*

Songwriting for a New Musical Theatre

Stew Stewart

Open, Component—Year

This course grew out of the final months of last semester’s New Musical Theatre Lab during its transition to remote learning and has been designed to work as well in person as it has remotely. The course teaches a unique approach to musical theatre making forged during the making of the Obie- and Tony-award winning musical, *Passing Strange*. Stew’s method treats the song, not the story, as the seed for all that follows in a show. Students are taught to conjure stories that will emerge out of their songs rather than tacking songs onto a preexisting story. The significance of personal biography as source material vs. invented fictions is also emphasized, along with the incorporation of solo performance and the use of video. Emphasis on in-the-moment creating via a demystification of the songwriting process keeps students inspired and motivated, with more time spent creating than staring at a screen. Students are regularly given songwriting prompts and invited to take time away from the screen to compose anything from one verse to a full-blown song, along with solo-performance fragments or video. Students will work toward building, at semester’s end, a final show from all of the songs that they’ve written. Students will learn techniques that transform the “magic” of songwriting into a reflexive act of communication,

available to anyone, with or without songwriting experience. The fundamentals of songwriting are taught, along with an introduction to various music software apps, video editing, and DIY methods of turning bedrooms and basements into performance spaces.

Digital Devising: Creating Theatre in a Post-Digital World

Caden Manson

Open, Component—Year

This class explores the histories, methods, and futures of ensemble and co-authored performance creation with a focus on new skills and concepts of digital and post-internet. After an overview of historical devising companies, artists, concepts, and strategies, we will develop skill sets and frameworks for creating work in a lab setting using the formal aspects of digital and post-internet performance. Some of the frameworks included are digital time; avatars and the double event; embodied and representational strategies in the uncanny valley; staging digital tools, interfaces, and structures; aspects of connectivity, politics, and economics; post-internet materiality; and using code to generate and control performances and creation of texts. *This class meets once a week.*

Contemporary New Works: An Exploration of the American Playwright

Christine Farrell

Intermediate, Component—Year

This will be a workshop for theatre artists. The class will explore the works of contemporary playwrights. Three playwrights will be chosen for the group, and we will read, research, and dramaturge their work. As we immerse ourselves in their worlds, the class will direct each other in scenes from the plays. We will choose from writers Brandon Jacobs-Jenkins, Annie Baker, Lynn Nottage, David Adjmi, Anne Washburn, Sarah Ruhl, Samuel Hunter, and Katori Hall. These writers have all created “bold works that have set the scene for 21st-century actors, giving voice to the modern experience.” They are a vital part of the American theatre today and are influential in shaping and developing the work of the actor and director. Second semester, we will weave a project or presentation of one or all of their works or choose three new contemporary playwrights to investigate. *This class meets twice a week.*

Directing, Devising, and Performance

David Neumann

Intermediate, Component—Spring

Through the creative reuse of mass media, this course is designed to introduce students to a performance strategy

that synthesizes an experimental performance practice from existing material. By stripping found media materials from their original context and arranging them in new ways, participants will explore the methods and politics of appropriation in performance work. By then extending those techniques into embodied practices, students will experiment with various methods of extracting movement, text, and intention from those source materials. Biweekly workshops on text, sound, and video manipulation in a collaborative format will alternate with experiments in performance composition and lectures on the historical use of appropriation in a variety of art forms. Participants should have an interest in both performance and performance technology, though experience in either is not a prerequisite. The course culminates in a rehearsal and performance period. *This class meets once a week for two hours.*

Acting and Directing For The Camera

K. Lorrel Manning

Intermediate, Component—Year

This comprehensive, step-by-step course focuses on developing the skills and tools that the young actor needs in order to work in the fast-paced world of film and television while also learning how to write, direct, edit, and produce his/her own work for the screen. The first semester will focus on screen acting. Through intense scene study and script analysis, we will expand each performer's range of emotional, intellectual, physical, and vocal expressiveness for the camera. Focus will also be put on the technical skills needed for the actor to give the strongest performance "within the frame" while maintaining a high level of spontaneity and authenticity. Students will act in assigned and self-chosen scenes from film and television scripts. During the second semester, students will learn the basics of screenwriting, cinematography, creating a floorplan and shot lists, sound, lighting, directing, and editing. The goal of that semester is for students to learn the basics of filmmaking, allowing them to create their own work without the restraints of a large budget and crew. 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, Final Cut Pro, Adobe Premiere).

This class meets once a week for three hours.

Puppet, Spectacle, and Parade

Lake Simons

Intermediate, Component—Year

Drawing from various puppetry techniques alongside the practices of Jacques Lecoq, we will explore and experiment with puppetry and performance. Throughout the course, we will work in collaborative groups to create puppetry performance, including building the puppets and

devising works that utilize puppets and objects. We will explore large-scale, processional-style puppets, puppets as objects and materials, puppeteering the performance space, and the role/relationship of the puppeteer/performer to puppet. *This class meets once a week.*

Shosholoz: Working to Make Way for Each Other

Sifiso Mabena

Open, Component—Year

Shosholoz is a Southern African anthem of unity. Historically, migrant mineworkers in Johannesburg sang the song to keep their spirits up and to maintain a working rhythm to make progress in their work. Shosholoz as a cultural signifier points to the idea of a collaborative process. Shosholoz is sung in call and response and, any time it's sung, involves and implicates whoever is in the room. This class is about learning to be caring collaborators who give and take space in creative processes. Students will be assigned tasks designed to foster generosity in the workspace while developing, performing, and designing projects in groups throughout the year. *This class meets once a week.*

Design and Media

Lighting Design I

Greg MacPherson

Open, Component—Year

Lighting Design I will introduce the student to the basic elements of stage lighting, including tools and equipment, color theory, reading scripts for design elements, operation of lighting consoles and construction of lighting cues, and basic elements of lighting drawings and schedules. Students will be offered hands-on experience in hanging and focusing lighting instruments and will be invited to attend technical rehearsals. They will have opportunities to design productions and to assist other designers as a way of developing a greater understanding of the design process. *This class meets once a week.*

Lighting Design II

Greg MacPherson

Intermediate, Component—Year

Lighting Design II will build on the basics introduced in Lighting Design I to help develop the students' abilities in designing complex productions. The course will focus primarily on CAD and other computer programs related to lighting design, script analysis, advanced console operation, and communication with directors and other designers. Students will be expected to design actual productions and in-class projects for evaluation and

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discussion and will be offered the opportunity to increase their experience in design by assisting Mr. MacPherson and others, when possible. *This class meets once a week.*

Media Design for Digital Performance

Sean Leo

Open, Component—Year

This course will prepare students to create digital performances using multimedia tools. We will look at the creative applications of media design as it relates to video capture and digital presentation. Exploring a variety of digital workflows, students will gain hands-on experience and be prepared to problem-solve, troubleshoot, and creatively design for digital performances. By participating in this course, students will create a cohort of media-minded theatre makers, who are committed to working on productions and supporting their peers. This course will serve to mentor, troubleshoot and critically analyze theatrical design through the lens of digital performance. Students will be expected to work on season designs for productions or their own solo work. Students will be required to attend additional technical meetings/rehearsals and design productions over the course of the year. *Prerequisites: Intro to Media Design, Sound 1, Intro to Projection, or instructor consent. This class will meet once a week.*

Intro to Media Design

Tei Blow

Open, Component—Year

This course serves as an introduction to theatrical sound and video design that explores the theory of sound, basic design principles, editing and playback software, content creation, and basic system design. The course examines the function and execution of video and sound in theatre, dance, and interdisciplinary forms. Exercises in sampling, nonlinear editing, and designing sequences in performance software will provide students with the basic tools needed to execute sound and projection designs in performance. *Two sections of this class. This class meets once a week.*

Puppet Theatre

Lake Simons

Open, Component—Year

This course will explore a variety of puppetry techniques, including bunraku-style, marionette, shadow puppetry, and toy theatre. We will begin with a detailed look at those forms through individual and group research projects. Students will then have the opportunity to develop their puppet manipulation skills, as well as to gain an understanding of how to prepare the puppeteer's body for performance. We will further our exploration with hands-on learning in various techniques of construction. The

class will culminate with the creation and presentation of puppetry pieces of their own making. *This class meets once a week.*

Advanced Costume Conference

Liz Prince

Advanced, Component—Year

This course is designed for students who have completed Costume Design I and Costume Design II and would like to further explore any aspect of designing costumes by researching and realizing a special costume design project of their own choosing. *Prerequisites: Costume Design I, Costume Design II, and permission of the instructor. This class meets once a week.*

Costume Design I

Liz Prince

Open, Component—Year

This course is an introduction to the basics of designing costumes and will cover various concepts and ideas: the language of clothes, script analysis, the elements of design, color theory, fashion history, and figure drawing. We will work on various theoretical design projects while exploring how to develop a design concept. This course also covers various design-room sewing techniques, as well as the basics of wardrobe technician duties. Students will become familiar with all of the various tools and equipment in the costume shop and wardrobe areas. Students will also have the opportunity to assist a Costume Design II student on a departmental production to further their understanding of the design process when creating costumes. No previous experience is necessary; actors, directors, choreographers, dancers, and theatre makers of all kinds are welcome. *This class meets once a week. There is a \$20 materials fee.*

Costume Design II

Liz Prince

Intermediate, Component—Year

This course expands upon the ideas and concepts set forth in Costume Design I in order to hone in on and advance the student's existing skill sets. Students will further develop their design and construction abilities as they research and realize design concepts for a variety of theoretical design projects, as well as develop their communication skills through class discussions and presentations. Students will also have the likely opportunity to design costumes for a departmental production, assisted by a Costume Design I student. This design opportunity allows for a unique learning experience, as the student collaborates with a director and creative team to produce a fully realized theatrical production. *This class meets once a week.*

Scenography I

Jian Jung

Open, Component—Year

This course is an introduction to theatrical scenic design. Students will learn how to look at the world with fresh eyes and use imagination to create a theatrical world on stage. The course covers the fundamental ideas of scenic design and basic design technique, such as research, drawing, and scale-model making. We will start from small exercise projects and complete a final design project at the end. Students will present most of their projects to the class, followed by questions and comments from fellow students. Presentation and critique skills are important in this course. Students with no experience who are interested in other aspects of theatre making, as well as visual arts or architecture, will be able to learn from the basics. *This class meets once a week. There is a \$50 course fee.*

Scenography II

Jian Jung

Intermediate, Component—Year

This course is advanced training in scenic design. Students apply knowledge and skills from Scenography I to complete design projects through extensive and detailed processes. Students will also learn the production process, using department productions as examples. Students are required to present most of their projects to the class, followed by questions and comments from fellow students. *This class meets once a week. There is a \$50 course fee.*

Directing

Directing Brecht

Kevin Confoy

Open, Component—Year

This hands-on directing class offers directors a vital technique and way of working based upon Bertolt Brecht's theories of dialectical theatre. Brecht was a social activist. He used theatre to affect change. Brecht's plays and techniques changed the way we look at theatre and view the world. His approach continues to shape the way directors dissect text, incorporate production elements, and create dynamic theatre productions. Students in Directing Brecht will use Brecht's plays and plays by contemporary theatre makers that he deeply influenced—like Larry Kramer, Moises Kaufman, Anna Deavere Smith, and Suzan Lori-Parks, among others—for a personalized directing technique built upon an expansive Brechtian model. Students will direct scenes from chosen plays and create and mount their own original work; they will act in scenes directed by their classmates for in-class presentations. The class is open to serious directors,

actors, designers, writers, poets, etc. who are interested in developing an approach to work and to theatre that is rooted in activism and social change. *This class meets twice a week.*

Directing: The Expanded Field

Adil Mansoor

Intermediate, Component—Year

What does a director do? How do we expand our understanding of direction? Directing: The Expanded Field troubles these questions by exploring the responsibilities, challenges, and opportunities available to a theatre director. The fall semester will focus on skills for directing scripted plays, including text analysis, collaboration, concept development, and staging. The spring semester will expand the director's role by considering various artistic methodologies, including socially engaged art, devised and ensemble-generated theatre, and lecture-performance. Throughout the year, students will learn through readings and media created by contemporary directors, artists, and thinkers from a variety of lived experiences and disciplines. Students will practice and experiment with directing methods through writing assignments, presentations, scene work, and iterative performance experiments. Students will perform in one another's scenes and collaborate on multiple projects. Rooted in justice-based pedagogy and community-driven care, the course aims to challenge and expand the boundaries of directing performance.

Directing Workshop

William D. McRee

Open, Component—Spring

Directors will study the processes necessary to bring a written text to life, along with the methods and goals used in working with actors to focus and strengthen their performances. Scene work and short plays will be performed in class, and the student's work will be analyzed and evaluated. Common directing problems will be addressed, and the directors will become familiar with the conceptual process that allows them to think creatively. The workshop is open to beginning directors and any interested student. *This class meets twice a week.*

Internship Conference

Neelam Vaswani

Intermediate, Component—Year

For students who wish to pursue a professional internship as part of their program, all areas of producing and administration are possible: production, marketing, advertising, casting, development, etc. Students must have at least one day each week to devote to the

internship. Through individual meetings, we will best determine each student's placement to meet individual academic and artistic goals.

Movement and Voice

Alexander Technique

Shelley Senter

Open, Component—Year

The Alexander Technique is a neuromuscular system that enables the student to identify and change poor and inefficient habits that may be causing stress and fatigue. With gentle, hands-on guidance and verbal instruction, the student learns to replace faulty habits with improved coordination by locating and releasing undue muscular tensions. This includes easing of the breath and the effect of coordinated breathing on the voice. It is an invaluable technique that connects the actor to his or her resources for dramatic intent. *This class meets once a week. Interviews required. Two sections of this class.*

Introduction to Stage Combat

Sterling Swann

Open, Component—Year

Students learn the basics of armed and unarmed stage fighting, with an emphasis on safety. Actors are taught to create effective stage violence, from hair pulling and choking to sword fighting, with a minimum of risk. Basic techniques are incorporated into short scenes to give students experience performing fights in classic and modern contexts. Each semester culminates in a skills proficiency test aimed at certification in one of eight weapon forms. *There will be two sections of this course. This class meets once a week.*

Movement for Performance

David Neumann

Open, Component—Spring

This class will explore the full instrument of the performer; namely, the human body. A daily warmup will open the body to larger movement ranges while introducing students to a better functioning alignment, efficient muscle and energy use, full breathing, clear weight transfer, and increased awareness while traveling through space. A combination of improvisation, contact improvisation, set phrases, and in-class assignments creating short, movement-based pieces will be used to explore a larger range of articulation that the body reveals regardless of the words spoken on stage. In all aspects, the goals of this class are to enable students to be courageous with their physical selves, more articulate with their bodies, and more personally expressive in performance. No movement background is required—just a healthy mix

of curiosity and courage. In addition to occasional reading handouts, there will be opportunities to attend rehearsals and performances of professional theatre and dance in New York City. Please wear loose, comfortable clothing. *This class meets twice a week.*

Voice and Speech I: Vocal Practice

Francine Zerfas

Open, Component—Year

This course will focus on awakening the young artist to the expressive range of the human voice, as well as to the intricacies of developing greater clarity of speech and playing with sound. A thorough warmup will be developed to bring power, flexibility, and range to the actor's voice and speech. Exercises and text work will be explored, with the goal of uniting body, breath, voice, and speech into an expressive whole when acting. *This class meets once a week.*

Playwriting

Creative Impulse: The Process of Writing for the Stage

Sibyl Kempson

Advanced, Component—Year

In this course, the vectors of pure creative impulse hold sway over the process of writing for the stage—and we write ourselves into unknown territory. Students are encouraged to set aside received and preconceived notions of what it means to write plays or to be a writer, along with ideas of what a play is “supposed to” or “should” look like, in order to locate their own authentic ways of seeing and making. In other words, disarm the rational, the judgmental thinking that is rooted in a concept of a final product and empower the chaotic, spatial, associative processes that put us in immediate formal contact with our direct experience, impressions, and perceptions of reality. Emphasis on detail, texture, and contiguity will be favored over the more widely accepted, reliable, yet sometimes limiting Aristotelian virtues of structure and continuity in the making of meaningful live performance. Readings will be tailored to fit the thinking of the class. We will likely look at theoretical and creative writings of Gertrude Stein, George Steiner, Mac Wellman, Maria Irene Fornes, Adrienne Kennedy, Mircea Eliade, Kristen Kosmas, Richard Maxwell, and Roland Barthes, as well as work that crosses into visual-art realms and radical scientific thought from physicists David Bohm and F. David Peat. The course will be conducted in workshop fashion, with strong emphasis on the tracking and documenting of process. *This class meets once a week for three hours.*

Playwright's Workshop

Stuart Spencer

Advanced, Component—Year

Who are you as a writer? What do you write about, and why? Are you writing the play that you *want* to write or the play that you *need* to write? Where is the nexus between the amorphous, subconscious wellspring of the material and the rigorous demands of a form that will play in real time before a live audience? This course is designed for playwriting students who have a solid knowledge of dramatic structure and an understanding of their own creative process—and who are ready to create a complete dramatic work of any length. (As Edward Albee observed, “All plays are full-length plays.”) Students will be free to work on themes, subjects, and styles of their choice. Work will be read aloud and discussed in class each week. The course requires that students enter, at minimum, with an idea of the play that they plan to work on; ideally, they will bring in a partial draft or even a completed draft that they wish to revise. We will read some existent texts, time allowing. *This class meets twice a week.*

Playwriting Techniques

Stuart Spencer

Open, Component—Year

You will investigate the mystery of how to release your creative process while also discovering the fundamentals of dramatic structure that will help you tell the story of your play. Each week in the first term, you will write a short scene taken from *The Playwright's Guidebook*, which we will use as a basic text. At the end of the first term, you will write a short but complete play based on one of these short assignments. In the second term, you'll go on to adapt a short story of your choice and then write a play based on a historical character, event, or period. The focus in all instances is on the writer's deepest connection to the material—where the drama lies. Work will be read aloud in class and discussed in class each week. Students will also read and discuss plays that mirror the challenges presented by their own assignments. *This course meets once a week. Two sections of this course.*

Experiments in Theatrical Writing

Melisa Tien

Intermediate, Component—Year

In this course, we will explore, discuss, and create experimental theatrical texts, using technologies such as the cell phone, the computer, the pencil, and others. What pushes against theatrical traditions and orients outward toward the new and unfamiliar is what we will think of as experimental. Areas of experimentation that we'll encounter on our yearlong journey will include time, place, staging, structure, character, characterization, language, and genre. Experimentation finds purpose in the notion

that departure from theatrical convention is a move toward changing how an audience responds and reflects upon a play—which, in turn, changes how an audience perceives and behaves in the world. We'll explore contemporary experimental theatrical texts and performances and discuss how each work of theatre looks, feels, and sounds. We'll discuss the cultural, historical, and personal contexts of the works. We'll look for ways in which those contexts may inspire and inform our own writing. We'll generate our own experimental pieces using those works as points of departure, with the intention of arriving at a different destination. We'll write from different parts of the brain, from the deeply subconscious to the acutely analytical. And we'll examine ways in which modern technology may assist—or hinder—our storytelling. *This class meets once a week for four hours (with breaks).*

Developing the Dramatic Idea

Sandra Daley

Intermediate, Component—Year

It never ceases to amaze me: the awesome ritual of live actors bringing words to life, resulting in laughter, catharsis, and, at best, transformation. This magic begins with you, the playwright. Developing the dramatic idea offers you the opportunity to explore what a play can be and what it can mean to write a play. You will investigate the potential and the challenges of playwriting through analysis of existing plays, writing and workshopping your own plays-in-progress, offering constructive feedback to your classmates, and effectively revising your own work. You will develop the skills and vocabulary to talk about plays and to recognize structure, story, and content challenges. By the end of the year, you will have seen plays and read a number of plays and essays on playwriting. You will have written several scenes, short plays, and a one-act play. *This class meets once a week.*

Writing for Diversity

Sandra Daley

Open, Component—Year

See full course description under One-Credit Lectures.

Production

DownStage

Graeme Gillis

Intermediate, Component—Year

DownStage is an intensive, hands-on conference in creative theatrical production. As part of the DownStage component, student producers administrate and run an autonomous theatre company, based on the nonprofit theatre model, within the SLC theatre curriculum.

Together, students craft a mission statement, then curate and produce a season in support of that mission. Students are responsible for all aspects of production, determining the budget and marketing a full season of events and productions, both in-person and online. Students fill technical and artistic positions and sit as 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.*

Stage Management

Neelam Vaswani

Open, Component—Year

This course is a hands-on laboratory class in the skills, practices, and attitudes that help a stage manager organize an environment in which a theatrical team can work together productively and with minimum stress. Classroom exercises and discussion augment the mentored production work that is assigned to each student. Script analysis, blocking notation, prop management, and cue writing/calling are among the topics covered. Knowledge of, and practice in, stage management are essential tools for directors and useful supplements for actors and designers. *This class meets once a week during fall semester; spring semester is devoted to mentored production practicums.*

Tools of the Trade

Robert Gould, Bri Weintraub

Open, Component—Year

This is a stagehand course that focuses on the nuts and bolts of light-board and sound-board operation and projection technology, as well as the use of basic stage carpentry. This is not a design class but, rather, a class about reading and drafting light plots, assembly and troubleshooting, and basic electrical repair. Students who take this course will be eligible for additional paid work as technical assistants in the theatre department. *This class meets once a week.*

Theatre and Civic Engagement

Theatre and Civic Engagement: Methods of Civic Engagement

Allen Lang

Open, Component—Year

Developing original, issue-oriented dramatic material using music and theatre media, this course for students new to community work will present the structures needed for community extension of the theatre. Performance and teaching groups will work with small

theatres, schools, senior-citizen groups, museums, centers, and shelters. Productions and class plans will be made in consultation with the organizations and our touring groups. We will work with children's theatre, audience participation, and educational theatre. Teaching and performance techniques will focus on past and present uses of oral histories and cross-cultural material. Sociological and psychological dynamics will be studied as part of an exploration of the role of theatre and its connections to learning. Each student will have a service-learning team placement. Special projects and guest topics will include the use of theatre in developing new kinds of after-school programs, styles and forms of community on-site performances, media techniques for artists who teach, and work with the Sarah Lawrence College Human Genetics Program. This course continues the successful process-centered goals and the proven community-building techniques and principles of the long-established SLC Theatre Outreach Program. *This class meets once a week.*

Theatre and Civic Engagement: Teaching Artist Pedagogy Conference Course

Allen Lang

Advanced, Component—Year

I believe that education, therefore, is a process of living and not a preparation for future living. —John Dewey

This weekly conference course, for graduate and undergraduate students with extensive community experience, explores the experiential perspectives of the practicing teaching artist, developing teaching skills and techniques through a weekly, yearlong community placement. The course explores making connections and crossovers between teaching theories and interdisciplinary theatre coursework that leads toward transformative practices. Course readings will explore the writings of Paulo Freire, M. C. Richards, bell hooks, and others. This course continues the successful process-centered goals and the proven community-building techniques and principles of the long-established SLC Theatre Outreach Program. *This class meets once a week.*

Theatre and Civic Engagement: The Theatre and the Community

Allen Lang

Intermediate, Component—Year

This course will provide a strong foundation from which to explore and extend teaching and theatre-making skills in the community. An interest is needed in exploring personally expressive material and in extending and developing skills. Students will find a practical approach to experiential learning that builds teaching skills through a

weekly SLC Theatre Outreach placement. Such placements—at schools, libraries, museums, community centers, homeless shelters—are typically yearlong and usually culminate in a process-centered, informal presentation that is reflective of the interests, stories, and experiences of the individual participants. We will explore the applications of contemporary sociopolitical and artistic issues of community work. Class readings and discussions will explore theoretical and practical applications about theatre making and the political role of teaching artists working in the community as agents for social change and social justice. The course is open to all students who want to explore personal material through a sociopolitical lens and to students interested in responding to the mad politics of our time by making a difference—however they can, large or small—through the sharing of theatre skills. The course is open to movers and shakers, playwrights, actors, designers, and visual artists. Extended class projects in urban areas may include performance in public spaces, creating site-specific videos, recording community oral histories, and touring. Educator John Paul Lederach asks the artist to connect with the “moral imagination”—the ability to “stay grounded in the here and now, with all its violence and injustice, while still imaging and working toward a more life-affirming world.” This course continues the successful process-centered goals and the proven community-building techniques and principles of the long-established SLC Theatre Outreach Program. *This class meets once a week.*

Theatre and Civic Engagement: Curriculum Lab

Aixa Rosario Medina
Open, Component—Year

This is a required weekly course for students who are sharing their theatre and creative skills in the Saturday Lunchbox Theatre Program. The Curriculum Lab will explore the creation and development of an interdisciplinary teaching curriculum for children ages six through 18. Through this weekly lab, directly connected to the Saturday Lunchbox Theatre, students will gain insight into child-development principles, lesson-planning skills, and classroom-management strategies. Through inquiry and reflection, students will expand their critical thinking processes while also utilizing practical teaching methods and techniques suitable for multiple learning types and levels. This course continues the successful process-centered goals and the proven community-building techniques and principles of the long-established SLC Theatre Outreach Program. *This class meets one a week.*

Theory, History, Survey

Dramaturgy

Stuart Spencer
Open, Component—Year

Dramaturgy is a term that refers both to the study of dramatic theory as well as to the practical job of working with the creative team of a production to provide background and information on the play in question. This class will address both of these aspects of dramaturgy. Students will spend roughly half the time studying dramaturgical theory while simultaneously learning how to do the necessary research, which they will then distill into a concise form that can be easily digested by the director, actors, and designers. *This class meets twice a week.*

Performance Research

Caden Manson
Advanced, Component—Year

How do we, as artists, engage with an accelerating, fractured, technology-infused world? How do we, as creators, produce our work under current economic pressures? Contemporary Practice is a yearlong course that focuses on artists and thinkers dealing with these questions and looks at how we situate our practice in the field. Students will investigate current and emerging practices in performing care, contemporary choreography, speculative theatre, immersive theatre, co-presence, performance cabaret, postdigital strategies, socially-engaged art, mixed-reality performance, and more. Classes will be structured around weekly field research, readings, discussions, presentations, embodied laboratories, and creative/professional development. We will build a skill set, network, and knowledge base for articulating and supporting our work and for engaging with collaborators, organizations, and audiences. *Open only to seniors. This class meets once a week.*

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

Anatomy (p. 30), Peggy Gould *Dance*
Anatomy Research Seminar (p. 31), Peggy Gould *Dance*
Ballet (p. 28), Megan Williams *Dance*
Conditioning for Dancers (p. 29), Eleanor Hullivan *Dance*
Hip-Hop (p. 29), Matthew Lopez *Dance*
Hula (p. 29), Makalina Abalos *Dance*
Lighting in Life and Art (p. 31), John Jasperse *Dance*
Movement Studio Practice (p. 28), Peggy Gould John Jasperse Jodi Melnick Paul Singh Jennifer Nugent *Dance*
Performance Project: *Rosas danst Rosas* (p. 30), John Jasperse *Dance*
Time-Based Art (p. 30), John Jasperse *Dance*

150 Urban Studies

West African Dance (p. 28), Darian Marcel Parker *Dance*
Yoga (p. 29), Patti Bradshaw *Dance*
2D Animation: Short Narratives (p. 44), Robin Starbuck
Scott Duce *Filmmaking and Moving Image Arts*
Screenwriting: Tools of the Trade (p. 48), K. Lorrel Manning
Filmmaking and Moving Image Arts
Forms and Logic of Comedy (p. 81), Fredric Smoler
Literature
Imagining War (p. 80), Fredric Smoler *Literature*
Interrogating God: Tragedy and Divinity (p. 82), Joseph
Lauinger *Literature*
Japanese Literature: Translations, Adaptations, and Visual
Storytelling (p. 80), Sayuri I. Oyama *Literature*
Shakespeare and the Semiotics of Performance (p. 77),
Joseph Lauinger *Literature*
The World According to Ariyoshi Sawako (p. 83), Sayuri I.
Oyama *Literature*
Theory for Reading (p. 82), Eric Leveau *Literature*
Wilde and Shaw (p. 84), Joseph Lauinger *Literature*
Advanced Interdisciplinary Studio: Our Nine
Senses (p. 154), John O'Connor *Visual and Studio*
Arts
Performance Art (p. 155), Clifford Owens *Visual and Studio*
Arts
Senior Exhibition (p. 159), John O'Connor *Visual and*
Studio Arts
The Episode: A Course in Connections (p. 163), Myra
Goldberg *Writing*
Writing About the Arts (p. 165), Vijay Seshadri *Writing*
Ecopoetry (p. 167), Marie Howe *Writing*
Poetry: On and Off the Page (p. 168), Jeffrey McDaniel
Writing

URBAN STUDIES

Urban studies is dedicated to the study of cities across disciplines, focusing on the fabric of cities and the culture, society, and economy particular to cities and to those who live within them. Some of the topics that urban studies may explore are the histories of cities; space, design, and power; cities and suburbia; the city and the country; megacities; casino urbanization; cities remembered (memoirs based on urban space); and cities of the future (real and science-fiction cities). Among the many themes addressed in urban studies are space and sociability, including urban planning, public and private space, social relations and structures, the right to city space, gender and power, urban social movements, and public art. Among the many disciplines that offer courses related to urban studies are anthropology, architecture, economics, environmental studies, politics, public policy, and sociology.

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

A Talent for Every Noble Thing: Art, Architecture in Italy, 1300–1600 (p. 11), Joseph C. Forte *Art History*
Art and Ecology (p. 11), Sarah Hamill *Art History*
Problems by Design: Theory and Practice in Architecture, 1960 to the Present. (p. 10), Joseph C. Forte *Art History*
The History of the Museum, Institutional Critique, and the Artist as Curator (p. 11), Sarah Hamill *Art History*
Hip-Hop (p. 29), Matthew Lopez *Dance*
Hip-Hop: Dancing Diaspora from the Local to the Global (p. 28), Charmian Wells *Dance*
Economic Policy and the 2020 General Elections: Money, Trade, Industrial Policy, and Inequality (p. 33), Jamee K. Moudud *Economics*
First-Year Studies: Economics for Responsible Citizens (p. 32), An Li *Economics*
Political Economy of Women (p. 34), Kim Christensen *Economics*
Environmental Data (p. 36), Bernice Rosenzweig *Environmental Science*
Geospatial Data Analysis (p. 35), Bernice Rosenzweig *Environmental Science*
Introduction to Property: Cultural and Environmental Perspectives (p. 37), Charles Zerner *Environmental Studies*
First-Year Studies: Introduction to Development Studies: The Political Ecology of Development (p. 54), Joshua Muldavin *Geography*
A History of Poverty and Public Policy: The New Deal or the Raw Deal for Black America? (p. 60), Komozi Woodard *History*
#BlackLivesMatter and #SayHerName: Centering Black Women in the Fight for Racial Justice (p. 67), Nadeen M. Thomas *History*
First-Year Studies: In the Tradition: Introduction to African American History (p. 60), Komozi Woodard *History*
First-Year Studies: The Urban Century: How Cities Shaped and Were Shaped by Modern European History (p. 59), Philipp Nielsen *History*
Rights to the City in Latin America (p. 65), Jesse Horst *History*
Exploring the Work of Community-Based Agencies: Linking Theory and Practice (p. 113), *Practicum*
Environmental Psychology: An Exploration of Space and Place (p. 118), Magdalena Ornstein-Sloan *Psychology*
Food Environments, Health, and Social Justice (p. 118), Magdalena Ornstein-Sloan *Psychology*
Health in a Multicultural Context (p. 122), Linwood J. Lewis *Psychology*
Mobilization and Social Change (p. 121), Gina Philogene *Psychology*

The Social Psychology of Immigration (p. 120), Gina Philogene *Psychology*
 Borders and Transnational Mobilities (p. 132), Parthiban Muniandy *Sociology*
 Intensive Semester in Yonkers: Everyday Cosmopolitanism in Yonkers: Understanding Informality and Diversity in the City (p. 134), Parthiban Muniandy *Sociology*
 Practices, Techniques, and Strategies in Photography (p. 156), Justine Kurland *Visual and Studio Arts*
 Intensive Semester in Yonkers: From the Known to the Unknown: Getting to Know the World Through Writing (p. 164), Myra Goldberg *Writing*
 Ecopoetry (p. 167), Marie Howe *Writing*

VISUAL AND STUDIO ARTS

The visual and studio arts program is dedicated to interdisciplinary study, practice, experimentation, and collaboration among young artists. Students focus on traditional studio methods but are encouraged to bridge those ideas across disciplines, including experimental media and new techniques. The program offers courses in painting, drawing, printmaking, photography, sculpture, video art, installation, creative programming, interactive art, interventionist art, games, and simulation. Students pursue a multidisciplinary course of study while gaining proficiency in a wide range of methods and materials. Working within a liberal-arts context, students are also encouraged to form collaborations across fields of practice and often work with musicians, actors, and scenic designers, as well as biologists, mathematicians, architects, philosophers, or journalists. Conference work, senior show, and senior thesis allow the integration of any combination of fields of study, along with the opportunity for serious research across all areas of knowledge.

The Heimbold Visual Arts Center offers facilities for woodworking, plaster, printmaking, painting, video making, and installation. Advanced studios offer individual work areas. In addition to art studios, students have access to critique and presentation rooms and exhibition spaces, including a student-run gallery titled A*Space. Courses are taught in the traditional seminar/conference format, with studio classes followed by one-on-one conferences with faculty. All students are encouraged to maintain a presence through social media and are especially encouraged to supplement their work in studio through participation in the program's ongoing series of special topic workshops—small three-to-five session minicourses that cover current thought in art theory, discipline-specific fundamentals, new technologies, and professional practices. Past workshops have included woodworking, fiber arts, metalwork, printmaking, letterpress, figure drawing, printing for photographers,

creative coding, virtual reality, MAX/MSP, online portfolio design, writing an artist's statement, navigating the art world, the art of critique, applying for grants, and more. Students who invest significant time in the program are encouraged to apply for a solo gallery show in their senior year and may take on larger capstone projects through a yearlong, practice-based senior thesis.

In addition to these resources, the Visiting Artist Lecture Series brings a wide range of accomplished artists to campus for interviews and artist talks. In a feature unique to the program, faculty routinely arrange for one-on-one studio critiques between students and guest faculty or artists who are visiting campus through the lecture series. Art vans run weekly between campus and New York City museums and galleries. Visual-arts students typically hold internships and assistantships in artist studios, galleries, museums, and many other kinds of arts institutions throughout the city.

Visual & Studio Arts, First-Year Studies Program

Our first-year visual arts program is designed to give students a rigorous, yet self-directed, introduction to a diverse range of studio disciplines. As a visual and studio arts FYS student, you will choose one studio class in the fall and a new studio class in the spring. This approach will give you exposure to two distinctly different disciplines over the course of a year within the general field of visual and studio arts, forming a multidisciplinary foundation at the outset of your studies. In your chosen class, you will immerse yourself in the materials and ideas vital to that discipline, working with other first-year and upperclass students in class and on conference work.

In addition, the whole student FYS group will participate in FYS Project, a weekly series of experimental, multidisciplinary workshops intended to expose students to the fundamentals of the visual arts and to lay the groundwork for each student's interdisciplinary college experience.

FYS Project

Angela Ferraiolo, John O'Connor
 Open, FYS—Fall

FYS Project is a weekly, small-workshop class that introduces first-years to each of the disciplines in the program. Meetings alternate between discussion and critique while offering small experimental studio projects in printmaking, painting, drawing, sculpture, photography, and new genres. FYS Project brings all first-years together from the start of their program and encourages a broad range of artmaking disciplines and ways of thinking about art. The class ends with a group exhibition intended to

introduce first-year artists to the wider college community. *This course is required for all first-year students in visual arts.*

Introduction to Painting

Yevgeniya Baras

Open, Seminar—Fall And Spring

Technical exploration, perception, development of ideas, intuition, invention, representation, and communication are the core of this class. We will begin the course in an observational mode, introducing practical information about the fundamentals of painting: color, shape, tone, edge, composition, perspective, and surface. We will paint still lifes and transcribe a masterwork. We will look at the work of both old masters as well as contemporary painters. We will also take a trip to a museum to look at paintings in the flesh. The course will include demonstrations of materials and techniques, art historical presentations, films and videos, reading materials, homework assignments, group and individual critiques. In the second half of the course, we will complete a series of projects exploring design principles as applied to nonobjective (abstract) artworks. Using paint, with preparatory collages and drawings, we will engage with strategies for utilizing nonobjective imagery toward self-directed content. Each week will bring a new problem, with lessons culminating in independent paintings. Projects will emphasize brainstorming multiple answers to visual problems over selecting the first solution that comes to mind. The last part of the class will be devoted to a personal project. The students will establish their theme of interest, which they will present during our conference meetings. Then, students will carry out research and preparatory work and develop a series of paintings. Drawings in this class will often be produced in tandem with paintings in order to solve painting problems and illuminate visual ideas. Revisions are a natural and mandatory part of this class. The majority of our time will be spent in a studio/work mode. The studio is a lab where ideas are worked out and meaning is made. It is important that you are curious, that you allow yourself to travel to unexpected places, and that you do not merely rely on skills and experiences that are part of you already but, rather, challenge you to openness and progress. The process will be part critical thinking, part intuition, and, in large part, physical labor. Working rigorously during class and on homework assignments is required. The goal of this class is to establish the roots of a healthy and generative personal studio practice. You will also strengthen your knowledge of art history and take into consideration the wider cultural, historical, and social contexts within which art is being made today.

Painting: A Sense of Place

Vera Iliatova

Intermediate, Seminar—Fall

To look at a place closely—to spend time with it while drawing or painting it—is, in a sense, to own it. In this course, students explore their own sense of place in different locations that include both interiors and landscapes. Students will travel to various destinations to collect source materials—such as drawings, photographs, written notes, and painting sketches—and then work on larger and more complex drawings and paintings in the studio. Through quick studies and finished paintings, students will observe and create an intimate relationship with their chosen landscape motifs. Throughout the semester, students will work both large and small, both quickly and slowly. Some paintings will take a few minutes, and some will take several days. The course emphasizes fundamentals of drawing and painting, as well as the formal, cultural, and political connotations that a landscape genre can contain. The course is supplemented with keynote presentations, class critiques, and field trips

Painting: Narrative

Vera Iliatova

Sophomore And Above, Seminar—Spring

Taking inspiration from art history, literature, and cinema, students will be introduced to a variety of approaches on how to construct narratives in the language of contemporary painting. What is narrative, and can it be expressed abstractly as well as literally? How can color, value, and mark-making be used in painting to create a narrative progression and a passage of time? Students will explore various narrative themes, sourcing from autobiography, political events, literature, films, mediated images, and other personally relevant content. Observational painting will be used as a point of departure to examine various strategies in order to construct a visual world. Students will proceed to develop technical and conceptual skills that are crucial to the painting process. The work will fluctuate between in-class projects and homework assignments. The curriculum will be supplemented with PowerPoint presentations, film screenings, selected readings, field trips, and group critiques.

Relief Printmaking

Vera Iliatova

Open, Seminar—Fall

This course is designed to introduce students to a range of relief printing techniques while assisting students in developing their own visual imagery through the language of printmaking. Students will work with linoleum and woodblock materials. Students will develop drawing skills through the printmaking medium and experiment with

value structure, composition, mark making, and interaction of color. Students will explore the history of printmaking media, the evolution of subject matter and technique, and the relationship of graphic arts to the methods of mechanical reproduction. Course objectives will include becoming familiar with using printing equipment, printing an edition, critically discussing one's work, and developing a process of visual storytelling. The course will be supplemented with technical demonstrations, critiques, field trips, and slide lectures.

Painterly Print: Monotype and Relief Printmaking

Vera Iliatova

Open, Seminar—Spring

This course is an opening foray into the possibilities of monotype and relief printmaking and the experimental processes that merge printmaking with painting and drawing. Students will develop a method to investigate meaning, or content, through the techniques of printmaking. The focus this semester will be on monotype and relief printmaking and will also cover fundamentals of design, such as mark-making, value structure, composition, and interaction of color. As means to explore their individual idea, students will investigate a wide range of possibilities offered by monotype techniques and will experiment with inks and paints, stencils, multiple plates, and images altered in sequence. For the relief portion of the course, students will work with linoleum and woodblock materials to create editions of relief prints. Once familiar with both techniques, students will be encouraged to combine them to create unique painterly prints. Students will also explore the history of printmaking media, the evolution of subject matter and technique, and the relationship of graphic arts to the methods of mechanical reproduction. Course objectives will include becoming familiar with using printing equipment, printing an edition, critically discussing one's work, and developing a process of visual storytelling. The course will be supplemented by technical demonstrations, critiques, visiting artists, and slide lectures.

Silkscreen Printing

Nicole Maloof

Open, Seminar—Fall

In this course, we will cover the fundamental techniques of silkscreen printing, a form of printmaking that utilizes and expands upon the simple concept of the stencil. We will cover a range of basic techniques that lend themselves well to a home setup, including hand-cut stencils, printing multiple layers, drawing directly on the screen, and the basics of photosensitive emulsion. We will also look into ways in which silkscreen can be combined with other media, opening up its aesthetic possibilities. Students will

be encouraged to independently explore subject matter, ideas, and aesthetic modes of their own choosing, as we develop a cumulative understanding of technical knowledge. The goal of the course will be to master the basic process of silkscreen in service of developing a sophisticated language using this versatile medium.

Narrative, Printmaking, and Artist Books

Nicole Maloof

Open, Seminar—Spring

In this course, we will explore different ways in which narrative can be achieved through conventional and experimental applications of printmaking and bookmaking. How is a story told in a single panel? Over a series of pages? How might conventional means of storytelling be subverted and abstracted? Stories retold? How do the formal choices in making an object affect the way a narrative unfolds? Does a story always require words? And does the form of a book always imply narrative no matter how abstract its content? Over the course of the semester, a variety of basic printmaking processes will be covered—including monotype, silkscreen, and relief cut—along with an assortment of bookbinding techniques, including simple folding, pamphlet binding, accordion binding, Japanese stab binding, coptic binding, and other types of stitching that can be employed. Students will be asked to produce both one-of-a-kind artist books and easily reproducible books to be distributed on the Sarah Lawrence College campus.

Drawing Faces

John O'Connor

Open, Seminar—Fall

Portraiture has a rich and complex history. The act of drawing a face gives artists an understanding of how to translate what they see onto paper through line, light, shadow, volume, and space. Intentionally manipulating this same graphic language can embed portraits with the complex emotional and psychological states that lie beyond mere visual representation. Politically, socially, and historically, portraits have been a means to establish class and gender, provide immortality, and document the human condition. In this course, you will learn the fundamentals of drawing through the subject of the portrait. The act of looking will be primary for us, as seeing the face accurately, as it truly exists, is a constant challenge for artists. As the semester progresses, we'll move from observational, realistic portraits into interpreted, experimental drawings that challenge traditions and norms of portraiture. As you learn to draw what you see, you'll simultaneously begin to reveal qualities that are not visible—those psychological, political, symbolic, and personal aspects of portraits that

make them individual and unique. Students will work on daily drawing exercises both inside and outside the studio in order to build a disciplined drawing practice that allows them to work in transformative ways. For context, we will look at a range of historical and contemporary examples of portraiture and will visit New York City exhibitions to see art works in the flesh. A visiting artist working in portraiture will visit class, as well.

1,001 Drawings

John O'Connor

Open, Seminar—Spring

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. The prompts are meant to destabilize your practice and encourage you to interrogate the relationship between a work's subject and its material process. You will learn to work quickly and flexibly, continually experimenting with mediums and processes as you probe the many possible solutions to problems posed by each prompt. As you create these daily drawings, you will simultaneously work on one large, ambitious drawing that you revisit over the entire semester. 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. The course will challenge you to ambitiously redefine drawing and, in doing so, will dramatically transform your artmaking practice.

Advanced Interdisciplinary Studio: Our Nine Senses

John O'Connor

Advanced, Seminar—Year

This course is intended for advanced visual-arts students interested in working across disciplines and in more deeply pursuing their own artmaking processes. Students making work in and across painting, drawing, sculpture, video, photography, sound, new genres, and performance are supported. Students will maintain their own studio spaces and will be expected to work independently and creatively and to challenge themselves and their peers to explore new ways of thinking and making. During the fall semester, students will be given open-ended, exploratory prompts based on nine human senses (vision, hearing, smell, taste, touch, balance, temperature, proprioception, and pain) from which they will be asked to experiment with how they make work and will be encouraged to work

within new mediums. In the spring semester, students will focus exclusively on their own interests and will be expected to develop a sophisticated, cohesive body of independent work accompanied by two group exhibitions. We will have regular critiques, readings, image discussions, and trips to galleries and artists' studios and will participate integrally within the Visual Arts Lecture Series. This will be an immersive studio course for disciplined art students interested in making work in an interdisciplinary environment.

Digital Imaging Studio

Shamus Clisset

Open, Seminar—Fall

This course focuses on contemporary techniques for digital image manipulation with an emphasis on Photoshop skills, including imaging, retouching, and compositing workflow. We will cover proper use of adjustment layers, layer masks, retouching, and even design and basic animation. The skills covered will build a solid basis for further exploration and interventions within the realm of photography, illustration, and more radical digital experiments. While proper technical processes are emphasized, we will equally explore expressive use of the software, creating original, personal work through independent projects. The broader class discussion will emphasize computer-generated and -manipulated imagery beyond the basics of Photoshop as a driving force in art and media that now informs all imagemaking and reflects and informs our culture in general. Students are encouraged to explore the potential of digital tools within this greater context and that of their individual work and interests—visual arts-related or otherwise—stressing open-ended visual possibilities, as well as technical and conceptual rigor.

3D Modeling

Shamus Clisset

Open, Seminar—Spring

This course introduces students to the process of constructing digital objects and environments within the virtual space of the computer. Emphasis will be on a strong grasp of form, space, and composition. Fundamentals of hard-edge and organic surface modeling will be thoroughly exercised, while further exploration of the digital tools will cover shading and texturing, lighting, and rendering with the virtual camera. Over the course of the semester, students will be challenged to create increasingly complex objects, environments, and imagery. Through intensive hands-on studio time, as well as through readings and discussion, students will also be encouraged to consider the conceptual ramifications of working in illusionistic digital space. Contemporary examples of computer-generated imagery in art, film, and media—juxtaposed

with historical views on visual illusion from art and philosophy—will form a broader context in which to examine the medium.

Architecture Design Studio: Perception and Representation (Amidst a Pandemic)

Miku Dixit

Open, Seminar—Fall

This design studio introduces students to architectural design and representation with a particular focus on human perception and the body in space. Rather than thinking of perception in the framework of the classical five senses, dividing the human sensorium, we will be concerned with the interplay and cumulative “ecology of perception” among optics, vision, and movement and the manipulation and modulation of these stimuli to produce architectural effects. In this way, light, vision, touch, balance, corporeal awareness, locomotion, and their interactions become an assembly of tools and devices available to the designer to produce experimental, architectural-perception machines. Initial design explorations will be informed by the scale of the human frame, as well as the spaces between individuals. These early projects will draw from the ever-shifting and contested frameworks of pandemic-era social distancing to develop a wearable prosthetic architecture. Subsequent projects will grow in scale to culminate in a building-size design proposition. We will use the tools of architectural representation—drawings, visual media, models, and prototypes—to explore how space is perceived and represented, as well as how architecture as a material practice mediates our perception of the world around us. We will approach the act of design itself as a complex and iterative series of intensive procedures of translation and discovery requiring visual and tactile awareness and feedback. Creative work will be advanced through successive assignments and design briefs that increase in scale and complexity over the semester. Prior experience in digital drawing, 3D modeling, and model fabrication can be helpful but is not a requirement.

Architecture Design Studio: Enclosure and Environment

Miku Dixit

Open, Seminar—Spring

This design studio introduces students to architectural design, with architecture’s capacity as enclosure to produce alternate climates, biomes, and ecologies forming the major conceptual framework for studio projects. The studio will explore, through research and design speculation, the history and possible futures of the architecture of the nonhuman world. From very early on, we will be aware of the widest possible range of spatial

and temporal scales: from the microscopic and instantaneous, to the planetary scale, to the *longue durée* of geological time. Landscape and environmental factors will be treated as architectural fundamentals integral to the design process rather than as supplemental components or afterthoughts. Consequently, projects will be highly attuned to natural history, climate, and site specificity. Creative work will be advanced through successive assignments and design briefs that increase in scale and complexity over the semester. Prior experience with hand drafting, digital drawing, and physical and digital modeling is beneficial but not a requirement. *This studio continues the enclosure and environment thematic from Spring 2020; it is open to new students, as well as to continuing students.*

Performance Art Tactics: Sound as a Resource

Dawn Kasper

Open, Seminar—Fall

This course offers students the opportunity to theoretically explore contemporary sound practices in visual art through a broad-strokes overview. We will explore the histories and concepts of sound art, surveying a range of important artworks in the fields of performance and sound. Examples of artists works that we will review include John Cage, Mike Kelley, Paul McCarthy, Laurie Anderson, Pauline Oliveros, and Anna Halprin, to name a few. We will discuss some technologies used by performance and sound artists; the implementation of sound in visual art; and the function of sound as utilized in performance, interactive installation, sculpture, social media, film, and video art. Students will be able to conceptually relate the form and function of sound in visual art by developing the potential to consciously implement the form.

Performance Art

Clifford Owens

Open, Seminar—Spring

Since the early 20th century, artists have explored performance art as a radical means of expression. In both form and function, performance art pushes the boundaries of contemporary art. Through this form of expression, artists have produced powerful works about the body and the politics of gender, sexuality, and race. This course surveys performance art as a porous, transdisciplinary medium open to students from all disciplines, including painting, drawing, printmaking, photography, sculpture, video, filmmaking, theatre, dance, music, creative writing, and digital art. Students will learn about the history of performance art and explore some of the concepts and aesthetic strategies used to create works of performance. Drawing on historical and critical texts, artists’ writings,

video screenings, and slide lectures, students will use a series of simple prompts to help shape their own performances. Artists and art movements surveyed in this class include Dada, Happenings, Fluxus, Viennese Actionism, Gutai Group, Act-Up, Joseph Beuys, Judson Church, Ana Mendieta, Gina Pane, Helio Oiticica, Jack Smith, Leigh Bowery, Rachel Rosenthal, Jo Spence, Chris Burden, Vito Acconci, Bas Jan Ader, Terry Adkins and the Lone Wolf Recital Corps, Carolee Schneemann, Martha Wilson, Adrian Piper, Martha Rosler, Lorraine O'Grady, Joan Jonas, Karen Finley, Janine Antoni, Patty Chang, Papo Colo, Paul McCarthy, Matthew Barney, Ron Athey, Orlan, Guillermo Gomez Pena, Narcissister, Annie Sprinkle, Vaginal Davis, Kris Grey, Carlos Martiel, Autumn Knight, Amanda Alfieri, Hennessey Youngman, Savannah Knoop, Shaun Leonardo, Francis Alys, Andrea Fraser, Tania Bruguera, Zhang Huan, Regina Jose Galindo, Aki Sasamoto, Pope.L, and many more.

New Genres: Art From Code

Angela Ferraiolo

Open, Seminar—Fall

A practice-based introduction to visual-arts programming, this course is designed for artists with little or no programming experience. We'll meet twice weekly to code together, working on short, in-class exercises that start with basics like color, shape, and motion and then move on to small simulations, interaction, and installation. We'll survey some of the pioneers of computer art, including Vera Molnár, Grace Hertlein, and Georg Nees, and try our hand at recreating a few of their famous works. This class tries to visit exhibitions of computer art, as well as galleries that support new forms. Students are encouraged to hold an end-of-semester exhibition. Attendance at the noncredit Visiting Artist Lecture Series is required.

New Genres: Conceptual Art

Angela Ferraiolo

Open, Seminar—Fall

Artists have always been rebellious, but nowhere do we see their rejection of “business as usual” as emphatically as in the field of conceptual art. “I will not make any more boring art,” Baldessari promised. “My intention,” Duchamp said “is to completely eliminate the existence of taste.” For conceptual artists—whether you shoot, draw, code, paint, sculpt, or perform—what is most important is the idea that you choose to get the thing started. In fact, as Sol LeWitt explained, “The idea becomes the machine that makes the art.” This studio takes an idea or concept as the basis for a finished work. Students will be encouraged to choose a material best-suited to their project and should be open to working in any medium: photography, sculpture, video games, installation, performance, interactive art, and so on. Since much of conceptual art is based in digital production, this course will include an overview of basic

digital-art skills, including graphic design, simulation, visualization, interaction, projection, and video installation. In moving from concept to artwork, we'll go through a series of exercises that explore the strategies of conceptual art, including enactment, counterproduction, abstraction, remix, reduction, appropriation, play, time, chance, risk, identity, and more. Readings will be chosen for their correspondence to student themes and concerns. Artists surveyed include Duchamp, Beuys, Cage, Acconci, McMillian, Gaines, Golden, Ono, Hammons, Kosuth, LeWitt, Denes, Eliasson, Creed, and others.

Practices, Techniques, and Strategies in Photography

Justine Kurland

Open, Seminar—Year

The course offers a trio of necessary skills to build a photographic practice, including critical theory, art histories, and technique. Students will learn analog and digital, from photographic capture to scanning and printing. Through a series of assignments and lectures, students will consider the overarching concepts that inform their work. Dynamic themes include working within and against a field of influence, the roll of documentary and conceptual approaches to photography, subjectivity versus structural systems of production, and photography as event and narrative. Our time will be divided between group critiques and lectures. In the spirit of experimentation and play, drawing from research and the everyday, students will test their theories in practice. Students will develop a cohesive and original body of photographs and develop a generative practice based on a process of making, thinking, and remaking. Final work will be compiled into an artist-made, print-on-demand book. *\$200–\$400 materials expense per semester*

Ideas of Photography

Joel Sternfeld

Open, Seminar—Fall And Spring

This course is a hybrid. Each week of the first semester, 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 prerequisites.

The New Narrative Photography

Joel Sternfeld

Open, Seminar—Fall And Spring

A photograph presented alone and without a fully descriptive caption is like a simple utterance. “Ooh,” “Aah,” and “Huh?” are its proper responses. When pictures are presented in groups with accompanying text (of any length) and perhaps in conjunction with political or poetic conceptual strategies, however, any statement becomes possible. The photographs can begin to function as a sentence, a paragraph, or an entire treatise. Whether working in fiction, in nonfiction, or in a fictive space, artists such as Alan Sekula, Robert Frank, Susan Meiselas, Taryn Simon, Jim Goldberg, Ronie Horn, and others have been in the process of transforming photography with their work for the past 30 years. Or perhaps they have created a medium: the new narrative photography. In this course, students will initially study the work of these narrative photographers and either write about their work or make pictures in response to it. The culmination of this experience will be the students’ creation of their own bodies of work. If you have a story to tell or a statement to make or a phenomenon that you wish to study and describe, this course is open to you. No previous photographic experience is necessary nor is any special equipment. The opportunity to forge a new medium is rare. This course aims to create the forum and the conditions necessary for all to do so in a critical and supportive workshop environment.

Introduction to Black-and-White Photography

Michael Spano

Open, Seminar—Spring

This remote, online course introduces the fundamentals of black-and-white photography: the acquisition of photographic technique and the development of a personal vision. Prompt assignments will address formal concerns and the creative process. The class requires students to present their photographic images for biweekly critique discussions. This seminar outlines the history of photography and the working methods of contemporary photographers. Lectures will strengthen the understanding of photographic aesthetics. Students will research photographic movements or influential photographers. Throughout the semester, students will visit online gallery and museum exhibitions and share their impressions with the class. At the completion of the term, each student will submit a cohesive body of work.

Printmaking: The Painterly Print

Vera Iliatova

Open, Concept—Fall

This course is an opening foray into the possibilities of painterly printmaking and experimental processes that merge printmaking with painting and drawing. The course will also cover fundamentals such as basic drawing and color mixing. As a means to explore their individual ideas, students will investigate a wide range of possibilities offered by monoprint techniques and will experiment with inks and paints, stencils, multiple plates, and images altered in sequence. Students will begin to develop a method to investigate meaning, or content, through the techniques of painterly printmaking. There will be an examination of various strategies that fluctuate between specific in-class assignments and individual studio work.

On Color

Nicole Maloof

Open, Concept—Fall

In this course, we will explore the curious ways in which colors interact with one another. We will perform a multitude of color experiments in order to witness for ourselves the wide range of phenomena that arise from the relative nature of color. We will use Josef Albers’s seminal text as a guide, as we explore concepts such as color intensity, brightness and value, illusions of transparency, additive and subtractive mixtures, and the Bezold effect, among others. In addition, we will discuss psychology and color perception, learning about color constancy and optical illusions, as well as take a simplified version of the Farnsworth Munsell 100 Hue Test to see how sensitive we are to discrepancies in hue. Lastly, we will extend our examination of color to various cultural contexts and works of art.

New Strategies in Documentary Photography

Joel Sternfeld

Open, Concept—Fall

In the early 1980s, in response to a mounting critique of so-called “documentary photography,” a number of photographic artists turned to alternative methodologies to express their ideas and their concerns. Prominent among them was Martha Rosler, the artist whose writings were central to the critique of photographs as conveyors of truth. Using photographs in combination with text, video, installation, sculpture, and performance, her work has communicated feminist and antiwar messages in novel and powerful ways. The late Allan Sekula also coupled words with photographs. His most notable work, *Fish Story*, constitutes a political and philosophic examination of globalization in a manner that permits “the social referentiality of photographic work” while making

important historic and theoretic points that are nowhere seen within the photographs themselves. Other exemplars of new documentary photography to be studied include Susan Meiselas, whose use of the personal photographs and writings of her subjects changes the very nature of the documentary process and gives a voice to those who have previously been spoken for. Her *Kurdistan, In the Shadow of History* will be studied as an exemplar of this form. The artist Jim Goldberg also employs his subject's words, oftentimes painting them directly on the image and depicted in a highly expressionistic manner. His work is concerned with inequality and global displacement, among many other things. A number of "new documentarians" have turned to installation, using still photographs and video to create powerful, immersive experiences that forward their ideas and concerns. We will study the work of Alfredo Jaar in this regard. The work of La Toya Ruby Frasier will also be studied, as it represents a model of how picture making may be combined with community activism, whether it be the water crisis in Flint, Michigan, or the health care system in Braddock, Pennsylvania. Weekly readings will be assigned, films will be screened, discussion will be held—but the primary work of a student in this course will be making artworks in response to prompts.

Figure Drawing Seminar

Vera Iliatova

Open, Concept—Spring

The purpose of this course—an introduction to figure drawing from live male and female models, using a variety of drawing materials, techniques, and artistic approaches—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 shorter drawings, students will explore the fundamentals of drawing, such as measurement, mark making, value structure, and composition. Students will be encouraged to investigate formal and psychological possibilities in the genre of figure drawing.

Art for Good

Joel Sternfeld

Open, Concept—Spring

Some 60 or 70 years ago, the idea of art as a comfort to middle- and upper-class tastes and values, a kind of visual soporific to be occasionally consumed as needed, began to come under assault. The methodologies of the Fluxus Movement, the happenings of the 60s, and various conceptual practices of the 70s provided a ground from which artists such as Hans Haacke or Neo Rausch could make work that was critical of prevailing economic or political realities. In 1971, when a pointed artwork by Hans Haacke caused the Guggenheim Museum to cancel his

retrospective, the then director of the museum wrote to Haacke to say that the institution's policies "exclude active engagement toward social or political ends." Unfortunately for the museum, a constantly expanding and ever-more vital ocean of such work has ensued. Using curator Nato Thompson's *Seeing Power: Art and Activism in the 21st Century* as our text, we will examine the work of artists whose work has intentionally called for a different social or political order. Exemplars to be studied may include (in no particular order) David Hammons, Ana Mendieta, Carolee Schneeman, Felix Gonzalez Torres, Marthe Rosler Alfredo Jaar, Pussy Riot, Barbara Kruger, Francis Alys, Suzanne Lacy, Fred Wilson and Ai Weiwei, and Doris Salcedo, to name but a very few. In addition to readings, each student will write a short-to-medium length paper and also make an artwork.

Photogrammetry

Shamus Clisset

Open, Concept—Spring

Photogrammetry is the process by which, using specialized software, multiple photographic views of an object or space are analyzed and reconstructed into digital 3D models. These uncanny virtual recreations from the real world can then be used as digital props and environments in rendering, games, and animation projects. In this course, we will work with this exciting process, generating our own models and importing them into 3D software to edit, texture, and combine them into larger virtual scenes or export them as assets for games, visual effects, or other more experimental uses. We will work in both controlled studio environments as well as "en plein air," with the ability to capture manmade as well as natural objects and spaces, subsequently generating their virtual doppelgangers in the computer and transforming their meaning as digital art objects.

Experiments in Architectural Drawing and Representation

Miku Dixit

Open, Concept—Spring

This course introduces students to architectural drawing, with a particular focus on experimental and hybrid forms of spatio-temporal representation on both paper and digital mediums. Fundamentals of orthographic and perspectival projection and drawing conventions, as well as the role of notation and the diagram, will be combined with the creative use of imaging, time-based media, geographic information systems, and other digital tools. We will draw heavily from notational techniques used in a wide variety of fields, including film, photography, music, anatomy, botany, and geology. Recognizing that the mediated space of the studio under remote learning is a result of the physical separation of the

air that we breathe, we will also pay close attention to spatially representing invisible and ephemeral phenomena such as air flow, ventilation, and environmental factors. The physical and virtual space of the classroom itself will be one of our many sites of spatial inquiry. This course is open to all skill levels, and while prior experience with digital tools is helpful, it is not required.

Senior Exhibition

John O'Connor

Advanced, Concept—Spring

This course is intended for those students interested in exhibiting their work in a solo senior exhibition. Through a combination of group meetings and one-on-one studio visits, we will discuss your work's development, the general conception and installation of a solo exhibition, and the various practical considerations inherent in the process of mounting a show of your own artwork. Students will be expected to visit gallery and museum shows as research and then to create and install their own solo exhibition during the semester, accompanied by a small printed catalog documenting their show. All students must attend opening receptions (time TBD), and we will visit each exhibition as a group to give feedback and critique. Additional classes will cover writing an artist statement, documenting your work, professional practices, and more. *Requirements: To be eligible for a senior exhibition, you must have at least 20 credits in the visual and studio arts by the end of your fall semester as a senior. Interested students are encouraged to attend an informational meeting in the fall semester of their senior year (date and time TBA).*

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

A Talent for Every Noble Thing: Art, Architecture in Italy, 1300–1600 (p. 11), Joseph C. Forte *Art History*

Art and Ecology (p. 11), Sarah Hamill *Art History*

Histories of Modern and Contemporary Art, 1860–1955 (p. 9), Sarah Hamill *Art History*

Problems by Design: Theory and Practice in Architecture, 1960 to the Present. (p. 10), Joseph C. Forte *Art History*

The History of the Museum, Institutional Critique, and the Artist as Curator (p. 11), Sarah Hamill *Art History*

Programming the Web: An Introduction (p. 25), Michael Siff *Computer Science*

Anatomy (p. 30), Peggy Gould *Dance*

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

Lighting in Life and Art (p. 31), John Jasperse *Dance*

Time-Based Art (p. 30), John Jasperse *Dance*

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

2D Animation: Short Narratives (p. 44), Robin Starbuck Scott Duce *Filmmaking and Moving Image Arts*

Character Design (p. 44), Scott Duce *Filmmaking and Moving Image Arts*

Concept Art (p. 45), Scott Duce *Filmmaking and Moving Image Arts*

Storyboarding for Film and Animation (p. 44), Scott Duce *Filmmaking and Moving Image Arts*

Introduction to Television Writing: Writing the Spec Script (p. 49), Marygrace O'Shea *Filmmaking and Moving Image Arts*

Archive of the Senses: Evoking Communities Through Perception (p. 85), Una Chung Yeong Ran Kim *Literature*

Japanese Literature: Translations, Adaptations, and Visual Storytelling (p. 80), Sayuri I. Oyama *Literature*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 80), Tristana Rorandelli *Literature*

Poetry and the Book (p. 84), Fiona Wilson *Literature*

Studies in Ecocriticism: The Idea of Nature in the Western Tradition (p. 79), Eric Leveau *Literature*

The World According to Ariyoshi Sawako (p. 83), Sayuri I. Oyama *Literature*

Time to Tinker (p. 105), Merideth Frey *Physics*

Art and Visual Perception (p. 116), Elizabeth Johnston *Psychology*

The Senses: Art and Science (p. 119), Elizabeth Johnston *Psychology*

Contextualizing Communications: The Poetics of Seeing (p. 132), Shahnaz Rouse *Sociology*

Forms of Culture in the Information Age: Spanish for Advanced Beginners (p. 136), Eduardo Lago *Spanish*

Intensive Semester in Yonkers: From the Known to the Unknown: Getting to Know the World Through

Writing (p. 164), Myra Goldberg *Writing*

The Episode: A Course in Connections (p. 163), Myra Goldberg *Writing*

Writing About the Arts (p. 165), Vijay Seshadri *Writing*

Ecopoetry (p. 167), Marie Howe *Writing*

WRITING

In Sarah Lawrence College's nationally recognized writing program, students work in close collaboration with faculty members who are active, successful writers. The program focuses on the art and craft of writing. Courses in poetry, fiction, and creative nonfiction are offered.

In workshops, students practice their writing and critique each other's work. The program encourages students to explore an array of distinctive perspectives and techniques that will extend their own writing ability—whatever their preferred genre. Conferences provide students with close, continual mentoring and guidance and with opportunities to encounter personally

their teachers' professional experiences. Teachers critique their students' writing and select readings specifically to augment or challenge each student's work. In conferences, student and teacher chart a course of study that best allows individual students to pursue subjects and issues that interest them, to develop their own voice, to hone their techniques, and to grow more sophisticated as readers and critics.

The College offers a vibrant community of writers and probably the largest writing faculty available to undergraduates anywhere in the country. Visits from guest writers who give public readings and lectures are an important component of the curriculum throughout the year.

Sarah Lawrence College also takes full advantage of its proximity to the New York City literary scene, with its readings, literary agencies, publishing houses, and bookstores—as well as its wealth of arts and culture. The city provides fertile ground for internships in which students can use their writing training in educational programs, schools, publishing houses, small presses, journal productions, magazines, and nonprofit arts agencies.

First-Year Studies: Subject Matter, Voice, Form, and Purpose

Carolyn Ferrell

Open, FYS—Year

What does it mean to be a writer today? How do we find our subject matter, our voices, our forms? The writer Paula Whyman observed, "Art in its many forms can give voice to our concerns, hopes, fears, anxieties—and joys. Art can provide solace. It can spur engagement. It can increase understanding. It can help us feel less alone." Through weekly reading and writing assignments, we will begin the journey into understanding who we can be as fiction writers. We'll explore questions of craft: What makes a story a story? How does one go from word to sentence to paragraph to scene? Does there always need to be transformation? What is the role of setting? And how does structure help create voice? The workshop will be divided between discussions of student stories and of published fiction writers, including Carmen Maria Machado, George Saunders, Dan Chaon, Claudia Rankine, and Nana Kwame Adjei-Brenyah. We will also read from other genres, including essays on craft by authors such as Richard Russo, Roxane Gay, and Robin Hemley. Students are required to do additional conference reading, as well as to attend at least two campus readings per semester. From the start, we will work on developing our constructive criticism; when developed in a supportive atmosphere, our critiques should help us better grasp the workings of our stories and see what those stories can be in the world.

First-Year Studies: Writing and Reading Fiction

Brian Morton

Open, FYS—Year

A novelist once began a lecture by asking how many people in the audience wanted to be writers. When almost everyone raised a hand, he said, "So why the hell aren't you home writing?" The novelist was asking the right question. The only way to improve as a writer is to write a lot. You might have all the talent in the world. You might have had a thousand fascinating experiences. But talent and experience won't get you very far unless you have the ability to sit down, day after day, and write. Accordingly, my main goal is to encourage you to develop or sustain the habit of steady writing. You'll be expected to produce a short story every two weeks, which we'll discuss in detail during our one-on-one conferences. In class, we'll be talking about novels, short stories, and essays—learning from writers who have come before us. We'll read a mix of classic and contemporary writers, including James Baldwin, Anton Chekhov, Jennifer Egan, Percival Everett, Henry James, Toni Morrison, Sigrid Nunez, Philip Roth, Nafissa Thompson-Spires, and Virginia Woolf. We'll meet in conference every week during the fall semester and every other week in the spring.

First-Year Studies in Fiction

April Reynolds Mosolino

Open, FYS—Year

All great stories are built with good sentences. In this workshop, students will create short stories or continue works-in-progress that will be read and discussed by their peers. Class sessions will focus on constructive criticism of the writer's work, and students will be encouraged to ask the questions with which all writers grapple: What makes a good story? Have I developed my characters fully? And does my language convey the ideas that I want? We will talk about the writer's craft in this class—how people tell stories to each other, how to find a plot, and how to make a sentence come to life. This workshop should be seen as a place where students can share their thoughts and ideas in order to then return to their pages and create a completed imaginary work. There will also be some short stories and essays on the art of writing that will set the tone and provide literary fodder for the class.

First-Year Studies: Is Journalism What We Think It Is?

Marek Fuchs

Open, FYS—Year

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.

First-Year Studies: Reading and Writing Poetry Workshop

Jeffrey McDaniel

Open, FYS—Year

We will read, roughly, a book of poetry each week and discuss the reading in detail. We will look at American poets from the 19th century (Dickinson and Whitman), the 20th century (Hayden, Bishop, Lowell), and the 21st century (Terrance Hayes, D. A. Powell, and others). There will be critical response assignments, in-class exercises, small group meetings, and writing prompts to generate new material. As the fall semester progresses, we will begin to workshop student writing in class in addition to discussing published work. Students will be expected to write (and rewrite) with passion and vigor, turning in a new first draft each week. At the end of each semester, students will turn in a portfolio of poems, as well as a packet of revisions, so that we can chart the evolution of each poem. Students will also write a five-page paper each semester, comparing two poets from the syllabus. If you want to read (and think about) poetry, be part of a community of writers, and write (and rewrite) your own poems and grow, then this will be a good class for you. This class will alternate biweekly individual conferences with biweekly small group activities, including writing workshops, screenings, and field trips.

Fiction

The Enemies of Fiction: A Fiction-Writing Workshop

David Hollander

Open, Seminar—Year

The late novelist John Hawkes said that he began writing fiction with the assumption that its “true enemies” were “plot, character, setting, and theme.” This same quartet seems to dominate the conversation in writing workshops. We like to “vote” on the plot’s efficiency, the theme’s effectiveness, the characters’ foibles. If we are not careful, our discussions can descend to the level of a corporate focus group, a highly effective forum for marketing laundry detergents but maybe not for making art. This yearlong workshop will attempt, in its own small way, to see the fiction of both published masters and participating students through a wider lens. In the first semester, we will read a wide range of styles and aesthetics and will write in response to weekly prompts designed to encourage *play*. Issues of language, structure, and vision will be honored right alongside Hawkes’ imagined enemies. In the second semester—provided all goes well—each student will workshop two stories. Our reading list will include several short and unorthodox novels (possibilities include *Autobiography of Red* by Anne Carson, *Invisible Cities* by Italo Calvino, *Concrete* by Thomas Bernhard, and *The Hour of the Star* by Clarice Lispector) and weekly short stories by writers both well-known or ignored. These writers may include Robert Coover, Dawn Raffel, Etgar Keret, Julio Cortazar, Ottessa Moshfegh, Donald Barthelme, Harlan Ellison, and Carmen Maria Machado. We will also regularly read essays that challenge us to think about what art is and why anyone would want to make it. I am looking for generous students interested in fiction-as-play. The model here is counterpoint; so it may help if you have already taken a fiction-writing workshop, though the course is offered (generously) to writers of all backgrounds.

Fiction Workshop: From the Basics to the Sublime

Mary LaChapelle

Open, Seminar—Year

Nabokov stated that there are three points of view from which a writer can be considered: as a storyteller, as a teacher, and as an enchanter. In this yearlong workshop, we will consider all three; but it is with the art of enchantment that this workshop is most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and learn to recognize and trust our more mysterious and promising impulses? How do our

characters guide the work? How do we come to know an ending, and how do we earn that ending? And, finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable. Our course will investigate the craft of fiction through readings, discussion, and numerous exercises. In the second semester, we move on to explore dream narratives, the sublime, the absurd, and the fantastic. We study a democratically chosen novel and, possibly, graphic fiction and a film. Our objective is for you to write, revise, and workshop at least one fully developed story each semester.

Fiction Workshop: The Short Story

Rattawut Lapcharoensap
Open, Seminar—Year

Frank O'Connor claims that the short story is a form characterized not by its length but by its subject matter—by its habitual interest in what he calls “submerged population groups,” people for whom a “normal society” is the “exception” rather than the “rule”; in short, outsiders, losers, the marginalized, the dispossessed. In this yearlong course, we will begin with O'Connor’s description and then move on to examine canonical, as well as contemporary, examples of the form in the hopes of generating a portfolio of stories about a “submerged population group” of our own. Our readings may include Edward P. Jones, Raymond Carver, James Alan Macpherson, Grace Paley, Alice Munro, Denis Johnson, Junot Diaz, George Saunders, Lydia Davis, Sherman Alexie, and Charles Baxter, among many others. We will divide our time between reading published works and examining each other’s efforts through workshops, critical and generative writing exercises, and one-on-one conferences. The fall semester’s reading will be taken from an anthology, so as to give students a survey of the form’s depth and breadth; in the spring semester, we will examine single-author short-story collections. Throughout, we will ask questions not only about craft and technique in short-story writing but also larger questions about the form itself and the traditions in which short-story writers are all necessarily enmeshed.

The Rules—and How to Break Them

Nelly Reifler
Open, Seminar—Fall

The first part of this class will be modeled after a graduate-level Craft of Fiction class. How do we create embodied characters? What is at stake in our stories? What makes dialogue believable? What makes an ending resonate? How do we build cohesive worlds? And how do we build literary vernaculars that reflect our visions? We will examine and discuss generally accepted, contemporary rules for writing fiction. Then, we’ll look at how some writers explode those rules—and see how we

can exploit them in our own writing. The craft class will segue into a workshop in which we will discuss student work each week, using what we’ve learned about craft rules and rule-breaking. We’ll be reading work by authors such as Katherine Anne Porter, Anton Chekhov, Octavia Butler, Raymond Carver, Robert Lopez, D. Foy, Peter Markus, Samuel Beckett, Maurice Kilwein Guevara, Joy Williams, Barry Hannah, Denis Johnson, Renee Gladman, Elizabeth Crane, Shelly Jackson, Gary Lutz, and others.

The Revolution Will Not Be Televised: Writing and Producing Audio Fiction Podcasts

Ann Heppermann
Open, Seminar—Fall

The goal of this class is to start a revolution. We are currently in a robust audio industry, one that continues to do well even during this time of COVID-19. Even as audio thrives, however, there is a problem: The field is dominated by nonfiction. Our goal is to change that. In this class, students will learn to write and produce groundbreaking contemporary audio dramas and, eventually, attempt to sell them to a network. We will listen to works from venerable podcasts, such as *Welcome to Night Vale*, *The Truth*, *Homecoming*, *Black Tapes*, and *Bright Sessions*. We will also listen to audio fiction from collectives like *Mermaid Palace* that explicitly address identity and sexuality to challenge the status quo. And we will create our own critical discourse for contemporary audio drama—analyzing writings and essays from the fields of screenwriting, sound art, contemporary music, and literature—to help understand and analyze the works that we are creating. Creators from *Welcome to Night Vale*, *Mermaid Palace*, *Gimlet*, *Neon Hum*, and *Audible* will join our discussions to talk about their stories and production processes. The class will also act as judges for *The Best New Artist* category for the 2020 Sarah Awards—the first international audio-fiction award in the United States. Throughout the semester, students will make works and create their own podcasts. At the end of the semester, students will pitch their fiction ideas to audio executives at *Audible*—and who knows, maybe land a deal!

Fiction Workshop: The Kids Are All Right

Leah Johnson
Open, Seminar—Fall

This workshop will focus on developing and sharpening stories with adolescent protagonists. The course will strive to answer the questions: How does one write teenage characters with an authentic voice? How do we channel the angst of our youth to craft honest, true-to-life narratives? And how can we capture on the page the sheer bigness of first experiences without pandering? The texts

to which we will return in this course will vary across disciplines in order for us to better understand the nature of stories about young people and the ways in which they manifest themselves based on era, medium, and intended audience. This workshop will be grounded in empathy; and all critiques, discussions, and feedback will reflect that ethos. Readings for workshop and conference will include: *Picture Us in the Light* by Kelly Loy Gilbert, *Simon vs. the Homo sapiens Agenda* by Becky Albertalli, *Shatter Me* by Taherah Mafi, *Aristotle and Dante Discover the Secrets of the Universe* by Benjamin Alire Sáenz, *The Outsiders* by S.E. Hinton, “Girl” by Jamaica Kincaid, and “Drinking Coffee Elsewhere” by ZZ Packer, among others.

Fiction Workshop

Mary LaChapelle

Open, Seminar—Fall

Nabokov stated that there are three points of view from which a writer can be considered: as a storyteller, as a teacher, and as an enchanter. In this semester-long workshop, we will consider all three; but it is with the art of enchantment that this workshop is most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and learn to recognize and trust our more mysterious and promising impulses? How do our characters guide the work? How do we come to know an ending, and how do we earn that ending? And, finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable. We will investigate these questions through a series of exercises meant to generate and sustain your visions of a story, as well as to put into practice the various elements of fiction: plot, character, setting, detail, dialogue, and exposition. We will learn how these seemingly practical conventions of story writing can be used to virtuous effect by authors such as Donald Barthelme, Jamaica Kincaid, James Baldwin, Flannery O'Connor, Tobias Wolff, ZZ Packer, George Saunders, and others. You will generate your conference work from your readings and exercises, develop it through close critique in our classes and conferences, present it in preliminary workshops, and, finally, submit your best work in a series of formal workshops at the end of the semester.

Reading and Writing Fiction

Victoria Redel

Open, Seminar—Fall

This semester-long course in writing fiction and the practice of learning to read as a writer will be a class that demands serious daily attention to the practice of writing and revision. Full attention will be given to the short story in all of its possibilities. Weekly writing experiments and weekly close reading of published short stories will be

assigned, as well as occasional craft essays. We will break down the writing process of a single short story so that, week by week, students move from what makes a strong first sentence to first paragraph and onward to a workshoped first draft, revision, and final revision. In our reading, we will feature the work of writers who have taught, currently teach, or have emerged from the Sarah Lawrence writing program. Included among them will be the work of Grace Paley, A. M. Holmes, Nicole Dennis Benn, Allan Gurganus, Ann Patchett, Clay McLeod Chapman, and Carolyn Ferrell, as well as many others.

The Transformation Process: Memoir and Fiction

Carolyn Ferrell

Open, Seminar—Spring

How do we, as writers, take our lived experiences and transform them into fiction? The novelist Janet Frame observed that “putting it all down as it happens is not fiction; there must be the journey by oneself, the changing of the light focused upon the material, the willingness of the author herself to live within that light...the real shape, the first shape, is always a circle formed, only to be broken and reformed, again and again.” The purpose of this course is to explore the ways in which memoir and fiction work together to tell the most deeply felt, emotionally honest, and resonant story possible. We'll look at both the fiction and the nonfiction of writers that may include Andre Dubus III, Tobias Wolff, Lynda Barry, Edward P. Jones, and Sandra Cisneros. The class will be led as a fiction workshop, although there will be some opportunity to explore biography through occasional writing exercises. The workshop will be divided between the discussion of student stories and the discussion of published literature (which will include essays on writing craft). Students are required to do additional conference reading, as well as to attend at least two campus readings per semester. From the start, we will work on developing our constructive criticism which, when developed in a supportive atmosphere, should help us better understand our own creative writing.

The Episode: A Course in Connections

Myra Goldberg

Open, Seminar—Spring

This will be a course in the episode, a flexible way of putting together content—fictional or nonfictional—in this world or another. The episodes that we know best are streamed online. We also read them, often without noticing their form. They are different from chapters or short stories. We will start by introducing each other to our favorites. Then we will do enough exercises to catch ourselves doing something right and continue until we

have six episodes that connect, not necessarily conventionally. These will be supported and critiqued in small groups, while weekly exercises get presented to everyone. This course is a sneaky way to get people to write and revise something long over time. Students can write fiction or nonfiction, for adults or children, and include poetry, songs, or drawings in their work.

Fiction Workshop: Native Speakers: The Art of Voice in Fiction

Rattawut Lapcharoensap

Open, Seminar—Spring

This workshop examines the art of voice in fiction. We will begin with a proposition: that the measure of any fictional voice's power has little to do with who the writer is but more to do with what a writer does on the page and that the power of a "voice" begins and ends in language. What do we mean when we talk about a convincing "voice" in fiction? What are its hallmarks? Whose voice (or voices) do we hear? In what ways might all writing be said to be in possession of a voice—not just those we typically associate with the term? And how might these questions be complicated or enriched by other questions about identity, authority, and "authenticity"? Students will not be expected to "find their voice"; rather, students will be asked to think about "voice" as something crafted through language in order to tell a story. We will examine some classic and contemporary "voices" in fiction in order to try to understand how they work. Through a series of short writing exercises, students will experiment with "voice" in their own writing. And finally, students will produce two works of short fiction—developed through one-on-one conferences—to present to the class for workshop and to revise for their final portfolio as their conference project.

The Source of Stories: Writing From Your Own Experience and Beyond

Mary Morris

Open, Seminar—Spring

The novelist John Berger once said that writers draw their material from three sources: experience, witness, and imagination. The goal of this mixed-genre workshop, which will focus on the short story, personal essay, and memoir, is for the emerging writer to find and develop his or her own subject matter. Students will be asked to explore the raw material of their lives, adding the mix of witness (what we have seen or been told) and what we invent. We begin with an assignment, based on Joe Brainard's book, *I Remember*. Students make their own lists of memories of childhood and adolescence. We will turn these lists into anecdotes and scenes and eventually into stories. Students will also begin a list called "I Imagine" and, in this assignment, we will explore family lore and stories they have heard from others or perhaps even drawing from

newspaper accounts. We will look at writers who have delved into their own subject matter in both fiction and nonfiction—such as James Baldwin, Sandra Cisneros, Tim O'Brien, Virginia Woolf, Paul Auster, and Lorrie Moore—and discuss the various issues posed in each form. Students will be given assignments intended to evoke subject matter in both genres; for example, a piece of family lore might become a short essay or a work of fiction. Students will write short stories, essays, and memoir and learn to move freely from one genre to the next, attempting to reimagine their material in different forms. The emphasis will be on voice and narrative, both of which are essential for good fiction and nonfiction. We will also spend a good deal of time learning what it means to write a scene. This is a class for any student who wants to explore the material that becomes the subject matter of stories.

Intensive Semester in Yonkers: From the Known to the Unknown: Getting to Know the World Through Writing

Myra Goldberg

Intermediate, Seminar—Fall

This course is open for interviews and registration. Please visit Intensive Semester in Yonkers on MySLC for program information and application.

We will begin the semester by writing about the familiar—how it becomes beloved, despised, forgotten, lived within. We will explore how we experience the familiar at different ages while we take notes on the new, using words, photographs and sketches at our sites, on bus rides and walks, and in restaurants, parks, and churches. We will move from writing about the known to writing about how we get familiar with the new. We will pick five or more pieces to finish, revise, and edit for conference work and make chapbooks, using sketches and photographs to illuminate the world of our words. We will read other people's explorations of their worlds, known and new, in an anthology that includes these writers, graphic novelists, and oral tale tellers: Dominican-American Junot Diaz, Iranian Marjane Satrapi, Malaysian Lat, Russian Isaac Babel, Italian Natalia Ginsberg, *The Arabian Nights*, African American folk tales, and poems from three languages—both ancient and modern. *Students may take this course individually or apply to participate in the Intensive Semester in Yonkers.*

The Unconscious, The Absurd, The Sublime, and the Impossibly Probable

Mary LaChapelle

Intermediate, Seminar—Spring

This one-semester workshop will venture into more unlikely fictional territories: dream narratives,

preposterous situations served up matter-of-factly, unscary ghost stories, speculative fiction, and virtuosic works that elude comprehension but deliver you to the profound and pleasurable edges of apprehension. To jar us from our more prosaic and safe forms of fiction, we will begin the semester with a series of exercises inspired by the stories of authors such as Gabriel Garcia Marquez, Franz Kafka, Virginia Woolf, Borges, Nabokov, George Saunders, Carmen Maria Machado, and Octavia Butler, as well as essays by Carl Jung, Immanuel Kant, and Charles Baxter. You will generate your conference work from the readings and exercises, develop it through close critique in our classes and conferences, present it in preliminary workshops, and, finally, submit your best work in a series of formal workshops at the end of the semester.

Nonfiction

After Nature: On Writing the Environment

Kate Zambreno

Open, Seminar—Year

In 2005, the philosopher Glenn Albrecht coined the term “solastalgia,” or melancholy and anxiety caused by climate change, a word that’s broken up into three elements: “solas” comes from the English “solace,” which comes from the Latin “solari,” meaning comfort in the face of distress. But the term also references “desolation,” from the Latin *solus* and *desolare*, connoting abandonment and loneliness. Then there is “algia,” from the Greek root *-algia*, meaning suffering or pain. In this yearlong writing seminar and workshop, we will read beautiful and devastating meditations on history and nature in an attempt to write through our melancholy, loneliness, and distress with climate change. These essays about ecology will be, in many ways, elegies to the pastoral and will think through the specificities of landscape, time, and our relationships and kinships with the nonhuman. Students will keep specific notebooks and conduct fieldwork about paying attention to plants, animals, weather, and place, culminating in their own essays, memoirs, and experimental prose pieces. The project is for our reading and writing to somehow counter, but also work through, despair with radical hope and imagination.

Nonfiction Workshop: To Tell the Truth

Suzanne Gardinier

Open, Seminar—Fall

This class will explore the mysteries of reading and writing what has been called “nonfiction,” focusing on questions around what has been called lying and what has been called telling the truth. Was Toni Morrison right when she said our minds have an “antipathy to fraud”? Does lying

have a syntax? What are the cultural contexts, nourishments, and manipulations that may affect what happens between a writer or a reader and a drafted or published sentence? Is it possible to identify a lie in print? When you write, is it possible to lie less? What does a writer’s voice sound like when it’s lying? Is it possible to “tell the truth”? In conference, we’ll discuss your reading, your research, and your drafts; in class, we’ll discuss readings—likely to include the work of James Baldwin, Teju Cole, Dionne Brand, James Bamford, June Jordan, Ludwig Wittgenstein, Alexander Chee—in light of the questions above as a way of guiding our own makings. You will be expected to attend class, engage with assigned and suggested readings, participate in discussions (maybe more actively than usual; see note, below), and write 15 pages of publishable nonfiction. The only prerequisites are a passion for reading that equals your passion for writing, the courage to give up spectatorhood for active participation, and a willingness to undertake whatever might be necessary to read and write better on our last day of class than on our first. *NOTE re spectatorhood:* In our world of screens, it can be easy to think of an education as something you watch vs. something you do. To try to avoid this, I’ve decided to decrease the number of pages I’m asking you to read and increase the number of minutes I expect you to discuss them. In most classes, I’ll ask you to talk with me for 10 minutes or so, with classmates chipping in or not, about your thinking in relation to what we’ve all read. This will mean substantially more than throwing in a brief comment or listening attentively, although both of those are still important. This will be done with respect and care; but if you know that it will be excruciating or impossible to talk for 10 minutes in a row about what you think, this class may not be the right one for you.

Writing About the Arts

Vijay Seshadri

Open, Seminar—Fall

This class will examine and produce a range of work—from the journalistic to the critical, from the practical to the mystical—in the vast landscape of arts writing. We will write liner notes, catalogue copy for gallery shows, short reviews, long reviews, critical essays, and deep and subjective interior meditations on our experience of artists and their work. We will read broadly across time—possibly including, but not limited to, Samuel Johnson on Richard Savage, Wordsworth and Coleridge on themselves, Nietzsche on Wagner, Amiri Baraka on Billie Holiday, Virginia Woolf on Thomas Hardy, Thomas De Quincey on Shakespeare, James Baldwin on Richard Wright, Glenn Gould on Barbra Streisand. Mark Strand on Edward Hopper, Jean-Luc Godard on Nicholas Ray, Pauline Kael on Sam Peckinpah. Students should feel confident in their familiarity with one or two art forms, broadly understood,

and should expect, along with the reading, to write several small and two large (8-12 pages) pieces. Conference work will comprise research projects on those artists or works of art, or both, that class members, in consultation with the instructor, decide are their special province.

Nonfiction Workshop: Reading and Writing Personal Essays

Clifford Thompson

Open, Seminar—Fall

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 will read, as models, published examples of such works; e.g., 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 that we will read for this unit are James Baldwin's "Stranger in the Village" and Annie Dillard's "Aces and Eights." The third unit, *The Personal in the Critical/Journalistic*, or PCJ, involves work that combines personal reflection with consideration of an outside subject; e.g., 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; e.g., Jonathan Lethem's personal essay about the movie *The Searchers*.

Narrative Journalism in the Age of S-Town and other Serialized Podcasts

Ann Heppermann

Open, Seminar—Spring

We are living in "The Golden Age of Narrative Audio." Shows like *This American Life*, *Radiolab*, *More Perfect*, and numerous other story-driven shows not only dominate podcasts and airwaves but also have created the paradigm for emerging shows like *99% Invisible*, *Love + Radio*, and many others. We've also entered the age of the serialized podcast with limited-run series like *Missing Richard Simmons*, *Heaven's Gate*, *S-Town*, and others put out by podcast companies like Gimlet, Panoply, First Look Media, Pineapple Street Media, and WNYC Studios. This class will teach students the practicalities of how narrative radio journalism in the age of serialized podcasting works, while we explore what this narrative movement means for the future of audio journalism. Students will learn practicalities; e.g., pitching both multipart and narrative stories, using the actual "call for stories" from studios and shows like *This American Life*, *Radiolab*, and *Nancy* and from podcasting companies like Pineapple Street Media and Gimlet; the fundamentals of how to record and mix

stories using the latest digital editing technology; what narrative editors expect in a series; and the skills necessary for a podcast internship. We will also reflect on the theoretical and ethical considerations for this "Golden Age of Narrative Audio." We will ask questions, such as: How does imposing narrative structures affect nonfiction storytelling? How do narrative shows deal with ethical missteps? What does it mean to have "a voice"? Does it matter who gets to tell the story? (Answer on the last question is "yes." We'll discuss why.) Producers, editors, and freelancers for *This American Life*, *Radiolab*, and Pineapple Street Media will visit the class to provide insight into their shows and answer student questions. The class will also take a field trip to Gimlet or Pineapple Street Media to see podcasting in action.

Nonfiction Laboratory

Stephen O'Connor

Open, Seminar—Spring

This course is for students who want to break free from the conventions of the traditional essay and memoir and discover a broader range of narrative and stylistic possibilities available to nonfiction writers. During the first half of the semester, students will read and discuss examples of formally innovative nonfiction 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 that they will have written in consultation with the instructor as part of their conference work. Most readings will be found in *The Next American Essay*, edited by John D'Agata, and in a photocopied handout; but students will also read and discuss Alejandro Zambra's genre-defying *Multiple Choice*.

Workshop in Personal Essay

Jacob Slichter

Open, Seminar—Spring

We write personal essays to learn about ourselves, to face our demons, to understand what entangles us, to expose the lies that we have allowed ourselves to believe, to recognize what we are running away from, to find insight, and/or to tell the truth. This workshop is designed for students interested in doing that work and learning to craft what they have written so that their readers can share in that learning. We will learn to read as writers, write as readers, and, where relevant, draw connections between writing and other creative fields such as music and film.

A Question of Character: The Art of the Profile

Alice Truax

Open, Seminar—Spring

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: Malcolm Gladwell, Daphne Merkin, Tom Wolfe, Susan Orlean. 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.

Poetry

Ecopoetry

Marie Howe

Open, Seminar—Year

In this poetry class—a yearlong school of poetry and the living world—we will consider the great organism Gaia, of which we are a part. We will read and write poems every week. We will ask questions: When did we begin to think of nature as apart from us? Why did we begin to speak of the animals as if we are not also animals? What are the stories and myths that have determined our attitude toward what we are and what we believe? We will read some of these stories and myths (myths of creation; Eden, the lost garden). We will read the long and rich tradition of poetry addressing itself to this subject, from the early indigenous peoples through the Zen monks and Wordsworth and right up through Gary Snyder to utterly contemporary poets writing right now. We will read books and articles that teach us about the other animals and living entities that we call plants and trees and planets and galaxies. Each student will research an aspect of the living world and teach the rest of us what they have learned. And we will write poems that incorporate that knowledge. We will read books of poems but also watch films, take field trips, and

meet with each other outside of class in weekly poetry dates. By the end of the class, my hope is that each of us will have a greater understanding of the great organism that we call Earth and will create a collection of poems that engage the questions that our class raises: What is time? What is death? What is Eden? Where is the garden now? Who are the other organisms? How have we, as a species, affected the other organisms? How have we affected the oceans, the Earth, the air? How can poetry address the planetary emergency? Required for this class: intellectual curiosity, empathy, and a willingness to observe the world, to pay attention, and to write poetry that matters. This is a class for experienced writers, as well as for those who want to give writing poetry a try. All are welcome.

Hybrids of Poetry and Prose: A Multi-Genre Workshop

Jeffrey McDaniel

Open, Seminar—Fall

One of the exciting literary developments in recent years is the plethora of work that disrupts the notion of genre—writers such as Eula Biss, Jenny Offill, and Ben Lerner. In this workshop, we will read a book each week and consider architecture, diction, association, metaphor, and other issues of craft. Students will be required to bring in a new piece of writing each week and to occasionally write critical responses to the reading. This class will be a good fit for students who are comfortable reading 100-200 pages a week in addition to generating their own creative writing. For workshop, students may submit poetry, fiction, creative nonfiction, or anything in between. We will aim to locate a piece's heat—its linguistic, figurative, and musical energy—and consider how that energy might be developed, or maximized, in subsequent drafts. Half of each class will be devoted to discussing the weekly reading; the other half will be spent discussing student work. Occasionally, we will do in-class writing exercises. There will be some take-home writing prompts. For conference, students will work on their own hybrid projects. At the end of the semester, students will turn in a revised, final portfolio with at least two earlier drafts for each piece, as well as their hybrid project.

Explorations in the Poetic Voice

Dennis Nurkse

Open, Seminar—Fall And Spring

Contemporary poets face a dazzling range of stylistic options. This course is designed to give you a grounding in the practice of modern poetics and to encourage you to innovate. We'll look at imagery, point of view, tone of voice, meter, pacing, the poetic line, and stanza form. We'll examine the artistic thinking behind free verse, the sonnet, the ghazal, haiku, and postmodern experimental idioms.

We'll study foundational masters like Gwendolyn Brooks and Elizabeth Bishop, contemporaries like Yusuf Komunyakaa and Terrance Hayes, and writers from radically different cultures. We'll explore *The Vintage Book of African American Poetry* and *The Vintage Book of Contemporary World Poetry*, prose poems, fables, and song lyrics. We'll discuss how to read poetry as practitioners, how to see and hear what's on the page. The strong consistent focus will be on students' own poems. Class members will be encouraged to find their own paths; reading assignments will be mainly individual. The class will be part humanistic workshop, part artistic community, part critical inquiry. Expect to write freely and read voraciously.

Poetry Workshop: The *Zuihitsu*

Suzanne Gardinier

Open, Seminar—Spring

"There is nothing like a *zuihitsu*," Italo Calvino wrote, in *Six Memos for the Following Millennium*, "and its definition slips through our fingers. [*Zuihitsu*] is a classical Japanese genre that allows a series of styles, and everything can be constantly reshuffled and reordered in every conceivable way." The name is derived from two Kanji: "at will" and "pen." In this class, we'll explore the *zuihitsu* as readers via three required texts—*The Pillow Book* of Sei Shonagon and two versions of *Narrow Road to the Interior*, one by Basho and one by Kimiko Hahn—and as writers, using the materials of haiku, lists, interviews, dialogues, travelogues, monologues, maps, and poems of all varieties. Participants will be required to make an individual *zuihitsu* and to contribute to the making of a collective one. The only prerequisites are a desire to be challenged, a thirst for reading that equals your thirst for writing, 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.

To Hold the Unsayable: A Poetry Workshop

Marie Howe

Open, Seminar—Spring

A true poem can't be paraphrased. In bright and interesting language, a poem seems to hold the unsayable. That's the miracle of it. How do we do that? In this course, we will immerse ourselves in the practice of the art of poetry, focusing on a specific aspect of the art each week: image, metaphor, diction, syntax, musicality, tone, etc. We will write a poem every week and read poems that will instruct and inspire us. (The poet Spencer Reece calls books of poems "Sacred Suitcases"—you can take them anywhere.) We will read each other's poems. We will read essays written by poets. We will write observations in our journals. We will look at visual art, listen to music, watch

films. If you have never taken a poetry class before, this class is for you. If you have taken poetry classes before, this workshop is for you. I ask for generosity of spirit, curiosity, respect, and commitment. We form a community of artists and, within that community, find support and strength. We will have a wonderful time.

Poetry: On and Off the Page

Jeffrey McDaniel

Open, Seminar—Spring

We will read a book of poetry each week, a mix of work from the late 20th century as well as more recent texts. We will spend half of each class discussing the weekly reading and the other half of each class discussing student work. At the end of the semester, students will turn in a portfolio of poems—with at least two earlier drafts for each poem. In addition to the reading and writing for class, students will have two major conference projects. Before spring break, each student will theatrically present a poem by a dead poet. This is more than just memorizing and reciting a poem; this is knowing a poem so well that you can speak it—as if the words are springing from you. Later in the term, students will pick a location on campus and, then, theatrically present one of their own poems in that specific location. Both of these conference projects will require additional rehearsal time beyond class time.

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

Time-Based Art (p. 30), John Jasperse *Dance*

Introduction to Television Writing: Writing the Spec

Script (p. 49), Marygrace O'Shea *Filmmaking and Moving Image Arts*

Screenwriting: Tools of the Trade (p. 48), K. Lorrel Manning *Filmmaking and Moving Image Arts*

Screenwriting Within the Lines (p. 49), K. Lorrel Manning *Filmmaking and Moving Image Arts*

Beginning German (p. 56), Roland Dollinger *German*

Beginning Italian: Viaggio in Italia (p. 71), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 71), Tristana Rorandelli *Italian*

Beginning Latin (p. 73), Emily Katz Anhalt *Latin*

Archive of the Senses: Evoking Communities Through Perception (p. 85), Una Chung Yeong Ran Kim *Literature*

Bardo of Everyday Life: Decolonizing Travel Writing (p. 81), Una Chung *Literature*

Emersonian Quartet: Whitman, Dickinson, Frost, Stevens (p. 84), Neil Arditi *Literature*

Epic Vision and Tradition (p. 80), William Shullenberger *Literature*

First-Year Studies: Mythology in Literature (p. 77), William Shullenberger *Literature*

Interrogating God: Tragedy and Divinity (p. 82), Joseph Lauinger *Literature*

Japanese Literature: Translations, Adaptations, and Visual Storytelling (p. 80), Sayuri I. Oyama *Literature*

Literature in Translation: 20th-Century Italian Literature and Culture (p. 80), Tristana Rorandelli *Literature*

Poetry and the Book (p. 84), Fiona Wilson *Literature*

Reading High Romantic Poetry (Blake to Keats) (p. 77), Neil Arditi *Literature*

Shakespeare and the Semiotics of Performance (p. 77), Joseph Lauinger *Literature*

The World According to Ariyoshi Sawako (p. 83), Sayuri I. Oyama *Literature*

Theory for Reading (p. 82), Eric Leveau *Literature*

Wilde and Shaw (p. 84), Joseph Lauinger *Literature*

Nietzsche: The Philosophical Personality (p. 103), Roy Ben-Shai *Philosophy*

Forms of Culture in the Information Age: Spanish for Advanced Beginners (p. 136), Eduardo Lago *Spanish*

Literatures From the Spanish-Speaking World: The Novella (p. 137), Eduardo Lago *Spanish*

Advanced Interdisciplinary Studio: Our Nine Senses (p. 154), John O'Connor *Visual and Studio Arts*

GRADUATE COURSES OPEN TO ADVANCED UNDERGRADUATE STUDENTS

In addition to our undergraduate curriculum, we offer select graduate courses across our graduate degree programs in the Arts, Health, Sciences, and Society, and Children, Childhood, and Education. Limited spaces in these courses are open to juniors and seniors with some prior experience in related areas of study at the undergraduate level. Interested students should email faculty instructors for additional information on these courses and/or to schedule an interview. Most graduate level courses are between 1 and 3 credits, although some are 5 credits.

Art of Teaching

Children With Special Needs

Denisha Jones

Fall Advanced 3-credit Seminar

All children in early childhood settings and the elementary grades have strengths and weaknesses. All children have areas in which they excel and areas in which they feel insecure. All children have times when academic learning is difficult for them while, at the same time, all children

have the capacity to learn. Understanding the individual differences of an entire class of students is a challenge; and in order to meet the needs of our students, we must observe their differences and individual patterns of behavior. This course will explore the concepts of inclusion; special-needs diagnostic categories; designing curriculum that is responsive to children; and differentiating curriculum to support skill development, keeping in mind that each child is unique. The goals of the course are to integrate our perspectives of children's individual needs while planning classroom inquiry; to explore ways of working with parents of children who require special support; to understand how to access support and feedback for children that require additional assistance; and to consider implications for teaching in an inclusive classroom and school.

Children, Families, and Identities

Denisha Jones

Spring Advanced 3-credit Seminar

Children must struggle with many issues while making their way toward adulthood. Teachers' understandings of family culture and the interconnections between development and learning are crucial to children's success in the classroom and central to the content of this course. We will study how families affect the development of children, for no other unit of analysis more richly displays gender, social, and cultural factors and their influence on individual behavior and development. Today, children spend more time than ever before in early childhood programs and grade schools. We will investigate how families and schools provide a framework for the exploration of the social world and socialize children according to cultural norms. Healthy development and learning are intertwined in the context of the child's social, emotional, intellectual, and physical development. In order for teachers to be equipped to help their students in the areas of social and emotional health, trauma, and toxic stress, we will review research on adverse childhood experiences, and how schools and communities can serve as protective factors. We will also examine racial identity development in young children. As teachers strive to enact anti-racist curriculums and pedagogies, they need a foundational understanding of racial identity development with a focus on the early years. Through readings and case-study analyses, students will explore the importance of teachers' understanding of the complexities of the lives of children and families in order to better prepare for the challenges of the classroom.

Child Development

Early Intervention Approaches for Young Children and Their Families

Cindy Puccio

Spring Advanced 5-credit Seminar

This course will explore several early intervention approaches for young children and their families, with a particular emphasis on the theory and technique of play therapy. While the course will focus mostly on child-centered play therapy (CCPT), we will also look at the methodology of other types of approaches and the ways in which those approaches address treatment issues. In addition, course material will highlight cultural considerations, therapeutic work with parents, challenges in treatment, self-reflection, and analysis of case studies. Readings, class discussion, group play-based activities, video illustrations, and reflection will provide students with both a theoretical and a clinical basis for how play-based therapeutic work with young children factors into early intervention.

Dance/Movement Therapy

Movement Observation I

Susan Orkand

Fall Advanced 3-credit Seminar

This class is the first in a series of three on movement observation and assessment skills. The course provides an introduction to Bartenieff Fundamentals and Laban Movement Analysis (LMA) and their application in dance/movement therapy. The relationship of Bartenieff Fundamentals, human development, and effort-space-shape will be discussed and explored through movement. Course work in anatomy and kinesiology will be used to support understanding of these frameworks.

Human Growth and Development

Elise Risher

Fall Advanced 3-credit Seminar

This class is the first in a series of three on movement observation and assessment skills. The course provides an introduction to Bartenieff Fundamentals and Laban Movement Analysis (LMA) and their application in dance/movement therapy. The relationship of Bartenieff Fundamentals, human development, and effort-space-shape will be discussed and explored through movement. Course work in anatomy and kinesiology will be used to support understanding of these frameworks.

Health Advocacy

Models of Health Advocacy

Linwood Lewis

Advanced Seminar

Health advocacy is a field that is concerned with the promotion of health and access to health care in communities and the larger public. Health advocates support and promote the rights of the patient in the health care arena, help build capacity to improve community health and enhance health policy initiatives focused on available, safe and quality care. This course explores the multiple roles that health advocates assume as they create productive change on behalf of patients/consumers, families, and communities. Advocacy is practiced by improving the way in which health care is delivered within existing systems; by restructuring or reinventing areas of the health care system; and by eliminating barriers to health caused by racial discrimination, environmental destruction, poverty, and illiteracy. Students will learn to analyze organizations and communities in order to understand hierarchies and decision-making within them and to be exposed to frameworks for conceptualizing and promoting the right to health. The course will also explore strategies to give health advocates and consumers more power in making decisions, defining issues, designing programs, and developing policies. The experiences of individuals and communities, as well as how systems respond to those experiences, will remain a central focus as students explore concepts, models, and practices of health advocacy.

Human Genetics

Gestalt Genetics: Health Humanities for Genetic Counselors

Claire Davis

Fall Advanced 2-credit Seminar

Genetic counseling is a complicated, bifurcated profession – one that forges connections between technological sciences and lived experiences of risk, health, and illness. In pursuit of expertise, we are steeped in complex concepts, mechanisms, regulations, specifications – part and parcel to the work of health professionals. The science is intricate and engrossing, yes... but what about the care and concern we provide for others, curiosity for individuals and the sense they make of the genetic challenges they face, the value of our work for ourselves, those we serve, and humanity? Health humanities is a discipline which enables us to glean such insights by interacting with the arts and humanities; by reading, writing, watching, and moving, we'll mine for meaning and understanding, wisdom and wit. This course aims to build empathic

understanding and critical consideration of genetic counseling practice by exploring genetics, genetic illness, and the profession of genetic counseling as conveyed through books, films, and other media.

Understanding Barriers and Building Alliance in Genetic Counselling

Meghan M. Jablonski

Spring Advanced Seminar

In even brief and time limited work, establishing a mutually respectful and empathic working alliance can be key to the effective delivery of counselling. In practice, each individual carries the context of their larger experience into the consulting room, which may present barriers to their engagement in counselling. Through considering factors that may impact an individual's engagement - such as their relational experiences; spiritual beliefs; experiences with medical care; family and personal values; trauma histories; experiences with racial, socio-economic and/or gender discrimination, etc. - students will consider ways of building a mutually constructed working alliance through which each client is best able to engage in the content of genetic counselling.

In this elective seminar, students will explore cognitive, emotional, cultural and socio-economic factors that may impact an individual's engagement in genetic counselling,

as well as psychodynamic, cognitive-behavioral, and mindfulness based approaches to building an empathic and productive working alliance. Relevant history, theory, and evidence-based research will be examined and explored through relevant case studies. Students will have the opportunity to formulate case summaries considering contextual factors and working alliance.

Direct-to-Consumer Genetic Testing: Past, Present and Future

Laura Hercher

Advanced Seminar

Direct-to-consumer genetic testing is a fast-growing and expanding marketplace. Many assume that DTC options will play a big role in integrating genetics into society, for better and worse. Historically, clinical providers of genetic medicine have cast a cold eye on the commercial companies selling unmediated access to genetic testing, as have government regulators. Today, most positions are more nuanced and the types of testing that are on offer are more varied. Using lecture, case studies and guest speakers, we will examine a variety of the tests and modes of access often lumped together in the DTC bucket, and consider the risks and benefits of online access to genetic testing, the regulatory options, and the role that genetic counselors should play in pre- and post-test counseling for DTC results.

FACULTY

Makalina Abalos Dance

Colin D. Abernethy Chemistry
BSc (Hons), Durham University, England. PhD, The University of New Brunswick, Canada. Current research interests include the synthesis of new early transition-metal nitride compounds and the development of practical exercises for undergraduate chemistry teaching laboratories. Author of publications in the fields of inorganic and physical chemistry, as well as chemical education. Recipient of research grants from The Royal Society, Nuffield Foundation, Research Corporation for the Advancement of Science, and American Chemical Society. Received postdoctoral research fellowships at the University of Texas at Austin and at Cardiff University, Wales. Previously taught at: Strathclyde University, Scotland; Western Kentucky University; and Keene State College, New Hampshire. SLC, 2010–

Julie Abraham Lesbian, Gay, Bisexual, and Transgender Studies

BA (Hons.), University of Adelaide, Australia. MA, MPhil, PhD, Columbia University. Special interest in lesbian/gay/queer studies, 20th-century British and American literature, contemporary feminisms, and literatures of the city; author of *Are Girls Necessary?: Lesbian Writing and Modern Histories*, *Metropolitan Lovers: The Homosexuality of Cities*, and numerous essays; editor of *Diana: A Strange Autobiography*; contributor to *The Nation* and *The Women's Review of Books*. SLC, 2000–

Samuel Abrams Politics

AB, Stanford University. AM, PhD, Harvard University. Visiting fellow at the American Enterprise Institute in Washington, DC; faculty fellow at George Mason's Institute for Humane Studies; faculty fellow at Center for Advanced Social Science Research at NYU; and member of the Council on Foreign Relations. A graduate of Harvard University's Kennedy School of Government Program on Inequality and Social Policy and a former affiliate of Harvard's Canada Program and Institute for Quantitative Social Science. Main topics of research include social policy, inequality, international political economy, and comparative and American politics; special interest in network analysis, the media, Congress, political behavior, urban studies and cities, public opinion and survey research, political communication and elections, and the social nature of political behavior. Conducted fieldwork throughout Europe and North America. Authored three books and numerous peer-reviewed and popular press works. Two substantial projects are presently in progress: a deep-dive into American political tradition and local

community and an empirical study aimed at understanding the political culture on college and university campuses. SLC, 2010–

Gillian Adler Literature

BA, Barnard College. MA, University of York, UK. PhD, University of California, Los Angeles. Special interest in Chaucer, Old English and Middle English literature, the history of the book, medieval hagiography, mysticism, and historiography. Author of essays published in the *Journal of Medieval Religious Culture*, *Arthuriana*, *Medieval Feminist Forum*, *Carte Italiane*, and *Comitatus: A Journal of Medieval and Renaissance Studies*. Her current book project, "Chaucer and the Ethics of Time," pursues intersecting questions of narrative time and the relationship between temporality and ethics in Chaucer's poetry. SLC, 2018–

Cameron C. Afzal Religion

BA, Grinnell College. MA, McGill University. MDiv, Yale University. PhD, Columbia University. Active member of the Society of Biblical Literature and the American Academy of Religion, as well as the Catholic Biblical Association; has written on the Apocalypse of John and has taught broadly in the fields of New Testament and Early Christianity, Judaism in the Second Temple Period, the Hebrew Bible, and Late Antique Christian Mysticism. SLC, 1992–

Glenn Alexander Music (Guitar)

BA, Wichita State University. Acclaimed jazz, rock, blues guitarist, composer, and vocalist. Performs internationally with the world's finest musicians and entertainers. Recorded CDs, albums, TV, and commercials. Served as jazz professor at Wichita State University and taught at The New School. Band leader, Shadowland. SLC, 2017–

Andrew Algire Music (African Percussion)

University of Wisconsin. Currently, musical director of the New York-based Feraba African Rhythm Tap; works with a number of groups, including The Mandingo Ambassadors, Kakande, The Afro-yorkers, Saida Fikri, and others. Performs locally and internationally with several African recording artists, including Sekouba Bambino and Oumou Dioubate. Traveled to Europe, Cuba, Guinea, and Mali to study and perform; received composition grants from various New York arts foundations. Residencies throughout New York and New England. SLC, 2017–

Abraham Anderson Philosophy (on leave yearlong)

AB, Harvard College. PhD, Columbia University. Fellowships at École Normale Supérieure and the University of Munich. Interests in philosophy and history of science, history of modern philosophy, and the Enlightenment. Author of *The Treatise of the Three Impostors and the Problem of Enlightenment*, as well as articles on Kant, Descartes, and other topics. Contributor

to the new *Kant-Lexikon*. Has taught at the Collège International de Philosophie, St. John's College, Instituto de Investigaciones Filosóficas, and elsewhere. SLC, 2007–

Chris Anderson Music (Trumpet)

BM, Manhattan School of Music. Lead trumpet and horn arranger: Southside Johnny and The Asbury Jukes, Allman Brothers Band; Beacon Theater Residency, 2003-2015. Co-founder, New York Horns. Lead trumpet: Donald Fagen New York Rock and Soul Revue, 1991-92; Hector Lavoe, 1986-88; Ray Barretto, 1981-1986. Touring: Bruce Springsteen, Jon Bon Jovi, Celia Cruz, Marc Anthony, Illinois Jacquet Big Band, Little Kids Rock Gala House Band, Michael Bolton, Shadowland, S'Killit. Broadway: *Movin' Out*, *In The Heights*, *Swing*, *The Full Monty*, *Beehive*, *Bring in 'da Noise Bring in 'da Funk*. SLC, 2017–

William Anderson Music (Guitar)

BA, SUNY-Purchase. Performed at Tanglewood Festival and with the Metropolitan Opera Chamber Players, Chamber Music Society of Lincoln Center, and New York Philharmonic. Guest on WNYC Leonard Lopate Show. Featured on NPR's *All Things Considered*, where excerpts of his composition were broadcast throughout the United States. His *Djuna Barnes* settings were orchestrated and performed by the Riverside Symphony in 2015. Founder of Cygnus Ensemble. SLC, 2017–

Emily Katz Anhalt Classics, Greek (Ancient), Latin, Literature

AB, Dartmouth College. PhD, Yale University. Primary interests are Greek epic and lyric poetry, Greek historiography, Greek tragedy, and Greek and Roman sexuality. Publications include *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–

Neil Arditi Literature

BA, Yale University. MA, PhD, University of Virginia. Special interest in British Romantic poetry, Romantic legacies in modern and contemporary poetry, and the history of criticism and theory. Essays published in *Raritan*, *Parnassus*, *Keats-Shelley Journal*, *Philosophy and Literature*, and *Jewish-American Dramatists and Poets*. SLC, 2001–

Damani Baker 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 career as a filmmaker includes work that spans museum installation, feature documentaries, and advertising. Most recently, in *The House on Coco Road* (acquired by Ava DuVernay's ARRAY Releasing), he combined 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 Bill Withers, have been critically acclaimed and featured in *The New York Times*, *The New Yorker*, *Los Angeles Times*, *Time Out*, and *Village Voice*, among others. Both *Still Bill* and *The House on Coco Road* enjoy worldwide distribution on Showtime, Netflix, and BBC. Baker's perspective has gained the attention of clients such as Apple, Ralph Appelbaum Associates (RAA), Wieden+Kennedy, Rainforest Alliance, IBM, and the United Nations. With RAA, Baker has directed more than 20 films for museums around the world—featuring notables such as President Bill Clinton, Kofi Annan, and President Ellen Johnson Sirleaf—all stories rooted in understanding the human story as its connection to place. Baker recently returned from Iceland, where he directed “Waterfalls,” a music video for Meshell Ndegeocello. Produced by his production arm, Station 10, Baker collaborated with students in the United Nations University Program on Gender Equality to deliver this groundbreaking work. His work has been supported by Sundance Institute, Ford Foundation, and the George Soros Foundation; he is an alumnus of *Filmmaker Magazine*'s “25 to watch.” As a tenured professor at Sarah Lawrence College, he teaches filmmaking to a diverse group of creatives—ensuring that the stories from all of our communities continue to be told with grace, dignity, and power. SLC, 2003–

Jen Baker Music (Trombone)

BM, Oberlin Conservatory. MFA, Mills College. Trombonist/composer. Awards: ASCAP Plus Award, 2012, 2013; Meet the Composer award, 2012. Member, International Alliance of Women Musicians, International Society of Improvised Music, and International Trombone Association. Author: *Hooked on Multiphonics*. (July 2016). Collaborates with artists throughout the world in site-specific, mixed-media performances, concert halls, solo and chamber commissions. Featured on the soundtrack to Werner Herzog's Oscar-nominated *Encounters at the End of the World*. Toured with Arijit Singh, Karole Armitage, Mansour, new music ensembles S.E.M. and TILT brass, and the mobile ensemble Asphalt Orchestra (founding member). SLC, 2017–

Yevgeniya Baras Visual and Studio Arts

BA, MS, University of Pennsylvania. MFA, School of the Art Institute of Chicago. Baras has exhibited her work in several New York and Los Angeles galleries and internationally. She is represented by Nicelle Beauchene Gallery in New York and the Landing Gallery in Los Angeles. She was named a Guggenheim Fellow in 2019, a recipient of the Pollock-Krasner Grant and the Chinati Foundation Residency in 2018, and the Yaddo Residency in 2017. Baras received the Artadia Prize and was selected

for the Sharpe-Walentas studio program and the MacDowell Colony residency in 2015. In 2014, she earned the Rema Hort Mann Foundation's Emerging Artist Prize. Her work has been reviewed in *The New York Times*, *Los Angeles Times*, *ArtForum*, and *Art in America*. Her next solo exhibitions are at Reyes Finn Projects in Detroit in September 2019 and the Landing Gallery in Los Angeles in April 2020. Baras co-founded and co-curated Regina Rex Gallery on the Lower East Side of New York from 2010–18. She has curated and co-curated more than 20 exhibitions at Regina Rex and other galleries in New York City, Chicago, and Philadelphia. She has been teaching painting, drawing and art history to college students for the past 10 years and is currently teaching at RISD, as well as at Sarah Lawrence College. SLC, 2018–

Carl Barenboim Psychology, Child Development 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 BA, Sarah Lawrence College. MA, PhD, University of Chicago. Special interests in political/legal anthropology and medical/psychiatric anthropology; transnational migration, diaspora, and mobilities; race, ethnicity, and indigeneity; urbanism, space, and place; expressive culture; new media; Maya peoples, languages, and cultures; Mexico and Latin America; North America. Recipient of grants and fellowships from US Department of Education, Fulbright, and National Science Foundation. SLC, 2009–2017; 2018–

Jo Ann Beard Writing, MFA Writing (on leave yearlong) BFA, MA, University of Iowa. Essayist and creative nonfiction writer; author of *In Zanesville*, a novel, and *The Boys of My Youth*, a collection of autobiographical essays, as well as essays/articles published in magazines, journals, and anthologies. Recipient of a Whiting Writers' Award and a Guggenheim Fellowship. SLC, 2000–2005, 2007–

Roy Ben-Shai Philosophy BA, Tel-Aviv University, Israel. MA, PhD, New School for Social Research. Interests in 19th- to 20th-century Continental philosophy—in particular, Nietzsche, Heidegger, and French post-structuralism—and in the history of modern philosophy. Editor of *The Politics of Nihilism: From the Nineteenth Century to Contemporary Israel*. Former recipient of an Andrew W. Mellon

postdoctoral fellowship at Haverford College. Previously taught at Eugene Lang College (NY), Bifrost University (Iceland), Fairfield University (CT), and Stony Brook University (NY). SLC, 2018–

Dominik M. Berg Physics MS, University of Bonn, Germany. PhD, University of Luxembourg, Luxembourg. Post-doctoral research, University of Delaware. Past research in novel, thin film materials for photovoltaic applications (solar cells). Current research interests in the general field of renewable energies and on the sustainability of certain energy resources when used in rural settings of developing countries. Author of research papers and a book chapter; holder of a patent in the field of photovoltaic materials. Member of the German Physics Society since 2001. Previously taught in-person and online physics courses at Rowan University. SLC, 2021–

Shoumik Bhattacharya Lesbian, Gay, Bisexual, and Transgender Studies BA, Sarah Lawrence College. MPhil, Graduate Center of the City University of New York. Special interests include postcolonial literatures, gender and queer studies, and the environmental humanities. SLC, 2019–

Phillip Birch Filmmaking and Moving Image Arts A visual artist working with 3D animation, sculpture, game design and performance, Birch's work is in art collections around the world, including the Whitney Museum of American Art. Recent exhibitions include Sculpture Center, NY; Lyles and King, NY; and the National University of Ireland Galway. Birch has work with the online video platform DAATA Editions, and recent art fairs include NADA Miami, Art Brussels, and Code Copenhagen. He has taught classes in 3D modeling, virtual reality, compositing, and the theory of digital media. Birch is represented in New York by Lyles and King and is an artist-in-residence at Pioneer Works Winter, 2018/2019. SLC, 2018–

Tei Blow Theatre, MFA 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, MFA Dance BM, University of Massachusetts. Certified yoga union instructor and Kinetic Awareness instructor. Taught at The New School, and Fundação Calouste Gulbenkian; workshops at New York University, The Kitchen, hospitals, and various schools and studios in New York and Greece. Dancer, choreographer, and maker of puppet theatre. Work shown at St. Ann’s Warehouse in 2005 and 2006. SLC, 2000–

Bella Brodzki Literature BA, Sarah Lawrence College. MA, Hebrew University of Jerusalem. PhD, Brown University. Special interests in critical and cultural theory, gender studies, postcolonial studies, translation studies, autobiography and life narrative, and modernist and contemporary fiction. Selected scholarly publications include essays in *PMLA*, *MLN*, *Yale French Studies*, *Studies in Twentieth-Century Fiction*, *Yale Journal of Criticism*, *Modern Fiction Studies*, *Profils Américains*, and in collections such as *Borderwork: Feminist Engagements with Comparative Literature; Women, Autobiography, and Fiction: A Reader; Critical Cosmos: Latin American Approaches to Fiction; Feminism and Institutions: A Dialogue on Feminist Theory*; and *MLA Approaches to Teaching Representations of the Holocaust*. Author of *Can These Bones Live?: Translation, Survival, and Cultural Memory*; co-editor of *Life/Lines: Theorizing Women’s Autobiography*. Recipient of National Endowment for the Humanities fellowships, Lucius Littauer Award, and Hewlett-Mellon grants. Visiting professor at Université de Montpellier-Paul Valéry and Université de Versailles-St. Quentin. SLC, 1984–

Melvin Jules Bukiet Writing, MFA Writing (on leave yearlong) 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–

Lorayne Carbon Director, Early Childhood Center—Psychology, Art of Teaching BA, State University of New York-Buffalo. MEd, Bank Street College of Education. Special areas of interest include social justice issues in the early childhood classroom and creating aesthetic learning environments for young children. Former early childhood teacher and director at Oak Lane Child Care Center, Chappaqua, New York, and education coordinator of the Virginia Marx Children’s Center of Westchester Community College. An adjunct professor at Westchester Community College, Carbon is a frequent workshop leader and speaker at seminars and conferences on early childhood education. She has been director of the Early Childhood Center since August 2003 and is a faculty advisor to the College’s Child Development Institute. SLC, 2003–

Jennifer Carson Physics SB, Massachusetts Institute of Technology. PhD, University of California, Los Angeles. MFA, Bennington College. Past astrophysics research includes: ground-based gamma-ray detections of active galaxies, infrared observations of high-redshift AGN, Hubble Space Telescope measurements of globular clusters. Collaborated on the Fermi Gamma-Ray Telescope. Previously taught courses at the Claremont Colleges, Harvey Mudd, Occidental College, and Santa Monica College, among others. SLC, 2021–

David Castriota Mary Griggs Burke Chair in Art & Art History— Art History BA, New York University. MA, MPhil, PhD, Columbia University. Special interests in Greek art of the classical and Hellenistic periods, Roman art of the late republic and early empire, and the art of prehistoric Europe; author of *Myth, Ethos, and Actuality: Official Art in Fifth-Century B.C. Athens*, *The Ara Pacis Augustae and the Imagery of Abundance in Later Greek and Early Roman Imperial Art*, and a critical commentary on Alois Riegl’s *Problems of Style: Foundations for a History of Ornament*; editor of *Artistic Strategy and the Rhetoric of Power: Political Uses of Art from Antiquity to the Present*; recipient of fellowships from the Dumbarton Oaks Center for Early Christian and Byzantine Art and the Society of Fellows of Columbia University and of grants from the National Endowment for the Humanities and the American Philosophical Society. SLC, 1992–

Priscilla Chen Spanish BA, State University of New York-Stony Brook. MA, Queens College. Currently completing a doctorate in Spanish literature at the Graduate Center of the City University of New York. Special interests include Golden Age peninsular literature, Latin American literature and culture in general, and fiction. SLC, 2004–

Eileen Ka-May Cheng History, Women's History
BA, Harvard University. MA, MPhil, PhD, Yale University.
Special interest in early American history, with an
emphasis on the American Revolution and the early
American republic, European and American intellectual
history, and historiography. Author of *The Plain and Noble
Garb of Truth: Nationalism and Impartiality in American
Historical Writing, 1784-1860*; author of articles and book
reviews for *History and Theory*, *Journal of American
History*, *Reviews in American History*, and *Journal of the
Early Republic*. SLC, 1999–

Kim Christensen Economics, Health Advocacy
BA, Earlham College. PhD, University of Massachusetts-
Amherst. Taught economics and women's/gender studies
(1985-2010) at SUNY-Purchase, where she received
several awards for her teaching: four-time recipient of the
Students' Union Award for Outstanding Teaching in the
Letters and Sciences; the first recipient of the President's
Award for Innovative Pedagogy; and, in 1992, recipient of
the statewide SUNY Chancellor's Award for Distinguished
College Teaching. Christensen has taught economics,
labor history, and public policy at Sarah Lawrence since
2008. Her research focuses on the intersection of
economics with public policy issues, with a particular
emphasis on issues of race, gender, class, and labor;
e.g., the changes in diverse women's occupational
positions in the postwar era, the economics of campaign
finance regulation, organizing precarious/gig workers, and
proposals for worker representation in US
corporations. SLC, 2008–

Una Chung Hyman H. Kleinman Fellowship in the
Humanities— Literature, Women's History
BA, University of California-Berkeley. PhD, Graduate
Center of the City University of New York. Special interests
include Asian American and postcolonial literatures, new
media studies, and critical theory. SLC, 2007–

Heather Cleary Spanish (on leave yearlong)
BA, MA, New York University. PhD, Columbia University.
Special interests include contemporary Latin American
culture, the theory and practice of translation, and
creative production in the digital age. Essays published in
Hispanic Review and *Mutatis Mutandis*; translations
published by New Directions (*Poems to Read on a
Streetcar* by Oliverio Girondo) and Open Letter Books (*The
Dark* and *The Planets* by Sergio Chejfec). SLC 2015–

Shamus Clisset Visual 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, MFA Theatre
BA, Rutgers College. Certificate, London Academy of
Music and Dramatic Art (LAMDA). Graduate, The
Conservatory at the Classic Stage Company (CSC),
Playwrights Horizons Theatre School Directing Program.
Actor, director, and producer of Off Broadway and regional
productions; resident director, Forestburgh Playhouse;
producer/producing artistic director, Sarah Lawrence
theatre program (1994-2008); executive producer,
Ensemble Studio Theatre, New York (1992-94); associate
artistic director, Elysium Theatre Company, New York
(1990-92); manager, development/marketing
departments of Circle Repertory Company, New York.
Recipient of two grants from the Alfred P. Sloan
Foundation; OBIE Award, Outstanding Achievement Off
and Off-Off Broadway (producer, E.S.T. Marathon of One-
Act Plays); nomination, Drama Desk Award, Outstanding
Revival of a Play (acting company); director, first (original)
productions of 13 published plays. SLC, 1994–

Michael Cramer Film History
BA, Columbia University. MA, MPhil, PhD, Yale University.
Author of several articles on European cinema and
television and the book *Utopian Television: Roberto
Rossellini, Peter Watkins, and Jean-Luc Godard Beyond
Cinema* (University of Minnesota Press, 2017). Special
interests in film and media theory, European cinema of the
1960s and '70s, contemporary world cinema, the
relationship of cinema and television, documentary and
nonfiction cinema, and the politics of aesthetics. SLC,
2015–

Drew E. Cressman Biology
BA, Swarthmore College. PhD, University of Pennsylvania.
Special interest in the molecular basis of gene regulation
and the control of gene expression; specifically focused on
the control of antigen-presenting genes of the immune
system and the subcellular localization of the regulatory
protein CIITA; author of papers on mammalian liver
regeneration and CIITA activity; recipient of grants from
the Irvington Institute for Biomedical Research and the
National Science Foundation. SLC, 2000–

Sandra Daley Theatre, MFA Theatre
MFA, Hunter College. An Afro-Caribbean artist living in
Harlem, Daley has earned her merits over 20 years as an
OBIE Award-winning producer, award-winning playwright,
director, actress, and dramaturg. She is a recipient of the

Josephine Abady Award. At Hunter College, she studied playwriting under the mentorship of Annie Baker and Branden Jacobs-Jenkins. Two of Daley's plays made it to the Kilroys List 2017. Most recently, *The Fire This Time* presented a reading of her full-length play, *Hedda: A Portrait of a (Young) Woman*, and a production of her short play, *Anonymous*, which was also produced by the EstroGenius Festival. Her play *Straddling the Edge* is a Barbour Award finalist and was recently workshopped at the cell theatre, directed by Kira Simring. *Les Frères* is a Bay Area Playwrights Festival finalist, a Eugene O'Neill semi-finalist, and was recently workshopped at University of Toronto. Her short play *Man in the Moon* was developed and presented by The Exquisite Corpse Company, *Shirley and Iris* was presented at the Going to the River Festival at EST, and *Jake* was produced at New Perspectives Theater and, most recently, at Silver Spring Stage. SLC, 2019-

Michael Davis Philosophy
BA, Cornell University. MA, PhD, Pennsylvania State University. Interests in Greek philosophy, moral and political philosophy, and philosophy and literature; author of many books, most recently *The Autobiography of Philosophy*, a translation of Aristotle's *On Poetics*, and *Wonderlust: Ruminations on Liberal Education*; member, editorial board, *Ancient Philosophy*; lecturer, essayist, and reviewer. SLC, 1977-

Isabel de Sena Spanish, Literature
MA, University of California-Berkeley. PhD, University of California-Santa Barbara. Published works on late medieval and early Renaissance Peninsular literature, as well as Latin American literature (Sarmiento, Altamirano, Manuel de Jesús Galván). Among her translations: Virginia Woolf's *Between the Acts* (into Portuguese) and Caetano Veloso's *Tropical Truth: A Story of Music and Revolution in Brazil* (Knopf, 2002). Taught at King's College (London), Princeton, and Goucher College; the first resident director of the Sarah Lawrence in Cuba program (2001-04). Currently at work on a bilingual edition of short tales from the Spanish-speaking world. SLC, 1997-

Robert R. Desjarlais Anthropology (on leave fall semester)
BA, University of Massachusetts-Amherst. MA, PhD, University of California-Los Angeles. Special interests in the cultural construction of experience, subjectivity and intersubjectivity, death and mourning, and the political economy of illness and healing; ethnographic fieldwork in the Nepal Himalayas, with the residents of a homeless shelter in Boston, and among competitive chess players; author of *Body and Emotion: The Aesthetics of Illness and Healing in the Nepal Himalayas*; *Shelter Blues: Sanity and Selfhood Among the Homeless*; *Sensory Biographies: Lives and Deaths Among Nepal's Yolmo Buddhists*; and *Counterplay: an Anthropologist at the Chessboard*.

Recipient of a Guggenheim fellowship and a Howard fellowship. NIMH postdoctoral research fellow at Harvard Medical School. SLC, 1994-

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 Director, Graduate Program in Women's History—History, Women's History (on leave fall semester)
BA, Stanford University. MA, PhD, University of California-Los Angeles. Special interests include history of West Africa, particularly Ghana and Nigeria; history of intelligence testing and external examinations in Africa; history of science in Africa; and gender and education. Recipient of a Spencer fellowship and Major Cultures fellowship at Columbia University's Society of Fellows in the Humanities. SLC, 2001-

Beth Ann Dittkoff Biology
BA, Yale University. MD, The Johns Hopkins School of Medicine. Former surgical oncologist at New York-Presbyterian Hospital, Columbia University Medical Center; Department of Surgery, College of Physicians & Surgeons, Columbia University. Author of *The Thyroid Guide* (HarperCollins, 2000) and *Why Don't Your Eyelashes Grow? Curious Questions Kids Ask About the Human Body* (Penguin, 2008). SLC, 2010-

Miku Dixit Visual and Studio Arts
BA, Amherst College. MArch, Princeton University. An architect and educator, Dixit is a founding partner of Kamara Projects [kamaraprojects.org], an architecture studio based in Kathmandu and New York, with projects in installation, architecture, and landscape architecture. His writing has been published in *Log Journal for Architecture*. In addition to teaching at Sarah Lawrence College, Dixit is currently on the faculty at the Graduate School of Architecture, Planning and Preservation, at Columbia University teaching graduate studios. He has taught at Barnard College, Tufts University, and Stevens Institute of Technology. SLC, 2020-

Natalia Dizenko Russian

Jerrilynn Dodds Harlequin Adair Dammann Chair in Islamic Studies—Art History (on leave spring semester)
BA, Barnard College. MA, PhD, Harvard University. Work has centered on issues of artistic interchange—in particular, among Christians, Jews, and Muslims—and how groups form identities through art and architecture;

special interest in the arts of Spain and the history of architecture. Author of *Architecture and Ideology in Early Medieval Spain* and *NY Masjid: The Mosques of New York* and co-author of *Arts of Intimacy: Christians, Jews, and Muslims in the Making of Castilian Culture*, among other books and publications. Dean of the College, 2009-15. SLC, 2009-

Roland Dollinger German, Literature

BA, University of Augsburg, Germany. MA, University of Pittsburgh. PhD, Princeton University. Special interest in 20th-century German and Austrian literature; author of *Totalität und Totalitarismus: Das Exilwerk Alfred Döblins* and several essays and book reviews on 19th- and 20th-century German literature; co-editor of *Unus Mundus: Kosmos und Sympathie, Naturphilosophie, and Philosophia Naturalis*. SLC, 1989-

Aurora Donzelli Anthropology (on leave yearlong)

BA, MA, University of Pavia, Italy. PhD, University of Milano-Bicocca, Italy. Special interests in linguistic anthropology, political oratory and ritual speech, vernacular practical philosophies, ethnopoetics, missionization, and the emergence of colonial discourse genres; ethnographic fieldwork in Southeast Asia (upland Sulawesi and East Timor); author of several articles on language and ethnicity, local theories of action, power and emotions, verbal art, and language ideologies. FCT postdoctoral research fellow at Institute of Theoretical and Computational Linguistics in Lisbon, and Endangered Languages Academic Programme (SOAS) in London. SLC, 2009-

Charlotte L. Doyle Psychology, Child Development (on leave fall semester)

BA, Temple University. MA, PhD, University of Michigan. A generalist in psychology with special interests in the creative process, psychological theory, and children's literature. Articles written on the creative process in art, the fiction-writing episode, facilitating creativity in children, and the definition of psychology. Books include *Explorations in Psychology* (a textbook) and seven picture books for children: *Hello Baby*, *Freddie's Spaghetti*, *Where's Bunny's Mommy?*, *You Can't Catch Me*, *Twins!*, *Supermarket!*, and *The Bouncing Dancing Galloping ABC*. SLC, 1966-

Jan Drucker Director, Child Development Institute's Empowering Teachers Program— Psychology, Art of Teaching, Child Development

BA, Radcliffe College. PhD, New York University. Clinical and developmental psychologist with teaching and research interests in the areas of developmental and educational theory, child development, parent guidance, clinical assessment and therapy with children and adolescents, and the development of imaginative play and other symbolic processes in early childhood and their

impact on later development. Professional writings have centered on various forms of early symbolization in development and in clinical work with children. SLC, 1972-

Scott Duce Filmmaking and Moving Image Arts

BFA, University of Utah. MFA, Boston University. Visual artist with multiple awards and grants, including a National Endowment for the Arts artist grant. Exhibitions include solo exhibits in New York City, Chicago, Atlanta, Boston, and internationally in Paris, Barbizon, Florence, and Lima. Notable collections include Random House, General Electric, IBM, McGraw-Hill, Petroplus Holdings (Switzerland), Seagram's (Montreal), and US Embassy (Stockholm). Currently producing work for exhibitions, creating hand-drawn animated shorts, and developing a series of e-book artist catalogues. SLC, 2012-

Glenn Dynner Religion

BA, Brandeis University. MA, McGill University. PhD, Brandeis University. Scholar of East European Jewry, with a focus on the social history of Hasidism and the Haskalah (Jewish Enlightenment). Author of *Men of Silk: The Hasidic Conquest of Polish Jewish Society*, which received a Koret Publication Award and was a National Jewish Book Awards finalist. Received textual training in several Israeli yeshivas and the Hebrew University of Jerusalem. Additional interests include Polish-Jewish relations, Jewish economic history, and popular religion. Recipient of the Fulbright Award. Member (2010-11), Institute for Advanced Study, Princeton University. SLC, 2004-

Jason Earle French, Literature

AB, University of Chicago. MA, MPhil, PhD, Columbia University. Area of specialization: 20th-century French literature. Dissertation on secret societies and conspiracies in interwar French literature. Research interests include 19th- and 20th-century French literature and cultural history, literature and politics, history and theory of the novel, and the avant-garde. SLC, 2012-

Matthew Ellis Christian A. Johnson Endeavor Foundation Chair in Middle Eastern Studies and International Affairs— History (on leave spring semester)

BA, Williams College. MPhil, University of Oxford. MA, PhD, Princeton University. 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 the impact of various state-making projects on local experiences of place and belonging in the desert region linking Egypt and Libya during the late 19th and early 20th centuries. Broader intellectual and teaching interests include: the politics and culture of nationalism, modernity and identity formation in the Ottoman and post-Ottoman Arab world, cities and imagined urbanism, nostalgia and the politics of collective memory, popular culture, the historiography of borderlands, comparative British and

French empires, and the history of geography and cartography. Articles published in *History Compass* and *The Long 1890s in Egypt: Colonial Quiescence, Subterranean Resistance* (Edinburgh University Press, 2014). Research was supported by grants from the Social Science Research Council and the American Research Center in Egypt. Recipient of a Fulbright-IIE grant to Egypt. Member of the American Historical Association and the Middle East Studies Association of North America. SLC, 2012–

Margarita Fajardo Alice Stone Ilchman Chair in Comparative and International Studies — History (on leave spring semester)

BA, Universidad de los Andes, Bogotá, Colombia. MA, PhD, Princeton University. Historian of modern Latin America, especially of Brazil, Chile, and Colombia. Interested in researching, writing, and teaching histories of capitalism from Latin America and the Global South. In 2018, she received a National Endowment for the Humanities Fellowship to complete her first book project, tentatively titled *The World that Latin America Created*, which traces the origins of dependency theory—one of the most important paradigms of economic development and globalization. Focusing on a transnational network of economists and sociologists, diplomats and policymakers whose nexus was the United Nations Economic Commission for Latin America (ECLA in English and CEPAL in Spanish and Portuguese), the book examines the transformation of ideas about economic development and capitalism in the three decades after World War II. The book challenges widespread assumptions about the origins and scope of dependency theory and recasts the political project of regional intellectuals in the global sphere. Her articles have been published in the *Latin American Research Review* and an edited volume on *The Developmental State* (Cambridge University Press, forthcoming). Broader research and teachings interests include: history and theory of capitalism, imperialism and global history, colonial and modern Latin America, politics of knowledge and science, and the dynamics of policymaking. SLC, 2015–

Fang-yi Chao Chinese

BA, National Tsing Hua University, Taiwan. MA, Tunghai University, Taiwan. PhD, Ohio State University. Doctoral dissertation: *The Sound System of the Qieyun: a Phonemic Interpretation*. Special interests include intercultural communication, Chinese second-language acquisition, Chinese language pedagogy, Chinese dialectology, and Chinese historical linguistics with emphasis on Middle Chinese. SLC, 2019–

Christine Farrell Theatre, MFA Theatre

BA, Marquette University. MFA, Columbia University. One-Year Study Abroad, Oxford, England. Actress, playwright, director. Appeared for nine seasons as Pam Shrier, the

ballistics detective on *Law and Order*. Acting credits on TV include *Saturday Night Live* and *One Life to Live*; films, *Ice Storm*, *Fatal Attraction*; stage: *Comedy of Errors*, *Uncle Vanya*, *Catholic School Girls*, *Division Street*, *The Dining Room*. Two published plays: *Mama Drama* and *The Once Attractive Woman*. Directed in colleges, as well as Off Broadway, and was the artistic director and co-founder of the New York Team for TheatreSports. Performed in comedy improvisation throughout the world. SLC, 1991–

Kim Ferguson (Kim Johnson) Dean of Graduate and Professional Studies, Roy E. Larsen Chair in Psychology— Psychology, Art of Teaching

BA, Knox College. MA, PhD, Cornell University. Special interests include sustainable, community based participatory action research, cultural-ecological approaches to infant and child development, children at risk (children in poverty, HIV/AIDS orphans, children in institutionalized care), community play spaces, development in Southern and Eastern African contexts, and the impacts of the physical environment on children's health and wellbeing. Areas of academic specialization include southern African and North American infants' language learning, categorization, and face processing, the physical environment and global children's health and wellbeing, community adventure play experiences, adolescents' remote acculturation in southern African contexts, and relationships between the quality of southern African orphan care contexts and child development and health. SLC, 2007–

Angela Ferraiolo Visual and Studio Arts (on leave spring semester)

BLS, SUNY–Purchase. MFA, CUNY Hunter College. MFA, Brown University. Professional work includes RKO, H2O Studios, Westwood Studios, Electronic Arts, Hansen Literary. Solo and group screenings in the United States and Europe, including SIGGRAPH (Los Angeles), ISEA (Hong Kong), New York Film Festival, Courtisane Festival (Ghent), Collectif Jeune Cinéma (Paris), Copacabana Media Festival (Ghent), Australian Experimental Film Festival (Melbourne), International Conference of Generative Art (Rome), Digital Fringe (Melbourne), Die Gesellschafter Filmwettbewerb (Germany), Granoff Center for the Arts (Providence), Microscope Gallery (Bushwick), Nospace Gallery (Vancouver), D-Art Gallery (London), International Conference on Information Visualization (Montpellier), International Conference of Computer Graphics, Imaging and Visualization (Taiwan), and TechFest (Mumbai). Interests include interaction design, narrative, immersive environment, playability, mobile art, experimental video, generative art, installation, media architecture, and new media urbanism. SLC, 2010–

Carolyn Ferrell Writing, MFA Writing

BA, Sarah Lawrence College. MA, City College of New York. Author of the short-story collection, *Don't Erase Me*,

awarded the Art Seidenbaum Award of the Los Angeles Times Book Prize, John C. Zachiris Award given by *Ploughshares*, and Quality Paperback Book Prize for First Fiction. Stories anthologized in *Best American Short Stories 2018*; *The Best American Short Stories of the Century*; *Giant Steps: The New Generation of African American Writers*; *The Blue Light Corner: Black Women Writing on Passion, Sex, and Romantic Love*; and *Children of the Night: The Best Short Stories by Black Writers, 1967 to the Present*. Recipient of grants from the Fulbright Association, German Academic Exchange (D.A.A.D.), City University of New York MAGNET Program, and National Endowment for the Arts (Literature fellow for 2004). SLC, 1996–

Modesto Flako Jimenez Theatre, MFA 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 *¡Oye! For My Dear Brooklyn*. SLC, 2020–

Joseph C. Forte The Esther Raushenbush Chair— Art History (on leave fall semester)
BA, Brooklyn College. MA, MPhil, PhD, Columbia University. Special interest in art and architecture of the Italian Renaissance and the 17th century, the history of architecture, and art and architectural theory. Author of articles on Italian 16th-century drawings, French painting of the 17th century, and American 19th-century architecture. SLC, 1978–

Griffith Foulk Religion
BA, Williams College. MA, PhD, University of Michigan. Trained in Zen monasteries in Japan; active in Buddhist studies, with research interest in philosophical, literary, social, and historical aspects of East Asian Buddhism, especially the Ch'an/Zen tradition. Co-editor in chief, *Soto Zen Text Project* (Tokyo); American Academy of Religion Buddhism Section steering committee, 1987–1994, 2003–; board member, Kuroda Institute for the Study of Buddhism and Human Values. Recipient of Fulbright, Eiheiji, and Japan Foundation fellowships and grants from American Council of Learned Societies and National Endowment for the Humanities. SLC, 1995–

Melissa Frazier Associate Dean of the College— Russian, Literature

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

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Research, The Ministry of Education, Culture, Sports, Science and Technology, Japan. Interests include intercultural communication, ethnography, narrative analysis, discourse analysis, intercultural training, and intercultural coaching. SLC, 2014–

Liza Gabaston French Graduate, École Normale Supérieure (rue d'Ulm), Paris. Agrégation in French Literature, Doctorate in French Literature, Paris-Sorbonne. Dissertation on "Body Language in Proust's *À la recherche du temps perdu*" (Honoré Champion, 2011). Beyond Proust and the narrative representation of the body, interests include 19th- and early 20th-century literature, history and theory of the novel, and relationships between literature and the visual arts. SLC 2010–

Suzanne Gardinier Writing, MFA Writing BA, University of Massachusetts-Amherst. MFA, Columbia University. Author of 12 books, most recently *Amérika: 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–

Graeme Gillis Theatre, MFA 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, MFA 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 Anita Stafford Chair in Service Learning— Dance, MFA Dance, Dance/Movement Therapy BFA, MFA, New York University, Tisch School of the Arts. Certified teacher of Alexander Technique; assistant to Irene Dowd; private movement education practice in New York City. Other teaching affiliations: Smith College, The Ailey School/Fordham University, Dance Ireland/IMDT, 92nd St. Y/Harkness Dance Center, SUNY Purchase (summer), Jacob's Pillow. Performances in works by Patricia Hoffbauer and George Emilio Sanchez, Sara Rudner, Joyce S. Lim, David Gordon, Ann Carlson, Charles Moulton, Neo Labos, T.W.E.E.D., Tony Kushner, Paula Josa-Jones. Choreography presented by Dixon Place, The Field, PS 122, BACA Downtown (New York City); Big Range Dance Festival (Houston); Phantom Theater (Warren, Vermont); Proctor's Theatre (Schenectady, 2008/09 Dangerous Music Commission). Grants: Meet the Composer, Lower Manhattan Cultural Council, Harkness Dance Center. SLC, 1999–

Robert Gould Theatre, MFA Theatre MFA, Sarah Lawrence College. Active in performance art and theatre since the mid-1980s, starting as technical director at The Franklin Furnace performance space. Co-founded DSR, a sound performance group, and toured Japan and Europe in the late '80s and early '90s. Assistant Technical Director for the SLC theatre program prior to starting his own sound design company. Sound design credits include: work for Off Broadway theatre companies, including Naked Angels, Clubbed Thumb, Cucaracha and Gabrielle Lansner; in-house sound designer for Ensemble Studio Theatre (1999–2003) and designed most of its yearly Marathon series productions of

one-act plays during those years; created sound for dance choreographers Jeanine Durning, Hetty King, Lans Gries, and Lisa Race; and currently is an audio engineer for CBS News. SLC, 2008–

Maggie Greenwald Filmmaking and Moving Image Arts
An award-winning writer-director her most recent film, *Sophie and the Rising Sun*, premiered at Sundance 2016, at the Salt Lake City Gala. It was Greenwald's third film in the Sundance Film Festival. Her first film, *Home Remedy*, screened at the Munich, London, and Torino film festivals before opening at the prestigious Film Forum in New York City in 1987. Her film *The Kill-Off*, a noir thriller based on a novel by Jim Thompson, appeared at film festivals around the world, including: Sundance (in Dramatic Competition) and Munich (opening night, American Independent section), as well as London, Florence, Deauville, Toronto, and Edinburgh before winning the Best Director Award at the Torino Film Festival. The film is acknowledged by the British Film Institute as one of the "100 Best American Independents." Greenwald's original, acclaimed, groundbreaking Western, *The Ballad of Little Jo*, was released worldwide in 1993 by Fine Line Features and Polygram Filmed Entertainment; it won an Independent Spirit Award. Subsequently, she wrote and directed her music-based drama, *Songcatcher*, which was inspired by early country ballads; the film premiered in Dramatic Competition at Sundance 2000, where it garnered a Special Jury Award for Ensemble Performance. *Songcatcher*, a Lions Gate release, also received the first Sloan Foundation Award, Deauville Film Festival Audience Award, two Independent Spirit Award nominations, and a GLAAD Award nomination. Additionally, Greenwald directed *The Last Keepers*, a teen film released in 2013 by BCDF Prods. For television, Greenwald directed Greenwald directed the 2018 Hallmark Christmas film, *The House on Honeysuckle Lane*. Earlier, she directed episodes of *Madam Secretary* and *Nashville*. Her TV films include the GLAAD Award-winning *What Makes a Family* (2000), *Tempted*, and *Comfort and Joy* (2003) for Lifetime Television; *Get a Clue* (2001) for Disney Channel; and *Good Morning, Killer* (2011) for TNT. Past episodic work includes: *The Adventures of Pete & Pete* (Cable ACE Award), *The Mystery Files of Shelby Woo*, and *Wildfire*. Greenwald has taught film directing and screenwriting at Columbia University School of the Arts, Graduate Film School (adjunct, 1996-1999 and lecturer, 2005-2009) and New York University Tisch School of the Arts, Graduate Film School (adjunct 2009). SLC, 2012–

Sarah Hamill Art History
BA, Reed College. MA, University of California, Berkeley. PhD, University of California, Berkeley. Specializes in modern and contemporary art history, with a focus on sculptural aesthetics, postwar American sculpture, contemporary photography, and the global circulation of

art objects through their reproduction and display. Author of *David Smith in Two Dimensions: Photography and the Matter of Sculpture* (University of California Press, 2015), awarded a Meiss/Mellon Author's Book Award and a Wyeth Foundation for American Art Publication Grant from the College Art Association in 2013, and, with Megan R. Luke, co-editor of *Photography and Sculpture: The Art Object in Reproduction* (Getty Publications, 2017). Articles and essays explore the work of David Smith's (1906-1965) across media, the photography of Ugo Mulas (1928-1973), the photographic folios of Clarence Kennedy (1892-1972), the sculpture of Eduardo Chillida (1924-2002), and the videos of Erin Shirreff (1977-). Current projects examine the 1970s sculptures and films of American sculptor Mary Miss (1944-), contemporary photography and the metaphorization of sculpture, and theories of the photographic detail. Formerly associate professor of modern and contemporary art at Oberlin College. Recipient of fellowships from the American Council of Learned Societies, the Getty Research Institute, and Villa I Tatti, the Harvard Center for Italian Renaissance Studies. SLC, 2017–

Matthea Harvey Writing, MFA Writing (on leave fall semester)
BA, Harvard College. MFA, University of Iowa Writers' Workshop. Poet, author of *Pity the Bath tub Its Forced Embrace of the Human Form* (Alice James Books, 2000); *Sad Little Breathing Machine* (Graywolf, 2004); *Modern Life* (Graywolf, 2007), winner of the Kingsley Tufts Award, a *New York Times* Notable Book of 2008, and a finalist for the National Book Critics Circle Award; and a children's book, *The Little General and the Giant Snowflake*, illustrated by Elizabeth Zechel (Soft Skull Press, 2007). Contributing editor for *jubilat* and *BOMB*. Has taught at Warren Wilson, the Pratt Institute, and the University of Houston. SLC, 2004–

Mark Helias Music (Contrabass)

Ann Heppermann Writing
A Brooklyn-based, independent, radio/multimedia documentary producer, transmission sound artist, and educator, her stories air nationally and internationally on National Public Radio, the BBC, and on numerous shows, including: *This American Life*, *Radio Lab*, *Marketplace*, *Morning Edition*, *Studio 360*, and many others. Recipient of Peabody, Associated Press, Edward R. Murrow, and Third Coast International Audio Festival awards. Transmission artist with free103point9; work exhibited at UnionDocs, Chicago Center for the Arts, and other venues. She has taught classes and workshops at Duke Center for Documentary Studies, Smith College, Columbia University, and the CUNY Graduate School of Journalism; for years, she was the director of radio at Brooklyn College. Co-creator of Mapping Main Street, a collaborative media project documenting the nation's more than 10,000 Main

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Streets, which was created through AIR's MQ2 initiative along with NPR, the CPB, and the Berkman Center at Harvard University. Her work has been funded by the Corporation for Public Broadcasting, Association of Independents, Arizona Humanities Council, and Berkman Center for Internet and Society at Harvard. Currently, she is a Rosalynn Carter for Mental Health Journalism Fellow and will be making a multimedia documentary about preteen anorexia in partnership with *Ms. Magazine* and NPR. SLC, 2010–

Luisa Laura Heredia Joanne Woodward Chair in Public Policy— Public Policy (on leave yearlong)

BA, University of Notre Dame. MA, PhD, Harvard University. Research interests include Latino and immigration politics, with special interests in migration control regimes, social movements, inequalities in citizenship, and religion in the United States and Spain. Current work compares the development of US and Spain enforcement regimes, their constructions of racialized “illegal” bodies, and their radical movements to dismantle the state’s migration control practices. Her first book project, *Illegal Redemption*, investigates the crucial yet contradictory role that the Catholic Church has played in challenging a growing and restrictive regime of immigration control in the United States in the contemporary period. Author of “From Prayer to Protest: The Immigrant Rights Movement and the Catholic Church,” a chapter in the edited volume, *Rallying for Immigrant Rights*, by Irene Bloemraad and Kim Voss. SLC, 2014–

Michelle Hersh Biology

AB, Bryn Mawr College. PhD, Duke University. Postdoctoral Research Associate, Bard College, Cary Institute of Ecosystem Studies. Community ecologist with a special interest in the connections between biodiversity and disease. Author of articles on how fungal seedling pathogens maintain tree diversity in temperate forests and how animal diversity alters the risk of tickborne diseases. Recipient of grants from the National Science Foundation. Previously taught at Bard College and Eastern Michigan University. SLC, 2013–

Niko Higgins Music

BA, Wesleyan University. MA, MPhil, PhD, Columbia University. Ethnomusicologist and saxophonist. Interests in South Indian classical music and fusion, jazz, world music, improvisation, globalization, cosmopolitanism, sound studies, and ethnomusicology. Author of two articles on South Indian fusion and leader and producer of two recordings. Taught at Columbia University, Montclair State University, and The New School. Fulbright and Fulbright Hays recipient. SLC, 2015–

David Hollander Writing, MFA Writing

BA, State University of New York–Purchase. MFA, Sarah Lawrence College. Author of *Anthropica* and *L.I.E.*, a finalist for the NYPL Young Lions Award. His short fiction and nonfiction have appeared in dozens of print and online forums, including *McSweeney’s*, *Conjunctions*, *Fence*, *Agni*, *The New York Times Magazine*, *Poets & Writers*, *Post Road*, *The Collagist*, *Unsaid*, *The Black Warrior Review*, *The Brooklyn Rail*, and *Swink*. His work has been adapted for film and frequently anthologized, most notably in *Best American Fantasy 2* and *110 Stories: New York Writes After September 11th*. SLC, 2002–

James Horowitz Literature

BA, New York University. MA, PhD, Yale University. Special interests include Restoration and 18th-century literature, the history of the novel, film and film theory, political history, Henry James, and gender studies. SLC, 2008–

Jesse Horst History

BA, St. Olaf College. MA, PhD, University of Pittsburgh. Historian of modern Latin America—especially Cuba, with interest in Brazil, the Caribbean, and Afro-Latin America more generally—Horst specializes in the history of urban informality and social movements in the Global South. Director of Sarah Lawrence in Cuba, the longest consecutively running US academic exchange program in Havana, he has lived in Havana full-time since 2016. His book manuscript (in progress) centers on slum clearance, urban planning, and city politics in Havana from 1930–1970, the decades before and after the Cuban Revolution of 1959. The book engages with historical debates over issues like the so-called “culture of poverty” and connects to contemporary issues like gentrification. Horst was awarded the University of Pittsburgh’s Eduardo Lozano Memorial Dissertation Prize for best doctoral dissertation in Latin American studies. His previous work has appeared in the *Hispanic American Historical Review*, the *Journal of Urban History*, and other journals. SLC 2016–

Marie Howe Writing, MFA Writing

BS, University of Windsor, Canada. MFA, Columbia University. Chancellor to the Academy of American Poets; Poet laureate of New York State; author of *Magdalene*; author of *The Good Thief*, selected by Margaret Atwood for the National Poetry Series; editor, with Michael Klein, of *In the Company of My Solitude: American Writing from the AIDS Pandemic*; author of *What the Living Do*; recipient of the Peter I. B. Lavan Younger Poet Prize from the Academy of American Poets, the Mary Ingram Bunting fellowship from Radcliffe College, and grants from the National Endowment for the Arts, the Massachusetts Artist Foundation, and the Guggenheim. SLC, 1993–

Eleanor Hullihan Dance, MFA Dance

Performer, choreographer, and teacher, she has performed and created work with John Jasperse, Beth Gill, Jennifer Monson, Andrew Ondrejcek, Mike Mills, Jessica Dessner, Sufjan Stevens, Lily Gold, Rashaun Mitchel, Silas Reiner, Charles Atlas, Zeena Parkins, and Tere O'Connor, among others. She teaches Pilates and body conditioning at her private studio and American Ballet Theatre's JKO training program. She is currently creating new work with Jimmy Jolliff and Asli Bulbul. SLC, 2017–

Vera Iliatova Visual and Studio Arts

BA, Brandeis University. MFA, Yale University. Represented by Monya Rowe Gallery in New York City, venue of her fifth solo exhibition in 2015. Work included in numerous exhibitions in the United States and abroad at venues that include: Galleria Glance, Torino, Italy; Mogadishni Gallery, Copenhagen; New Langton Art Center, San Francisco; Artist Space, New York; and David Castillo Gallery, Miami. Previously held full-time teaching appointments at Massachusetts College of Art, University of California–Davis, and University of New Hampshire. Recipient of residencies at Skowhegan School of Art and Vermont Studio Center; awarded free studio space in The Space Program at the Marie Walsh Sharpe Foundation, 2007/2008. SLC, 2014–

John Isley Music**Meghan Jablonski** Psychology, Child Development, Human Genetics

BA, Muhlenberg College. MA, PhD, The New School for Social Research. Clinical psychologist with special interests in how important relationships shape development, experience, and well-being throughout the lifespan and in the role of creative process, mindfulness, and restorative sleep in cultivating resilience and wellness. Areas of experience include: attachment theory and human bonding over the life span, relational psychoanalytic theory, brief relational/psychodynamic psychotherapy and cognitive-behavioral therapy research, sleep research, psychological and neuropsychological assessment, clinical practice across all levels of care and in underserved communities, creative flow theory and mindfulness-based practices. Current work is focused on relating, reality, and rest in the digital age. SLC, 2013–

John Jasperse Director, Dance Program— Dance, MFA 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**Leah Johnson** Writing

BA, Indiana University. MFA, Sarah Lawrence College. Author of the forthcoming young adult novel, *You Should See Me in a Crown* (Scholastic, 2020). The former social media editor at Electric Literature, she currently works in web editorial at Catapult. Her short stories, essays, interviews, and criticism have been published or are forthcoming in *The Huffington Post*, *Catapult*, *Electric Lit*, *The Adroit Journal*, *Bustle*, *The Establishment*, *Cosmonauts Avenue*, and elsewhere. Her writing has received support from the Kimbilio Fiction Fellowship and the Writer's Block Writing Downtown Residency. She is currently at work on her second novel. SLC, 2019–

Elizabeth Johnston Psychology, Child Development 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 Theatre

MFA, New York University. MFA, Ewha Women's University (Korea). A New York-based set designer, Jung's design has been acclaimed as "innovative," "inventive," "genius," and "spectacular" by major press outlets, 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, Theatre Row, and Soho Rep, as well as outside of New York City in Venezuela, Cuba, Puerto Rico, Korea, and Los Angeles. Her opera work has been in Long

Beach Opera (CA), Lincoln Center Juilliard School, and 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 in Prague Quadrennial 2015, the world's largest scenography exhibition. SLC, 2020–

Kenneth G. Karol Biology

BSc, University of Wisconsin-Madison. PhD, University of Maryland-College Park. Research interest in molecular systematics, classification and evolution of green algae and land plants, and interest in organellar genome evolution. Currently an assistant curator at the New York Botanical Garden's Cullman Molecular Systematics Program, adjunct faculty member at City University of New York, international collector of algae, and author of more than 30 papers and book chapters on algae and land plant evolution. SLC, 2008–

Dawn Kasper Visual and Studio Arts

BFA, Virginia Commonwealth University. MFA, University of California, Los Angeles. Select solo and group exhibitions: Portikus (Frankfurt), 57th Venice Biennale (Italy), Portland Institute for Contemporary Art (Portland), Tang Museum, Skidmore College (New York), Granoff Center for the Arts (Providence), ADN Collection (Italy), CCS Bard College (New York), Issue Project Room (New York) David Lewis (New York), American Academy in Rome (Italy), 2012 Whitney Biennial (New York), Tramway (Scotland), Hammer Museum (Los Angeles), Los Angeles County Museum of Art (Los Angeles), Pacific Standard Time Public and Performance Art (Los Angeles), Public Art Fund, (Miami), Migros Museum 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–

Sibyl Kempson Theatre, MFA Theatre

MFA, Brooklyn College. Kempson's plays have been presented in the United States, Germany, and Norway. As a performer she toured internationally from 2000-2011 with Nature Theater of Oklahoma, New York City Players, and Elevator Repair Service. Her own work has received support from the Jerome Foundation, the Greenwall Foundation, National Endowment for the Arts, and Dixon Place. She was given four Mondo Cane! commissions from 2002-2011 for *The Wytche of Problymm Plantation*, *Crime or Emergency*, *Potatoes of August*, and *The Secret Death of*

Puppets). She received an MAP Fund grant for her collaboration with Elevator Repair Service (*Fondly, Collette Richland*) at New York Theatre Workshop (NYTW), a 2018 PEN/Laura Pels International Foundation for Theater Award for American Playwright at Mid-Career (specifically honoring "her fine craft, intertextual approach, and her body of work, including *Crime or Emergency* and *Let Us Now Praise Susan Sontag*"), and a 2014 USA Artists Rockefeller fellowship with NYTW and director Sarah Benson. She received a 2013 Virginia B. Toulmin Foundation commission for *Kyckling and Screaming* (a translation/adaptation of Ibsen's *The Wild Duck*), a 2013-14 McKnight National residency and commission for a new play (*The Securely Conferred, Vouchsafed Keepsakes of Maery S.*), a New Dramatists/ Full Stage USA commission for a devised piece (*From the Pig Pile: The Requisite Gesture(s) of Narrow Approach*), and a National Presenters Network Creation Fund Award for the same project. Her second collaboration with David Neumann/Advanced Beginner Group, *I Understand Everything Better*, received a Bessie Award for Outstanding Production in 2015; the first was *Restless Eye* at New York Live Arts in 2012. Current and upcoming projects include a new opera with David Lang for the Isabella Stewart Gardner Museum in Boston for 2018, *Sasquatch Rituals* at The Kitchen in April 2018, and *The Securely Conferred, Vouchsafed Keepsakes of Maery S.* Kempson is a MacDowell Colony fellow; a member of New Dramatists; a USA Artists Rockefeller fellow; an artist-in-residence at the Abrons Arts Center; a 2014 nominee for the Doris Duke Impact Award, the Laurents Hatcher Award, and the Herb Alpert Award; and a New York Theatre Workshop Usual Suspect. Her plays are published by 53rd State Press, *PLAY: Journal of Plays*, and *Performance & Art Journal (PAJ)*. In addition to Sarah Lawrence College, she teaches and has taught experimental performance writing at Brooklyn College and the Eugene Lang College at the New School in New York City. Kempson launched the 7 Daughters of Eve Theater & Performance Co. in April 2015 at the Martin E. Segal Center at the City University of New York. The company's inaugural production, *Let Us Now Praise Susan Sontag*, premiered at Abrons Arts Center in New York City. A new piece, *Public People's Enemy*, was presented in October 2018 at the Ibsen Awards and Conference in Ibsen's hometown of Skien, Norway. *12 Shouts to the Ten Forgotten Heavens*, a three-year cycle of rituals for the Whitney Museum of American Art in the Meatpacking District of New York City, began on the vernal equinox in March 2016 to recur on each solstice and equinox through December 2018. SLC, 2016–

Paul Kerekes Music (Composition)

BMus, CUNY Queens College. MM, MMA, Yale School of Music. New York-based composer and pianist whose music has been performed by American Composers

Orchestra, Da Capo Chamber Players, and New Morse Code, in Merkin Hall, (le) poisson rouge, and The Winter Garden. He attended The Bang on a Can Summer Music Festival, Aspen Music Festival, and The Young Artists Piano Program at Tanglewood. Member of Grand Band, a six-piano ensemble featured in The Bang on a Can Marathon and the Gilmore International Keyboard Festival. Award recipient from ASCAP, the Academy of Arts and Letters; recipient of the 2015 JFund award from the American Composer's Forum. SLC, 2017–

Yeong Ran Kim Filmmaking and Moving Image Arts, Lesbian, Gay, Bisexual, and Transgender Studies BA, Seoul National University. MA, The New School University and New York University. PhD, Brown University. Currently completing a doctorate in performance studies at Brown University. An interdisciplinary artist and researcher, Kim sees aesthetic practices as central means to build social movements that create unique moments of coming together. Her interdisciplinary projects draw together her research in the contemporary queer culture with performance theory, Asian/American studies, gender and sexuality studies, and film and new media studies. Kim is a visual/sonic media composer and a member of “The Urban Mythfits,” a performance-artists collective based in New York City. Her work has been showcased at Re/Mixed Media Festival, Queens Museum, and the Martin E. Segal Theatre Center at CUNY Graduate Center. SLC, 2020–

Daniel King Mathematics BS, Lafayette College. MS, PhD, University of Virginia. Special interests in mathematics education, game theory, history and philosophy of mathematics, and the outreach of mathematics to the social sciences and the humanities. Author of research papers in the areas of nonassociative algebra, fair-division theory, and mathematics education; governor of the Metropolitan New York Section of the Mathematical Association of America; member, board of editors, *The College Mathematics Journal*. SLC, 1997–

Justine Kurland Visual and Studio Arts BFA, School of Visual Arts (New York). MFA, Yale University. New York-based photographer/artist with solo exhibitions at numerous galleries and museums worldwide, including: Frank Elbaz Gallery, Elizabeth Leah Gallery, Monte Faria Gallery, Mitchell-Innes & Nash, Monte Clark Gallery. Works represented in numerous permanent collections, including: The International Center of Photography (New York), Museum of Contemporary Photography (Chicago), Solomon R. Guggenheim Museum of Art (New York), and Whitney Museum of American Art. Guest lecturer at Columbia University, Columbia College of Art, University of California-Los Angeles, and numerous others. Her photos have been published widely and featured most notably in *Art in Review*, *The New York Times*, *Vogue*, *The Washington Post*, *The New Yorker*, and

Harper's Bazaar. Her photography is featured in numerous books and catalogues, including: *Art Photography Now*, *Bright, Susan* (Aperture Foundation, 2005), *Old Joy*, *Jonathan Raymond* (Artspace Books, 2004), and *Justine Kurland: Spirit West*, John Kelsey (Coromandel, 2002). SLC, 2011–

Mary LaChapelle Writing, MFA Writing BA, University of Minnesota. MFA, Vermont College. Author of *House of Heroes and Other Stories*; stories, essays and anthologies published by New Rivers Press, Atlantic Monthly Press, *Columbia Journal*, *Global City Review*, *Hungry Mind Review*, *North American Review*, *Newsday*, *The New York Times*; recipient of the PEN/Nelson Algren, National Library Association, Loft Mcknight and The Whiting Foundation awards; fellowships from the Hedgebrook, Katherine Anne Porter, Edward Albee, and Bush foundations. SLC, 1992–

Eduardo Lago Spanish, Literature MA, Universidad Autonoma de Madrid, Spain. PhD, Graduate Center, City University of New York. Special interests: Spanish and Latin American literature, US Latino writers, European literature. Author of the award-winning novel, *Call Me Brooklyn* (2006), translated into 15 languages. Other fiction works include short-story collections *Scattered Tales* and *Map Thief and I Always Knew I Would See You Again*, *Aurora Lee*, a novel (2013)—all in Spanish. Translator into Spanish of works by John Barth, Sylvia Plath, Henry James, Junot Diaz, Hamlin Garland, William Dean Howells, and Charles Brockden-Brown. Recipient of the 2002 Bartolomé March Award for Excellence in Literary Criticism for his comparative analysis of James Joyce's *Ulysses* translations into Spanish. Director of the Cervantes Institute in New York, 2006–2011. Holder of a Chair of Excellence at Carlos III University, Madrid, in 2008. His collection of essays *The double helix of North American Literature*, will be published at the end of 2018 in Mexico and Spain. SLC, 1993–

Kevin Landdeck Adda Bozeman Chair in International Relations—Asian Studies, History BA, Valparaiso University. MA, University of Michigan-Ann Arbor. PhD, University of California-Berkeley. Recipient of a Chiang Ching-kuo Foundation dissertation grant for archival research in Chongqing, China. Research concerns 20th-century China, specifically Kuomintang war mobilization and interior society during the Sino-Japanese War (1937-45). Dissertation, “Under the Gun: Nationalist Military Service and Society in Wartime Sichuan, 1938-1945,” presently being revised for future publication, examines the state-making projects embedded within conscription and voluntary enlistment in Chiang Kai-shek's army. Translating the confessions and jottings of a captured KMT spy, who spent 16 years undergoing self-reform in a communist prison, is a side project currently in

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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, MFA 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–

Rattawat Lapcharoensap MFA Writing, Writing BA, Cornell University. MFA, University of Michigan. Fiction writer. Author of *Sightseeing*, a collection of short stories, which received the Asian American Literary Award and was shortlisted for the *Guardian* First Book Award. His work has appeared in *Granta*, *One Story*, *The Guardian*, *Zoetrope*, *Best New American Voices*, and *Best American Non-Required Reading*, among others. He is a recipient of a Whiting Writer's Award, a DAAD Artist-in-Berlin fellowship, a National Book Foundation *5 Under 35* honor,

and an Abraham Woursell Prize through the University of Vienna; he was named by *Granta* magazine to its list of "Best of Young American Novelists." SLC, 2018–

Joseph Lauinger Literature

BA, University of Pennsylvania. MA, Oxford University. MA, PhD, Princeton University. Special interest in American literature and film, the history of drama, and classical literature; recipient of the New York State Teacher of Excellence Award and a grant from the National Endowment for the Humanities; fiction and poetry published in *Epoch*, *Lost Creek*, *Georgetown Review*, *Confrontation*, and *Pig Iron*; plays performed throughout the United States and in the United Kingdom, Australia, and India; member of the Dramatists Guild. SLC, 1988–

Sean Leo Theatre, MFA 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–

Billy Lester Music (Jazz Piano)

BA, Lehman College. Manhattan School of Music. Taught at Diller-Quaile Music School; music appreciation at Lehman College; private teaching, 1976-present. Solo concert: Heineken Jazz Festival, 1984. Six recordings. "Storytime" nominated by NPR as one of the best in jazz of 2013. Performs in the United States and in Europe. SLC, 2017–

Eric Leveau French, Literature

Graduate of École Normale Supérieure, Fontenay-Saint Cloud, France. Agrégation in French Literature and Classics, Doctorate in French literature, Paris-Sorbonne. Special interest in early modern French literature, with emphasis on theories and poetics of theatre, comedy and satire, rhetoric, and the evolution of notions of writer and style during the period. SLC, 2003-2006; 2008–

Linwood J. Lewis Psychology, Art of Teaching, Child Development, Health Advocacy

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–

An Li 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 –

Matthew Lopez Dance, MFA 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–

Sifiso Mabena Theatre, MFA Theatre

Doug MacHugh Filmmaking and Moving Image Arts
BA, New England College. MFA, Sarah Lawrence College. Peace Corps, El Salvador. Writer of PSAs, commercials, industrials, and documentaries. Script writer and talent director at Gates Productions for 80 hours of local and regional live television in Los Angeles; one of two conceptual designers for Mitsubishi's Waterfront Project, creating 32 amusement park attractions; creative producer of *Red Monsoon*, a feature film shot in Nepal. Film acting credits include *Clean and Sober*, *Alien Nation*, *Come See the Paradise*, and *Weird Science*; television acting credits include *Guiding Light*, *Law and Order*,

Cheers, *Quantum Leap*, *LA Law*, and *Night Court*; stage credits include *Holy Ghost*, *End Game*, *Zoo Story*, *Fishing*, and *Wat Tyler*; directing credits include *Platypus Rex*, *Mafia on Prozac*, *The 17th of June*, *North of Providence*, *Only You*, *To Kill A Mockingbird*, and *The Weir*. Co-director and co-producer of SLC Web Series, "Socially Active," Web feature film *Elusive*, and television pilot "Providers." Recipient of two [Los Angeles] Drama-Logue Critics' Awards for acting. SLC, 2000–

Greg MacPherson Theatre, MFA Theatre

BA, University of Vermont. Studio and Forum of Stage Design, New York City. A member of United Scenic Artists and the Ensemble Studio Theatre and resident designer for the 52nd Street Project. Nominated for an American Theatre Wing Award for lighting design of the EST Marathon of One-Act Plays. Designed lighting for hundreds of plays, musicals, and dance pieces in New York City, around the United States, and in Europe, Australia, Japan, and the Caribbean. Designs have included new plays by Arthur Miller, David Mamet, Neil LaBute, Tracy Letts, Romulus Linney, Lanford Wilson, Richard Greenberg, David Ives, John Guare, Will Scheffer, Joyce Carol Oates, John Patrick Shanley, Thomas Babe, Wallace Shawn, Steve Martin, Marsha Norman, Craig Lucas, Edward Allen Baker, Stewart Spencer, Horton Foote, Shel Silverstein, and Paul Weitz. SLC, 1990–

Nicole Maloof Visual and Studio Arts

BFA, BA, Boston University. MFA, Columbia University. Interdisciplinary practice in drawing, printmaking, and video. Finalist for a New York Foundation for the Arts grant in printmaking/drawing/book arts. Work exhibited at the Boston Center for the Arts, Franklin Street Works, International Print Center New York, and the Jewish Museum. Recent teaching positions include courses in drawing and printmaking at Williams College. SLC, 2018–

Thomas Mandel Theatre, MFA 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, MFA 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, MFA Theatre

A performance and media artist, Manson is co-founder of the performance ensemble Big Art Group, editor at *Contemporary Performance*, and curator of the annual Special Effects Festival in New York City. He has co-created, directed, media- and set-designed 22 Big Art Group productions; shown video installations in Austria, Germany, New York City, and Portland; performed *Pain Killer* in Berlin, Singapore, and Vietnam; and taught in Berlin, Rome, Paris, Montreal, New York City, and Bern. Big Art Group has toured throughout Europe and North America and 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 Arts fellow, Pew fellow, and MacDowell fellow and has been published in *PAJ*, *Theater Magazine*, *Theater der Zeit*, and *Theatre Journal*. SLC, 2019-

Adil Mansoor Theatre, MFA Theatre

MFA, Carnegie Mellon University. A theatre director and educator centering the stories of queer folks and people of color, Mansoor's directing projects 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 Theatre in partnership with The Theatre Offensive and the 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 the NYTW. 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-

Darian Marcel Parker Dance

PhD, MPhil, MA, Yale University. BA (College of Honors), UCLA. A choreographer, specializing in West African dance forms from Guinea and Mali, Dr. Parker's work has received support from the Jerome Foundation, Harlem Stage Fund for New Work, and New Haven Arts Council. His performance credits include *Step-Up 3D*, the G'Bassikolo Mexican Tour, and the Fats Waller US tour. He has also performed with artists such as Meshell N'Degeocello, Jason Moran, and Majia Garcia and has been a member of companies such as Kouman Kele, Kouffin Keneke, Sewee African Dance Company, and Harambee Dance Company. Dr. Parker completed teaching residencies at SUNY Purchase and currently serves on the faculty of Cumbe Center for African and Diaspora Dance in Brooklyn, NY. Among his many teachers are Nzingha Camara, Aly Tatchol Camara, Mouminatou Camara, and Ibrahim Doumbia. Dr. Parker is the author of *Sartre and No Child Left Behind: An Existential Psychoanalytic Anthropology of Urban Schooling* (Rowman & Littlefield Press, 2015) and "The Haze," which appears in *Pedagogies in the Flesh* (Palgrave MacMillan, 2018). He is also the founder and CEO of Parker Academics (www.parkeracademics.com), a test prep and tutoring company based in Manhattan. SLC, 2019-

Rona Naomi Mark Filmmaking and Moving Image Arts

BA, Hebrew University of Jerusalem. MFA, Columbia University. Award-winning writer, director, and producer. Festivals and awards include: Best of Fest, Edinburgh International Film Festival; Audience Choice Award, *Filmmaker Magazine*; Scenario Award, Canadian International Film and Video Festival; Best Short (second place), Galway Film Fleadh; Best Comedy/Best of Night,

Polo Ralph Lauren New Works Festival; BBC's Best Short Film About the Environment, Tel Aviv International Student Film Festival; opening-night selection, Three Rivers Film Festival; Hong Kong International Jewish Film Festival; Irish Reels Film Festival; Seattle True Independent Film Festival; New Filmmakers Screening Series; Hoboken International Film Festival; Miami Jewish Film Festival; Munich International Student Film Festival; Palm Beach International Jewish Film Festival; Pittsburgh Israeli Jewish Film Festival; Toronto Jewish Film Festival; Vancouver Jewish Film Festival; finalist, Pipedream Screenplay Competition; third prize, Acclaim TV Writer Competition; second place, TalentScout TV Writing Competition; finalist, People's Pilot Television Writing Contest; Milos Forman Award; finalist, Academy of Motion Picture Arts and Sciences Student Film Awards. Current feature film projects include: screenwriter/director/producer, *Strange Girls*, Mdux Pictures, LLC; screenwriter/director, *Shoelaces*. SLC, 2007–

James Marshall Computer Science
BA, Cornell University. MS, PhD, Indiana University-Bloomington. Special interests in robotics, evolutionary computation, artificial intelligence, and cognitive science. Author of research papers on developmental robotics, neural networks, and computational models of analogy; author of the Metacat computer model of analogy. SLC, 2006–

Jeffrey McDaniel Writing, MFA Writing
BA, Sarah Lawrence College. MFA, George Mason University. Author of five books of poetry, most recently *Chapel of Inadvertent Joy* (University of Pittsburgh Press, 2013). Other books include *The Endarkenment* (Pittsburgh, 2008), *The Splinter Factory* (Manic D Press, 2002), *The Forgiveness Parade* (Manic D Press, 1998), and *Alibi School* (Manic D Press, 1995). His poems have appeared in numerous journals and anthologies, including *Best American Poetry* in 1994 and 2010. Recipient of an NEA fellowship. SLC, 2011–

William D. McRee Theatre, MFA Theatre (on leave fall semester)
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, MFA Theatre
For the past two decades Aixa has been living in Westchester and fully engaged in sharing her skills with numerous community organizations, including but not limited to: Youth Theatre Interactions, The Hudson River Museum, Yonkers Public Schools, The Gateway Program and Wartburg Senior Center. Professional experience includes: Broadway, regional and international theaters;

industrials, TV, film, commercials, choreographer, assistant choreographer, dance instructor and dance and theatre director and coordinator. She also owns a Pilates studio in Yonkers, Mind-Body Pilates, teaches Pilates for the Lion King Company on Broadway and works as a faculty member for the Civic Engagement Theatre Program in the Sarah Lawrence College Theatre Program.

Jodi Melnick Dance, MFA 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 *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 Boston Globe*, *The New York Times*, *Chicago Tribune*, *San Francisco*

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Chronicle, Newsday, The Nation, Yale Review, National Law Journal, and The Guardian; editorial board member, *Dissent* magazine. Recipient of fellowships from the Woodrow Wilson Foundation, American Council of Learned Societies, and the Rockefeller Foundation. SLC, 1972–

Nike Mizelle German

BA, Queens College. MA, MPhil, Graduate Center of the City University of New York. Special interests in New German Cinema, German Romanticism, contemporary German authors, and 20th-century art history. Translator of articles on German music; contributor to Pro Helvetia Swiss Lectureship. Monika Maron Symposium chairperson, Ghent University, Belgium. SLC, 1987–

Bill Moring Music (Bass, Jazz Ensembles)

Indiana State University. Taught at Montclair State University, NJPAC Jazz for Teens, Long Island University. Lectures and concerts with Staten Island Chamber Music Players Jazz Quartet. Adjudicator at numerous high schools and universities across the United States and Europe; private teacher and ensemble coach. Recipient: National Endowment for the Arts Study Grant, Rufus Reid. Performances, notable festivals, and concerts: Tchaikovsky Hall, Moscow; Monterey Jazz Festival, California; JVC Jazz Festival, New York; Carnegie Hall, New York; Wigan Jazz Festival, England; Estoril Jazz Festival, Portugal. SLC, 2017–

Mary Morris Writing, MFA Writing (on leave fall semester)

BA, Tufts College. MPhil, Columbia University. Novelist, short-story writer, and writer of travel literature. Author of the novels *The Jazz Palace, Crossroads, The Waiting Room, The Night Sky, House Arrest, Acts of God, and Revenge*; the short-story collections *Vanishing Animals and Other Stories, The Bus of Dreams, and The Lifeguard Stories*; the travel memoirs *Nothing to Declare: Memoirs of a Woman Traveling Alone* and *Wall to Wall: From Beijing to Berlin by Rail*; an anthology of the travel literature of women, *Maiden Voyages and Angels and Aliens: A Journey West*; recent work published in *Atlantic Monthly, Narrative, and Ploughshares*. Recipient of the Rome Prize in Literature and grants from the Guggenheim Foundation, National Endowment for the Arts, and Creative Artists Public Service Awards. SLC, 1994–

Bari Mort Music

BFA, State University of New York–Purchase. MM, The Juilliard School. Pianist, winner of Artists International Young Musicians Auditions; New York recital debut at Weill Recital Hall at Carnegie Hall. Member of New York Chamber Ensemble; performed with International String Quartet, Musica de Camera, Da Capo Chamber Players, Colorado String Quartet, American Symphony Orchestra, Columbia Artists' Community Concerts. Broadcasts

include PBS's *Live From Lincoln Center* and NPR in New York and San Francisco. Recorded for ERM Records and Albany Records. Faculty member, Bard College, 1997-2006. SLC, 2008–

Brian Morton Writing, MFA Writing

BA, Sarah Lawrence College. Author of five novels, including *Starting Out in the Evening* and *Florence Gordon*, and contributing editor of *Dissent* magazine. He has received the Guggenheim Foundation Fellowship, the Award in Literature from the American Academy of Arts and Letters, the Koret Jewish Book Award for Fiction, and the Pushcart Prize and has been a finalist for the PEN/Faulkner Award and the Kirkus Prize for Fiction. SLC, 1998–

April Reynolds Mosolino Writing

BA, Sarah Lawrence College. Taught at the 92nd Street Y and New York University. Her short story, *Alcesteis*, appeared in *The Bluelight Corner: Black Women Writing on Passion, Sex, and Romantic Love*; her fiction work has appeared in the anthology *Mending the World With Basic Books, 110 Stories: New York Writes After September 11* (New York University Press) and in *The Heretics Bible* (Free Press). Her first novel, *Knee-Deep in Wonder*, won the Zora Neale Hurston/Richard Wright Foundation Award. Her second novel, *The Book of Charlemagne*, is forthcoming (Free Press/Simon & Schuster). SLC, 2003–

Jamee K. Moudud Economics, Health Advocacy

BS, MEng, Cornell University. MA, PhD (Honors), The New School for Social Research. Current interests include the study of industrial competition, the political economy of the developmental welfare state, the determinants of business taxes, and the study of Schumpeter's analysis of the tax state. SLC, 2000–

Patrick Muchmore Music

BM, University of Oklahoma. Composer/performer with performances throughout the United States; founding member of New York's Anti-Social Music; theory and composition instructor at City College of New York. SLC, 2004–

Joshua Muldavin Geography

BS, MA, PhD, University of California-Berkeley. Special interests in China, Japan, and Asia policy, rural development, international aid, agriculture and food, climate change, environment, political economy, and political ecology. Current research projects analyze international environmental policy and impacts on local resource use and vulnerability in the Himalayan region; climate change policy; socialist transition's environmental and social impacts in China; sustainable agriculture and food systems; global resource and development conflicts via capital flows to Africa, Latin America, and South/Southeast Asia; and aid to China since 1978. Twenty-eight

years of field research, primarily in rural China. Recipient of grants from National Science Foundation, Social Science Research Council, Ford Foundation, MacArthur Foundation, and Fulbright. Invited lecturer at Princeton, Yale, Oxford, Johns Hopkins, US Congressional Commission, European Parliament. Executive director of the Action 2030 Institute. Contributor to *The Political Geography Handbook*, *Economic Geography*, *Geopolitics*, *Environment and Planning A*, *Geoforum*, and *Annals of the Association of American Geographers*, *International Herald Tribune*, BBC World News, and other media outlets. SLC, 2002–

Parthiban Muniandy Sociology
BA, PhD, University of Illinois. Research focuses on temporary labor migration in Southeast Asia and South Asia; particular interest in exploring how new regimes of migration are emerging, under which “temporary labor” migrants are becoming increasingly commonplace in fast-developing societies in Asia, and how informality and informal practices become important elements that affect the lives of migrant women and men. Author of *Politics of the Temporary: Ethnography of Migrant life in Urban Malaysia* (2015) and peer-reviewed articles in *International Sociology*, *Journal of Ethnic and Migration Studies* and *Asian Journal of Social Science*. Former appointments: Lecturer of Global Studies, University of Illinois at Urbana-Champaign. SLC, 2017–

Priscilla Murolo History, Women’s History
BA, Sarah Lawrence College. MA, PhD, Yale University. Special interest in US labor, women’s, and social history; author, *The Common Ground of Womanhood: Class, Gender, and Working Girls’ Clubs*; co-author, *From the Folks Who Brought You the Weekend: A Short, Illustrated History of Labor in the United States*; contributor to various encyclopedias and anthologies and to educational projects sponsored by labor and community organizations; reviewer for *Journal of American History*, *Journal of Urban History*, *International Labor and Working Class History*, and other historical journals; contributor and editorial associate, *Radical History Review*; recipient of Hewlett-Mellon grants. SLC, 1988–

Chieko Naka Japanese
BA, Ochanomizu University, Japan. MA, University of Windsor, Canada. Special interest in intercultural communications. Taught Japanese as a second language at secondary schools and universities in Canada, The Philippines, Republic of Korea, and the United States. Trained Filipino teachers in the Japan Foundation program in Manila. Wrote featured articles in the daily Japanese newspaper, *Kitanihon Shinbun*. SLC, 2010–

Ellen Neskar Merle Rosenblatt Goldman Chair in Asian Studies— Asian Studies

BSc, University of Toronto. MA, MPhil, PhD, Columbia University. Special interest in the social and cultural history of medieval China, with emphasis on the intersection of politics and religion; author of *Politics and Prayer: Shrines to Local Worthies in Sung China*; member, Association of Asian Studies; recipient of an American Council of Learned Societies grant. SLC, 2001–

David Neumann Theatre, MFA Theatre
As artistic director of the advanced beginner group, work presented in New York City at P.S. 122, Dance Theatre Workshop, Central Park SummerStage (collaboration with John Giorno), Celebrate Brooklyn, and Symphony Space (collaboration with Laurie Anderson). Featured dancer in the works of Susan Marshall, Jane Comfort, Sally Silvers, Annie-B Parson & Paul Lazar’s Big Dance Theatre, and club legend Willi Ninja; previously a member of Doug Varone and Dancers and an original member and collaborator for eight years with the Doug Elkins Dance Company. Over the past 20 years, choreographed or performed with directors Hal Hartley, Laurie Anderson, Robert Woodruff, Lee Breuer, Peter Sellars, JoAnn 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 History
BSc, London School of Economics and Political Science. PhD, Yale University. Specializes in the intellectual, cultural, and political history of modern Europe, with particular emphasis on German and Jewish history. Research addresses the history of democracy and its relation to emotions, constitutional law, and architecture. His book manuscript, “From Promised Land to Broken Promise: Jews, the Right, and the State in Germany between 1871 and 1935,” traces the involvement of German Jews in nonliberal political projects from the founding of the German Empire to the Nuremberg Laws. Most recently, he published articles on the notions of responsibility and compromise in conservative interwar politics in Germany and on debates about adequately “democratic architecture” in the 1950s and 1960s in West Germany. SLC, 2016–

Jennifer Nugent Dance, MFA Dance
Danced with the Bill T. Jones/Arnie Zane Dance Company from 2009-2014 and David Dorfman Dance from 1999-2007, receiving a New York Dance and Performance Award (Bessie) for her work in the company. She has also had opportunities to perform and work intensively with Martha Clarke, Lisa Race, Doug Elkins, Bill Young, Colleen Thomas, Kate Weare, Barbara Sloan, and Dale Andre. Her teaching and dancing is inspired by all of her teachers and

mentors, most profoundly by her time working, performing with, and learning from Daniel Lepkoff, Wendall Beavers, Gerri Houlihan, David Dorfman, Bill T. Jones, Janet Wong, Wendy Woodson, and Patty Townsend. Her choreography and duet collaborations with Paul Matteson have been presented in New York City and throughout the United States. Nugent teaches regularly in New York City and abroad and has been a guest artist at numerous universities and dance festivals, including The American Dance Festival and the Bates Dance Festival. She has been a teaching artist at Smith College and Amherst College since 2014. In 2015, she choreographed a work titled *Stir* on FCDD students. *Stir* was performed at the Smith College Faculty Concert in 2015 and the Five College Dance Concert at Mount Holyoke in 2016. In 2016-2017, she staged Five College dancers on an excerpt from Bill T. Jones/Arnie Zane Company's *Story/Time*. SLC, 2017-

Dennis Nurkse Writing, MFA Writing
BA, Harvard. Author of 10 books of poetry (under "D. Nurkse"), including *Love in the Last Days, The Border Kingdom, Burnt Island, The Fall, The Rules of Paradise, Leaving Xaia, Voices over Water*, and, most recently, *A Night in Brooklyn*; poems have appeared in *The New Yorker, Atlantic Monthly*, and 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, and two awards from The Poetry Foundation; a finalist for the Forward Prize for best poetry book published in the United Kingdom. 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-

Philip Ording Mathematics (on leave yearlong)
BA, PhD, Columbia University. Research interests in geometry, topology, and the intersection of mathematics with the arts. Mathematical consultant to New York-based artists since 2003. Currently writing a compendium of mathematical style to be published by Princeton University Press. SLC, 2014-

Magdalena Ornstein-Sloan Psychology, Health Advocacy
MA, Columbia University, Teachers College. MPH, Hunter College. PhD, CUNY, The Graduate Center. During 15 years of work in the nonprofit sector and 20 years as a personal health care advocate, Dr. Ornstein's experience encompasses individual and public-policy advocacy related to the delivery of long-term and end-of-life care. She is a Certified Brain Injury Specialist (CBIS) and has served on advisory boards of the New York State Office for the Aging Family Caregiver Council, New York State Caregiving and Respite Coalition, Caregiving Youth Research Collaborative, and American Association of Caregiving Youth. A public health geographer, her research focuses on the experiences of family caregivers, specifically related to their experiences of their home environments and interactions with the health care system. Special interests include brain injury, caregiving youth and qualitative methods. SLC, 2015-

Marygrace O'Shea Filmmaking and Moving Image Arts
BA, Haverford College. MFA, Columbia University Graduate School of Film. Film and television writer with credits that include NBC Universal/Wolf Films: *Law & Order: Special Victims Unit* and *Law & Order: Criminal Intent*; HBO: *In Treatment*, Season 2; Fox Television: *Golden Parachutes/Thieves Like Us* (creator, writer, and executive producer for the original TV series pilot) and *Carnegie Heights* (creator, writer, and executive producer for the program in development). Member, Writers Guild of America East. Recent awards: 2013 winner, Writer's Guild of America East Screenplay Reading Series; winner, New York Women In Film Screenplay Readings; winner, American Accolades Screenwriting Competition. Honors: Hudson Valley Short Film Festival, Manhattan Short Film Festival, Austin Film Festival. SLC, 2013-

Roger Osorio Practicum
MS, Walden University. MBA, Maryville University. BS, Pennsylvania State University. In the last 10 years as an executive coach, Osorio has served more than 3,000 professionals, leaders, athletes, and students—guiding them toward clarifying their goals and main objectives, reverse engineering a path to achieving those goals and objectives, and surfacing ever-increasing performance from his clients. Since 2007, as an educator, he has served more than 5,000 students on topics that include mathematics, entrepreneurship, leadership, and education. As an executive coach and educator at IBM, he explores and investigates problems or gaps in employee engagement and designs solutions to meet the needs of his colleagues. In teaching, coaching, and speaking, he has served many organizations and institutions, including The World Bank, LVMH, University of Pennsylvania, Citibank, IBM, Brown University, Mastercard, West Chester University, Techstars Accelerator, Startup Weekend, and

many more. Osorio also teaches entrepreneurship and problem-solving at the University of Pennsylvania. SLC, 2020-

Clifford Owens Visual and Studio Arts
BFA, School of the Art Institute of Chicago. MFA, Mason Gross School of the Arts, Rutgers University. Postgraduate, Whitney Museum Independent Study Program and Skowhegan School of Painting and Sculpture. Solo exhibitions: MoMAPS1, Contemporary Arts Museum Houston, Home (Manchester, England), others. Group exhibitions: Walker Arts Center, The Studio Museum in Harlem, Yerba Buena Center for the Arts, The Kitchen, Museum of Modern Art, others. Projects and performances: Brooklyn Academy of Music, Performa05 and Performa13, and others. His exhibition book, *Anthology*, edited by Christopher Y. Lew, includes contributions by Kellie Jones, Huey Copeland, and John P. Bowles. His work has been reviewed in *The New Yorker*, *The New York Times*, *Artforum*, *Art in America*, *Bomb*, *The Drama Review*, and *New York Magazine*. His writings have been published in *The New York Times*, *PAJ: A Journal of Performance and Art*, and *Artforum*. Owens is the recipient of many grants and fellowships, including a William H. Johnson Prize, a Louis Comfort Tiffany Award, and a Lambent Fellowship for the Arts. Recently, he was an artist in residence at Artpace and the MacDowell Colony. He has been visiting faculty and a critic at Columbia University, Yale University, Cooper Union, and Virginia Commonwealth University. He was recently a visiting artist at Williams College, Bard College, and Lafayette College. SLC, 2019-

Sayuri I. Oyama Japanese, Literature
BA, Yale University. MA, PhD, University of California–Berkeley. Special interests include modern Japanese literature and film, ethnic and other minorities in Japan, literature as translation, and translating literature. Recipient of a Japan Foundation fellowship; University of California–Berkeley, Townsend Center for the Humanities Fellowship; Japan Society for the Promotion of Science Postdoctoral Fellowship. SLC, 2002-

Yekaterina Oziashvili Politics
BA, Barnard College. PhD, Graduate Center, City University of New York. Research and teaching interests include ethnic conflict, ethnofederalism, political parties and electoral systems in multinational states, constitutional and electoral engineering, American constitutional law, and, more broadly, American political development. Recent awards include Fulbright/IIE Dissertation Fieldwork Fellowship and the Social Science Research Council's International Dissertation Research Fellowship. Conducted field research in Russia. Taught courses in comparative and American politics at City University of New York's Hunter College and Baruch College. SLC, 2012-

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
MM, Yale School of Music. BA (Theater Arts), BA (Music Performance), Rhode Island College. A mezzo-soprano, Phillips recently performed *Rosswisse* with the Boston Symphony in Wagner's *Die Walküre*, a role she sang this past season at The Metropolitan Opera. She made her debut in 2006 at the Metropolitan Opera as Preziosilla in Verdi's *La Forza del Destino* and has been with the Met for 15 seasons, performing Mrs. Alexander in Glass' *Satyagraha*, Jezibaba in *Rusalka*, and various Valkyries in Wagner's *Der Ring Des Nibelungen* (The Ring Cycle). Also in The Ring Cycle, she has performed Erda with Scottish Opera; Fricka and Waltraute with Canadian Opera; and Wellgunde and *Rosswisse* with Seattle Opera. In 2017, she worked on four different Met productions: *Adès' Exterminating Angel*; Wagner's *Parsifal*; Strauss' *Elektra*, and Massenet's *Cendrillon*. Other operatic appearances include Larina in Tchaikovsky's *Eugene Onegin* with Spoleto Festival, USA; Bragaene in Wagner's *Tristan and Isolde* with Winnipeg Symphony and Dallas Opera; Third Maid in Strauss's *Elektra* with Boston Symphony Orchestra; and her acclaimed Eboli in Verdi's *Don Carlo* for Vancouver Opera, Austin Lyric Opera, Canadian Opera, and Sarasota Opera. Other Verdi roles include Azucena in *Il Trovatore* and Amneris in *Aida*. Concert highlights include Handel's *Messiah* with Teatro Massimo Bellini in Catania, Italy, 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. Phillips has been alto soloist in Beethoven's *Symphony No. 9* many times, including Philadelphia Orchestra, Boston Symphony, and Handel and Haydn Society in recital. She has performed at Carnegie Hall, the Marilyn Horn Foundation, and Anchorage Concert Association, to name a few. Recently, she and her sister, soprano Lori Phillips, performed a Russian duet recital with Russian Chamber Arts Society in Washington, DC, and American composers duet recital at Rhode Island College Recital Series. 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, MFA 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–

Angie Pittman Dance, MFA Dance

MFA, University of Illinois at Urbana-Champaign. A New York-based dance artist, dance maker, and dance educator, Pittman's work has been performed at The Kitchen, Gibney Dance, BAAD! (BlaktnX Performance Series), Movement Research at Judson Church, Triskelion Arts, STooPS, The Domestic Performance Agency, The KnockDown Center (Sunday Service), The Invisible Dog (Catch 73), and Danspace Project (Food for Thought, Draftworks, Platform 2018, Shared Evening of New Work 2019). She currently works as a collaborator and dance artist with Antonio Ramos, devynn emory/ beastproductions, Anna Sperber, and Donna Uchizono Company. Pittman is a M'Singha Wuti-certified teacher of the Umfundalai technique. Her work has been supported by Foundation for Contemporary Arts Emergency Grant and residencies through Tofte Lake Center and Movement Research. In 2017, she received a "Bessie" Award for Outstanding Performer for her work with Skeleton Architecture, a vessel of Black womyn and gender nonconforming artists rooted in the rigor and power of the collective in practice. Her work resides in a space that

investigates how the body moves through ballad, groove, sparkle, spirit, spirituals, ancestry, vulnerability, and power. SLC, 2019–

Mary A. Porter Anthropology, Women's History BA, Manchester University. MA, PhD, University of Washington. Ethnographic studies in East Africa, the United Kingdom, and the United States. Areas of expertise include kinship theory, postcolonial studies, feminist anthropology, queer anthropology, educational studies, and oral history. Current work examines discourses of race, class, and kinship embedded in foster care and adoption, both domestically and transnationally. Co-author of *Winds of Change: Women in Northwest Commercial Fishing* and author of articles on gender, kinship, education, and sexuality. Grants include Fulbright-Hays Doctoral Research fellowship and Spencer fellowship. Consultant, UNESCO. Associate Dean of the College, 2007-12. SLC, 1992–

Liz Prince Theatre, MFA Theatre

BA, Bard College. Designer of costumes for theatre, dance, and film. Recent work includes Bill T. Jones' *Analogy Trilogy* for the Bill T. Jones/Arnie Zane Co., as well as *We Shall Not Be Moved*, the opera that Jones recently directed for Opera Philadelphia, with music by Danial Bernard Roumaine and librettist Marc Bathmuti Joseph. Prince has designed numerous works for Bill T. Jones since 1990. Other recent work includes Doug Varone's *In The Shelter of the Fold* for BAM's Next Wave Festival, as well as his *Half Life*, commissioned by Paul Taylor Company's 2018 Lincoln Center season. She has designed numerous works for Varone since 1997. Other premieres this year include works by Bebe Miller, Liz Gerrig, and Pilobolus in collaboration with Bela Fleck and Abigail Wasburn. Prince's costumes have been exhibited at The New York Public Library for the Performing Arts; Cleveland Center for Contemporary Art; the 2011 Prague Quadrennial of Performance, Design and Space; Snug Harbor Cultural Center; and Rockland Center for the Arts. She received a 1990 New York Dance and Performance Award (BESSIE) and a 2008 Charles Flint Kellogg Arts and Letters Award from Bard College. SLC, 2017–

Maia Pujara Psychology

BA, Furman University (Greenville, South Carolina). PhD, University of Wisconsin-Madison. Postdoctoral Fellow, National Institute of Mental Health, National Institutes of Health (Bethesda, Maryland). Neuroscientist with a focus on the effects of emotion (affect) on decision-making and positive mood inductions to improve decision-making, well-being, and mental health. Author of papers on the role of the ventromedial prefrontal cortex and its interactions with subcortical brain areas in guiding learning about rewards and making adaptive choices. SLC, 2020–

Molly Quinn Music

Nick Rauh Computer Science, Mathematics
BS, Harvey Mudd College. PhD, University of Texas. Areas of expertise include number theory and recreational mathematics. Former chief of mathematics, National Museum of Mathematics. Previously taught at University of Texas and Texas State University. SLC 2017–

Victoria Redel Writing, MFA Writing
BA, Dartmouth College. MFA, Columbia University. Author of three books of poetry and five books of fiction, including her most recent, *Before Everything* (2017). For her collection of stories, *Make Me Do Things* (2013), for which she was awarded a 2014 Guggenheim fellowship for fiction. Her novels include *The Border of Truth* (2007) and *Loverboy* (Graywolf, 2001/Harcourt, 2002), which was awarded the 2001 S. Mariella Gable Novel Award and the 2002 Forward Silver Literary Fiction Prize and was chosen in 2001 as a Los Angeles Times Best Book. *Loverboy* was adapted for a feature film directed by Kevin Bacon. *Swoon* (University of Chicago Press, 2003), was a finalist for the James Laughlin Award. Her work has been widely anthologized and translated; her fiction, poetry, and essays have appeared in numerous magazines and journals, including *Granta.com*, *Harvard Review*, *The Quarterly*, *The Literarian*, *The New York Times*, *Los Angeles Times*, *O*, *The Oprah Magazine*, *Elle*, *BOMB*, *More*, and *NOON*. SLC, 1996–

Nelly Reifler MFA Writing, Writing
BA, Hampshire College. MFA, Sarah Lawrence College. Author of a story collection, *See Through*, and a novel, *Elect H. Mouse State Judge*; fiction in magazines and journals, including *Story*, *Tweed's*, *BOMB*, *McSweeney's*, *Nerve*, *Black Book*, *The Milan Review*, and *Lucky Peach*, as well as in the anthologies *110 Stories: New York Writes After September 11*, *Lost Tribe: New Jewish Fiction from the Edge*, *Found Magazine's Requiem for a Paper Bag*, and *No Near Exit: Writers Select Their Favorite Work From Post Road Magazine*. Fiction also read on NPR's *Selected Shorts* and as an Audible a la Carte edition. Recipient of a Henfield Prize, a UAS Explorations Prize, and a Rotunda Gallery Emerging Curator grant for work with fiction and art. Writer in Residence, Western Michigan University, 2014; recommendations editor at *Post Road*, 2010–present. SLC, 2002–

Tristana Rorandelli Italian, Literature
BA (Magna cum laude), Università degli Studi di Firenze, Italy. MA, PhD (with distinction), New York University. Areas of specialization: 20th-century Italian women's writings; modern Italian culture, history, and literature; fascism; Western medieval poetry and thought. Recipient of the Julie and Ruediger Flik Travel Grant, Sarah Lawrence College, for summer research, 2008; Penfield fellowship, New York University, 2004; and Henry Mitchell MacCracken fellowship, New York University, 1998–2002. Publications: *Nascita e morte della massaia di Paola*

Masino e la questione del corpo materno nel fascismo in Forum Italicum (Spring 2003). Translations: *The Other Place*, by Barbara Serdakowski, and *Salvation*, by Amor Dekhis, in *Multicultural Literature in Contemporary Italy* (editors Graziella Parati and Marie Orton, Fairleigh Dickinson University Press, 2007). SLC, 2001–2002; 2004; 2005–

Bernice Rosenzweig 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, Women's History
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

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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–

Barbara Schecter Director, Graduate Program in Child Development/Psychology— Psychology, Child Development

BA, Sarah Lawrence College. MA, PhD, Teachers College, Columbia University. Developmental psychologist with special interests in cultural psychology, developmental theories, and language development; author and researcher on cultural issues in development and metaphoric thinking in children. SLC, 1985–

Carsten Schmidt Music

Künstlerische Abschlussprüfung "mit Auszeichnung," Folkwang University, Germany. MM, Artist Diploma, Indiana University. MMA, DMA, Yale University. Extensive performance and broadcast activities as soloist, conductor, chamber musician, and soloist with orchestras throughout Europe, North America, and Japan; repertoire ranging from the Renaissance to the music of today, including more than 100 premieres and numerous master classes, lectures, and workshops at educational and research institutions. Special interests include: keyboard literature and performance practices, early keyboard instruments, and the interaction of poetry and music in song repertoire. Since 1998, artistic director, Staunton Music Festival; former artistic director, International Schubert Festival, Amsterdam; research fellow, Newberry Library; fellow, German National Scholarship Foundation. SLC, 1998–

Shelley Senter Theatre, MFA Theatre

Vijay Seshadri Writing, MFA Writing (on leave spring semester)

BA, Oberlin College. MFA, Columbia University. Author of *Wild Kingdom*, *The Long Meadow*, *The Disappearances* (New and Selected Poems; Harper Collins India), *3 Sections* (September, 2013), and *That Was Now, This Is Then* (October, 2020); poetry editor at *The Paris Review*; former editor at *The New Yorker*; essayist and book

reviewer in *The New Yorker*, *The New York Times Book Review*, *The Threepenny Review*, *The American Scholar*, and various literary quarterlies. Recipient of the 2014 Pulitzer Prize for Poetry, James Laughlin Prize of the Academy of American Poets, MacDowell Colony's Fellowship for Distinguished Poetic Achievement, *The Paris Review's* Bernard F. Connors Long Poem Prize; grants from New York Foundation for the Arts, National Endowment for the Arts, John Simon Guggenheim Memorial Foundation; and area studies fellowships from Columbia University. SLC, 1998–

Sally Shafto Film History

BA, Skidmore College. MA, Columbia University. MA, PhD, University of Iowa. Postdoctoral studies, Princeton University. A widely published interdisciplinary film scholar, Shafto's specialties include the French Wave, international art cinema, and Maghribi and African cinema. After defending her dissertation (*Ut picture cinema: The Strange Adventure of Jean-Luc Godard*) at the University of Iowa, she held a post-doctorate at Princeton University. In Paris, where she lived for a decade, she taught in a film school, translated for *Cahiers du cinéma*, and collaborated with the Centre Pompidou. Between 2010 and 2015, she taught film studies at a newly-established university in Ouarzazate, Morocco. While in Morocco, she actively covered developments in that country's national cinema for the online film journals *Framework* and *Senses of Cinema*. In 2007, she published her monograph on a group of avant-garde French films made in the aftermath of May '68: *The Zanzibar Films and the Dandies of May 1968* (Paris Expérimental). In 2016, her translation and editing of the filmmakers Jean-Marie Straub and Danièle Huillet, *Writings*, was published by Sequence Press (New York). Currently, she is translating the letters of Nicolas de Staël. SLC, 2017–

William Shullenberger Literature

BA, Yale University. MA, PhD, University of Massachusetts. Special interests in Milton, 17th-century English literature, English Romanticism, African literature, theology and poetics, and psychoanalytic criticism. Author of *Lady in the Labyrinth: Milton's 'Comus' as Initiation*; co-author with Bonnie Shullenberger of *Africa Time: Two Scholars' Seasons in Uganda*; essays published in *Milton Studies*, *Renaissance Drama*, and other journals and collections. Senior Fulbright lecturer at Makerere University, Uganda, 1992-1994; director of NEH Summer Seminars on the classical and the modern epic, 1996 and 1999. SLC, 1982–

Mark R. Shulman History

BA, Yale University. MSt, Oxford University. PhD, University of California–Berkeley. JD, Columbia University. Served as editor-in-chief of the *Journal of Transnational Law* at Columbia and received the Berger Prize for international law. Served as associate dean for global admissions at New York University and assistant dean for

Graduate Programs & International Affairs at Pace Law School. Created and directed the Worldwide Security Program at the EastWest Institute and practiced law at Debevoise & Plimpton. A long-time leader of the Association of the Bar of the City of New York, he currently chairs the Committee on Asian Affairs and serves on the Council on International Affairs and the Task Force on National Security and the Rule of Law. He previously chaired the City Bar's Committee on International Human Rights and the Council on International Affairs. He has taught the laws of war at Columbia Law School; military history at Yale, the Air War College, and Columbia (SIPA); and human rights at Sarah Lawrence and Hunter colleges. He has published widely in the fields of history, law, and international affairs. His books include *The Laws of War: Constraints on Warfare in Western World* (1994), *Navalism and the Emergence of American Sea Power* (1995), *An Admiral's Yarn* (1999), and *The Imperial Presidency and the Consequences of 9/11* (2007). His articles have appeared in the *Columbia Journal of Transnational Law*, *Journal of National Security & Policy*, *Fordham Law Review*, *Journal of Military History*, *Intelligence and National Security*, and *The New York Times*, among others. SLC, 2009–

Scott Shushan Philosophy
BA, Loyola University, New Orleans. PhD, New School for Social Research. Interests in aesthetics, moral psychology, and the history of ethics. Writes on those matters, with a focus on Plato, Aristotle, Hegel, and Wittgenstein, as well as contemporary philosophers. Has taught at Eugene Lang College and Fordham University and also presently teaches at Pratt Institute. SLC, 2019–

Michael Siff Computer Science
BA, BSE, MSE, University of Pennsylvania. PhD, University of Wisconsin-Madison. Special interests in programming languages, cryptology, and software engineering; author of research papers on interplay between type theory and software engineering. SLC, 1999–

Lake Simons Theatre, MFA 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–

Paul Singh Dance, MFA Dance
BFA, University of Illinois. Danced for Gerald Casel, Erica Essner, Risa Jaroslow, Douglas Dunn, Christopher Williams, and Will Rawls and was featured in the inaugural cast of Punchdrunk Theatre Company's American debut of *Sleep No More*. In 2014, he was a dancer in Peter Sellars' opera, *The Indian Queen*. Most recently, he danced for Peter Pleyer in a large-scale improvisation work in Berlin. Work presented at the Judson Church, New York Live Arts, Joe's Pub, Dixon Place, and La Mama E.T.C.; in 2004, his solo piece, *Stutter*, was presented at the Kennedy Center in Washington, DC. Taught contact improvisation around the world during CI training festivals in Israel, Spain, Germany, France, Finland, and India. In NYC, he continues dancing and choreographing for his company, Singh & Dance. SLC, 2015–

David Sivesind Psychology, Child Development
BA, University of Northern Iowa. Addiction Studies Graduate Certificate, University of Minnesota. MA, PhD, New School for Social Research. Assistant professor of psychology, Mount Sinai School of Medicine. Clinical psychologist with special interests in addiction, HIV treatment, chronic health condition identity adjustment, LGBT issues, and integrated psychology practice in health-care settings. SLC, 2013–

Lyde Cullen Sizer Margot C. Bogert Distinguished Service Chair— History, Women's 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

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Avery O. Craven Award from the Organization of American Historians. *The Civil War Era: An Anthology of Sources*, edited with Jim Cullen, was published in 2005; book chapters are included in *Love, Sex, Race: Crossing Boundaries in North American History*; *Divided Houses: Gender and the American Civil War*; and *A Search for Equity*. SLC, 1994–

Jacob Slichter Writing, MFA Writing
BA, Harvard College. Author of *So You Wanna Be a Rock & Roll Star: How I Machine-Gunned a Roomful of Record Executives and Other True Tales from a Drummer's Life* (Broadway Books, 2004); contributor to *The New York Times*; commentator for National Public Radio's *Morning Edition*; drummer for the Minneapolis-based band, Semisonic. SLC, 2013–

Patrick Smith Filmmaking and Moving Image Arts
Known for his metaphorical, hand-drawn, short animated films, as well as his experimental stop-motion films, Smith's formative years were spent as a storyboard artist for Walt Disney and animation director for MTV. He is a member of the Academy of Motion Picture Arts and Sciences and a fellow of the New York Foundation of the Arts. SLC, 2020–

Fredric Smoler Literature
BA, Sarah Lawrence College. MA, MPhil, PhD, Columbia University. Central interest in European history and culture, with special emphasis on military history and literature. Writes regularly for *First of the Month and Dissent*; occasional contributor to *The Nation*, *The Observer* (London); former editor, *Audacity*; contributing editor, *American Heritage Magazine*. SLC, 1987–

Kishauna Soljour History
BA, MA, MPhil, PhD, Syracuse University. Special interest in the history of the modern African diaspora in the West, oral history, NGO and nonprofit management, and transnational history, as well as the history of social movements and race. Author of *Beyond the Banlieue: French Postcolonial Migration & the Politics of a Sub-Saharan Identity*, manuscript awarded The Council of Graduate Schools/ProQuest Distinguished Dissertation Award in Humanities and Fine Arts. SLC, 2020–

George Southcombe Director, Sarah Lawrence Program at Wadham, Oxford— History, Literature
BA, MA, DPhil, University of Oxford. Fellow of the Royal Historical Society. Special interests in nonconformist religion, early modern literature, Restoration England, satire and laughter. Author of, among other works, *The Culture of Dissent in Restoration England: The Wonders of the Lord*; co-author of *Restoration Politics Religion and Culture: Britain and Ireland, 1660-1714*; editor of *English Nonconformist Poetry, 1660-1700*. SLC, 2014–

Michael Spano Visual and Studio Arts (on leave fall semester)
BA, Queens College. MFA Yale University. Solo and group shows at the Museum of Modern Art, Fogg Art Museum, Cleveland Museum of Art, Memphis Brooks Museum of Art, Brooklyn Museum of Art, and National Portrait Gallery. Works represented in the permanent collections of the Whitney Museum of American Art, San Francisco Museum of Modern Art, St. Louis Art Museum, Baltimore Museum of Art, Museum of Fine Art in Boston, Los Angeles County Museum of Art, Princeton Museum of Art, Art Institute of Chicago, and Museum of Modern Art in New York. Recipient of grants and fellowships from New York Foundation for the Arts, Camera Works, CAPS, Art Matters, and the Guggenheim Foundation. Author of *Time Frames: City Pictures* and *Auto Portraits*. SLC, 1999–

Stuart Spencer Theatre, MFA 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 The Noble Foundation Chair in Art and Cultural History— Visual and Studio Arts BA, Dartmouth College. Photographer/artist with exhibitions at Museum of Modern Art, Art Institute of Chicago, and San Francisco Museum of Modern Art. Recipient of two Guggenheim fellowships and a Prix de Rome. Author of *American Prospects, On This Site, Stranger Passing*, and 10 other books. SLC, 1985–

Stew Stewart Theatre, MFA Theatre

Frederick Michael Strype Filmmaking and Moving Image Arts (on leave yearlong) BA, Fairfield University. MFA, Columbia University School of the Arts. Postgraduate study: American Film Institute, New York University Tisch School of the Arts. Screenwriter, producer, director. Recent awards, grants, festivals: Grand Prize, Nantucket Film Festival, Tony Cox Award in Screenwriting; Nantucket Screenwriters Colony; World Jewish Film Festival, Askelon, Israel; Tehran International Film Festival; Berlin Film Festival Shorts; Uppsala Sweden Film Festival; USA Film Festival; Washington (DC) Jewish Film Festival; Los Angeles International Children's Film Festival; Temecula Valley International Film Festival "Best of the Fest"; Portugal Film Festival Press Award; *Fade In Magazine* Award/Best Short Screenplay; Angelus Film Festival Triumph Award; Austin Film Festival Screenwriting Award; Heartland Film Festival Crystal Heart Award; New Line Cinema Filmmaker Development Award; Hamptons International Film Festival; Schomburg Cultural Grants. Raindance Pictures: projects developed for Columbia/Tristar/Sony, Lifetime, MTM Productions, Family Channel, FX, Alliance/ Atlantis, Capella Films, Turman-Foster Productions, James Manos Productions, FX, Avenue Pictures. SLC, 2003–

Rachelle Sussman Rumph Associate Dean of Studies— Women's History, History MA, Sarah Lawrence College. PhD, New York University. Rumph's research and teaching interests include visual culture theory, media history, critical race theory, and gender studies. For many years, she taught media and communication studies courses at New York University and worked with students as an administrator in the areas of academic advisement and student support. She is currently a guest faculty member in the Women's History program and an Associate Dean of Studies at SLC.

Sterling Swann Theatre, MFA Theatre BA, Vassar College. Postgraduate training at London Academy of Music and Dramatic Art (LAMDA), at Sonia

Moore Studio, and with David Kaplan (author, *Five Approaches to Acting*). President and artistic director, Cygnet Productions, National Equity Theatre for Young Audiences Company; leading performer, Boston Shakespeare Company; guest faculty at Storm King School, Western Connecticut State University, and at Vassar College; certified instructor, Society of American Fight Directors (SAFD); winner of the Society of American Fight Directors' 2006 Patrick Craen award; designated practitioner, Stough Institute of Breathing Coordination; certified teacher, Alexander Technique. SLC, 1991–

Philip Swoboda History BA, Wesleyan University. MA, MPhil, PhD, Columbia University. Special interest in the religious and intellectual history of early modern Europe and in the history of Eastern Europe, particularly Russia and Poland. Author of articles on early 20th-century Russian philosophy and religious thought; served on the executive committee of the Mid-Atlantic Slavic Conference. Previously taught at Columbia University, Hunter College, Lafayette College, University of Wisconsin–Madison. SLC, 2004–

Mia Theodoratus Music (Celtic Harp) BFA, University of Texas–Austin. MFA, California Institute of the Arts. Teacher, Irish Arts Center; president, Metro Harp Chapter of the American Harp Society; founder, NYC Harp Orchestra. Performed at Lincoln Center Outdoors, Congressional Building by invitation of President Obama, Irish Arts Center (NY), and Carnegie Hall. SLC, 2017–

Nadeen M. Thomas Women's History, History BA, University of Pennsylvania. MSED, Hunter College, CUNY. PhD, CUNY Graduate Center. Research interests include immigration, race, ethnicity, education systems, and nationalism in the United States and Europe. Also interested in the relationship between the built environment and social organization and how the layout of urban areas creates spaces of belonging and nonbelonging. Recently presented research on the French anti-veiling laws and the reinterpretation of public and private spaces, the Parisian public transportation system and its role in structuring geographic and social mobility, and the Parisian botanical gardens as an agent and symbol of national identity. SLC, 2015–

Clifford Thompson Writing, MFA Writing BA, Oberlin College. Essayist and creative nonfiction writer; author of *What It Is: Race, Family, and One Thinking Black Man's Blues*, the collection *Love for Sale and Other Essays* and the memoir *Twin of Blackness*, as well as essays/articles published in magazines, journals, and anthologies. Recipient of a Whiting Writers' Award. SLC, 2016–

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Melisa Tien Theatre, MFA Theatre

BA, University of California–Los Angeles. MFA, Columbia University. Diploma, French Culinary Institute. A New York-based playwright, lyricist, and librettist, Tien is the author of the plays *Untitled Landscape*, *The Boyd Show*, *Best Life*, *Yellow Card Red Card*, *Familium Vulgare*, and *Refrain*. *Mary*, her musical co-written with composer Matt Frey, will have a workshop at New Dramatists in fall 2019. Her play *Best Life* was selected to participate in the 2018 Bushwick Starr Reading Series and will be part of JACK's inaugural season in its new space in Brooklyn. Her play *Yellow Card Red Card* was presented as part of the Ice Factory Festival in 2017 at the New Ohio Theatre and had a workshop production at the American Academy of Dramatic Arts in 2016. In addition to being a resident playwright at New Dramatists, she is a New York Foundation for the Arts fellow in playwriting/screenwriting, a Walter E. Dakin fellow at the Sewanee Writers' Conference, and a recipient of the Theater Masters Visionary Playwright Award. She has been a resident of the MacDowell Colony and the Millay Colony and was a member of the 2010-2012 Women's Project Lab. She has presented work at the Great Plains Theatre Conference, the Women Playwrights International Conference, and the National Asian American Theatre Conference and Festival. SLC, 2019–

Cecilia Phillips Toro Biology

BA, Reed College (Portland, Oregon). PhD, Brown University. Postdoctoral Fellow, Oregon Hearing Research Center and Vollum Institute, Oregon Health & Science University. Neurobiologist with a special interest in sensory hair cell function. Author of papers on dopamine in the zebrafish lateral line, voltage-gated calcium channels, and synaptic physiology. Recipient of grants from the National Institutes of Health. Previously taught at Linfield College. SLC, 2018–

Alice Truax Writing, MFA Writing

BA, Vassar College. MA, Middlebury College. Editor at *The New Yorker*, 1992-2002; book editor, 2001-present. Book reviews have appeared in *The New York Times Book Review*, *The New Yorker*, *Vogue*, and *The New York Review of Books*. Edited books include *Random Family* by Adrian Nicole LeBlanc, *Mostly True* by Molly O'Neill, *Aftermath* by Joel Meyerowitz, *The Surrender* by Toni Bentley, *Send* by William Schwalbe and David Shipley, *King's Gambit* by Paul Hoffman, and *Violent Partners* by Linda Mills. SLC, 2004–

Neelam Vaswani Theatre, MFA 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, MFA 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 employs a deep humor to grant audiences universal access to contemporary art's critical discourse. Of her 2010, critically-acclaimed 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 a song-and-dance collaboration with her husband, Jon Velez-Jackson, called Yackez, "The World's Most Loveable Musical Duo." 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 an exciting mobile outdoor work, S.P.E.D. THE BX, with the support of 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 Theatre. 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 for each performance. Talya Epstein, a member of the cast, was nominated for a 2015 New York Dance and Performance "Bessie" award for her performance in "Star Crap Method." SLC, 2020–

Ilja Wachs Ilja Wachs Chair in Outstanding Teaching and Donning— Literature (on leave fall semester)
BA, Columbia College. Special interest in 19th-century European and English fiction, with emphasis on psychological and sociological relationships as revealed in works of Dickens, Tolstoy, Dostoevski, Balzac, Stendhal, James, Flaubert, and others. Dean of the College, 1980-85. SLC, 1965–

Bri Weintraub Theatre, MFA Theatre
Bri Weintraub is the Production Manager/Lighting Supervisor for the Sarah Lawrence College Theatre Program. She has an MFA in Technical Production and a BA in Theatre, both from Florida State University. Prior to joining the SLC team, Bri worked across the east coast at multiple summer stock theatres, many concerts and events, and was most recently full time as the Lighting Supervisor at Florida State University.

Charmian Wells Dance, MFA Dance
BFA, MA, New York University, Tisch School of the Arts. PhD, Temple University. Wells received her PhD in dance studies from Temple University as a Presidential Fellow and a recipient of the Doctoral Dissertation Completion Grant and the Edrie Ferdun Scholarly Achievement Award. Her work examines articulations of queerness and diaspora in Black Arts Movement concert dance in New York City (1965-1975). That research stems from her performance career as a principal dancer with Forces of Nature Dance Theatre since 2005. An excerpt of that research will be published in a forthcoming anthology edited by Thomas DeFrantz. Her writing has been published in *Critical Correspondence* and *The Brooklyn Rail*. Wells has taught in the dance departments of Lehman College, Temple University and Marymount Manhattan College. She was the co-founder and artistic director of Refractions Dance Collective from 2002 to 2011. SLC 2017–

Sarah Wilcox Sociology, Health Advocacy
BA, Wesleyan University. MA, PhD, University of Pennsylvania. Areas of expertise include medical sociology, the sociology of science and knowledge, gender and sexuality, and the mass media; special interests in interactions among experts, laypersons, and social movements. Recent new courses in disability studies and the politics of health. Author of articles on lay knowledge and expertise and on media coverage of biological ideas about sexuality. SLC, 2005–

Megan Williams Dance

Fiona Wilson Literature
MA, University of Glasgow. MA, PhD, New York University. Scholar and poet. Special interests in 18th- to 21st-century British and Irish literature, ecocriticism, poetry and poetics, and studies in Scottish culture. Recipient of

fellowships and awards from the Institute of the Advanced Study of the Humanities, University of Edinburgh (2012), Keats-Shelley Association of America (2009), Hawthornden International Retreat for Writers (2008), Center for Book Arts, New York (2007), and Scottish Poetry Library (2006). Former chair of the Scottish Literature Discussion Group of the Modern Language Association. Author of essays published in *Teaching Robert Louis Stevenson* (MLA, 2013), *Edinburgh Companion to James Hogg* (Edinburgh University Press, 2012), *Romanticism's Debatable Lands* (Palgrave, 2007), *Keats-Shelley Journal* (2005), and elsewhere. Poetry published in *Literary Imagination*, *Edinburgh Review*, *From Glasgow to Saturn*, *Poetry Review*, *Literary Review*. SLC, 2008–

James Wilson Music (Cello)
BM, University of Michigan. MM, The Peabody Institute of The Johns Hopkins University. Recitalist and chamber musician, member of the Orpheus Chamber Orchestra; appeared at Lincoln Center, Carnegie Hall, Kennedy Center, Musikverein in Vienna, Koelner Philharmonie, National Concert Hall in Taipei, and Sydney Opera House. Performed at the Hong Kong Arts Festival, City of London Festival, Deutsches Mozartfest in Bavaria, Kuhmo Chamber Music Festival in Finland, Mostly Mozart Festival in New York, and Aspen Music Festival in Colorado. Former member of the Shanghai and Chester String Quartets and the Da Capo Chamber Players. Currently artistic director of the Richmond-based Chamber Music Society of Central Virginia. Teaches cello and chamber music at Columbia University in New York City and faculty member of the Bennington Chamber Music Conference in Vermont. SLC, 2017–

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/ 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, Women's 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–

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. Perrin, 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 Writing, MFA Writing

Author of the novels *O Fallen Angel* (Harper Perennial), *Green Girl* (Harper Perennial), and *Drifts* (Riverhead Books). Zambreno is also the author of *Heroines* (Semiotext(e)'s Active Agents), *Book of Mutter* (Semiotexte(e)'s Native Agents), *Appendix Project* (Semiotexte(e)'s Native Agents), and *Screen Tests* (Harper Perennial). Forthcoming in May 2021: *To Write as if Already Dead*, a study on Hervé Guibert for Columbia

University Press. She is at work on an essay collection, *The Missing Person*, and a novel, *Ghosts*. Zambreno also teaches at Columbia University. SLC, 2013–

Francine Zervas Theatre, MFA Theatre BFA, New York University, Tisch School of the Arts. MFA, New School University. Teacher of voice and speech at New York University's Playwrights Horizons Theater School and Atlantic Theater Acting School; adjunct professor at Brooklyn College. Conducted Fitzmaurice Voicework™ and Shakespeare workshops in Melbourne, Australia (2005), and at the Centro Em Movimento in Lisbon, Portugal (1997, 1998), where she also coached Eugene O'Neill's *Mourning Becomes Electra*. Served as vocal consultant on *666 Park Avenue* TV series and was vocal coach for *The Play What I Wrote* (directed by Kenneth Branagh) on Broadway, *Me Myself and I* by Edward Albee (directed by Emily Mann) at Playwrights Horizons Theater, and *The Family Weekend* by Beth Henley (directed by Jonathan Demme) for Manhattan Class Company Theater, as well as *Stanley*, an Off-Off Broadway production (directed by Pulitzer Prize finalist Lisa D'Amour) at HERE Arts Center. Master teacher of Chuck Jones Vocal Production and an associate teacher of Catherine Fitzmaurice Voicework and Level I, Alba Emoting Certification. Studied yoga in New Delhi, India; trained extensively in ballet and modern dance and performed with various independent choreographers and dance companies in Minneapolis. Co-founder of Tiny Mythic Theatre Company in New York City and both an actor and a writer for the company. Other past performances include leading roles in *A Dream Play* by August Strindberg, *When We Dead Awaken* by Henrik Ibsen, *Apocrypha* by Travis Preston and Royston Coppelger at the Cucaracha Theatre, *Two Small Bodies* at the Harold Clurman Theatre, *The Eagle Has Two Heads* at the Ohio Theatre in Soho, and *Democracy in America* at the Yale Repertory Theatre and Center Stage. She has appeared in several films, including *Irony*, *In Shadow City*, and *The Smallest Particle* by Ken Feingold and *The Madness of the Day* by Terrance Grace. As a writer, she has collaborated with both The Private Theatre and Tiny Mythic Theatre, creating original works. SLC, 2013–

Charles Zerner Barbara B. and Bertram J. Cohn Professorship in Environmental Studies—Environmental Studies BA, Clark University. MArch, University of Oregon. JD, Northeastern University. Areas of specialization: landscape studies, environmental arts and humanities, political ecology, and environmental justice. Recent research focuses on urban and post-industrial landscapes of the anthropocene and visions for future interventions in a time of climate change. Field research on an ancient market garden in Istanbul; migrant families' kitchen gardens in Kathmandu, and landscapes in Israel and the

occupied Palestinian territories. Earlier research on fishing and agrarian communities of Sulawesi, Indonesia, community-based reef management in Maluku Islands; groundwater salinization in west Java; indigenous communities and logging concessions, Kalimantan. Former program director, the Rainforest Alliance. Contributing author and editor, *People, Plants, and Justice: The Politics of Nature Conservation* (Columbia University Press 2000) and *Culture and the Question of Rights: Forests, Coasts, and Seas in Southeast Asia* (Duke University Press 2003). Co-editor of *Representing Communities: Politics and Histories of Community-Based Natural Resource Management* (2005) and *Making Threats: Biofears and Environmental Anxieties* (AltaMira Press, 2005). Recent chapters and articles include "Insurgent Ecologies: Rhetorics of Resistance and Affirmation in Yedikule, Istanbul's Ancient Market Garden" (2020), "The Garden of Dreams: Weedy Landscapes in Kathmandu," (2016), "Landscapes in Translation: Traveling the Occupied Palestinian Territories and Israel with Raja Shehadeh and David Grossman" (2014), and "Honey in the City, Just Food's Campaign for Legalizing Beekeeping in New York City" (2012). Director, Intersections Colloquium Series: Border Zones in Environmental Studies. Residencies at University of California—Irvine, Humanities Research Institute, and Woodrow Wilson International Center for Scholars. Recipient of Fulbright–Hays fellowship for fieldwork in Indonesia, National Endowment for the Humanities, and Social Science Research Council. SLC, 2000–

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

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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–