

SARAH LAWRENCE COLLEGE

# Undergraduate Course Offerings

2023–2024

Course listings as of: September 12, 2023

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

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

**Program Degree Awarded**

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

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

# THE CURRICULUM

The Curriculum of the College as planned for the 2023–2024 academic year is described in the following pages.

Please note that some courses are yearlong and some are fall and spring semester only. Where possible, seminar descriptions include examples of areas of study in which a student could concentrate for the conference portion of the course. In a seminar course, each student not only pursues the main course material but also selects a related topic for concentrated study, often resulting in a major paper. In this way, each seminar becomes both a shared and an individual experience.

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## 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.

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#### 4 Anthropology

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

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

Ethnographic Writing (p. 6), Robert R. Desjarlais  
*Anthropology*

Black England: From Tudors to Two-Tone (p. 7), Mary A. Porter  
*Anthropology*

Monuments and Memory (p. 11), Cat Dawson *Art History*  
History of the Museum, Institutional Critique, and Practices of Decolonization (p. 12), Sarah Hamill *Art History*

West African Dance (p. 28), N'tifafa Tete-Rosenthal *Dance*  
Hip-Hop (p. 28), Matthew Lopez *Dance*

Legal and Political Foundations of Money, Finance, and the Economy (p. 32), Jamee Moudud *Economics*

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

Intermediate French I (Section 2): *Scène(s) de littérature* (p. 53), Ellen Di Giovanni *French*

Beginning French (p. 53), Ellen Di Giovanni *French*

Intermediate French II: Colonialism and its Legacy: The Relationship Between France and Sub-Saharan Africa (p. 54), Kameron Ackerman *French*

First-Year Studies: In the Tradition: Introduction to African American History (p. 65), Komozi Woodard *History*

Who Owns History? Urban and Ethnic History in America (p. 65), Komozi Woodard *History*

Racial Soundscapes (p. 66), Ryan Purcell *History*

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

Feminist and Queer Waves: Reading Canon in Context (p. 79), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*

Cold War Black Feminism (p. 84), Elias Rodrigues  
*Literature*

Double Thoughts and Double Consciousness: Russian and African American Literature (p. 87), Melissa Frazier  
*Literature*

Bedford Hills: African American Prison Literature (p. 91), Elias Rodrigues *Literature*

The Atlantic Is a Sea of Bones: Black Literature of the Ocean (p. 91), Elias Rodrigues *Literature*

Music, Structure, and Power: Theories of Musical Meaning (p. 107), Niko Higgins *Music*

All Politics Is Local! (p. 120), Emmaia Gelman *Politics*  
Intersectionality Research Seminar (p. 127), Linwood J. Lewis *Psychology*

Creative Nonfiction (p. 181), Jo Ann Beard *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 in the Machinery of Empire

Mary A. Porter

*Open, Lecture—Fall | 5 credits*

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 these future imperial leaders. This particular case illustrates discourse about the role of privileged white children in imperial regimes; but children of diverse social classes, races, and nationalities across the globe were all implicated in processes of imperial expansion and European settler colonization over (at least) the past three centuries. What was believed about children, done to children, and required of children was central to the 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 once a week and group conference once a week.

## Faking Families: How We Make Kinship

*Mary A. Porter*

*Open, Seminar—Year | 10 credits*

In her study of transnational adoptees, Eleana Kim noted the profound differences between discourses about the immigration of Chinese brides to the United States and those describing the arrival of adopted Chinese baby girls: the former with suspicion and the latter with joy. Two ways that families form are by bringing in spouses and by having children. We tend to assume that family building involves deeply personal, intimate, and even “natural” acts; but, in actual practice, the pragmatics of forming (and disbanding) families are much more complex. There are many instances where biological pregnancy is not possible or not chosen, and there are biological parents who are unable to rear their offspring. Social rules govern the acceptance or rejection of children in particular social groups, depending on factors such as the marital status of their parents or the enactment of appropriate rituals. Western notions of marriage prioritize compatibility

between two individuals who choose each other based on love; but, in many parts of the world, selecting a suitable spouse and contracting a marriage is the business of entire kin networks. There is great variability, too, in what constitutes “suitable.” To marry a close relative or someone of the same gender may be deemed unnaturally close in some societies; but marriage across a great difference—such as age, race, nation, culture or class—can also be problematic. And beyond the intimacies of couples and the interests of extended kin are the interests of the nation-state. This seminar, then, examines the makings and meanings of kinship connections of parent and spouse at multiple levels, from small communities to global movements. Our topics will include the adoption and fostering of children, both locally and transnationally, in Peru, Chile, Spain, Italy, Ghana, the United States, China, and Korea. We will look at technologies of biological reproduction, including the global movement of genetic material in the business of transnational gestational surrogacy in India. We will look at the ways marriages are contracted in a variety of social and cultural settings, including China and Korea, and the ways they are configured by race, gender, and citizenship. Our questions will include: Who are “real” kin? Who can a person marry? Which children are “legitimate”? Why do we hear so little about birth mothers? 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”? The materials for this class include literature, scholarly articles, ethnographic accounts, historical documents, and film.

## Culture and Mental Health

*Deanna Barenboim*

*Open, Seminar—Fall | 5 credits*

This interdisciplinary psychology and anthropology seminar 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 in order 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, psychiatric, 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 key 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.

## Anthropology and Images

Robert R. Desjarlais  
*Open, Seminar—Fall | 5 credits*

"Images wavered in the sunlit trim of appliances, something always moving, a brightness flying, so much to know in the world."

—Don Delillo, *Libra*

A few cartoons lead to cataclysmic events in Europe. A photograph printed in a newspaper moves a solitary reader. A snapshot posted on the internet leads to dreams of fanciful places. Memories of a past year haunt us like ghosts. What each of these occurrences has in common is that they all entail the force of images in our lives, whether these images are visual or acoustic in nature, made by hand or machine, circulated by word of mouth, or simply imagined. In this seminar, we will consider the role that images play in the lives of people in various settings throughout the world. In delving into terrains at once actual and virtual, we will develop an understanding of how people throughout the world create, use, circulate, and perceive images and how such efforts tie into ideas and practices of sensory perception, time, memory, affect, imagination, sociality, history, politics, and personal and collective imaginings. Through these engagements, we will reflect on the fundamental human need for images, the complicated politics and ethics of images, aesthetic and cultural sensibilities, dynamics of time and memory, the intricate play between the actual and the imagined, and the circulation of digital images in an age of globalization. Readings will include a number of writings in anthropology, art history, philosophy, psychology, cultural studies, and critical theory. Images will be drawn from photographs, paintings, sculptures, drawings, films, videos, graffiti, religion, rituals, tattoos, inscriptions,

novels, poems, road signs, advertisements, dreams, fantasies, phantasms, and any number of fabulations in the worlds in which we live and imagine.

## Ethnographic Writing

Robert R. Desjarlais  
*Sophomore and Above, Seminar—Fall | 5 credits*

Transnational migration, human-animal relations, and American community life are but a few of the cultural realities that anthropologists have effectively studied and written about. This is no easy task, given the substantial difficulties involved in understanding and portraying the concerns, activities, and lifeworlds other than one's own. Despite these challenges, ethnographic writing is generally considered one of the best ways to convey a nuanced and contextually rich understanding of people's experiences in life. To gain an informed sense of the methods, challenges, and benefits of ethnographic writing, students in this course will try their hands at a concerted work of ethnographic writing. Along with undertaking a series of ethnographic writing exercises, students will be encouraged to craft a fully-realized piece of ethnographic writing that conveys something of the features and dynamics of a particular world in lively, accurate, and comprehensive terms. Along the way, and with the help of anthropological writings that are either exceptional or experimental in nature, we will collectively think through some of the most important features of the craft of ethnographic writing from the use of field notes and interviews, the interlacing of theory and data, the author's voice in ethnographic prose, and the ethical and political responsibilities that come with any attempt to understand and portray the lives of others. This seminar will work best for students who already have a rich body of ethnographic research materials to work with, such that they can quickly delve into the intricacies of writing about their chosen subject.

## Migration and Climate Crisis

Deanna Barenboim  
*Intermediate, Seminar—Fall | 5 credits*  
*Prerequisite: prior course work in the social sciences*

This interdisciplinary seminar in environmental studies and anthropology focuses on the interconnected social problems of migration and environmental crisis. Experts project that, in the coming decades, climate crisis will increasingly propel people to migrate, as they flee extreme weather events and areas with depleted natural resources. As migrants in the Global South and in regions disproportionately affected by industrial extraction and environmental disaster face exceedingly untenable living conditions, both internal and international migration will



continue to rise. While this prediction is often posed as a problem of the near future, displacement and forced migration are not new phenomena. Indeed, the close connections between industrial extractive economic projects, land dispossession, forced migration, and environmental crisis are evident in both past and present times. Through our course readings across environmental studies, anthropology, migration studies, and other relevant disciplines, we will focus on contemporary problems and their historical legacies to ask questions like: What is at stake for people impacted by climate change? How should we understand the relationship between environmental concerns and human mobility, both historically and now? What are the links between environmental racism, land rights, and migration? How might we analyze sociolegal processes, economic projects, and both local and international politics in relation to the natural world and the movement of people, problems, and ideas across borders? How does climate crisis affect particular groups, such as immigrants, Indigenous peoples, and other historically marginalized or disenfranchised communities? How might resistance movements focused on immigrant rights inform efforts toward climate justice, and vice versa? Our readings will address a wide variety of ethnographic contexts and geographic landscapes, taking us from the fishing villages of Ghana to the urban construction sites of Italy, from the highlands of Peru to the plains of Wyoming, from rural Yucatán to downtown San Francisco, and from Puerto Rico to New York, among other places. Students may opt to conduct original fieldwork or work with local organizations as part of their conference work for this course.

## Indigenous Ecologies and Environmental Justice

*Deanna Barenboim*

*Open, Seminar—Spring | 5 credits*

Native American and Indigenous peoples today protect 80 percent of the world's biodiversity; and Indigenous ways of living in relation to the natural environment, in keeping with Indigenous ecological knowledge and practices, have sustained ecosystems for centuries. Yet, throughout history, settler colonial and industrial extractive projects have displaced native peoples and instigated the environmental crises that plague our current world and threaten our future survival. In response to these destructive incursions on their ancestral lands, Indigenous peoples in the Americas and beyond have long been at the forefront of resistance movements against environmentally exploitative projects, engaged in an ongoing struggle that links Indigenous sovereignty with care for the natural world. In this interdisciplinary environmental studies and anthropology seminar, we will

explore the humanistic concerns and ethics at stake regarding people's role in ecosystems, our collective responsibility to protect the natural world, and our work toward environmental and climate justice as intimately linked to Indigenous ecological knowledge, governance, and rights. This course will include readings on Native American and Indigenous oral history and literature; land dispossession, displacement, and migration; ecological knowledge and practices; decolonizing food systems, agriculture, and sustainability; health, medicine, and healing; resistance movements and social alliances; and the intersections of Indigenous sovereignty, climate change, and environmental justice. We will explore Indigenous knowledge and decolonizing approaches as we re-envision an ethical path to a sustainable future that integrates environmental protection with social justice. This course will fully participate in the spring 2024 Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster, with a focus on environmental and climate justice and a strong involvement with local organizations. The semester will include two interludes during which students will engage in collaborative projects across disciplines and in partnership with students from Bronx Community College. Students will have the opportunity to develop field-based conference projects.

## Black England: From Tudors to Two-Tone

*Mary A. Porter*

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

In 1596, Elizabeth Tudor wrote to lord mayors of major English cities that there were “of late divers blackamoors brought into this realm, of which kind of people there are already here to manie...those kinde of people should be sente forth of the land.” A common myth about England is that it was a homogeneously white nation until Jamaicans and South Asians emigrated to Britain after World War II. Another myth is that there were no slaves held in England. As the above quotation indicates, free Black people were already settled there in the 16th century; and they were already the object of scapegoating for increasing poverty in the land at that time. The 17th century brought African slaves to England and, by the 19th century, the great ports of London, Bristol, and Liverpool were populated by West Africans (free and unfree); Lascars (Muslim sailors from east of the Cape of Good Hope); and seamen from Shanghai and Guangzhou, who created the first European China Town in the London Docks. In this class, we will investigate the multiracial nature of England from the Tudor era to the late 20th century. We will consider temporal moves between free and unfree lives and the role of free Africans in the abolition movement. Articulations of

race, gender, and sexuality will be central, particularly as they play out in family formations and economic activities. We will wrestle with the absence of people of color in discourses about the English past and with contemporary constructions of racist stereotypes, such as the 19th-century trope of the Chinese opium den. Finally, we will engage with cultural explosions in music (reggae, ska, two-tone), film (*Young Soul Rebels*, *Bend it Like Beckham*, *The Stuart Hall Project*), and literature (Fathima Zahra, Aizaz Hussain, Paul Gilroy) created by second- and third-generation children of Commonwealth immigrants, particularly as they articulate with antiracism movements. Our hands-on class materials will be multidisciplinary (anthropology, history, literature) and multimedia, with a particular focus on visual images, audio, maps, and archival documents.

## Immigration and Identity

Deanna Barenboim

*Intermediate, Seminar—Spring | 5 credits*

*Prerequisite: prior course work in psychology, anthropology, or related social science*

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

tandem with our readings, we will welcome scholar-activist guest speakers, who will present their current work in the field.

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

Romanesque and Gothic Art: Castle and Cathedral at the Birth of Europe (p. 11), Jerrilynn Dodds *Art History*

Art and History (p. 11), Jerrilynn Dodds *Art History*

History of the Museum, Institutional Critique, and Practices of Decolonization (p. 12), Sarah Hamill *Art History*

First-Year Studies: The 2024 Presidential Election in Context: Inequality, the Climate Crisis, and the Global Far Right (p. 32), Jamee Moudud *Economics*

Legal and Political Foundations of Money, Finance, and the Economy (p. 32), Jamee Moudud *Economics*

Migration and Climate Crisis (p. 37), Deanna Barenboim *Environmental Studies*

Indigenous Ecologies and Environmental Justice (p. 37), Deanna Barenboim *Environmental Studies*

First-Year Studies: Hollywood From the Margins (p. 40), Leana Hirschfeld-Kroen *Film History*

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

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 57), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 58), Joshua Muldavin *Geography*

Making Latin America (p. 65), Margarita Fajardo *History*

The Middle East and the Politics of Collective Memory: Between Trauma and Nostalgia (p. 69), Matthew Ellis *History*

Women and Gender in the Middle East (p. 70), Matthew Ellis *History*

Imperialism and Servitude: Slave Rebellions in Greek and Roman History (p. 70), Emily Fairey *History*

Nationalism (p. 71), Matthew Ellis *History*

Perverts in Groups: Queer Social Lives (p. 79), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Music, Structure, and Power: Theories of Musical Meaning (p. 107), Niko Higgins *Music*

Sounding Voices and Voicing Sound: Musical and Sonic Interventions of Climate Justice (p. 107), Niko Higgins *Music*

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 110), David Peritz *Philosophy*

Capitalism and Schizophrenia: A Thousand Plateaus (p. 112), Roy Ben-Shai *Philosophy*

Human/Nature: Philosophical Perspectives (p. 113), Roy Ben-Shai *Philosophy*

Reflections From Damaged Life: Adorno and Critical Theory (p. 113), Scott Shushan *Philosophy*

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 118), David Peritz *Politics*

All Politics Is Local! (p. 120), Emmaia Gelman *Politics*

State Terror and Terrorism (p. 121), Elke Zuern *Politics*

Culture and Mental Health (p. 127), Deanna Barenboim *Psychology*

Concepts of the Mind: How Language and Culture Challenge Cognitive Science (p. 128), Sammy Floyd *Psychology*

Children's Literature: Psychological and Literary Perspectives (p. 132), Charlotte L. Doyle *Psychology*

Immigration and Identity (p. 132), Deanna Barenboim *Psychology*

Environmental Policy, Racism, and Social Justice (p. 134), Jessica Poling *Public Policy*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 135), Jessica Poling *Public Policy*

Environmental Policy, Racism, and Social Justice (p. 143), Jessica Poling *Sociology*

Sociological Theory (p. 143), Aysegul Kayagil *Sociology*

Sociology of Global Inequalities (p. 144), Parthiban Muniandy *Sociology*

Sociology of the Body (p. 144), Jessica Poling *Sociology*

Bad Neighbors: Sociology of Difference and Diversity in the City (p. 145), Parthiban Muniandy *Sociology*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 145), Jessica Poling *Sociology*

Changing Places: Social/Spatial Dimensions of Urbanization (p. 146), Shahnaz Rouse *Sociology*

The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*

Creative Reuse (p. 171), Jean Shin *Visual and Studio Arts*

What Remains: Presenting Absence (p. 172), Jean Shin *Visual and Studio Arts*

Activating Art in Public Places (p. 172), Jean Shin *Visual and Studio Arts*

Children's Literature (p. 175), Myra Goldberg *Writing*

Forms and Fictions (p. 178), Myra Goldberg *Writing*

Words and Pictures (p. 178), Myra Goldberg *Writing*

Dream Logic (p. 181), Stephen O'Connor *Writing*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## ARCHITECTURE AND DESIGN STUDIES

Architecture and design studies at Sarah Lawrence College is a cross-disciplinary initiative that offers a variety of analytical approaches to the cultural act of constructing environments, buildings, and aesthetic, yet functional, objects. Courses in architectural and art history and theory, computer design, environmental

studies, physics, and sculpture allow students to investigate—in both course work and conference—a wide range of perspectives and issues dealing with all facets of built design. These perspectives include theoretical explorations in history and criticism, formal approaches that engage sociopolitical issues, sustainable problem-solving, and spatial exploration using both digital and analog design tools.

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

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

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

Ethnographic Writing (p. 6), Robert R. Desjarlais *Anthropology*

Monuments and Memory (p. 11), Cat Dawson *Art History*

Romanesque and Gothic Art: Castle and Cathedral at the Birth of Europe (p. 11), Jerrilynn Dodds *Art History*

Art and History (p. 11), Jerrilynn Dodds *Art History*

Paris: A History Through Art, Architecture, and City Planning (p. 12), Jerrilynn Dodds *Art History*

Choreographing Light for the Stage (p. 29), Judy Kagel *Dance*

First-Year Studies: The Urban Century: How Cities Shaped and Were Shaped by Modern European History (p. 64), Philipp Nielsen *History*

Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 95), Philip Ording *Mathematics*

Calculus I (p. 96), Philip Ording *Mathematics*

Calculus II (p. 96), Philip Ording *Mathematics*

Calculus II (p. 96), Abbe Herzig *Mathematics*

Classical Mechanics (Calculus-Based General Physics) (p. 115), Bruce Alphenaar *Physics*

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

First-Year Studies: The Senses: Art and Science (p. 124), Elizabeth Johnston *Psychology*

Art and Visual Perception (p. 126), Elizabeth Johnston *Psychology*

## 10 Art History

Children's Literature: Psychological and Literary Perspectives (p. 132), Charlotte L. Doyle *Psychology*

Environmental Policy, Racism, and Social Justice (p. 134), Jessica Poling *Public Policy*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 135), Jessica Poling *Public Policy*

Environmental Policy, Racism, and Social Justice (p. 143), Jessica Poling *Sociology*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 145), Jessica Poling *Sociology*

Changing Places: Social/Spatial Dimensions of Urbanization (p. 146), Shahnaz Rouse *Sociology*

Urban Voids as Artifacts (p. 163), Nick Roseboro *Visual and Studio Arts*

The Pendulum of Labor and Leisure (p. 163), Nick Roseboro *Visual and Studio Arts*

Creative Reuse (p. 171), Jean Shin *Visual and Studio Arts*

What Remains: Presenting Absence (p. 172), Jean Shin *Visual and Studio Arts*

Activating Art in Public Places (p. 172), Jean Shin *Visual and Studio Arts*

Intro to Rhino and 3D Fabrication (p. 171), Momoyo Torimitsu *Visual and Studio Arts*

Intro to Rhino and 3D Fabrication (p. 172), Momoyo Torimitsu *Visual and Studio Arts*

Push and Pull: SubD Modeling in Rhino (p. 173), Momoyo Torimitsu *Visual and Studio Arts*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## ART HISTORY

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

Sarah Lawrence students have gone on to graduate programs in art history at Columbia, Johns Hopkins, Northwestern, Bard, Williams, Yale, University of Chicago, Oxford University, and University of London, among others. Many of their classmates have pursued museum and curatorial work at organizations such as the Guggenheim

Museum, The Metropolitan Museum of Art, and The Art Institute of Chicago; others have entered the art business by working at auction houses such as Sotheby's or by starting their own galleries; and still others have entered professions such as nonprofit arts management and advocacy, media production, and publishing.

## Histories of Queer and Trans Art

*Cat Dawson*  
*Open, Lecture—Fall | 5 credits*

Art and culture have long offered ways for people minoritized on the basis of gender and/or sexuality to both represent and come to understand who they are. But as representations of LGBTQ+ lives have coalesced around particular terms and, more recently, have left the largely coded language of the closet, they have come to embrace increasingly complex and intersectional forms of representation that often exceed—even as they rely on—our extant visions of queer and trans cultures, communities, and subjects. Beginning in the late 19th century—when the categories as we know them today began to coalesce—and focusing on, but not limited to, Western art, this course explores a set of histories both within and beyond the art historical canon.

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

*Alessandra Di Croce*  
*Open, Lecture—Fall | 5 credits*

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

## Monuments and Memory

*Cat Dawson*

*Open, Lecture—Spring | 5 credits*

This course looks at the shifting role of monuments in Western culture, from a public representation of the values of dominant culture to one that challenges what Kara Walker calls the “monumental misrememberings” attendant to most historical monuments. We will investigate the role that monuments play in forming—and disrupting—the stories that we tell ourselves about history. Attending to narratives of both domination and minoritization and foregrounding work by Black, Indigenous, and queer artists, this course reaches across continents and back centuries and will involve a field trip to experience monumental forms in and around the City of New York.

## Theatrum Mundi: Baroque Art and the Wonders of the World

*Alessandra Di Croce*

*Open, Lecture—Spring | 5 credits*

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

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

*Jerrilynn Dodds*

*Open, Lecture—Spring | 5 credits*

This course explores the powerful architecture, sculpture, and painting styles that lie at the heart of the creation of Europe and the idea of the West. We will use a number of strategies to explore how expressive narrative painting and sculpture and new monumental architectural styles were engaged in the formation of a common European

identity and uncover, as well, the artistic vestiges of diverse groups and cultures that challenge that uniform vision. These are arts that chronicle deep social struggles between classes, intense devotion through pilgrimage, the rise of cities and universities, and movements that could both advocate genocide and nurture enormous creativity—in styles both flamboyant and austere—growing from places as diverse as castles and rural monasteries to Gothic cathedrals. The course will explore those aspects of expressive visual language that link works of art to social history, the history of ideas, and political ideology.

## Art and History

*Jerrilynn Dodds*

*Open, Seminar—Year | 10 credits*

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

## Archaeology and the Bible

*David Castriota*

*Open, Seminar—Fall | 5 credits*

With the advent of early archaeological excavation in the Near East, biblical studies entered upon a new modern phase in which the criticism of scriptural revelation was no longer simply a matter of faith or theology. With the new

discoveries at Nimrud just before the middle of the 19th century, the Assyrians and the other great powers of ancient Mesopotamia mentioned in Old Testament narratives suddenly became a visible reality, demonstrating that biblical narratives could now be evaluated or corroborated empirically against hard, material evidence. In due course, pioneering archaeologists also turned their attention to the Holy Land to pursue this new agenda. Since then, the convergence of archaeology and modern professional criticism of the Old Testament has increasingly enabled us to reconstruct the reality behind the biblical narratives. The course will explore this process, focusing primarily on the material culture of the ancient Levant—beginning in the Bronze Age with the Canaanites, the emergence and subsequent development of the Iron Age Israelite kingdom, its destruction, the Babylonian Captivity, the eventual return of the Jews under Persian rule, and the re-emergence from Hellenistic Greek domination of a Judaeian kingdom under the Hasmoneans. Although focused largely on archaeological or material remains, the course will also make ample use of biblical and historical texts or sources to investigate the intersection of archaeology, culture, and religion.

## The Age of Arthur

*David Castriota*

*Open, Seminar—Fall | 5 credits*

The fate of the western Roman provinces during and after the collapse of the imperial center in the fifth century remains a major concern for historians of Late Antiquity, yet no single former Roman province has proven to be as obscure and resistant to serious historical study as Britain. Through much of the 20th century, a substantial body of historical research was devoted toward developing the figure of Arthur, a post-Roman ruler or warlord who strove to preserve something of Roman imperial order and culture while stemming Germanic or Anglo-Saxon settlement. More recently, however, the tide of scholarship has turned against a historical Arthur. The fact remains that Arthur is unattested in any historical sources of the late antiquity or early medieval periods. Nor is there much evidence that Anglo-Saxon settlement was effectively shaped or contained by native Romano-British resistance. Consequently, the course will examine the origins of Arthur as a figure of legend rather than of history, and we will examine the factors that led to Arthur being accorded historical status—first in the early medieval period and then in modern scholarship. At the same time, we will attempt to establish the basis for a genuine dynastic and political history of Britain from the fifth to the seventh centuries.

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

*Jerrilynn Dodds*

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

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

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

*Sarah Hamill*

*Intermediate, Seminar—Fall | 5 credits*

*Prerequisite: one course in art history*

This course looks closely at the art museum as a site of contest and critique: How are museums not neutral spaces but, rather, powerful institutions that shape narratives about the objects that they collect and display? Readings will consider the origins of the modern art museum in Europe in the 17th century and explore how the conventions of display impacted art's reception and meaning. We will analyze histories of Institutional Critique to look at how artists have taken aim at the museum as a site of discursive power, raising questions about the kinds of value judgments that go into determining what counts as art. We will look closely at current discourses of decolonizing the museum, weigh how museums should confront their colonizing histories of systemic racism, and explore histories of exhibitions of Indigenous and African and African diasporic art. This course will include field trips and visiting speakers, and students will also contribute writing to an exhibition planned for Spring 2024. Because this course considers the historiography of art, some previous course work in art history is expected; but with its broad coverage, this course will have something for everyone regardless of their background.

## Histories of Art and Climate Justice

*Sarah Hamill*

*Open, Seminar—Spring | 5 credits*

How have artists visualized the climate crisis from the vantage point of environmental justice? How can art help

us understand the past and shape discourses for the future? This course looks closely at modern and contemporary art through the lenses of the environment, ecology, and climate justice. We will ask how Euro-American artists portrayed ideologies of settler colonialism through the genre of landscape and explore how Indigenous artists have defined place, land, and embodiment as counter histories to a dominant settler norm. We will take up the sanitization of enslavement through landscape painting and consider contemporary representations of reparative landscapes by Black artists working in the wake of enslavement, including artworks that engage the effects of climate crisis on BIPOC communities. We will look at the aesthetics and politics of representations of climate change and what it means to visualize petrochemical and extractivist sites and the communities impacted by them. We will consider artists engaging in forms of attention, slowness, indigenous futurity, and care work in dialogue with a Heimbold Gallery exhibition on climate justice and care. This course will fully participate in the spring 2024 Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster, with a focus on environmental and climate justice and a strong involvement with local organizations and field trips. The semester will include two interludes during which students will engage in collaborative projects across disciplines and in partnership with students from Bronx Community College. Conference projects will entail writing a long-form research paper or presenting your research in a digital humanities format.

## Public Humanities in Practice: The Hudson River Museum

Karintha Lowe

*Advanced, Small seminar—Spring | 2 credits*

*Prerequisite: previous experience working in an arts or nonprofit setting*

This small seminar will provide students with the opportunity to engage in community-based work at the Hudson River Museum. Much of our course work will be held on-site at the Hudson River Museum, where we'll work together on a series of curatorial and public programming projects related to the Community and Partnerships Gallery. Students should have previous experience working in an arts or nonprofit setting, as much of our course work will be directly aimed at engaging the local community with the Hudson River Museum's exhibitions, collections, and events. Ultimately, students will gain firsthand experience working in the fields of curation and community engagement, as well as in events planning.

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

Anthropology and Images (p. 6), Robert R. Desjarlais

*Anthropology*

Histories of Queer and Trans Art (p. 10), Cat Dawson *Art History*

Monuments and Memory (p. 11), Cat Dawson *Art History*

The Chemistry of Art Materials (p. 20), Michael Malin  
*Chemistry*

First-Year Studies: Hollywood From the Margins (p. 40),  
Leana Hirschfeld-Kroen *Film History*

The Movie Musical (p. 41), Leana Hirschfeld-Kroen *Film History*

Feminist Film History (p. 42), Leana Hirschfeld-Kroen *Film History*

Not for Children (p. 44), Robin Starbuck *Filmmaking and Moving Image Arts*

First-Year Studies: Romantic Europe (p. 65), Philip Swoboda *History*

The Disreputable 16th Century (p. 67), Philip Swoboda  
*History*

Documenting Asian America (p. 69), Karintha Lowe *History*

The Middle East and the Politics of Collective Memory:  
Between Trauma and Nostalgia (p. 69), Matthew Ellis  
*History*

Public Humanities in Practice: The Yonkers Public  
Library (p. 72), Benjamin Zender *History*

Beginning Italian: *Viaggio in Italia* (p. 75), Tristana  
Rorandelli, Annemarie Tamis-Nasello *Italian*

Intermediate Italian: Modern Italian Culture and  
Literature (p. 76), Tristana Rorandelli, Annemarie  
Tamis-Nasello *Italian*

First-Year Studies: Deconstructing the Western Idea of  
Nature (p. 82), Eric Leveau *Literature*

Shakespeare and the Semiotics of Performance (p. 83),  
Joseph Lauinger *Literature*

Celebrity, Spirituality, and the Cult of Sainthood in the  
Middle Ages (p. 86), Gillian Adler *Literature*

Ancient Eros: Love in Classical Literature (p. 87), Emily  
Fairey *Literature*

Documenting Asian America (p. 88), Karintha Lowe  
*Literature*

Interrogating God: Tragedy and Divinity (p. 88), Joseph  
Lauinger *Literature*

Global Surrealisms (p. 90), Jason Earle *Literature*

Wilde and Shaw (p. 92), Joseph Lauinger *Literature*

Punk (p. 107), Martin Goldray *Music*

Philosophy Through Film (p. 111), Scott Shushan  
*Philosophy*

Capitalism and Schizophrenia: A Thousand  
Plateaus (p. 112), Roy Ben-Shai *Philosophy*

Reflections From Damaged Life: Adorno and Critical  
Theory (p. 113), Scott Shushan *Philosophy*

## 14 Asian Studies

First-Year Studies: The Senses: Art and Science (p. 124), Elizabeth Johnston *Psychology*

Art and Visual Perception (p. 126), Elizabeth Johnston *Psychology*

Perspectives on the Creative Process (p. 128), Charlotte L. Doyle *Psychology*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 135), Jessica Poling *Public Policy*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 145), Jessica Poling *Sociology*

Changing Places: Social/Spatial Dimensions of Urbanization (p. 146), Shahnaz Rouse *Sociology*

The Face Is a Clock: Drawing Portraits (p. 163), John O'Connor *Visual and Studio Arts*

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

Drawing the Body in the 21st Century (p. 164), Marion Wilson *Visual and Studio Arts*

Senior Studio (p. 164), John O'Connor *Visual and Studio Arts*

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

Visual and Studio Arts Fundamentals: Our Eight Senses (p. 166), John O'Connor *Visual and Studio Arts*

Painting Pop (p. 168), Claudia Bitrán *Visual and Studio Arts*

Performance-Art Tactics (p. 168), Dawn Kasper *Visual and Studio Arts*

Creative Reuse (p. 171), Jean Shin *Visual and Studio Arts*

What Remains: Presenting Absence (p. 172), Jean Shin *Visual and Studio Arts*

Activating Art in Public Places (p. 172), Jean Shin *Visual and Studio Arts*

Assemblage: The Found Palette (p. 172), Katie Bell *Visual and Studio Arts*

Free-Standing: Intro to Sculptural Forms (p. 171), Katie Bell *Visual and Studio Arts*

Intro to Rhino and 3D Fabrication (p. 172), Momoyo Torimitsu *Visual and Studio Arts*

Experiments in Sculptural Drawing (p. 172), Katie Bell *Visual and Studio Arts*

First-Year Studies: Where Was It One First Heard of the Truth? (p. 175), Vijay Seshadri *Writing*

Children's Literature (p. 175), Myra Goldberg *Writing*

Forms and Fictions (p. 178), Myra Goldberg *Writing*

Creative Nonfiction (p. 181), Jo Ann Beard *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.

### East Meets West: China and the World in Medieval Times

*Ellen Neskar*

*Open, Lecture—Spring | 5 credits*

This course explores China's place as both an initiator and a subject of globalization between the second century (Han dynasty) and the 15th century (the Mongol, Yuan dynasty). To do so, we will follow the rise and development of the Silk Roads with the goal of uncovering the variety of cross-cultural influences among China and its closest neighbors (the Uighurs, Tibet, Central Asia, and the Russian steppe), as well as distant lands (including India, Europe, and South East Asia). More specifically, topics covered will include the following: political and state-sanctioned relations, including diplomacy and interregional wars; economic exchange and trade; the spread of religions (including Buddhism, Islam, Judaism, and Christianity); and, finally, the exchange of technology, art, and material culture (including food, ceramics, and items of daily use). This is a hybrid lecture course, including weekly lectures and seminars. The lectures will be based on scholarly research and provide the broader historical and cultural context for a study of primary documents. In the seminar portion, we will undertake a closer reading and discussion of those primary documents.

### Gender and History in China: Beyond Eunuchs and Concubines

*Kevin Landdeck*

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

This seminar is a sustained historical exploration of gender in the Chinese context, which is not only significant in its own right but also serves to complicate some of the



common Euro-American assumptions about family dynamics, emotional life, and gender hierarchies. We will treat female and male as historically-constructed categories, examining how both have been tied to modes of power (familial, social, economic, and political); in other words, how men and women have been imagined and portrayed, made and mobilized, at different times. We will confront head on stereotypes about the passive Chinese woman and the Confucian family, asking where do we find, and how do we understand, women's agency within the permutations of the Chinese family historically? We will interrogate imperial-era family conflicts and the practice of footbinding to highlight female agency within, and complicity with, the gender hierarchy. The appearance of feminism in the early 20th century and its subsequent fate will provide a window on how gender shaped revolution and how gender was, in turn, shaped by it. And rather than leave masculinity as an assumed constant, we will examine historical and cultural constructions of what it meant to be a man in China; located between the poles of the scholar and the warrior, Chinese manliness exhibits unfamiliar contours and traits. The course also covers same-sex desire in both traditional and modern China; for example, in the late imperial era, we will look at homoeroticism among fashionable elite men and at female "marriage resisters," who dared to form all-women communities in a society where marriage was virtually universal. Class readings consist primarily of historical scholarship; however, (translated) primary sources pepper the course and include ritual prescriptions, (auto)biographies, essays, drama, and fiction that ground our inquiries in the authenticity of Chinese voices.

*Due to its reading load, this seminar is listed as "sophomore and above" but requires no prior knowledge of Chinese history. First-year students may register for this course with permission of the instructor.*

## Virtue and the Good Life: Ethics in Classical Chinese Philosophy

Ellen Neskari

Open, Seminar—Spring | 5 credits

This course centers on the close, detailed reading of a small number of foundational texts in classical Confucianism and Taoism. Our focus will be to explore how these texts might fit "virtue ethics," which emphasizes moral character and the pursuit of a worthwhile life. Some attention will be paid to other forms of ethics, including those that stress either the adherence to duties and obligations or the social consequences of ethical action. Our primary goal, however, will be to examine the ways in which classical Chinese philosophers regarded personal virtues and "good character" as both a prerequisite to and an explanation of appropriate action and its

consequences. Among the more specific topics that we will explore are: ideal traits of virtue, the links between moral values and different understandings of human nature, the psychological structures of virtue, practices leading to the cultivation of virtue, the roles of family and friendship in developing moral values, and what constitutes a good life.

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 in the Machinery of Empire (p. 4), Mary A. Porter *Anthropology*  
 Faking Families: How We Make Kinship (p. 5), Mary A. Porter *Anthropology*  
 Anthropology and Images (p. 6), Robert R. Desjarlais *Anthropology*  
 Ethnographic Writing (p. 6), Robert R. Desjarlais *Anthropology*  
 Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*  
 The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 57), Joshua Muldavin *Geography*  
 Gender and History in China: Beyond Eunuchs and Concubines (p. 68), Kevin Landdeck *History*  
 Time, Money, and the Afterlife: Selected Studies in East Asian Film and Media (p. 92), Una Chung *Literature*  
 The Buddhist Tradition in India, Tibet, and Southeast Asia (p. 137), Griffith Foulk *Religion*  
 Chan and Zen Buddhism (p. 137), Griffith Foulk *Religion*  
 Changing Places: Social/Spatial Dimensions of Urbanization (p. 146), Shahnaz Rouse *Sociology*  
 Fiction Workshop: Asian American Writing (p. 177), Rattawat Lapcharoensap *Writing*  
 Creative Nonfiction (p. 181), Jo Ann Beard *Writing*  
 Yearlong Poetry Workshop: The *Zuihitsu* (p. 182), Suzanne Gardinier *Writing*

## BIOLOGY

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

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

## First-Year Studies: The Brain According to Oliver Sacks

*Cecilia Phillips Toro*  
FYS—Year | 10 credits

Dr. Oliver Sacks was a prominent neurologist and prolific writer, who considered the workings of the brain by observing and diagnosing patients—including himself. Sacks communicated the marvels of the nervous system to the public through his engaging and remarkable stories of neurological dysfunction and his musings on intriguing and poorly understood topics in neuroscience. We will study the brain in health and disease through Sacks's writings, accompanied by other readings and films that complement and expand upon Sacks's descriptions of brain function. Topics will likely include: vision, blindness, and prosopagnosia (aka face-blindness, which Sacks himself had); speech, reading, audition, music, and deafness; autism spectrum disorder; Tourette's syndrome; neurodegenerative diseases like Parkinson's, Alzheimer's, Huntington's, and ALS; learning, memory, and amnesia. We will meet for seminar classes and biweekly individual conferences throughout the year. In the fall semester, we will also have weekly group collaborative meetings, which will include neuroanatomy exploration using a neuroscience coloring book, movie screenings, or writing workshops.

## General Biology: Genes, Cells, and Evolution

*Drew E. Cressman*  
Open, Small Lecture—Fall | 5 credits

Biology, the study of life on Earth, encompasses structures and forms ranging from the very minute to the very large. In order to grasp the complexities of life, we begin this study with the cellular and molecular forms and mechanisms that serve as the foundation for all living organisms. The initial part of the semester will introduce the fundamental molecules critical to the biochemistry of

life processes. From there, we branch out to investigate the major ideas, structures, and concepts central to the biology of cells, genetics, and the chromosomal basis of inheritance. Finally, we conclude the semester by examining how those principles relate to the mechanisms of evolution. Throughout the semester, we will discuss the individuals responsible for major discoveries, as well as the experimental techniques and process by which such advances in biological understanding are made. Classes will be supplemented with weekly laboratory work. This course serves as the gateway course into the biology department curriculum.

## Evolutionary Biology

*Michelle Hersh*  
Open, Lecture—Spring | 5 credits

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

## Drugs and the Brain

*Cecilia Phillips Toro*  
Open, Lecture—Spring | 5 credits

The nervous system is the ultimate target of many drugs: those taken to alleviate pain, to increase pleasure, or to transform perceptions. We will focus on the neuronal targets and mechanisms of psychoactive drugs, including which neurotransmitter systems they modulate. We will consider stimulants, depressants, narcotics, analgesics, hallucinogens, and psychotherapeutics. In order to gain a more comprehensive understanding of drug use and abuse, we will also explore the social, political, economic, and genetic factors that influence drug consumption—both legal and illegal—and drug epidemics, including the ongoing and devastating opioid epidemic. We will learn about drug sources, forms, and methods of use while also exploring what is known about the biological basis of tolerance, cravings, withdrawal, and addiction. Lectures will be complemented by seminar-style group

conferences in which we will discuss the narrative nonfiction books *Dreamland*, by Sam Quinones, and *How to Change Your Mind*, by Michael Pollan.

## Animal Behavior

*Liv Baker*

*Open, Seminar—Fall | 5 credits*

Behavior is the complex manifestation of multifaceted phenomena. Behavior involves the integration, synthesis, and sorting of vast amounts of biological information—from the molecular, cellular, and physiological to the cognitive, emotional, and psychological. Genetics, lived experience, embodied knowledge, and evolutionary legacy are all at play in the existence, persistence, and shaping of behavioral expression within and across lineages. Studying behavior provides insight into the interior lives of other animals and how they relate to and respond to their worlds, including a better understanding of their abilities to contend with environmental, social, and emotional challenges. Behavior can be studied at the level of the individual, group, and species. Studying animal behavior also provides awareness into our own species. In this course, we will explore the fascinating and complex world of other animals through the lens of behavior. We will begin to understand the relationship between nonhuman animal and human behavior, realizing that an understanding of human behavior depends to a large part on understanding nonhuman animals. We will develop skills to articulate the evolutionary history of a species' behavior, the developmental history of an individual's behavior, and the impact of evolution and development on natural selection. We will also investigate anthropogenic effects on animal behavior and begin to understand and articulate the ethical dilemmas posed when studying animals.

## Giving, Taking, and Cheating: The Ecology of Symbiosis

*Michelle Hersh*

*Open, Seminar—Fall | 5 credits*

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 also 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 think carefully about how to design scientific experiments to understand the nature of symbioses and also design and carry out a class experiment on mutualisms between plants and nitrogen-fixing bacteria.

## Ecology

*Michelle Hersh*

*Open, Seminar—Fall | 5 credits*

Ecology is a scientific discipline that studies interactions between living organisms and their environments, as well as processes governing how species are distributed, how they interact, and how nutrients and energy cycle through ecosystems. Ecologists might ask questions about how plant growth responds to climate change, how squirrel population size or behavior changes in response to acorn availability, or how nutrients like nitrogen and phosphorous cycle in rivers and streams. In this course, students will develop a strong foundational understanding of the science of ecology at the individual, population, community, and ecosystem scales. Throughout the course, emphasis will be placed on how carefully-designed experiments and data analysis can help us find predictable patterns despite the complexity of nature. Students will be expected to design and carry out a field experiment, either individually or in small groups. The course will include a weekly lab section, with most labs held outdoors.

## Hormones, Food, and Sex

*Cecilia Phillips Toro*

*Open, Seminar—Fall | 5 credits*

Hormones are released from diverse tissues, including the brain, ovaries, testes, stomach, intestines, and fat. These small molecules travel around the body via the circulatory system to influence the activity of distant cells involved in key biological processes. In this introduction to endocrinology, we will study the principles of hormone signaling by focusing on two overarching topics: 1) hormones that modulate food intake and utilization, and 2) hormones that control reproduction. The key molecules, cells, and tissues that play a role in endocrine-signaling pathways will be examined. We will study hormones that control appetite, satiation, fat deposition, and weight, as well as those that control many aspects of reproduction—including puberty, arousal, sex, gender identity, ovulation, pregnancy, and lactation. Readings will include textbook chapters, scientific articles, and popular science pieces.

## Genetics

*Drew E. Cressman*

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

At the biological core of all life on Earth is the gene. The unique combination of genes in each individual ultimately forms the basis for that person's physical appearance, metabolic capacity, thought processes, and behavior. Therefore, in order to understand how life develops and functions, it is critical to understand what genes are, how they work, and how they are passed on from parents to offspring. In this course, we will begin by investigating the theories of inheritance first put forth by Mendel and then progress to our current concepts of how genes are transmitted through individuals, families, and whole populations. We will also examine chromosome structure and the mechanisms and molecular functions of genes and DNA within cells and how mutations in DNA can lead to physical abnormalities and diseases such as Trisomy 21, hemophilia, or others. Finally, we will discuss the role of genetics in influencing such complex phenotypes as behavior or traits such as intelligence. Classes will be supplemented with weekly laboratory work.

*While listed as "sophomore and above," this course is also open to any interested first-year student who has completed AP Biology or a previous college-level biology course.*

## Viruses and Pandemics

*Drew E. Cressman*

*Open, Seminar—Spring | 5 credits*

Ebola, smallpox, influenza, rabies...these and other viruses are the smallest lifeforms on Earth, yet they are some of the most powerful and devastating biological forces ever unleashed. Throughout human history, pandemics caused by viruses have periodically ravaged human populations, altering the social fabric, confounding political and medical responses, and revealing the fragility of the human species. Examples range from the Antonine Plague that killed five million people during the time of the Roman Empire, to the 15 million deaths during the Cocoliztli epidemic of the 1600s in Mexico and Central America, to the Spanish Flu pandemic of the early 20th century that claimed an estimated 50-100 million victims. The current COVID-19 pandemic has reminded the world of the dominance of viruses and exposed the challenges of confronting these microscopic pathogens on a global scale. This course will examine the biology and behavior of viruses, the role of such pathogens in inducing different pandemics throughout the course of history, and the means by which they can emerge and spread through a population. We will explore how viral outbreaks are traced through epidemiological means and modeling and how vaccines, quarantines, and other medical, social and

political responses work to mitigate and eventually overcome such outbreaks. During the course, we will consider the representation of viruses and our response to pandemics through readings drawn from texts such as John Barry's *The Great Influenza*, Laurie Garrett's *The Coming Plague*, and Michael Lewis's *The Premonition*.

## Anatomy and Physiology

*Beth Ann Ditkoff*

*Open, Seminar—Spring | 5 credits*

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

## Cell Biology

*Drew E. Cressman*

*Intermediate, Seminar—Spring | 5 credits*

*Prerequisite: General Biology, Genetics, Microbiology, Neurobiology, or other related course*

Cells are the most basic unit of life on the planet. All life forms are simply conglomerations of cells, ranging from the individual bacterial cells to higher-order plants and animals. Humans, themselves, are made up of trillions of cells. So what exactly is a cell? What is it made of? How does it function? In a complex organism, how do cells communicate with one another and coordinate their activities? How do they regulate their growth? What role do genes play in controlling cellular function? This course will address these questions and introduce the basic biology of cells while keeping in mind their larger role in tissues and organs. If we can understand the structures and functions of the individual cells that serve as the subunits of larger organisms, we can begin to understand the biological nature of humans and other complex life forms. Classes will be supplemented with laboratory work.

## Microbiology

Michelle Hersh

Intermediate, Seminar—Spring | 5 credits

Prerequisite: General Biology: Genes, Cells, and Evolution or permission of the instructor

Humans are bathing in a sea of microbes. Microbes coat our environments, live within our bodies, and perform functions both beneficial and detrimental to human well-being. This course will explore the biology of microorganisms, broadly defined as bacteria, archaea, viruses, single-celled eukaryotes, and fungi. We will study microbes at multiple scales, including the individual cell, the growing population, and populations interacting with one another or their environments. Microbial physiology, genetics, diversity, and ecology will be covered in depth. Particular emphasis will be given to the role of microbes that cause infectious disease in humans and microbes that play critical roles in ecological processes. Seminars will be supplemented by a weekly lab section to learn key microbiological techniques and methods, most notably culturing and identifying bacteria.

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

Animal Behavior (p. 17), Liv Baker *Biology*

First-Year Studies: The Extraordinary Chemistry of

Everyday Life (p. 19), Mali Yin *Chemistry*

General Chemistry I (p. 20), Colin Abernethy *Chemistry*

General Chemistry II (p. 20), Michael Malin *Chemistry*

The Chemistry of Art Materials (p. 20), Michael Malin *Chemistry*

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

Organic Chemistry II (p. 21), Mali Yin *Chemistry*

Molecules: Bonding, Structure, and Reactivity (p. 21), Colin Abernethy *Chemistry*

Game Theory: The Study of Conflict and Strategy (p. 95), Daniel King *Mathematics*

Multivariable Mathematics: Linear Algebra, Vector

Calculus, and Differential Equations (p. 95), Philip Ording *Mathematics*

Calculus I (p. 96), Philip Ording *Mathematics*

Calculus II (p. 96), Philip Ording *Mathematics*

Calculus II (p. 96), Abbe Herzig *Mathematics*

Capitalism and Schizophrenia: A Thousand

Plateaus (p. 112), Roy Ben-Shai *Philosophy*

Classical Mechanics (Calculus-Based General

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

Electromagnetism & Light (Calculus-Based General

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

First-Year Studies: The Senses: Art and Science (p. 124),

Elizabeth Johnston *Psychology*

Finding Happiness and Keeping It: Insights From

Psychology and Neuroscience (p. 126), Maia Pujara *Psychology*

Art and Visual Perception (p. 126), Elizabeth Johnston *Psychology*

Perspectives on the Creative Process (p. 128), Charlotte L. Doyle *Psychology*

Mind-Body Interactions: Psychoneuroimmunology (p. 129), Maia Pujara *Psychology*

Cognition Through the Lens of Neuropsychology (p. 131), Maia Pujara *Psychology*

Mind-Body Interactions:

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

The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## CHEMISTRY

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

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

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

### First-Year Studies: The Extraordinary Chemistry of Everyday Life

Mali Yin

FYS—Year | 10 credits

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 and that affect our environment and us. We will emphasize practical applications of chemistry to issues involving food and nutrition. In this FYS course, we will have weekly one-on-one conferences for the fall semester and biweekly for the spring semester.

## General Chemistry I

*Colin Abernethy*

*Open, Small Lecture—Fall | 5 credits*

This course is the first part of a two-semester sequence that provides a broad foundation for the scientific discipline of chemistry, introducing its fundamental principles and techniques and demonstrating the central role of chemistry in biology and medicine. We first look at basic descriptions of elemental properties, the periodic table, solid and molecular structures, and chemical bonding. We then relate these topics to the electronic structure of atoms. The mole as a unit is introduced so that a quantitative treatment of stoichiometry can be considered. After this introduction, we go on to consider physical chemistry, which provides the basis for a quantitative understanding of (i) the kinetic theory of gases (which is developed to consider the nature of liquids and solids); (ii) equilibria and the concepts of the equilibrium constant and of pH; (iii) energy changes in chemical reactions and the fundamental principles of thermodynamics; (iv) the rates of chemical reactions and the concepts of the rate determining step and activation energy. Practical work in the laboratory periods of this course introduces the use and handling of basic chemical equipment and illustrates the behavior of simple chemical substances. In addition to the two regular class meetings and laboratory session each week, there will be an hour-long weekly group conference. This lecture course will be of interest to students interested in the study of chemistry or biology and to those planning on a career in medicine and related health.

## General Chemistry II

*Michael Malin*

*Intermediate, Small Lecture—Spring | 5 credits*

*Prerequisite: General Chemistry I*

This course is a continuation of General Chemistry I. We will begin with a detailed study of both the physical and chemical properties of solutions. This will enable us to consider the factors that affect both the rates and direction of chemical reactions. We will then investigate the properties of acids and bases and the role that electricity plays in chemistry. The course will conclude with introductions to nuclear chemistry and organic

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

## The Chemistry of Art Materials

*Michael Malin*

*Open, Seminar—Fall | 5 credits*

Do you admire paintings? Color? Yes, of course. As they age, paintings develop cracks and blisters and discolor. What is going on? In this course, we will learn about the investigative tools used by art conservation scientists as they diagnose the aging issues associated with paintings and other artworks. The course will cover chemical aspects of art materials, including the preparation and discoloration of artists' pigments with emphasis on inorganic pigments, toxicology of art materials, and the aging of the oil matrix of oil paintings. Students will be taught how to use chemical mechanism, based on changes in structure as a common language that applies to the aging of art materials. Students will develop an individual project that is based on the chemistry of art materials. The approach will be nonmathematical.

## Organic Chemistry I

*Mali Yin*

*Open, Seminar—Fall | 5 credits*

Organic chemistry is the study of chemical compounds whose molecules are based on a framework of carbon atoms, typically in combination with hydrogen, oxygen, and nitrogen. Despite this rather limited set of elements, there are more organic compounds known than there are compounds that do not contain carbon. Adding to the importance of organic chemistry is the fact that very many of the chemical compounds that make modern life possible—such as pharmaceuticals, pesticides, herbicides, plastics, pigments, and dyes—can be classed as organic. Organic chemistry, therefore, impacts many other scientific subjects; and knowledge of organic chemistry is essential for a detailed understanding of materials science, environmental science, molecular biology, and medicine. This course gives an overview of the structures, physical properties, and reactivity of organic compounds. We will see that organic compounds can be classified into families of similar compounds based upon certain groups of atoms that always behave in a similar manner no matter what molecule they are in. These functional groups will enable us to rationalize the vast number of reactions that organic reagents undergo. Topics covered in this course include: the types of bonding within organic molecules; fundamental concepts of organic reaction mechanisms (nucleophilic substitution, elimination, and electrophilic addition); the conformations

and configurations of organic molecules; and the physical and chemical properties of alkanes, halogenoalkanes, alkenes, alkynes, and alcohols. In the laboratory section of the course, we will develop the techniques and skills required to synthesize, separate, purify, and identify organic compounds. Organic Chemistry is a key requirement for pre-med students and is strongly encouraged for all others who are interested in the biological and physical sciences.

## Organic Chemistry II

*Mali Yin*

*Intermediate, Seminar—Spring | 5 credits*

*Prerequisite: Organic Chemistry I*

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

## Molecules: Bonding, Structure, and Reactivity

*Colin Abernethy*

*Intermediate, Seminar—Fall | 5 credits*

*Prerequisite: prior study of chemistry or permission of the instructor*

The structure of a molecule (its particular arrangement of atoms in three-dimensional space) is the source of its chemical behavior and physical properties. Principally, the structure of a compound dictates its melting point, its reactivity toward other chemical species, its response to light, and its benefit (or harm) to a living organism. In this course, we will seek to understand the interactions between atoms that lead to the formation of molecules. That will allow us to survey the different arrangements and symmetries that occur within the molecules of important compounds. We will then go on to investigate the relationships between molecular structure and chemical reactivity. We will also explore the techniques that

chemists use to determine molecular structures: mass spectrometry, infrared spectroscopy, and nuclear magnetic resonance spectroscopy. Once we have a sound understanding of those techniques, we will become chemical detectives and use the information that they provide to solve chemical puzzles in order to elucidate the identities and structures of unknown molecules. In the laboratory section of the course, we will synthesize a variety of different types of molecular compounds and then use spectroscopic techniques to investigate their structures. This course will be useful for both pre-health students and those who wish to develop a fuller and deeper understanding of the physical and biological sciences.

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

First-Year Studies: The Brain According to Oliver Sacks (p. 16), Cecilia Phillips Toro *Biology*  
 General Biology: Genes, Cells, and Evolution (p. 16), Drew E. Cressman *Biology*  
 Drugs and the Brain (p. 16), Cecilia Phillips Toro *Biology*  
 Hormones, Food, and Sex (p. 17), Cecilia Phillips Toro *Biology*  
 Genetics (p. 18), Drew E. Cressman *Biology*  
 Cell Biology (p. 18), Drew E. Cressman *Biology*  
 Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 95), Philip Ording *Mathematics*  
 Calculus I (p. 96), Philip Ording *Mathematics*  
 Calculus II (p. 96), Philip Ording *Mathematics*  
 Calculus II (p. 96), Abbe Herzog *Mathematics*  
 Classical Mechanics (Calculus-Based General Physics) (p. 115), Bruce Alphenaar *Physics*  
 Thermal Physics (p. 115), Melvin Irizarry-Gelpi *Physics*  
 Electromagnetism & Light (Calculus-Based General Physics) (p. 115), Bruce Alphenaar *Physics*  
 Nuclear Magnetic Resonance Research Seminar (p. 116), Merideth Frey *Physics*  
 Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## CHINESE

The Chinese program includes beginning, intermediate, and advanced courses that teach students to speak, read, write, and comprehend standard Chinese (Mandarin). When offered, the first-year class focuses on oral proficiency and grammar structures and culminates in end-of-semester projects that draw on the students' interests. Reading and writing is emphasized in the second-year class, as students are introduced to short stories, poetry, and film. Student work in class and

## 22 Classics

conference is supplemented by weekly meetings with the language assistant and by the lunchtime Chinese Table. Extracurricular activities include visits to museums and excursions to New York City's various Chinatown neighborhoods.

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

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

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

East Meets West: China and the World in Medieval Times (p. 14), Ellen Neskar *Asian Studies*

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 57), Joshua Muldavin *Geography*

Concepts of the Mind: How Language and Culture Challenge Cognitive Science (p. 128), Sammy Floyd *Psychology*

Chan and Zen Buddhism (p. 137), Griffith Foulk *Religion*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## CLASSICS

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

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

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

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

Art and History (p. 11), Jerrilynn Dodds *Art History*

Beginning Greek (p. 61), Emily Fairey *Greek (Ancient)*

Imperialism and Servitude: Slave Rebellions in Greek and

Roman History (p. 70), Emily Fairey *History*

First-Year Studies: Deconstructing the Western Idea of

Nature (p. 82), Eric Leveau *Literature*

Shakespeare and the Semiotics of Performance (p. 83),

Joseph Lauinger *Literature*

Ancient Eros: Love in Classical Literature (p. 87), Emily

Fairey *Literature*

Interrogating God: Tragedy and Divinity (p. 88), Joseph

Lauinger *Literature*

Ancient Philosophies as Ways of Living in Truth (p. 112),

Charles Snyder *Philosophy*

Introduction to Ancient Greek Religion and Society (p. 138),

Ron Afzal *Religion*

Painting Pop (p. 168), Claudia Bitrán *Visual and Studio Arts*

First-Year Studies: Poetry: The Human Song (p. 174), Marie

Howe *Writing*

Dream Logic (p. 181), Stephen O'Connor *Writing*

Creative Nonfiction (p. 181), Jo Ann Beard *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.

Anthropology and Images (p. 6), Robert R. Desjarlais

*Anthropology*

Ethnographic Writing (p. 6), Robert R. Desjarlais

*Anthropology*

First-Year Studies: The Brain According to Oliver

Sacks (p. 16), Cecilia Phillips Toro *Biology*

General Biology: Genes, Cells, and Evolution (p. 16), Drew E.

Cressman *Biology*

Drugs and the Brain (p. 16), Cecilia Phillips Toro *Biology*



Hormones, Food, and Sex (p. 17), Cecilia Phillips Toro  
*Biology*

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

Cell Biology (p. 18), Drew E. Cressman *Biology*

Early-Intervention Approaches for Young Children and Their Families (p. 0), Cindy Puccio *Child Development*

Introduction to Computer Science: The Way of the Program (p. 23), James Marshall *Computer Science*

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

Intermediate Programming in Python (p. 24), James Marshall *Computer Science*

Artificial Intelligence and Society (p. 24), James Marshall *Computer Science*

An Introduction to Statistical Methods and Analysis (p. 94), Abbe Herzig *Mathematics*

Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 95), Philip Ording *Mathematics*

Calculus I (p. 96), Philip Ording *Mathematics*

Calculus II (p. 96), Philip Ording *Mathematics*

Calculus II (p. 96), Abbe Herzig *Mathematics*

First-Year Studies: The Senses: Art and Science (p. 124), Elizabeth Johnston *Psychology*

The Origins of Language: What Babies, Other Animals, and Machines Can Tell Us (p. 125), Sammy Floyd *Psychology*

Psychology of Children's Television (p. 125), Jamie Krenn *Psychology*

Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 126), Maia Pujara *Psychology*

Art and Visual Perception (p. 126), Elizabeth Johnston *Psychology*

Technology and Human Development (p. 127), Jamie Krenn *Psychology*

Concepts of the Mind: How Language and Culture Challenge Cognitive Science (p. 128), Sammy Floyd *Psychology*

Speaking the Unspeakable: Trauma, Emotion, Cognition, and Language (p. 129), Emma Forrester *Psychology*

Mind-Body Interactions: Psychoneuroimmunology (p. 129), Maia Pujara *Psychology*

Psychology Advanced Research Seminar (p. 130), Kim Ferguson, Linwood J. Lewis, Maia Pujara, Sammy Floyd *Psychology*

The Power and Meanings of Play in Children's Lives (p. 130), Cindy Puccio *Psychology*

The Stories We Could Tell: Theatre Through Memory (p. 130), Christine Farrell *Psychology*

How Humans Learn Language (p. 131), Sammy Floyd *Psychology*

Cognition Through the Lens of Neuropsychology (p. 131), Maia Pujara *Psychology*

Mind-Body Interactions: Psychoneuroendocrinology (p. 132), Maia Pujara *Psychology*

A Window Into the Growing Mind: Research Methods in Cognitive Development (p. 133), Sammy Floyd *Psychology*

Sociology of the Body (p. 144), Jessica Poling *Sociology*

The Stories We Could Tell: Theatre Through Memory (p. 158), Christine Farrell *Theatre Children's Literature* (p. 175), Myra Goldberg *Writing Creative Nonfiction* (p. 181), Jo Ann Beard *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 | 5 credits*

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

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

## Digital Disruptions

*Michael Siff*

*Open, Seminar—Fall | 5 credits*

From autonomous vehicles to ChatGPT and Stable Diffusion, from the rise to the fall of cryptocurrency and NFTs, from YouTube to TikTok, from Instagram and Snapchat to BeReal, from Twitter to Mastodon, from Mr. Robot to M3gan, from Wordle to Elden Ring, from Apple to Zoom...digital technology plays an ever-more “disruptive” role in society. In this seminar, we ponder where this phenomenon may be taking us in the immediate and not-so-immediate future and whether there is (or will be) anything we can (or should) do about it. The miniaturization of electronic computers and the resulting increase in computing power, decrease in short-term cost to harness that power, and ubiquity of computer networks all bring people and places together and make distances formerly thought of as insurmountable ever more 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 of a highly connected society: the more smart phones, the more workaholics; the more text messages exchanged and the easier the access to drones, the less privacy; the greater reach of the internet, the faster the spread of misinformation and the more piracy, spam, and pornography; the more remote-controlled thermostats, the greater the risk of cyberterrorism. This seminar will focus on the relationship between digital networks (the web, social networks, and beyond) to current events, including the economy, politics, and the law. The second half of the course will focus on the cultural impact of digital technology, ranging from video games to science fiction and the rise of artificial intelligence. This is not a technical course, though at times we will discuss some details that lie behind certain crucial technologies—in particular, the internet and the web.

## Intermediate Programming in Python

*James Marshall*

*Intermediate, Seminar—Fall | 5 credits*

*Prerequisite: at least one semester of prior programming experience in Python or a closely-related language*

This course is for students with prior programming experience in Python and who want to take their programming skills to the next level. We will explore a variety of advanced programming features of Python, including iterators and generators, list comprehensions, operator overloading, exception handling, context management, first-class functions, introspection and meta-programming, and other topics as time permits. We will also make extensive use of the object-oriented programming paradigm through the development of larger-scale programs organized as collections of classes, with an emphasis on clean, modular design.

## Artificial Intelligence and Society

*James Marshall*

*Open, Seminar—Spring | 5 credits*

In recent years, the field of artificial intelligence (AI) has made astonishing technical progress and has begun to assume an increasingly widespread and important role in society. AI systems can now (at least to some extent) drive cars; recognize human faces, speech, and gestures; diagnose diseases; control autonomous robots; converse fluently in English; 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 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 in detail many of the technical concepts and achievements of the field, 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 either expected or required.

## Data Structures and Algorithms

James Marshall

Intermediate, Seminar—Spring | 5 credits

Prerequisite: at least one semester of programming experience in an object-oriented language such as Python, Java, or C++

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

## Random and Prime

Michael Siff

Advanced, Seminar—Spring | 5 credits

Prerequisite: permission of instructor; at least one semester of a college-level programming course (preferably in Python); and at least one semester of proof-based, college-level mathematics

This course is a journey analogous to space exploration. Our infinite cosmos will be the set of natural numbers. Our exploratory rocket ships will be computer programs of our own design. The planets possibly bearing alien life forms are different classes of prime numbers. More literally, this course is a research-driven introduction to elementary number theory, its essential application to computer-network security, and its purported implications for the future of money (think of the buzzwords “crypto,” “blockchain,” and “bitcoin”). We will write a series of computer programs of increasing sophistication, whose aim will be to identify patterns among prime numbers. We will pose philosophical questions regarding the nature of modern mathematics and computer science; for instance, to what extent can a computer be used to prove theorems? We will investigate what it means to be random: Can true randomness be generated by an algorithmic process? We will see examples of how some problems that appear to be very difficult may be solved quickly using random numbers, with the caveat that the answer we get is only “probably” true. In particular, we will contrast, on the one hand, the ease with which random numbers can be

harnessed to discover primes and, on the other, the challenge of finding divisors of composite numbers. We will also consider the web-shaking implications if the latter problem turns out to be less difficult than it appears. Topics in elementary number theory include: primality, unique factorization, modular arithmetic, relative primality, Fermat’s Little Theorem, primitive roots, and quadratic residues. Topics in cryptology include: Diffie-Hellman key exchange, RSA encryption, pseudorandom number generators, zero-knowledge proofs, and applications of these to blockchain databases and dreams of digital currency. Algorithmic topics include: modular exponentiation, probabilistic prime testing, factorization and discrete logarithms, and the theory of NP-completeness.

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

Environmental Data (p. 35), Bernice Rosenzweig  
*Environmental Science*

Modern Mathematics: Logic, Risk, Analytics, and  
Optimality (p. 95), Daniel King *Mathematics*

Multivariable Mathematics: Linear Algebra, Vector  
Calculus, and Differential Equations (p. 95), Philip  
Ording *Mathematics*

Calculus I (p. 96), Philip Ording *Mathematics*

Calculus II (p. 96), Philip Ording *Mathematics*

Calculus II (p. 96), Abbe Herzog *Mathematics*

First-Year Studies: Music and Technology (p. 99), John  
Yannelli *Music*

Classical Mechanics (Calculus-Based General  
Physics) (p. 115), Bruce Alphenaar *Physics*

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

The Origins of Language: What Babies, Other Animals, and  
Machines Can Tell Us (p. 125), Sammy Floyd  
*Psychology*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## DANCE

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

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

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

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

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

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

Prospective and admitted students are welcome to observe classes.

## Salsa

*Nelida Tirado*

*Component—Spring*

Salsa music and dance, as in other forms of social dance, was a means to communicate a reflection of the human condition in celebration, mourning, pain, resistance, and/or healing. From Africa to Cuba, Puerto Rico, and New York, this music and dance form continues to evolve through influences of Indigenous, African, and New York City music sounds. This course will cover basic salsa dance movements to the clave and montuno in an open format and how to translate that movement into a closed partner style. No previous dance preparation or partner is required.

## Music for Dancers

*William Catanzaro*

*Component—Spring*

This component will provide students with the opportunity to play a full array of percussion instruments from around the globe: African *djembes*, Brazilian *zurdos*, Argentinian *bombo*, Peruvian *cajon* and *quijada*, Indian *tabla*, traditional traps, and more. Students will also be able to program and execute electronic drums such as the Wavedrum and Handsonic. The focus will be prevalent toward enhancing a dancer's full knowledge of music but also will expand the vocabulary for choreographers, actors, and composers, as well. The component will grant students the tools needed to fully immerse themselves in the understanding of the relation of music, dance, and the performing arts. Students will expand their knowledge of terminology and execution and will be able to learn the basic rudiments of notation. We will analyze the interaction of music from both intellectual and cultural points of view. We will learn how to scan musical scores with various degrees of complexity and explore the diverse rhythmic styles that have developed through time and through different geographical and social conditions. Classes will consist of group playing. All instruments will be provided and available for practice.

## Writing On, With, and Through Dance: A Dance Writing Seminar

*EmmaGrace Skove-Epes*

*Component—Fall*

When we write about dance, movement arts, and performance practice, how can we address and unpack the politics and power dynamics inherently at play in authorship, spectatorship, participatory experience, and research? How might our individual intersectional subjectivities be avenues into engaging the act of meaning-making while witnessing, conversing with, and archiving dance and performance? In this seminar, we will study various historical and current relationships of writing to movement-based performance practice, tracing the legacy of dance criticism and its subsequent evolution, as a point of departure. We will look at a myriad of forms of dance writing that exemplify different potentials for relationship to and between performer and witness, including but not limited to dance criticism, embedded criticism, autotheory, writing on advocacy and ethics within the dance field, transcribed interviews and conversations with dance and movement artists, and artists' "process notes." We will also look at texts that are not directly situated within dance studies but that emerge from various feminist and queer lineages in which theory, research, and critique have become modes that evoke a deepening of relationship between subjectivity,

environment, and art-making. In addition to reading and discussing various forms of dance writing, students will develop their own writing practice in conversation with filmed footage of dance performances and rehearsals and live dance performances and rehearsals. Students will be expected to attend two live performances over the course of the semester.

## Moving the Movement: A Study of American Dance History Through A Political Lens

*Rakia Seaborn*

*Component—Spring*

All dance is political, simply because it is created by a human being who is of a particular place and time. Thus, the work is inherently commenting on that particular place and time. Using this framework, we will take a deep dive into American dance history from Reconstruction to today with an eye on tackling the questions: 1) How did this thing we refer to as American dance come to be? 2) Who or what is missing from the canon, and why? 3) How do we place ourselves inside of this lineage? We will examine a combination of video and live performance, newspaper archives, historical pop culture, and scholarly and philosophical writings that range from aesthetics to African diaspora principles, as well as feminist, queer, Black, Latinx, Indigenous, AAPI, and disability theory, in order to create a timeline of American movement from the 19th century to the 21st century: 1860–2023, African-American social dance from Reconstruction through your Tik-Tok feed; 1890–1930s, the mothers of American modern dance; 1920–1940s, power to the people—the democratization of concert dance and the WPA; 1940–1960s, the “no” generation: on Judson and the emergence of post-modern dance; 1960s–1990s, the return to “I”—on coming home to the self; 2000s–2010s, hit me baby one more time—the maximalism of the millenium; and 2010s–2024: say their name—the urgency of the now. With a keen understanding of the state of the world at the point of creation, students will develop a critical eye through which to view performance: Moving beyond an aesthetic understanding of choreographic forms, how were these choreographic forms influenced by the political and social norms of the day? Further, students will begin to develop an understanding of how contemporary American dance is in constant conversation with dance of the past, sharpening their skill sets by capturing reflections in a weekly journal entry. Additionally, students will create a dance family tree, using their artistic interest as the groundwork to trace their own movement lineage across time. Simply, how did you come to dance the way that you do? Students will also be expected to attend two performances over the course of

the semester, one contemporary and one historical work. This course should be pretty light in terms of weekly homework; weekly journaling should take about a half-hour. I anticipate framing that journaling in respect to students’ thinking about their own artistic interests so that they are developing source material to create their dance family tree over the course of the semester. The performances and the family tree project will be the most time-consuming. We could also dedicate some class time to peer-to-peer workshopping of that project in order to ease the homework load.

## First-Year Studies in Dance

*John Jasperse*

*FYS—Year | 10 credits*

Students will enroll in a combination of component classes in dance, including an academic study in dance, improvisation, and a selection of movement practice classes at the appropriate level and with various instructors throughout the week. Together, these studies will make up the First-Year Studies in Dance. (Please refer to the component class descriptions.) The Improvisation course, taught by John Jasperse in the fall, is a required component for all FYS in Dance students. This course will include other students at the College and the entire FYS cohort; it is the heart of FYS in Dance. Here, we will explore making dance, starting with real-time composition in improvisation and progressing through the year to create short pieces of choreography in the spring. Students will be dancing in the studio every day. Throughout the fall semester, we’ll meet occasionally in sessions that bring us into exchanges with other creative arts-based FYS cohorts. Students will also meet in individual conferences with John Jasperse each week throughout the fall semester and in biweekly conferences in the spring semester to develop individual conference projects based on their particular interests and the materials explored in their classes.

## Movement Studio Practice

*Peggy Gould, Jodi Melnick, Jennifer Nugent, Jessie Young, Catie Leasca, Wendell Gray II*

*Component—Year*

These classes will emphasize the steady development of movement skills, energy use, strength, and articulation relevant to each teacher’s technical and aesthetic orientations. Instructors will change at either the end of each semester or midway through the semester, allowing students to experience present-day dance practice across diverse styles and cultural lineages. At all levels, attention will be given to sharpening each student’s awareness of time and energy and training rhythmically, precisely, and

according to sound anatomical principles. Degrees of complexity in movement patterns will vary within the leveled class structure. All students will investigate sensory experience and the various demands of performance.

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

## Ballet

*Megan Williams, Susan Caitlin Scranton  
Component—Year*

Ballet students at all levels will be guided toward creative and expressive freedom in their dancing, enhancing the qualities of ease, grace, musicality, and symmetry that define this form. We will explore alignment, with an emphasis on anatomical principles; we will cultivate awareness of how to enlist the appropriate neuromuscular effort for efficient movement; and we will coordinate all aspects of body, mind, and spirit, integrating them harmoniously.

*Students may enter this yearlong course in the second semester with permission of the instructor. There will be two levels for this course; placement will be determined during registration. Megan Williams will teach this course in the fall; Caitlin Scranton in the spring.*

## Alexander Technique

*Peggy Gould  
Component—Fall*

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

## West African Dance

*N'tifafa Tete-Rosenthal  
Component—Spring*

This course will use physical embodiment as a mode of learning about and understanding various West African cultures. In addition to physical practice, supplementary study materials will be used to explore the breadth, diversity, history, and technique of dances found in West

Africa. Traditional and social/contemporary dances from countries such as Guinea, Senegal, Mali, Ghana, and the Ivory Coast will be explored. Participation in end-of-semester or year-end showings will provide students with the opportunity to apply studies in a performative context.

## Hip-Hop

*Matthew Lopez  
Component—Fall*

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

## Improvisation

*John Jasperse  
Component—Fall*

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

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

## Guest Artist Lab

*Component—Year*

This course is an experimental laboratory that aims to expose students to a diverse set of current voices and

approaches to contemporary dance making. Each guest artist will lead a module of three-to-seven class sessions. These mini-workshops will introduce students to that artist and his/her creative process. Guests will present both emergent and established voices and a wide range of approaches to contemporary artistic practice.

## Live Time-Based Art

*Beth Gill, Juliana F. May, John Jasperse*  
Component—Year

In this class, graduates and upper-class undergraduates with a special interest and experience in the creation of time-based artworks that include live performance will design and direct individual projects. Students and faculty will meet weekly to view works-in-progress and discuss relevant artistic and practical problems, both in class on Tuesday evenings and in conferences taking place on Thursday afternoons. Attributes of the work across multiple disciplines of artistic endeavor will be discussed as integral and interdependent elements in the work. Participation in mentored, critical-response feedback sessions with your peers is a key aspect of the course. The engagement with the medium of time in live performance, the constraints of presentation of the works, both in works-in-progress and in a shared program of events, and the need to respect the classroom and presentation space of the dance studio will be the constraints imposed on the students' artistic proposals. Students working within any number of live performance traditions are as welcome in this course as those seeking to transgress orthodox conventions. While all of the works will engage in some way with embodied action, student proposals need not fall neatly into a traditional notion of what constitutes dance. The cultivation of open discourse across traditional disciplinary artistic boundaries, both in the process of developing the works and in the context of presentation to the public, is a central goal of the course. The faculty members leading this course have roots in dance practice but also have practiced expansive definitions of dance within their own creative work. This course will culminate in performances of the works toward the end of the semester in a shared program with all enrolled students and within the context of winter and spring time-based art events. Performances of the works will take place in the Bessie Schönberg Dance Theatre or elsewhere on campus in the case of site-specific work.

*This course is open to juniors and seniors. The course will be taught by John Jasperse and Juliana May in fall, Beth Gill in spring.*

## Performance Project

*Jordan Demetrius Lloyd, Eleanor Smith, Molly Lieber*  
Component—Year

Performance Project is a component in which a visiting artist or company is invited to create a work with students or to set an existing piece of choreography. The works are performed for the College community at the end of the semester.

*This course will be taught by TBA in fall, Jordan Demetrius Lloyd in spring.*

## Anatomy

*Peggy Gould, Jessie Young*  
Component—Year

*Prerequisite: prior experience in dance and/or athletics*

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

*Students who wish to join this yearlong class in the second semester may do so with permission of the instructor.*

## Choreographing Light for the Stage

*Judy Kagel*  
Component—Year

This course will examine the fundamentals of design and how to both think compositionally and work collaboratively as an artist. The medium of light will be used to explore the relationship of art, technology, and

movement. Discussion and experimentation will reveal how light defines and shapes an environment. Students will learn a vocabulary to speak about light and to express their artistic ideas. Through hands-on experience, students will practice installing, programming, and operating lighting fixtures and consoles. The artistic and technical skills that they build will then be demonstrated together by creating original lighting designs for the works developed in the Live Time-Based Art course.

## Dance Meeting

*Component—Year*

Dance Meeting convenes all undergraduate students enrolled in a five-credit Dance Third, a three-credit dance study, or a one-credit dance study—along with all of the MFA in Dance graduate students—in meetings that occur roughly once a month. We gather for a variety of activities that enrich and inform the dance curriculum. In addition to sharing department news and information, Dance Meeting features master classes by guest artists from New York City and beyond; workshops with practitioners in dance-related health fields; panels and presentations by distinguished guests, SLC dance faculty, and alumnae; and casting sessions for departmental performances created by the Live Time-Based Art class.

## Yoga

*Patti Bradshaw*

*Component—Spring*

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.

## Costume Design for Dance

*Liz Prince*

*Component—Year*

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

The Resource Book will also serve as a helpful guide in the future, as the student embarks on his or her own productions at Sarah Lawrence and beyond.

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

Shakespeare and the Semiotics of Performance (p. 83), Joseph Lauinger *Literature*  
 Interrogating God: Tragedy and Divinity (p. 88), Joseph Lauinger *Literature*  
 Punk (p. 107), Martin Goldray *Music*  
 First-Year Studies: The Senses: Art and Science (p. 124), Elizabeth Johnston *Psychology*  
 Perspectives on the Creative Process (p. 128), Charlotte L. Doyle *Psychology*  
 Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 135), Jessica Poling *Public Policy*



Sociology of the Body (p. 144), Jessica Poling *Sociology*  
 Social Movements and Powerful Art: Aesthetics of  
 Authority and Resistance (p. 145), Jessica Poling  
*Sociology*  
 Senior Studio (p. 164), John O'Connor *Visual and Studio  
 Arts*  
 Visual Arts Fundamentals: Materials and Play (p. 165),  
 John O'Connor *Visual and Studio Arts*  
 Visual and Studio Arts Fundamentals: Our Eight  
 Senses (p. 166), John O'Connor *Visual and Studio  
 Arts*  
 Painting Pop (p. 168), Claudia Bitrán *Visual and Studio Arts*  
 Performance-Art Tactics (p. 168), Dawn Kasper *Visual and  
 Studio Arts*  
 Performance Art (p. 168), Clifford Owens *Visual and Studio  
 Arts*  
 Creative Nonfiction (p. 181), Jo Ann Beard *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.

Anthropology and Images (p. 6), Robert R. Desjarlais  
*Anthropology*  
 Ethnographic Writing (p. 6), Robert R. Desjarlais  
*Anthropology*  
 Early-Intervention Approaches for Young Children and  
 Their Families (p. 0), Cindy Puccio *Child Development*  
 First-Year Studies: Political Economy of Environmental and  
 Climate Justice (p. 31), An Li *Economics*  
 First-Year Studies: The 2024 Presidential Election in  
 Context: Inequality, the Climate Crisis, and the Global  
 Far Right (p. 32), Jamee Moudud *Economics*  
 Legal and Political Foundations of Money, Finance, and the  
 Economy (p. 32), Jamee Moudud *Economics*  
 Research Methods in Economics (p. 33), An Li *Economics*  
 Critical Political Economy of the Environment, Natural  
 Resources, and Economic Development (p. 34), An Li  
*Economics*  
 Food, Agriculture, Environment, and Development (p. 56),  
 Joshua Muldavin *Geography*  
 The Geography of Contemporary China: A Political Ecology  
 of Reform, Global Integration, and Rise to  
 Superpower (p. 57), Joshua Muldavin *Geography*  
 An Introduction to Statistical Methods and  
 Analysis (p. 94), Abbe Herzog *Mathematics*  
 Psychology of Children's Television (p. 125), Jamie Krenn  
*Psychology*

Technology and Human Development (p. 127), Jamie Krenn  
*Psychology*  
 The Power and Meanings of Play in Children's  
 Lives (p. 130), Cindy Puccio *Psychology*  
 Sociological Theory (p. 143), Aysegül Kayagil *Sociology*  
 Changing Places: Social/Spatial Dimensions of  
 Urbanization (p. 146), Shahnaz Rouse *Sociology*  
 The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*  
 Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## ECONOMICS

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

### First-Year Studies: Political Economy of Environmental and Climate Justice

An Li  
 FYS—Year | 10 credits

Environmental pollution and climate change disproportionately impact people who are economically and politically powerless. Evidence shows that low-income and minority communities and people in the Global South tend to face higher levels of environmental pollution, have less protection from environmental and natural hazards, and suffer more losses caused by climate change. In this FYS, we will focus on the what, why, how, and what to do. What are the facts of environmental and climate injustice in developing countries, developed countries, and between developing and developed countries? Why is environmental and climate injustice happening? Why is focusing on climate and environmental justice important? How do the climate and environmental justice paradigms challenge the social, political, economic, and cultural structures of capitalism; for instance, corporate and elite environmentalism? How have corporations and governments responded to environmental and climate justice questions? Has the energy transition been fulfilling its promises? What remains to be done to make environmental and climate justice real? Along with discussing these pressing questions, the course will

attempt to help you get familiar with and improve your skills that are essential for conducting independent research, analytical thinking and writing, and critical inquiry. This FYS will entail biweekly conference meetings, alternating with in-class, evidence-based group activities focusing on research and critical thinking.

## First-Year Studies: The 2024 Presidential Election in Context: Inequality, the Climate Crisis, and the Global Far Right

Jamee Moudud

FYS—Year | 10 credits

The 2024 presidential election result will have far-reaching implications for economic, social, and environmental policies. It will also be significant in terms of the future of American democracy and the power of the Far Right. In this course, we will situate current economic and political challenges 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. Some of the key questions to be addressed are as follows: How can the central debates in political economy help us understand some of the unprecedented challenges that we face, such as the ongoing COVID-19 pandemic; the climate crisis; and inequalities that intersect across class, race, and gender lines? Why is the study of history a central methodological concern for many economists, and why not so for others? Why do people distinguish between “regulation” and laissez-faire, and is this a false dichotomy? What is the history of industrial and social policy in the United States and other countries? How do we understand the role of political and corporate power and the “rule of law” in regard to market outcomes? These and others will be some of the questions that we will be tackling throughout the course of the year, thereby ensuring that students develop a solid understanding of the fundamental debates in economic theory and policy and see the key role of methodology in the study of political economy. Finally, the goal is to ensure that students develop the ability to critically engage scholarly work in economics. There will be weekly conferences for the first six weeks and biweekly conferences thereafter (at the discretion of the instructor).

*This course will have a maximum of 15 students.*

## Legal and Political Foundations of Money, Finance, and the Economy

Jamee Moudud

Open, Lecture—Year | 10 credits

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

## Political Economy of Women

Kim Christensen

Open, Seminar—Year | 10 credits

What factors determine the status of women in different societies and communities? What role is played by women’s labor both inside and outside the home? By cultural norms regarding sexuality and reproduction? By religious traditions? After a brief theoretical grounding, this course will address these questions by examining the economic, political, social, and cultural histories of women in the various racial/ethnic and class groupings that make up the United States. Topics to be explored include: the role of women in Iroquois Confederation before white colonization and the factors that gave Iroquois women significant political and social power in their communities; the status of white colonist women in Puritan

Massachusetts and the economic, religious, and other factors that led to the Salem witchcraft trials of 1692; the position of African American women under slavery, including the gendered and racialized divisions of labor and reproduction; the growth of competitive capitalism in the North and the development of the “cult of true womanhood” in the rising middle class; the economic and political changes that accompanied the Civil War and Reconstruction and the complex relationships between African American and white women in the abolitionist and women’s rights movements; the creation of a landless agricultural labor force and the attempts to assimilate Chicana women into the dominant culture via “Americanization” programs; the conditions that encouraged Asian women’s immigration and their economic and social positions once here; the American labor movement and the complicated role that organized labor has played in the lives of women of various racial/ethnic groups and classes; the impact of US colonial policies on Puerto Rican migration and Puerto Rican women’s economic and political status on both the island and the mainland; the economic/political convulsions of the 20th century—from the trusts of the early 1900s to World War II—and their impact on women’s paid and unpaid labor; the impact of changes in gendered economic roles on LGBT communities; the economic and political upheavals of the 1960s that led to the so-called “second wave” of the women’s movement; and the current position of women in the US economy and polity and the possibilities for more inclusive public policies concerning gender and family issues. In addition to class participation and the conference project, requirements include regular essays that synthesize class materials with the written texts.

## The US Workers’ Movement: From Colonial Slavery to Economic Globalization (Labor Economics)

Noah Shuster

Open, Seminar—Year | 10 credits

In this yearlong seminar course, we will explore the history of the US labor movement from its beginnings in 1600s colonial society to the “globalized” cities of the 2020s. Beginning with the involuntary labor arrangements that structured the continent’s economy from the 1600s to the Civil War, we will focus on the international workers’ movement against slavery: abolitionism. The abolitionist struggle will take us from the first rebellions of involuntary workers to the Civil War and the Reconstruction era. From there, we will consider the strikes, uprisings, and organizations of the late 19th- and 20th-century industrial labor movement, beginning with the Great Upheaval of 1877 and ending with the postindustrial urban uprisings of

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

## Research Methods in Economics

An Li

Intermediate, Seminar—Fall | 5 credits

Prerequisite: one college-level economics course

Evidence-based empirical research is an essential tool for an economist’s toolbox, allowing economists to better understand people’s behaviors; to discover underlying mechanisms of some major economic events or phenomena; and, most importantly, to critically examine many foundational economic theories. For instance: Standard economic theories tell us that raising the minimum wage will increase unemployment, but more and more empirical research has been showing us that such an effect is not supported by empirical evidence. Economic theories also tell us that tightening a country’s environmental policies will motivate the country’s businesses to outsource and relocate abroad and cause job loss, yet empirical research had failed to find clear evidence for that. This course will introduce you to the basics of conducting empirical economic research.

Empirical research also has been used to support the making of public policies in areas such as health, education, urban and rural development, environment and climate change, food, etc. We will learn about formulating a research question; finding and critically evaluating relevant economics literature; developing a research proposal; finding and processing relevant economic data; analyzing data using appropriate quantitative techniques; clearly and meaningfully presenting, summarizing, and explaining the findings; writing a paper; and preparing a presentation. You will organize and complete a conference research project in stages.

## Critical Political Economy of the Environment, Natural Resources, and Economic Development

An Li

*Intermediate, Seminar—Spring / 5 credits*

*Prerequisite: one college-level economics course*

This course focuses on the intersection of economic development and environmental and natural-resource management. We will focus on the unique environmental and natural-resource challenges faced by developing countries and seek to understand how economic-development goals can be achieved without sacrificing the economic and environmental well-being of future generations. We will bring together relevant theoretical and empirical insights obtained from environmental economics, ecological economics, political economy, and development studies. A sample of questions to be addressed in the course includes how the relationship between economic growth, demographic change and environmental pollution has evolved; how globalization distributes and redistributes environmental benefits and costs between the Global South and Global North; whether a Global Green New Deal can address both environmental sustainability and economic development; why developing countries suffer from the natural-resource curse; what local communities in developing countries can teach us about sustainable resource management; what property-right regimes work for sustainable development; and what renewable energy policies work for developing countries; etc.

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 in the Machinery of Empire (p. 4), Mary A. Porter *Anthropology*  
Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 57), Joshua Muldavin *Geography*  
The Rise of the New Right in the United States (p. 58), Joshua Muldavin *Geography*  
Making Latin America (p. 65), Margarita Fajardo *History*  
Wealth and Poverty: A History of Capitalism (and Its Critics) (p. 69), Margarita Fajardo *History*  
An Introduction to Statistical Methods and Analysis (p. 94), Abbe Herzog *Mathematics*  
Game Theory: The Study of Conflict and Strategy (p. 95), Daniel King *Mathematics*  
Modern Mathematics: Logic, Risk, Analytics, and Optimality (p. 95), Daniel King *Mathematics*  
Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 95), Philip Ording *Mathematics*  
Calculus I (p. 96), Philip Ording *Mathematics*  
Calculus II (p. 96), Philip Ording *Mathematics*  
Calculus II (p. 96), Abbe Herzog *Mathematics*  
Punk (p. 107), Martin Goldray *Music*  
Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 110), David Peritz *Philosophy*  
Capitalism and Schizophrenia: A Thousand Plateaus (p. 112), Roy Ben-Shai *Philosophy*  
Reflections From Damaged Life: Adorno and Critical Theory (p. 113), Scott Shushan *Philosophy*  
Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 118), David Peritz *Politics*  
All Politics Is Local! (p. 120), Emmaia Gelman *Politics*  
Sociology of Global Inequalities (p. 144), Parthiban Muniandy *Sociology*  
Changing Places: Social/Spatial Dimensions of Urbanization (p. 146), Shahnaz Rouse *Sociology*  
The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*  
Painting Pop (p. 168), Claudia Bitrán *Visual and Studio Arts*  
Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## ENVIRONMENTAL SCIENCE

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

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

## Global Warming

*Bernice Rosenzweig*

*Open, Lecture—Fall | 5 credits*

The Earth's climate has changed dramatically throughout its approximately 4.5 billion-year history, but the recent warming caused by human emissions of greenhouse gases poses a unique threat to humanity and many natural ecosystems. This course will cover the basic climate and Earth-system science needed to understand human-caused global warming. We will learn about the history of Earth's climate and the diverse methods that scientists use to understand how it is changing. We will also explore current issues in climate-change science and how they are commonly miscommunicated or misrepresented in popular media. This course will meet as a weekly lecture with a weekly group conference.

## Climate Resilient Futures

*Bernice Rosenzweig*

*Open, Small Lecture—Spring | 5 credits*

Climate change is the greatest environmental challenge currently facing humanity. If allowed to continue unabated, its future impacts will be catastrophic for both natural ecosystems and human society. But while some climate change is “locked in” due to past greenhouse gas emissions, there is still time to develop infrastructure systems and environmental management policies to avoid many of the worst potential impacts. In this course, we will explore the concept of “ecological resilience” and how it can be applied to environmental management challenges such as climate change. We will learn about how natural and social scientists collaborate to develop projections of climate-changed futures, along with the science underlying climate-change mitigation and adaptation strategies. This course will meet as a weekly lecture with a weekly group conference. During group conference, students will have the opportunity to work together on a “visioning” project to develop a plausible scenario of a hopeful, climate-resilient future.

## Geospatial Data Analysis

*Bernice Rosenzweig*

*Open, Seminar—Fall | 5 credits*

Geospatial data are information associated with locations on the surface of the Earth. These 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 and practice 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 software (QGIS). 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!

## Environmental Data

*Bernice Rosenzweig*

*Open, Seminar—Spring | 5 credits*

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 that 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 scientific computing and data visualization using SciPy, a collection of open-source software packages in Python. We will also consider broader issues when using data in environmental science, including privacy, accessibility, communicating uncertainty, and ethics. Through conference work, students will design and implement an environmental data-analysis project focused on a topic of their choice.

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

Histories of Art and Climate Justice (p. 12), Sarah Hamill

*Art History*

General Biology: Genes, Cells, and Evolution (p. 16), Drew E.

*Cressman Biology*

## 36 Environmental Studies

Evolutionary Biology (p. 16), Michelle Hersh *Biology*  
Animal Behavior (p. 17), Liv Baker *Biology*  
Giving, Taking, and Cheating: The Ecology of  
Symbiosis (p. 17), Michelle Hersh *Biology*  
Ecology (p. 17), Michelle Hersh *Biology*  
Genetics (p. 18), Drew E. Cressman *Biology*  
Viruses and Pandemics (p. 18), Drew E. Cressman *Biology*  
Cell Biology (p. 18), Drew E. Cressman *Biology*  
Microbiology (p. 19), Michelle Hersh *Biology*  
First-Year Studies: The Extraordinary Chemistry of  
Everyday Life (p. 19), Mali Yin *Chemistry*  
General Chemistry I (p. 20), Colin Abernethy *Chemistry*  
General Chemistry II (p. 20), Michael Malin *Chemistry*  
The Chemistry of Art Materials (p. 20), Michael Malin  
*Chemistry*  
Organic Chemistry I (p. 20), Mali Yin *Chemistry*  
Organic Chemistry II (p. 21), Mali Yin *Chemistry*  
First-Year Studies: Political Economy of Environmental and  
Climate Justice (p. 31), An Li *Economics*  
Critical Political Economy of the Environment, Natural  
Resources, and Economic Development (p. 34), An Li  
*Economics*  
An Introduction to Statistical Methods and  
Analysis (p. 94), Abbe Herzig *Mathematics*  
Multivariable Mathematics: Linear Algebra, Vector  
Calculus, and Differential Equations (p. 95), Philip  
Ording *Mathematics*  
Calculus I (p. 96), Philip Ording *Mathematics*  
Calculus II (p. 96), Philip Ording *Mathematics*  
Calculus II (p. 96), Abbe Herzig *Mathematics*  
Ethics of Eating in the Age of Climate Change (p. 112),  
Sarah DiMaggio *Philosophy*  
Literature, Art, and (Environmental) Ethical  
Attention (p. 113), Sarah DiMaggio *Philosophy*  
Classical Mechanics (Calculus-Based General  
Physics) (p. 115), Bruce Alphenaar *Physics*  
Thermal Physics (p. 115), Melvin Irizarry-Gelpi *Physics*  
Electromagnetism & Light (Calculus-Based General  
Physics) (p. 115), Bruce Alphenaar *Physics*  
Creative Reuse (p. 171), Jean Shin *Visual and Studio Arts*  
What Remains: Presenting Absence (p. 172), Jean Shin  
*Visual and Studio Arts*  
Activating Art in Public Places (p. 172), Jean Shin *Visual  
and Studio Arts*  
Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## ENVIRONMENTAL STUDIES

Environmental studies at Sarah Lawrence College is an engagement with human relationships to the environment through a variety of disciplines. Sarah Lawrence's environmental-studies program, a critical component of a liberal-arts education, is an intersection of knowledge making and questions about the environment that are

based in the humanities, the arts, and the social and natural sciences. Sarah Lawrence students seeking to expand their knowledge of environmental studies are encouraged to explore the interconnections between disciplinary perspectives while developing areas of particular interest in greater depth. The environmental-studies program seeks to develop students' capacities for critical thought and analysis, applying theory to specific examples from Asia, Africa, and the Americas and making comparisons across geographic regions and historical moments.

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

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

## Workshop on Sustainability Solutions at Sarah Lawrence College

Eric Leveau

*Open, Small Lecture—Year | 2 credits*

As we want to engage in individual and collective efforts toward sustainable and climate-change mitigating solutions, this workshop offers students the opportunity to explore the multiple ways in which “sustainability” can be fostered and developed at an institution like Sarah Lawrence College. Meeting once a week, students will work in small groups on a variety of projects and produce research and educational material that can lead to concrete and actionable proposals for both the College and our community to consider. Students will determine their own areas of interest and research, from energy and water usage monitoring to composting solutions, recycling/reusing and consumer sobriety, landscaping choices, pollinators and natural diversity, food growing,

natural and human history of the land, and/or community collaborations, to name a few. As part of their project effort, students will engage with college administrators who are actively working toward sustainable solutions, as well as with student, staff, and faculty groups such as the Warren Green vegetable garden, the Sarah Lawrence Interdisciplinary Collective on the Environment (SLICE), and the Sustainability Committee. We will also explore the possibility of writing grants in coordination with other actors at the college. This workshop will meet for 1.5 hours once a week; it is offered as pass/fail, based on both attendance and a group project that will mostly be developed during our meeting time. All skills and areas of expertise are welcome, from environmental science to writing and visual and studio arts, but any interest in issues of sustainability and a strong sense of dedication will suffice!

## Migration and Climate Crisis

*Deanna Barenboim*

*Intermediate, Seminar—Fall | 5 credits*

*Prerequisite: prior course work in the social sciences*

This interdisciplinary seminar in environmental studies and anthropology focuses on the interconnected social problems of migration and environmental crisis. Experts project that, in the coming decades, climate crisis will increasingly propel people to migrate as they flee extreme weather events and areas with depleted natural resources. As migrants in the Global South and in regions disproportionately affected by industrial extraction and environmental disaster face exceedingly untenable living conditions, both internal and international migration will continue to rise. While this prediction is often posed as a problem of the near future, displacement and forced migration are not new phenomena. Indeed, the close connections between industrial extractive economic projects, land dispossession, forced migration, and environmental crisis are evident in both past and present times. Through our course readings across environmental studies, anthropology, migration studies, and other relevant disciplines, we will focus on contemporary problems and their historical legacies to ask questions like: What is at stake for people impacted by climate change? How should we understand the relationship between environmental concerns and human mobility, both historically and now? What are the links between environmental racism, land rights, and migration? How might we analyze sociological processes, economic projects, and both local and international politics in relation to the natural world and the movement of people, problems, and ideas across borders? How does climate crisis affect particular groups, such as immigrants, Indigenous peoples, and other historically marginalized or disenfranchised communities? How might resistance

movements focused on immigrant rights inform efforts toward climate justice, and vice versa? Our readings will address a wide variety of ethnographic contexts and geographic landscapes, taking us from the fishing villages of Ghana to the urban construction sites of Italy, from the highlands of Peru to the plains of Wyoming, from rural Yucatán to downtown San Francisco, and from Puerto Rico to New York, among other places. Students may opt to conduct original fieldwork or work with local organizations as part of their conference work for this course.

## Indigenous Ecologies and Environmental Justice

*Deanna Barenboim*

*Open, Seminar—Spring | 5 credits*

Native American and Indigenous peoples today protect 80 percent of the world's biodiversity; and Indigenous ways of living in relation to the natural environment, in keeping with Indigenous ecological knowledge and practices, have sustained ecosystems for centuries. Yet, throughout history, settler colonial and industrial extractive projects have displaced native peoples and instigated the environmental crises that plague our current world and threaten our future survival. In response to these destructive incursions on their ancestral lands, Indigenous peoples in the Americas and beyond have long been at the forefront of resistance movements against environmentally exploitative projects and have engaged in an ongoing struggle that links Indigenous sovereignty with care for the natural world. In this interdisciplinary environmental studies and anthropology seminar, we will explore the humanistic concerns and ethics at stake regarding people's role in ecosystems; our collective responsibility to protect the natural world; and our work toward environmental and climate justice as intimately linked to Indigenous ecological knowledge, governance, and rights. This course will include readings on Native American and Indigenous oral history and literature; land dispossession, displacement, and migration; ecological knowledge and practices; decolonizing food systems, agriculture, and sustainability; health, medicine, and healing; resistance movements and social alliances; and the intersections of Indigenous sovereignty, climate change, and environmental justice. We will explore Indigenous knowledge and decolonizing approaches, as we re-envision an ethical path to a sustainable future that integrates environmental protection with social justice. This course will fully participate in the spring 2024 Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster, with a focus on environmental and climate justice and a strong involvement with local organizations. The semester will include two interludes during which students will engage

in collaborative projects across disciplines and in partnership with students from Bronx Community College. Students will have the opportunity to develop field-based conference projects.

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

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

Ethnographic Writing (p. 6), Robert R. Desjarlais  
*Anthropology*

Migration and Climate Crisis (p. 6), Deanna Barenboim  
*Anthropology*

Indigenous Ecologies and Environmental Justice (p. 7),  
Deanna Barenboim *Anthropology*

Histories of Art and Climate Justice (p. 12), Sarah Hamill  
*Art History*

Evolutionary Biology (p. 16), Michelle Hersh *Biology*

Animal Behavior (p. 17), Liv Baker *Biology*

Giving, Taking, and Cheating: The Ecology of  
Symbiosis (p. 17), Michelle Hersh *Biology*

Ecology (p. 17), Michelle Hersh *Biology*

Viruses and Pandemics (p. 18), Drew E. Cressman *Biology*

Microbiology (p. 19), Michelle Hersh *Biology*

First-Year Studies: The Extraordinary Chemistry of  
Everyday Life (p. 19), Mali Yin *Chemistry*

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

Organic Chemistry II (p. 21), Mali Yin *Chemistry*

First-Year Studies: Political Economy of Environmental and  
Climate Justice (p. 31), An Li *Economics*

First-Year Studies: The 2024 Presidential Election in  
Context: Inequality, the Climate Crisis, and the Global  
Far Right (p. 32), Jamee Moudud *Economics*

Legal and Political Foundations of Money, Finance, and the  
Economy (p. 32), Jamee Moudud *Economics*

Critical Political Economy of the Environment, Natural  
Resources, and Economic Development (p. 34), An Li  
*Economics*

Global Warming (p. 35), Bernice Rosenzweig  
*Environmental Science*

Climate Resilient Futures (p. 35), Bernice Rosenzweig  
*Environmental Science*

Geospatial Data Analysis (p. 35), Bernice Rosenzweig  
*Environmental Science*

Environmental Data (p. 35), Bernice Rosenzweig  
*Environmental Science*

Workshop on Sustainability Solutions at Sarah Lawrence  
College (p. 36), Eric Leveau *Environmental Studies*

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

The Geography of Contemporary China: A Political Ecology  
of Reform, Global Integration, and Rise to  
Superpower (p. 57), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 58),  
Joshua Muldavin *Geography*

International Law (p. 66), Mark R. Shulman *History*  
First-Year Studies: Deconstructing the Western Idea of  
Nature (p. 82), Eric Leveau *Literature*

An Introduction to Statistical Methods and  
Analysis (p. 94), Abbe Herzig *Mathematics*

Ethics of Eating in the Age of Climate Change (p. 112),  
Sarah DiMaggio *Philosophy*

Capitalism and Schizophrenia: A Thousand  
Plateaus (p. 112), Roy Ben-Shai *Philosophy*

Human/Nature: Philosophical Perspectives (p. 113), Roy  
Ben-Shai *Philosophy*

Literature, Art, and (Environmental) Ethical  
Attention (p. 113), Sarah DiMaggio *Philosophy*

Classical Mechanics (Calculus-Based General  
Physics) (p. 115), Bruce Alphenaar *Physics*

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

All Politics Is Local! (p. 120), Emmaia Gelman *Politics*

Intersectionality Research Seminar (p. 127), Linwood J.  
Lewis *Psychology*

Food Environments, Health, and Social Justice (p. 127),  
Magdalena Ornstein-Sloan *Psychology*

Environmental Policy, Racism, and Social Justice (p. 134),  
Jessica Poling *Public Policy*

Environmental Policy, Racism, and Social Justice (p. 143),  
Jessica Poling *Sociology*

Sociology of Global Inequalities (p. 144), Parthiban  
Muniandy *Sociology*

Bad Neighbors: Sociology of Difference and Diversity in the  
City (p. 145), Parthiban Muniandy *Sociology*

Changing Places: Social/Spatial Dimensions of  
Urbanization (p. 146), Shahnaz Rouse *Sociology*

The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*

Creative Reuse (p. 171), Jean Shin *Visual and Studio Arts*

What Remains: Presenting Absence (p. 172), Jean Shin  
*Visual and Studio Arts*

Activating Art in Public Places (p. 172), Jean Shin *Visual  
and Studio Arts*

First-Year Studies: Poetry: The Human Song (p. 174), Marie  
Howe *Writing*

Writing Environments (p. 179), Kate Zambreno *Writing*

Creative Nonfiction (p. 181), Jo Ann Beard *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.

Making the World Go Round: Children in the Machinery of Empire (p. 4), Mary A. Porter *Anthropology*  
 Faking Families: How We Make Kinship (p. 5), Mary A. Porter *Anthropology*  
 Culture and Mental Health (p. 5), Deanna Barenboim *Anthropology*  
 Anthropology and Images (p. 6), Robert R. Desjarlais *Anthropology*  
 Ethnographic Writing (p. 6), Robert R. Desjarlais *Anthropology*  
 Migration and Climate Crisis (p. 6), Deanna Barenboim *Anthropology*  
 Indigenous Ecologies and Environmental Justice (p. 7), Deanna Barenboim *Anthropology*  
 Black England: From Tudors to Two-Tone (p. 7), Mary A. Porter *Anthropology*  
 Immigration and Identity (p. 8), Deanna Barenboim *Anthropology*  
 Public Humanities in Practice: The Hudson River Museum (p. 13), Karintha Lowe *Art History*  
 West African Dance (p. 28), N'tifafa Tete-Rosenthal *Dance*  
 Hip-Hop (p. 28), Matthew Lopez *Dance*  
 Guest Artist Lab (p. 28) *Dance*  
 Political Economy of Women (p. 32), Kim Christensen *Economics*  
 Migration and Climate Crisis (p. 37), Deanna Barenboim *Environmental Studies*  
 Indigenous Ecologies and Environmental Justice (p. 37), Deanna Barenboim *Environmental Studies*  
 First-Year Studies: Hollywood From the Margins (p. 40), Leana Hirschfeld-Kroen *Film History*

The Movie Musical (p. 41), Leana Hirschfeld-Kroen *Film History*  
 Feminist Film History (p. 42), Leana Hirschfeld-Kroen *Film History*  
 Intermediate French I (Section 2): *Scène(s) de littérature* (p. 53), Ellen Di Giovanni *French*  
 First-Year Studies: "We Carry It Within Us": Culture and Politics in US History, 1776–1980 (p. 64), Lyde Cullen Sizer *History*  
 Documenting Asian America (p. 69), Karintha Lowe *History*  
 The Middle East and the Politics of Collective Memory: Between Trauma and Nostalgia (p. 69), Matthew Ellis *History*  
 Imperialism and Servitude: Slave Rebellions in Greek and Roman History (p. 70), Emily Fairey *History*  
 Nationalism (p. 71), Matthew Ellis *History*  
 Feminist and Queer Waves: Reading Canon in Context (p. 79), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*  
 Cold War Black Feminism (p. 84), Elias Rodrigues *Literature*  
 Double Thoughts and Double Consciousness: Russian and African American Literature (p. 87), Melissa Frazier *Literature*  
 Documenting Asian America (p. 88), Karintha Lowe *Literature*  
 Bedford Hills: African American Prison Literature (p. 91), Elias Rodrigues *Literature*  
 The Atlantic Is a Sea of Bones: Black Literature of the Ocean (p. 91), Elias Rodrigues *Literature*  
 Music, Structure, and Power: Theories of Musical Meaning (p. 107), Niko Higgins *Music*  
 Sounding Voices and Voicing Sound: Musical and Sonic Interventions of Climate Justice (p. 107), Niko Higgins *Music*  
 All Politics Is Local! (p. 120), Emmaia Gelman *Politics*  
 Sex Is Not a Natural Act: Social Science Explorations of Human Sexuality (p. 126), Linwood J. Lewis *Psychology*  
 Intersectionality Research Seminar (p. 127), Linwood J. Lewis *Psychology*  
 Culture and Mental Health (p. 127), Deanna Barenboim *Psychology*  
 Immigration and Identity (p. 132), Deanna Barenboim *Psychology*  
 Environmental Policy, Racism, and Social Justice (p. 134), Jessica Poling *Public Policy*  
 Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 135), Jessica Poling *Public Policy*  
 First-Year Studies: Islam, Muslims, and America (p. 136), Kristin Zahra Sands *Religion*  
 People of the Book: Jews and Literature (p. 138), Hannah Zaves-Greene *Religion*  
 Documenting Jewish Lives: Past as Prologue (p. 138), Hannah Zaves-Greene *Religion*

## 40 Film History

Jews of New York (p. 139), Hannah Zaves-Greene *Religion*  
Jewish Mystics, Rabble-Rousers, and Heretics (p. 139),

Hannah Zaves-Greene *Religion*

Environmental Policy, Racism, and Social Justice (p. 143),  
Jessica Poling *Sociology*

Sociological Theory (p. 143), Aysegul Kayagil *Sociology*

Sociology of Global Inequalities (p. 144), Parthiban  
Muniandy *Sociology*

Race and Slavery in the Middle East and North  
Africa (p. 144), Aysegul Kayagil *Sociology*

Sociology of the Body (p. 144), Jessica Poling *Sociology*

Bad Neighbors: Sociology of Difference and Diversity in the  
City (p. 145), Parthiban Muniandy *Sociology*

Social Movements and Powerful Art: Aesthetics of  
Authority and Resistance (p. 145), Jessica Poling  
*Sociology*

Changing Places: Social/Spatial Dimensions of  
Urbanization (p. 146), Shahnaz Rouse *Sociology*

The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*

Advanced Spanish: Latin American Female Artistic  
Productions (p. 148), Danielle Dorvil *Spanish*

Advanced Spanish- Black Presence and Representations in  
Contemporary Latin American and Latin  
Cinema (p. 149), Danielle Dorvil *Spanish*

Drawing the Body in the 21st Century (p. 164), Marion  
Wilson *Visual and Studio Arts*

Performance Art (p. 168), Clifford Owens *Visual and Studio  
Arts*

What Remains: Presenting Absence (p. 172), Jean Shin  
*Visual and Studio Arts*

First-Year Studies: Where Was It One First Heard of the  
Truth? (p. 175), Vijay Seshadri *Writing*

Fiction Workshop: Asian American Writing (p. 177),  
Rattawat Lapcharoensap *Writing*

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

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## FILM HISTORY

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

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

And within the film-history discipline, the study of film gives students insight into stylistic techniques and how they shape meaning. Advanced courses in specific national genres, forms, movements, and filmmakers—both Western and non-Western—provide a superb background in the history of film and a basis for sound critical judgment. Students benefit from New York City's enormously rich film environment, in which film series, lectures, and festivals run on a nearly continuous basis.

## First-Year Studies: Hollywood From the Margins

Leana Hirschfeld-Kroen

FYS—Year | 10 credits

In the last 10 years, a wave of online movements, sexual harassment cases, and studio worker strikes have exposed the systemic forces of exclusion and exploitation that shaped and still shape the US film industry. But how do we grapple critically with the ongoing material impact of Hollywood's aura? What do we do with leftover myths and “beloved,” but horrifying, classics? Do we suppress them? Contextualize and critique them? Or disrupt their coherence and dismantle their authors by reappropriating them for art and other uses? This FYS seminar pairs 1930s-60s Hollywood films with novels, memoirs, essays, and experimental films about Hollywood to interrogate dominant narratives of film history and explore alternative modes to critique and reactivate classical Hollywood cinema. Course sessions will include a highly interdisciplinary introduction to the tools of film analysis, academic writing, and research, drawing on scholarship from across the humanities and a range of media—from films and texts to studio maps and fan magazines. During the first semester, we will reframe the history of the dream factory by deflating the romance of the male *auteur* and highlighting the role of marginalized labor on the studio lot. Starting with singular individuals with exceptional careers—like Dorothy Arzner, the studio system's lone female director, and Anna May Wong, the first Asian American movie star—we will move on to culturally invisible studio workers: cutter girls, leader ladies, secretaries, extras, stunt doubles, custodians, and voice actors. During the second semester, our focus will shift from workers to spectator perspectives and experiences marginalized by the film industry, highlighting film criticism and experimental films by female, POC, and queer scholars and artists that propose subversive tools to change how we view and interpret classical Hollywood films. Topics to be discussed during the second semester include fan studies, gossip as film history, segregated storytelling, queer Hollywood “dream texts,” and “oppositional” Black looks. During the fall semester, students will meet biweekly with the instructor for individual conferences, alternating with small group conferences dedicated to writing, hands-on research, and

fieldwork: We will learn how to use the library, analyze media ephemera, explore SLC's 16mm film collection, and take field trips to local film archives and museums. In the spring, conferences will continue to take place biweekly without the alternating group conferences.

## History and Aesthetics of Film

*Michael Cramer*

*Open, Lecture—Year | 10 credits*

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

## Cultural History of Music Videos

*Brandon Arroyo*

*Open, Lecture—Fall | 5 credits*

This class explores how music videos, musical short films, and TikTok videos can be understood as a popular cultural object reflecting a multitude of political, social, and cultural trends from the 1930s through today. While many people think of music videos as being associated only with MTV, this class takes a more wholistic perspective by also

considering musical short films—some examples include Len Lye (*A Colour Box*, 1935), Mary Ellen Bute (*Synchromy No. 2*, 1936), Normal McLaren (*Five for Four*, 1942), a multitude of Soundies starring African American performers from the 1940s, and Nam June Paik (*Global Groove*, 1973)—as a way to expand our understanding of the long historical impact that these shorts have had on global culture. Unlike the majority of music-video syllabi, this class prioritizes a cultural analysis approach to the medium, which allows students to utilize their textual analysis skills and apply them to pressing cultural issues. Some of the theory discussed in the class includes how to read closeups utilizing the work of theorist Béla Balázs; utilize the work of Richard Dyer to understand the role that disco music played in the gay rights movement in the 1970s; contextualize the postmodern aesthetic of MTV as a way to understand Ronald Reagan's presidency; analyze the role that music/videos play in revolutionary politics—from the Carnation Revolution in Portugal to the fascist attack on Chilean democracy in 1973 to the role that music videos played in critiquing the politics of globalization in the 1990s; and the role that TikTok plays in the new Cold War between China and the United States. We also wrestle with issues of Black respectability politics within rap culture, as well as consider the Frankfurt School's concept of the "cultural industry" within the framework of South Korean K-pop. Considering that there are far more music videos being made today—by both amateurs and professionals—than in MTV's heyday, it becomes essential to consider how this media form reflects how musical images can be both a form of utopic escape from political conflict and a primary way in which our culture engages in political conflict.

## The Movie Musical

*Leana Hirschfeld-Kroen*

*Open, Lecture—Spring | 5 credits*

Long dismissed as shallow mass entertainment, the movie musical remains an understudied genre despite its century-long popularity, global scope, and recurring role in film history. This lecture course offers a layered cultural history of the movie musical from the 1920s to the present, approaching it as a uniquely intermedial, transnational perspective from which to study film. Students will learn to read movie musicals through a mixture of formal analysis and material history. We will read canonical scholars, as well as more recent multidisciplinary work on the movie musical as a site for ideological contestation; performance politics; and aesthetic, narrative, and technological experimentation. In particular, we will highlight the genre's power for hiding labor behind spectacles of seemingly spontaneous mass performance and rehearsing modern social conflicts through heterosexual couple-driven, dual-focus plots

(Jets vs. Sharks, town vs. city, etc.). Other topics include: the roots of the movie musical in vaudeville, minstrelsy, opera, and ballet; the musical's relationship to new cinematic technologies, labor forms, and industrial practices; the musical's relationship to questions of gender, sexuality, and race; and the musical as a globally circulating and mutating "mass" cultural form. While much of our focus will be on classical Hollywood (1920s-1960s), we will also watch films from France, the Soviet Union, England, East Germany, Mexico, India, and Australia.

## Feminist Film History

*Leana Hirschfeld-Kroen*

*Open, Seminar—Fall | 5 credits*

What happened to women in the silent-film industry? Why are there so few female voiceovers and so many plucky secretaries in classical Hollywood films? Should dead starlets be revived as feminist icons? Can dominant aesthetic regimes be dismantled through "feminine" or feminist filmmaking techniques? How do you uncover invisible or suppressed histories? This seminar offers an overview of the main questions and methods of feminist film studies by retracing film history through the lens of female- and feminist-identifying filmmakers, workers, critics, and historians. While our focus will be on US and European films and scholarship from the Silent Era to the end of the 20th century, students are encouraged to pursue conference projects on feminist movements, films, and film theory from any era or any part of the world. Screenings will highlight a mixture of obscure and canonical films, and readings will cover a multidisciplinary range of feminist film scholarship—from psychoanalytic film theory to media archaeology and cyberfeminism. Topics to be discussed include women at the origins of film, women's work onscreen and on the studio lot, the male gaze and spectacular female stars of classical cinema, fan culture and gendered genres, second-wave feminism and the French New Wave, race and Technicolor, lesbian representability, and feminist authorship as political practice.

## Queer and Feminist Cinemas of the Arab Middle East and North Africa

*Jeremy Randall*

*Open, Seminar—Fall | 5 credits*

As a global backlash against the LGBTQ movement continues, a common critique has been that non-heterosexual identities, as well as feminism, have been Western imports supplanting local practices and traditions. Such discourse, however, elides the rich heritage of queer practices and identities found across the

world. This seminar is a survey of the rich and diverse queer and feminist cinematic histories of the Arab Middle East and North Africa. Students will watch films and excerpts weekly alongside curated readings. Rather than translate European and American gender and sexuality subjectivities, students will engage with how these concepts and identities arise in local contexts as seen in these films. Likewise, the presentation of these topics can vary depending on the market for the film, whether that be mass-market circulation, local film festivals, or international audiences. Students will learn to situate the films within the respective historical, social, and political contexts in which they were made. Topics to be discussed include how queerness and feminism can intersect with class, political movements, workers' rights, and gender identity. Screenings will showcase examples of queer and feminist cinema from Morocco, Tunisia, Egypt, Palestine, Lebanon, and the United Arab Emirates from the 1960s to today. Course readings are interdisciplinary and draw upon film studies, gender studies, queer studies, history, and anthropology. Together, the readings seek to provide the historical and social contexts of the films and the conditions for producing films that can challenge or subvert social norms. Students will also produce a conference project from a curated list of films on a subject of their choice in conversation with the course instructor. All films and texts are in English; students are not expected nor required to have a background in Arab cinema.

## Global Horror Cinema

*Michael Cramer*

*Open, Seminar—Spring | 5 credits*

Despite the global popularity of American horror cinema, horror remains a remarkably "local" genre. Nearly every film-producing nation has made horror films, often drawing on local, long-standing traditions rather than simply copying the Hollywood model. Ideas of what constitutes the horrific, the forms it takes, and its political implications vary widely between different cultures and different historical moments. This course will steer clear of the well-known horror films of the United States, instead examining horror films both new and old from the rest of the world. Topics to be covered include the European horror films of the '60s-'70s (Italy, Spain), the early 2000s Japanese horror boom, Korean "extreme cinema," Mexican horror (both classical and modern), and Bollywood horror.

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

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

Live Time-Based Art (p. 29), Beth Gill, Juliana F. May, John Jasperse *Dance*

Cultural History of Music Videos (p. 41), Brandon Arroyo  
*Film History*

Experiments in Hybrid Film/Animation (p. 46), Robin Starbuck *Filmmaking and Moving Image Arts*

Editing for Film and TV (p. 52), Brian Emery *Filmmaking and Moving Image Arts*

Beginning Italian: *Viaggio in Italia* (p. 75), Tristana Rorandelli, Annemarie Tamis-Nasello *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 76), Tristana Rorandelli, Annemarie Tamis-Nasello *Italian*

First-Year Studies: An Introduction to German Literature and Film From the Late 18th Century to the Present (p. 81), Roland Dollinger *Literature*

Shakespeare and the Semiotics of Performance (p. 83), Joseph Lauinger *Literature*

Dial G for Gothic: Alfred Hitchcock and the Literature of Fear, Enlightenment to the Present (p. 85), James Horowitz *Literature*

Interrogating God: Tragedy and Divinity (p. 88), Joseph Lauinger *Literature*

Global Surrealisms (p. 90), Jason Earle *Literature*

Time, Money, and the Afterlife: Selected Studies in East Asian Film and Media (p. 92), Una Chung *Literature*

Wilde and Shaw (p. 92), Joseph Lauinger *Literature*

Punk (p. 107), Martin Goldray *Music*

Philosophy Through Film (p. 111), Scott Shushan  
*Philosophy*

Reflections From Damaged Life: Adorno and Critical Theory (p. 113), Scott Shushan *Philosophy*

Psychology of Children's Television (p. 125), Jamie Krenn  
*Psychology*

Technology and Human Development (p. 127), Jamie Krenn  
*Psychology*

Perspectives on the Creative Process (p. 128), Charlotte L. Doyle *Psychology*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 135), Jessica Poling  
*Public Policy*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 145), Jessica Poling  
*Sociology*

Intermediate Spanish: Contemporary Issues in Latin America (p. 148), Danielle Dorvil *Spanish*

Advanced Intermediate Spanish: The Caribbean Beyond the Tropics (p. 148), Dana Khromov *Spanish*

Advanced Spanish: Latin American Female Artistic Productions (p. 148), Danielle Dorvil *Spanish*

Advanced Spanish- Black Presence and Representations in Contemporary Latin American and Latinx Cinema (p. 149), Danielle Dorvil *Spanish*

First-Year Studies: The Art of Comic Performance (p. 150), Christine Farrell *Theatre*

Painting Pop (p. 168), Claudia Bitrán *Visual and Studio Arts*

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

Forms and Fictions (p. 178), Myra Goldberg *Writing*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## FILMMAKING AND MOVING IMAGE ARTS

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

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

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

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

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

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

## First-Year Studies: Documentary Filmmaking: The Personal is Political

*Damani Baker*

*FYS—Year | 10 credits*

In this documentary course, students will locate themselves in larger movements for change in order to produce a three- to five-minute film. The projects may be grounded in portraiture, historically informed, and even the experimental and will exist through a lens of social change and personal experience. Students will work in teams to produce their films, building trust among each other as collaborators and practicing filmmaking as essentially interdependent creative work. Students will be required to make their work public and create social-engagement strategies for their final films. Given these unprecedented times—as we are presented with new opportunities to shift our understanding of self, community, and the roles that we can play in pursuing a just future—this course is for those who are committed to using filmmaking as a tool for change. This yearlong collaboration is equal parts media creation, screenings, and an understanding of the power of artists in movements for justice. For this course, there will be biweekly conferences, alternating with some kind of small-group activity at least for the first semester.

## First-Year Studies: Cinematography: An Introduction to Visualizing and Producing a Film

*Misael Sanchez*

*FYS—Year | 10 credits*

Behind every artistic vision in filmmaking is an understanding of how to use technology to realize the story on a screen. A skillful cinematographer brings a new dimension to a director's vision by creating images that enhance the narrative of the film. By studying select examples of visual styles, tones, and continuity from classic films, students will learn key elements to consider when using a camera and lights to further enhance the story. The images that appear on the screen arise from the artistic vision, imagination, and skill of the cinematographer working in a collaborative relationship with fellow artists. This class will provide students with the opportunity to explore this art form and learn how to capture visuals that will support the narrative of a story using available resources in a creative way. Students will

work hands-on with film-production equipment and will explore the theoretical and aesthetic aspects of the craft. Course discussions will include framing, composition, color, and light to create compelling images. Students will learn fundamental “on-set” production skills, as they develop and shoot exercises on a weekly basis. In the first semester, students will work on recreating scenes from classic films; these exercises will focus primarily on visual style. The second semester will focus on original work that will incorporate the lessons learned during the first semester. We will cover operation of cameras, structure and job responsibilities of the production crew, principles of lenses, lighting, and scene composition. All students will work on weekly exercises focused on building skill sets that will prepare them for work beyond the course. This FYS will have weekly conferences for the first six weeks and biweekly conferences thereafter, at the discretion of the instructor.

## Lecture

### Not for Children

*Robin Starbuck*

*Open, Small Lecture—Spring | 5 credits*

This seminar course will take the form of a screening and small-lecture discussion, designed to provide an overview of auteur animation based on alternative writing and the relationship of form and style to content. We will examine various forms of animated films produced between 1960 and the present, with some time spent on the history and cultural crosscurrents that this work was produced within. The class will survey a wide range of work from a diverse selection of artists, including Oscar Fischinger, Lotte Reiniger, Renske Mijnheer, Stacey Steers, Karen Yasinsky, Adam Beckett, Christine Panushka, Chris Sullivan, William Kindridge, Lius Cook, and many others. The focus of the class is on animated film forms alternative to commercial animation; hand-drawn, cell-painted, cutout, stop-motion, pixilated, puppet, and more recently, CGI independents. In most cases, artists retaining control of their own work—unlike the battery of decision makers in commercial studio systems—will be the guiding factor in selecting work for review. As a class, we will look for aesthetic consequences and structural differences within the auteur system vs. an animation studio's divisions of labor. All students are expected to fully participate in discussions during class and in conference meetings. Animation production will not be taught in this class; however, a creative conference project in studio arts, creative writing, film, animation, theatre, dance, or music—made at each student's discretion and on their own—will be required. In

addition, students will be expected to complete assigned readings outside of class, to attend biweekly group conferences, and to keep a weekly creative journal.

## Producing and Pitching: The Creative Producer in the Real World

*Heather Winters*

*Open, Lecture—Spring | 3 credits*

Being a producer is a magical journey of discovery. Learning what stories are important to you, the best way to tell them, and why you must be the one to bring a story to life...these are the essential pillars of producing. A producer is the “visionary”—typically the one to initiate, develop, nurture, and shepherd a project, step-by-step, to its completion. The producer brings all of a project’s elements into existence and is the glue that holds them together. Taught through the lens of understanding what one or a small army of producers actually does, this course demystifies and explores the role of the producer on a feature or short film, documentary, television, animated, or digital project from the moment of creative inspiration through development, production, postproduction, and project delivery—defining what it means to “produce.” Led by an industry professional, this course takes a real-world look under the hood into the fundamentals of producing. In the first seven weeks, topics broadly covered include development; preproduction elements; collaborating with writers, directors, and crew; script breakdown; script coverage; scheduling, budgeting, financing, and distribution; and best producing practices. The second seven weeks will focus on pitching; the role of agents, managers, and executives; industry representation; and how to navigate a career from the classroom to the screening room. The course features industry guests from both behind and in front of the camera and is designed around reading, screening, and podcast assignments, as well as hands-on, in-class group work. Students will complete this course with a foundational knowledge of producing and pitching, gain a unique window into the importance of and mechanics pertaining to the producing discipline, and leave with an introductory toolkit for creating and seeking opportunities in the filmmaking and television worlds.

## Animation

### 2D Character Animation

*Scott Duce*

*Open, Seminar—Year | 10 credits*

This course focuses on the fundamentals of animation through the development of 2D character design. The course will introduce students to traditional hand-drawn

and digital techniques of frame-by-frame animation, where movement is created through successive, sequential character drawings. Students will learn the principles of animation through character design and visual development. Students will gain knowledge in drawing by engaging with formal spatial concepts in order to create fully-realized animated characters both visually and conceptually. Through the development of character boards, beat boards, and character animation, students will draw and animate human, animal, mechanical, and hybrid figures. Students will learn about body mechanics and motion flow in the development of animated characters through techniques that include walk cycles, rotating forms, transformations, holds, squash and stretch, weight, and resistance. Additional instruction will include techniques in pencil-test animation and lip syncing. Students will research characters in their visual, environmental, psychological, and social aspects to establish a full understanding of characterization. Examples of animations illustrating frame-by-frame character movement will be screened regularly. The course will conclude with a final project, for which students will develop, conceptualize, and produce a short animated character study. ToonBoom animation software Harmony will be the primary software incorporated in this course and will be provided to each student through the Animation Lab. Information and skills established in this class can be used to improve basic drawing and animation proficiency, establish fundamentals for digital animation production, create and enhance an animation portfolio, and develop tangible skills for producing graphic novels or a character outline for an interactive media project.

### Digital 3D Animation: Character and Environment Building

*Kyle Hittmeier*

*Open, Seminar—Year | 10 credits*

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

on experimentation in navigating between digital and physical processes. Exercises and assignments will be contextualized through lectures and with readings of both historical and contemporary creators in the field.

## Experiments in Hybrid Film/ Animation

*Robin Starbuck*

*Open, Seminar—Year | 10 credits*

Animation is the magic of giving life to objects and materials through motion. Whether through linear storytelling or conceptual drive, a sense of wonder is achieved with materials, movement, and transformation. Combining digital processes with handmade techniques, this class helps students hone their visual skills to create short works that communicate through simplicity. The emphasis of the class is on process and concept, starting with a series of workshops intended to enhance student's skills in idea generation, concept development, and material animation techniques. The class includes instruction in a variety of undercamera, stop-motion processes, including: cutout paper animation, sequential drawing, sand, aftereffects motion graphics, simple object animation, puppet performance, and green-screen live performance for stop motion. All aspects of progressive movement are covered, especially the laying out of ideas through time and the establishment of convincing motion. The course includes instruction in basic design techniques, material manipulation, movement and timing, color, and idea development. A brief foundational study of the history of experimental animation is introduced through viewing the animated film work of artists from around the globe. During the semester, each student will complete five short, animated films ranging in length from 15 seconds to two minutes. Students are required to provide their own external media hard drive and to purchase some additional art materials. Software instruction includes AfterEffects, Adobe Premier, and Dragonframe. The aim of this course is to explore freely with materials in order to trailblaze fresh narrative and aesthetic possibilities in animation. Final projects may be executed as animated films, hybrid films, or animated/hybrid video projections for installation or the stage. Collaborations with students in music, dance, or theatre may be established at the incentive of individual class participants.

## Advanced Collective in Animation

*Scott Duce, Robin Starbuck*

*Advanced, Small seminar—Year | 10 credits*

*Prerequisite: at least three Sarah Lawrence classes in animation or the equivalent and an ability to work independently with established knowledge of the software Harmony Premium or Dragonframe and AfterEffects*

This advanced collective in animation is for students seeking to work on independent-study projects. The group will first meet weekly to establish guidelines and schedules for projects; then, the class will serve as a gathering place to report on project development. Conference meetings provide a framework for research and production, and the group meetings will assist with collaborative support for an advanced, short, animated film to be completed by the end of the year. Led by a team of filmmaking and moving-image arts faculty, students will be interviewed during registration to evaluate their proposed projects and assess their meeting prerequisites for the class. The week-to-week structure of the collective will be tailored to meet the needs of individual projects/groups as the semester progresses. Experienced animation students, both individuals and group projects, are invited to apply to the class. Interested students should interview and be prepared to present a project proposal.

## Preproduction

### Storyboarding for Film and Animation

*Scott Duce*

*Open, Seminar—Fall | 5 credits*

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



project to collaborators, pitching projects, professional agencies, and, most importantly, for you—the maker. Storyboard Pro software will be used throughout this course.

## Producing for Film and Television

*Beth Levison*

*Open, Seminar—Fall | 5 credits*

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

## Concept Art: Visual Development

*Scott Duce*

*Open, Seminar—Spring | 5 credits*

This course will explore the preproduction aspects of animation concepts and visual 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 compositional painting, model sheets, title cards, 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 preproduction for animated projects. Students will “worldbuild” concepts by researching and designing a thematic approach to specific assignments and projects. Both hand-drawn materials and digital drawing will be used during the semester. Various 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 concept animatic. Knowledge from this course can be used to create and enhance an animation or art portfolio, to establish a concept outline for an interactive media project, and to help in developing a cast of characters and environments for a graphic novel or an animated film. Lab Software: Storyboard Pro, Harmony, Photoshop, illustrator, Final Cut Pro X, After Effects, and/or Premiere, depending on experience and availability. Alternative Technology: iPad with Apple Pen. Microsoft Surface with stylus. Drawing software: Procreate, Fresco, ClipArt Studio, GIMP, Krita, etc. Additional choice of digital drawing software, with instructor’s approval.

## Production

### From Ideas to Postproduction

*Jazmín López*

*Open, Seminar—Year | 10 credits*

This is a course in which you will conceive a short film from its very basis to the final completion. In the first half of the year, we will explore a creative and deep examination of the foundations and processes of writing with images and sounds. The course provides a path to a certain type of sensitivity that helps writers create not just the screenplay for the course but also all of their screenplays to follow. What are the fundamental skills you need for writing a film? What is the time of observation we need to do in order to be able to translate it into words? The script is a descriptive representation of the images

and sounds that the writer has created in his or her imagination—beginning with the construction of an image that nests a story and exploring its possible forms and shapes, imagining characters from the inside outward, and then situating them in the image to let them grow. In the second part of the year, we will be exploring all of the areas of staging and styles in order to digest all of the information that we can make out of the script—from the very first impression of our story, through the actual image, until the editing. Working with each other on projects in a constructive and meaningful way and exploring an audiovisual style, the course will provide interaction and exposure to a wide range of types of film styles— from small to large productions. Some of our guiding questions will be: How do we understand the core of our image? How do we see scripts from a directing point of view? How is the image able to transmit emotions and thoughts? How can we develop critical and well-formulated thoughts of a film idea and expand our personal visual research?

## Short Film Composition

*Jazmín López*

*Open, Seminar—Fall | 5 credits*

This is a film production course in which we will deepen and knowledge on how to find a voice in audiovisual language and be able to do a short film after exploring all of the areas of staging and styles. The course objective is to provide tools to critically digest all of the information we can make out of the script from the very first impression of our story, through the actual image, until the editing. We will work with each other on projects in a constructive and meaningful way and explore an audiovisual style. The course will provide interaction with and exposure to a broad range of types of film styles, from small to large productions. Students will also do exercises trying to find their voice and to develop possible types of *mise-en-scène* in regards to their audiovisual ideas and research. To better inform our discussions of the students' materials, we will watch crucial fragments of films relevant to their research. Some of our guiding questions will be: How can we understand the core of our image? How do we see scripts from a directing point of view? How is the image able to transmit emotions and thoughts? How can we develop critical and well-formulated thoughts of a film idea and expand our personal visual research?

## Working With Light and Shadow

*Misael Sanchez*

*Open, Seminar—Fall | 5 credits*

This 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. They will work together on scenes that are directed and produced in class and geared toward the training of set etiquette, production language, and workflow. Work will include the re-creation of classic film scenes, with an emphasis on visual style. Students will discuss their work and 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, they should feel confident to approach a film production project with enough experience to take on introductory positions with the potential for growth.

## Queer/Trans/Digital

*Yeong Ran Kim*

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

This interdisciplinary course examines queer/trans artistic and activist practices in the global digital culture. We will explore the ways in which queerness and transness are performed and constructed through digital media, as well as the impact of digital technologies on the formation of a new sense of being-with. Topics will include queer/trans representation and politics; the role of social media in activism and community formation; and the digital in relation to identity, power, and knowledge production. Through critical analysis and hands-on projects, students will gain a deeper understanding of queer and transgender issues with digital media and digital technologies.

## Filming With Actors: A Workshop for Directors and Actors

*K. Lorrel Manning*

*Intermediate, Large seminar—Fall | 2 credits*

*Prerequisite: FMIA students: completion of at least one film-production class*

Learning how to communicate with actors is the number-one job of a budding director. It has often been said, however, that “directing is 85-90 percent casting.” A successful actor/director collaboration can create magic on the screen. How does one choose the right actor for a

role? How does one get a great performance from an actor? What are the tools needed for the director to have an effective and successful collaboration with an actor? How do actors communicate effectively with directors? In this workshop/seminar, open to both FMIA and theatre students, we will explore the dynamics of the collaborative relationship between actors and directors, from casting to filming. For the directors (FMIA students), we will explore the various stages of the directing process: the role of the director, casting, script analysis, rehearsals, and communication with actors. Directors will be assigned one or two scenes to rehearse and film in class with actors, with feedback provided by the instructor. For the actors (theatre students), we will explore the basics of acting on film, with a focus on script analysis and the elements of characterization. We will also explore methods that will allow the actor's work on camera to be loose, spontaneous, and real. Students will leave class with a strong set of tools that will assist them in their continued work as directors and actors.

## Queer Feminist Praxis: Community Engagement and Digital Humanities

*Yeong Ran Kim*

*Open, Seminar—Spring | 5 credits*

This course explores various digital humanities projects and engages in innovative methods for community-oriented research through a queer feminist praxis. Through a combination of readings, discussions, and conference projects, students will gain an understanding of key concepts and theories related to race, gender, sexuality, disability, and technology. The course will provide students with practical skills for creating digital projects, as well as opportunities to work with communities. Conference work in this course will consist of a collaborative, community, digital-media project. That format will allow us to cultivate emerging moments of coming together that vitalize creative making, as well as to find innovative ways to share what was learned from a community-engaged research teaching experience and curatorial practice. This interdisciplinary and practice-based course invites students from all disciplines. Potential group conference projects: (1) leading film and media workshops for local communities, (2) creating an interactive storytelling project on Yonkers and Bronxville, and (3) curating an (online or on-site) exhibition. Prior experience in teaching and/or media production is welcome but not required.

## Filmmaking Basics: Where to Start

*Rona Naomi Mark*

*Open, Seminar—Spring | 5 credits*

If you've always wanted to make a narrative film but don't know where to start, this intensive, introductory workshop will give you the building blocks to make a short film. Starting with screenwriting, students will learn basic narrative structure and screenplay formatting so that they can write a three- to five-page script that they will produce and direct by the end of the term. Students will work both in groups and individually to explore the essentials of directing by completing several video exercises. Students will be introduced to camera operation, editing, sound recording, and basic production management to help them prepare for their conference project. All written and video projects will be presented in class and workshoped to help students improve their visual storytelling skills.

## Cinematography: Color, Composition, and Style

*Misael Sanchez*

*Open, Seminar—Spring | 5 credits*

This course will explore the roles associated with film production, focusing on cinematography and lighting for the screen. In addition to covering camera operation and basic lighting techniques, students will explore composition, color palettes, and application of a visual style to enhance the story. The semester will revolve around weekly exercises, followed by creating and producing original work. Work will be discussed and notes incorporated into the next project. As part of conference work, students will be required to produce a short project in addition to the work completed during class times, incorporating elements discussed throughout the semester. Students will develop, write, shoot, edit, and screen a final project by the end of the term. This is an intensive, hands-on workshop that immerses the student in all aspects of film production. By the end of the course, students should feel confident enough to approach a film production project with the experience to take on introductory and assistant positions with the potential for growth.

## Screenwriting

### Writing the Feature-Length Screenplay

Rona Naomi Mark

Open, Seminar—Year | 10 credits

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

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

### Writing the Short Screenplay

Maggie Greenwald

Open, Seminar—Fall | 5 credits

From pitching ideas to developing outlines and building mood boards in order to develop cinematic storytelling skills, this course will take the student through the process of creating a short screenplay based on an original or adapted idea. Students will be introduced to screenwriting craft basics, such as format, three-act narrative structure, and how to create in-depth characterizations. An intimate workshop where all work will be shared and critiqued in a safe and constructive atmosphere, students will develop their work and end the semester with a completed short screenplay.

### Writing for TV: Writing the Spec

Marygrace O'Shea

Sophomore and Above, Seminar—Fall | 5 credits

The fundamental skill of successful television writers is the ability to craft entertaining and compelling stories for characters, worlds, and situations that have been created by others. Though dozens of writers may work on a show over the course of its run, the “voice” of the show is unified and singular. The best way to learn to write for

television—and an important first step for all TV writers—is to draft a sample episode of a pre-existing show, known as a “spec script.” Developing, pitching, writing, and rewriting stories hundreds of times extremely quickly, in collaboration, and on tight deadlines is what TV writers on staff do every day—fitting each episode seamlessly into the series as a whole in tone, concept, and execution. This workshop will introduce students to those fundamental skills by taking them, step-by-step, through the writing of their own spec (sample) script for an ongoing scripted half-hour television series—comedy, drama, or dramedy/traumedy/crime. This semester is the prerequisite to Advanced TV: Writing the Original, and will take students through the spec-script process—from premise lines, through the outline/beat sheet, to writing a draft of a teleplay for a currently airing show; no original pilots will be pursued in this class. In conference, students will work in depth through additional drafts of their script pages. In class, there will be heavy TV viewing in the first third of the semester, as students “learn” the shows that they will spec in this class. Prospective students are expected to have an extensive working knowledge across many genres of scripted TV shows that have aired domestically during the past several decades.

### Advanced Writing for the Screen

Rona Naomi Mark

Intermediate/Advanced, Seminar—Fall | 5 credits

*Prerequisite: one college-level screenwriting or TV-writing class (juniors and seniors)*

This is a course for rigorous, experienced screenwriters who are proficient in screenplay format and style and want to build their writing portfolio. Students will come ready to pitch an idea for an original screenplay, TV pilot, or web series. This workshop-style class will feature table readings and feedback sessions, as well as readings and analysis of published work. Students will outline their projects, then quickly start producing pages for review.

### The Director Prepares

Maggie Greenwald

Open, Seminar—Spring | 5 credits

Our stories make us human, and the way that we tell our stories is as distinctive as our fingerprints. During the first few weeks of class, each student will write a short screenplay that will be used as the basis for learning the processes that a director uses to actualize his/her unique creative vision for a film. Development of the screenplay will continue in conferences. In class, lessons about the meaning of shots, concepts in staging and camera movement, creating look books, and directing filmed character exercises will immerse the student in the

director's preparatory process. Camera and editing workshops will provide a basic understanding of the tools of filmmaking. These tools will be applied to making storyboards and shot lists for directing a final, significant scene from the student's screenplay. To further grasp the essential power of editing to the filmmaking process, each student's footage will be given to another student to edit and show, following the director's cut, in order to help us understand the power of "the cut," as well as the seemingly infinite possibilities of the footage. Conference work will eventually shift to a focus on directing. Here, the professor will assign scenes from pre-existing screenplays for each student to direct, providing an opportunity for students to apply the skills developed in class to create a vision for someone else's story—thus making it their own.

## Your Cinema Vocabulary

*Jazmín López*

*Open, Seminar—Spring | 5 credits*

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

## Screenwriting: Tools of the Trade

*K. Lorrel Manning*

*Open, Seminar—Spring | 5 credits*

The screenplay is the starting point for nearly every film, television, or web series. The majority of our favorite films and television shows begin with a writer and an idea. Aimed at the beginning screenwriter, this course will focus on the fundamentals of visual storytelling—story, structure, style, character development, dialogue, outlining, and formatting. Weekly writing prompts will be given, focusing on the highlighted fundamentals of the previous week. Assignments will then be read and discussed in class, using a structured feedback paradigm. In addition, students will be given weekly viewing and reading assignments as a way to strengthen their script-analysis skills. For conference, students will work on an independent, short screenplay that they will outline, write, and revise throughout the semester.

## Advanced Writing for TV: Writing the Original Script

*Marygrace O'Shea*

*Advanced, Seminar—Spring | 5 credits*

*Prerequisite: Writing for TV: Writing the Spec and permission of the instructor*

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

*Students must first successfully complete Writing for TV: Writing the Spec (Fall) to enter this class. No other screenwriting classes count as a prerequisite.*

## Postproduction

### Recording and Editing Sound for Film and Media

Rosie Kaplan

Open, Seminar—Fall | 2 credits

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

### Editing for Film and TV

Brian Emery

Open, Seminar—Spring | 3 credits

In this seminar, we will focus on the tools of digital editing and how they can be used to achieve the filmmaker's desired artistic results. Weekly assignments will range from editing a simple narrative scene with limited "coverage" to more complicated work editing scenes from feature films, television, and short films. Class discussion will navigate between the ever-changing technical landscape of postproduction to more aesthetic interests that emerge from various readings, including books such as Walter Murch's *In the Blink of an Eye*, Bobbie O'Steen's *The Invisible Cut*, and Christopher Bowen's *Grammar of the Edit*. Technical instruction will focus on media management, import and organization, utilization of keywords and smart collections, basic editing, split editing, sound editing, color correction and color grading, export, and delivery. The class will balance time between step-by-step technical demonstrations and discussion of postproduction topics and techniques, screening, and critique of student work. This is not a "conference" course and has no conference work or individual conference meeting time outside of class. There will be opportunities during class time for individual attention during some class sessions. This course requires no previous editing experience. All footage will be provided.

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

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

First-Year Studies in Dance (p. 27), John Jasperse *Dance*  
Guest Artist Lab (p. 28) *Dance*

Choreographing Light for the Stage (p. 29), Judy Kagel  
*Dance*

Yoga (p. 30), Patti Bradshaw *Dance*

First-Year Studies: Hollywood From the Margins (p. 40),  
Leana Hirschfeld-Kroen *Film History*

Cultural History of Music Videos (p. 41), Brandon Arroyo  
*Film History*

Producing for Film and Television (p. 47), Beth Levison  
*Filmmaking and Moving Image Arts*

Short Film Composition (p. 48), Jazmín López *Filmmaking  
and Moving Image Arts*

From Ideas to Postproduction (p. 47), Jazmín López  
*Filmmaking and Moving Image Arts*

Queer/Trans/Digital (p. 79), Yeong Ran Kim *Lesbian, Gay,  
Bisexual, and Transgender Studies*

Philosophy Through Film (p. 111), Scott Shushan  
*Philosophy*

First-Year Studies: The Senses: Art and Science (p. 124),  
Elizabeth Johnston *Psychology*

Psychology of Children's Television (p. 125), Jamie Krenn  
*Psychology*

Art and Visual Perception (p. 126), Elizabeth Johnston  
*Psychology*

Technology and Human Development (p. 127), Jamie Krenn  
*Psychology*

Perspectives on the Creative Process (p. 128), Charlotte L.  
Doyle *Psychology*

Social Movements and Powerful Art: Aesthetics of  
Authority and Resistance (p. 135), Jessica Poling  
*Public Policy*

Social Movements and Powerful Art: Aesthetics of  
Authority and Resistance (p. 145), Jessica Poling  
*Sociology*

First-Year Studies: The Art of Comic Performance (p. 150),  
Christine Farrell *Theatre*

The Face Is a Clock: Drawing Portraits (p. 163), John  
O'Connor *Visual and Studio Arts*

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

Senior Studio (p. 164), John O'Connor *Visual and Studio  
Arts*

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

Visual and Studio Arts Fundamentals: Our Eight  
Senses (p. 166), John O'Connor *Visual and Studio  
Arts*

Painting Pop (p. 168), Claudia Bitrán *Visual and Studio Arts*  
Performance Art (p. 168), Clifford Owens *Visual and Studio  
Arts*

Creative Reuse (p. 171), Jean Shin *Visual and Studio Arts*  
What Remains: Presenting Absence (p. 172), Jean Shin  
*Visual and Studio Arts*

Activating Art in Public Places (p. 172), Jean Shin *Visual  
and Studio Arts*

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

Nonfiction Laboratory (p. 181), Stephen O'Connor *Writing*  
Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## FRENCH

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

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

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

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

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

Bienvenue!

## Intermediate French I (Section 2): *Scène(s) de littérature*

*Ellen Di Giovanni*

*Intermediate, Seminar—Year | 10 credits*

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

This course will offer a systematic review of 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. Over the course of the year, we will study a series of scenes from French and francophone literature from its origins to today. From the 11th-century *Chanson de Roland* and 12th-century "lais" and fables of Marie de France to 20th-century works by Aimé Césaire, Aminata Sow-Fall and Annie Ernaux, we will look at scenes specific to literature. What is it about literary scenes that differs from those created in other media? And what happens when we encounter them as part of a class rather than on our own? Where possible, our discussion will include points of comparison with scenes in visual media such as theatre and photography. Readings will include excerpts from Marie de Rabutin-Chantal (Madame de Sévigné), Madame de La Fayette, Gustave Flaubert, or Léon-Gontran Damas. At regular intervals, we will also study the headlines of *Libération*, a major Parisian daily. In this part of the course, we will consider the way climate change, food, or secularism are discussed, as well as aesthetic and ethical choices in presenting the news. In addition to conferences, a weekly conversation session with a French language assistant(e) is required. Attendance at the weekly French lunch table and French film screenings are both highly encouraged. The Intermediate I and II courses in French are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year.

## Beginning French

*Ellen Di Giovanni*

*Open, Large seminar—Year | 10 credits*

This class is designed primarily for students who haven't had any exposure to French and will allow them to develop, over the course of the year, an active command of the fundamentals of spoken and written French. We will use grammar lessons to learn how to speak, read, and write in French. In-class dialogue will center on the study of theatre, cinema, and short texts, including poems, newspaper articles, and short stories from French and francophone cultures. During the spring semester, students will be able to conduct a small-scale project in French on a topic of their choice. There are no individual

conference meetings for this level. The class meets three times a week, and a weekly conversation session with a French language tutor is required. Attendance at the weekly French lunch table and French film screenings are both highly encouraged. Students who successfully complete a beginning and an intermediate-level French course are eligible to study in Paris with Sarah Lawrence College during their junior year.

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

## Intermediate French II: Colonialism and its Legacy: The Relationship Between France and Sub-Saharan Africa

*Kameron Ackerman*

*Intermediate, Seminar—Year | 10 credits*

*Prerequisite: Intermediate French I (possibly Advanced Beginning French for outstanding students) or by placement test taken during interview week at the beginning of the fall semester*

This course will analyze the relationship between France and its former colonies in Sub-Saharan Africa. We will look at works written by thinkers of the time that analyzed questions of value and morality regarding the colonial project. Students will have the chance to get familiar with the different eras of colonialism, including the moment of decolonization and the postcolonial era. How can we view the colonizers all these years later? In what ways does the legacy of colonialism continue to affect Sub-Saharan Africa? Theoretical texts, film, and literary texts will be used to further the students' knowledge of this topic through written and oral assignments.

*This course is conducted in French.*

## Intermediate French I (Section 1): French Identities

*Eric Leveau*

*Intermediate, Seminar—Year | 10 credits*

*Prerequisite: Beginning French or 3–4 years of high-school French and placement test taken during interview week*

This course will offer a systematic review of French grammar and is designed to strengthen and deepen students' mastery of grammatical structures and vocabulary. Students will also begin to use linguistic concepts as tools for developing their analytic writing. 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 30 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 films, TV series, and songs, we will study masterpieces of the past in literature and in the arts.

Topics discussed will include, among others, school and separation from faith; 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*), duty to remember (*devoir de mémoire*), and France's relationship 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, Djébar, 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. 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.

*This course is conducted in French.*

## Advanced French: Writing the Modern Self: Autobiography, Autoportrait, Autofiction

*Jason Earle*

*Intermediate/Advanced, Seminar—Fall | 5 credits*

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

This course will explore how French and francophone writers in the postwar era have used literature as a means of writing their identities, memories, and life narratives. We will study how writers made use of both traditional genres of life writing (such as autobiography, diaries, and memoirs) and more experimental and hybrid forms of narrative. We will see how authors constructed their identities on the page through the lens of gender, race, sexuality, class, or history. Theoretical readings on memory, trauma, and testimony will allow us to explore the fraught relationship between fact and fiction when writing the self. Topics to be addressed will include the representation of childhood and the family, women's autobiography, confessional narratives, witnessing and testimony, intellectual development, language and learning, authenticity and documentation, and the relationship between self and other. Students will read both excerpts from longer texts and several works in their entirety. Authors studied could include Simone de



Beauvoir, Jean-Paul Sartre, Georges Perec, Marguerite Duras, Nathalie Sarraute, Hervé Guibert, Assia Djebar, Maryse Condé, Annie Ernaux, Patrick Modiano, Nina Bouraoui, Emmanuel Carrère, Marie NDiaye, and Edouard Louis. We might also screen several autobiographical films that help us understand the relationship between memory and media. In conference, students may undertake a critical or creative autobiographical project of their own or study other aspects of modern and contemporary French and francophone literature and culture. Alongside our study of literary texts, we will review some key lessons in French grammar and composition.

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

Romanesque and Gothic Art: Castle and Cathedral at the Birth of Europe (p. 11), Jerrilynn Dodds *Art History*  
 Paris: A History Through Art, Architecture, and City Planning (p. 12), Jerrilynn Dodds *Art History*  
 The Movie Musical (p. 41), Leana Hirschfeld-Kroen *Film History*  
 Feminist Film History (p. 42), Leana Hirschfeld-Kroen *Film History*  
 Intermediate French I (Section 2): *Scène(s) de littérature* (p. 53), Ellen Di Giovanni *French*  
 The Jewish Century: European Jewish History From Emancipation to Destruction (p. 66), Philipp Nielsen *History*  
 Global Surrealisms (p. 90), Jason Earle *Literature*  
 Colette, Duras, Ernaux (p. 90), Jason Earle *Literature*  
 Descartes and Princess Elizabeth: From Metaphysics to Morals (p. 112), Abraham Anderson *Philosophy*  
 Capitalism and Schizophrenia: A Thousand Plateaus (p. 112), Roy Ben-Shai *Philosophy*  
 Concepts of the Mind: How Language and Culture Challenge Cognitive Science (p. 128), Sammy Floyd *Psychology*  
 Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## 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.

Making the World Go Round: Children in the Machinery of Empire (p. 4), Mary A. Porter *Anthropology*  
 Faking Families: How We Make Kinship (p. 5), Mary A. Porter *Anthropology*  
 Anthropology and Images (p. 6), Robert R. Desjarlais *Anthropology*  
 Ethnographic Writing (p. 6), Robert R. Desjarlais *Anthropology*  
 Histories of Queer and Trans Art (p. 10), Cat Dawson *Art History*  
 Monuments and Memory (p. 11), Cat Dawson *Art History*  
 Gender and History in China: Beyond Eunuchs and Concubines (p. 14), Kevin Landdeck *Asian Studies*  
 Hormones, Food, and Sex (p. 17), Cecilia Phillips Toro *Biology*  
 Early-Intervention Approaches for Young Children and Their Families (p. 0), Cindy Puccio *Child Development*  
 Political Economy of Women (p. 32), Kim Christensen *Economics*  
 First-Year Studies: Hollywood From the Margins (p. 40), Leana Hirschfeld-Kroen *Film History*  
 The Movie Musical (p. 41), Leana Hirschfeld-Kroen *Film History*  
 Feminist Film History (p. 42), Leana Hirschfeld-Kroen *Film History*  
 First-Year Studies: "We Carry It Within Us": Culture and Politics in US History, 1776–1980 (p. 64), Lyde Cullen Sizer *History*  
 Gender and History in China: Beyond Eunuchs and Concubines (p. 68), Kevin Landdeck *History*  
 Women and Gender in the Middle East (p. 70), Matthew Ellis *History*  
 Music and Identity: "Listening" to Race, Gender, and Sexuality (p. 78), Daniel McCarthy *Lesbian, Gay, Bisexual, and Transgender Studies*  
 Absences of the Archive: Queer Perspectives (p. 79), Daniel McCarthy *Lesbian, Gay, Bisexual, and Transgender Studies*

## 56 Geography

Feminist and Queer Waves: Reading Canon in Context (p. 79), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*

Perverts in Groups: Queer Social Lives (p. 79), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Feminist and Queer Activisms: Looking Beyond Stonewall (p. 80), Daniel McCarthy *Lesbian, Gay, Bisexual, and Transgender Studies*

Pretty, Witty, and Gay (p. 80), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Brown Feeling(s): Situating the Work of José Esteban Muñoz (p. 80), Daniel McCarthy *Lesbian, Gay, Bisexual, and Transgender Studies*

Cold War Black Feminism (p. 84), Elias Rodriques *Literature*

Ancient Eros: Love in Classical Literature (p. 87), Emily Fairey *Literature*

Writing Women: Women Writers in the English Renaissance (p. 88), Nicholas Utzig *Literature*

Colette, Duras, Ernaux (p. 90), Jason Earle *Literature*

Bedford Hills: African American Prison Literature (p. 91), Elias Rodriques *Literature*

The Atlantic Is a Sea of Bones: Black Literature of the Ocean (p. 91), Elias Rodriques *Literature*

Punk (p. 107), Martin Goldray *Music*

Capitalism and Schizophrenia: A Thousand Plateaus (p. 112), Roy Ben-Shai *Philosophy*

Sex Is Not a Natural Act: Social Science Explorations of Human Sexuality (p. 126), Linwood J. Lewis *Psychology*

Intersectionality Research Seminar (p. 127), Linwood J. Lewis *Psychology*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 135), Jessica Poling *Public Policy*

People of the Book: Jews and Literature (p. 138), Hannah Zaves-Greene *Religion*

Documenting Jewish Lives: Past as Prologue (p. 138), Hannah Zaves-Greene *Religion*

Jews of New York (p. 139), Hannah Zaves-Greene *Religion*

Jewish Mystics, Rabbie-Rousers, and Heretics (p. 139), Hannah Zaves-Greene *Religion*

Sociological Theory (p. 143), Aysegul Kayagil *Sociology*

Sociology of the Body (p. 144), Jessica Poling *Sociology*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 145), Jessica Poling *Sociology*

Changing Places: Social/Spatial Dimensions of Urbanization (p. 146), Shahnaz Rouse *Sociology*

The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*

Advanced Spanish: Latin American Female Artistic Productions (p. 148), Danielle Dorvil *Spanish*

Drawing the Body in the 21st Century (p. 164), Marion Wilson *Visual and Studio Arts*

Performance-Art Tactics (p. 168), Dawn Kasper *Visual and Studio Arts*

Performance Art (p. 168), Clifford Owens *Visual and Studio Arts*

First-Year Studies: Where Was It One First Heard of the Truth? (p. 175), Vijay Seshadri *Writing*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## GEOGRAPHY

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

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

## Food, Agriculture, Environment, and Development

Joshua Muldavin  
*Open, Lecture—Spring | 5 credits*

Where does the food we eat come from? Why do some people have enough food to eat and others do not? Are there too many people for the world to feed? Who controls the world's food? Will global food prices continue their recent rapid rise; and, if so, what will be the consequences? What are the environmental impacts of our food production systems? How do answers to these questions differ by place or by the person asking the question? How have they changed over time? This course will explore the following fundamental issue: the

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

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

## **The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower**

*Joshua Muldavin*

*Open, Seminar—Fall | 5 credits*

Despite widespread daily reporting on China’s rise to superpower status and both its challenge to and necessary partnership with the United States, what do we really know about the country? In this seminar, we will explore China’s evolving place in the world through political-economic integration and globalization processes. Throughout the seminar, we will compare China with other areas of the world within the context of the broader theoretical and thematic questions mentioned in detail below. We will consistently focus our efforts on reframing debates, both academic and in mass media, to enable new insights and analyses not only concerning China but also in terms of the major global questions—in theory, policy, and practice—of this particular historical moment. We will begin with an overview of contemporary China, discussing the unique aspects of China’s modern history and the changes and continuities from one era to the next. We will explore Revolutionary China and the subsequent socialist period to ground the seminar’s primary focus: post-1978 reform and transformation to the present day. Rooted in the questions of agrarian change and rural development, we will also study seismic shifts in urban and industrial form and China’s emergence as a global superpower on its way to becoming the world’s largest economy. We will

analyze the complex intertwining of the environmental, political-economic, and sociocultural aspects of these processes as we interpret the geography of contemporary China. Using a variety of theoretical perspectives, we will analyze a series of contemporary global debates: Is there a fundamental conflict between the environment and rapid development? What is the role of the peasantry in the modern world? What is the impact of different forms of state power and practice? How does globalization shape China's regional transformation? And, on the other hand, how does China's global integration impact development in every other country and region of the world? Modern China provides immense opportunities for exploring key theoretical and substantive questions of our time. A product first and foremost of its own complex history, other nation-states and international actors and institutions—such as the World Bank, transnational corporations and civil society—have also heavily influenced China. The “China model” of rapid growth is widely debated in terms of its efficacy as a development pathway, yet it defies simple understandings and labels. Termed everything from neoliberalism, to market socialism, to authoritarian Keynesian capitalism, China is a model full of paradoxes and contradictions. Not least of these is China's impact on global climate change. Other challenges include changing gender relations, rapid urbanization, and massive internal migration. In China today, contentious debates continue on land reform, the pros and cons of global market integration, the role of popular culture and the arts in society, how to define ethical behavior, the roots of China's social movements—from Tian'anmen to contemporary widespread social unrest and discontent among workers, peasants, students, and intellectuals—and the meaning and potential resolution of minority conflicts in China's hinterlands. Land and resource grabs in China and abroad are central to China's rapid growth and role as an industrial platform for the world. But resulting social inequality and environmental degradation challenge the legitimacy of China's leadership like never before—as recent protests in Hong Kong and elsewhere attest. The COVID pandemic and the state's response has revealed new challenges to state legitimacy. As China borders many of the most volatile places in the contemporary world—and increasingly projects its power to the far corners of the planet and beyond—we will conclude our seminar with a discussion of global security issues, geopolitics, and potential scenarios for China's future. Weekly selected readings, films, mass media, and books will be used to inform debate and discussion. A structured conference project will integrate closely with one of the diverse topics of the seminar. Some experience in the social sciences is desired but not required.

## The Rise of the New Right in the United States

*Joshua Muldavin*

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

Why this course and speaker series/community conversations now? The rise of the New Right is a critically important phenomenon of our time, shaping politics, policies, practices, and daily life for everyone. The insurrection at the Capitol on January 6th, 2021, is only one egregious expression of long-term ideas and actions by a newly emboldened collective of right-wing ideologues. The violent challenges to the realities of a racially and ethnically diverse America is not a surprise. Nor is the normalization of White Power politics and ideas within mainstream politics and parties. The varied nature of the New Right's participants—their ideologies, grievances, and goals—requires deep analysis of their historical roots, as well as their contemporary manifestations. The wide range of platforms and spaces for communicating hate, lies, and calls for violence against perceived enemies require their own responses, including the creation of platforms and spaces that offer analysis and alternatives. Seriously engaging the New Right, attempting to offer explanations for its rise, is key to challenging the authoritarian drift in our current political moment and its uncertain evolution and future. To do so requires our attention. It also requires a transdisciplinary approach, something inherent to our College and to geography as a discipline, be it political, economic, cultural, social, urban, historical, or environmental geography. The goal of this seminar, one that is accompanied by a planned facilitated speaker series and community conversations, is to build on work in geography and beyond and engage a wide array of thinkers from diverse disciplines and backgrounds, institutions, and organizations. In addition to teaching the course itself, my hope is that it can be a vehicle to engage our broader communities—at the College and in our region, as well as by reaching out to our widely dispersed, multigenerational alumni. Pairing the course with a subset of facilitated/moderated speaker series, live-streamed in collaboration with our Alumni office, offers the chance to bring these classroom conversations and contemporary and pressing course topics, grounded in diverse readings and student engagement, to a much wider audience and multiple communities. In this class, we will seek to understand the origins and rise of the New Right in the United States and elsewhere, as it has taken shape in the latter half of the 20th century to the present. We will seek to identify the origins of the New Right and what defines it; explore the varied geographies of the movement and its numerous strands; and identify the constituents of the contemporary right coalition. In addition, we will explore the actors and institutions that have played a role in the expansion of the New Right (e.g., courts, state and local governments, Tea

Party, conservative think tanks, lawyers, media platforms, evangelical Christians, militias) and the issues that motivate the movement (e.g., anticommunism, immigration, environment, white supremacy/nationalism, voter suppression, neoliberal economic policies, antiglobalization, free speech). This is a reading-intensive, discussion-oriented, open, large seminar in which we will survey a broad sweep of the recent literature on the New Right. While the class focuses most specifically on the US context, conference papers based on international/comparative case studies are welcome. Students will be required to attend all associated talk and film viewings; write weekly essays and engage colleagues in conversation online the night before seminar; and write two short research papers that link the themes of the class with their own interests, creative products, research agenda, and/or political engagement. You will also do two associated creative projects/expressions. Transdisciplinary collaborative activities across the College and community are encouraged. Film, performance, written commentary, podcasts, workshops, and other forms of action can provide additional outlets for student creative projects and engagement.

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

Making the World Go Round: Children in the Machinery of Empire (p. 4), Mary A. Porter *Anthropology*  
 Faking Families: How We Make Kinship (p. 5), Mary A. Porter *Anthropology*  
 Ethnographic Writing (p. 6), Robert R. Desjarlais *Anthropology*  
 Animal Behavior (p. 17), Liv Baker *Biology*  
 First-Year Studies: Political Economy of Environmental and Climate Justice (p. 31), An Li *Economics*  
 First-Year Studies: The 2024 Presidential Election in Context: Inequality, the Climate Crisis, and the Global Far Right (p. 32), Jamee Moudud *Economics*  
 Legal and Political Foundations of Money, Finance, and the Economy (p. 32), Jamee Moudud *Economics*  
 Critical Political Economy of the Environment, Natural Resources, and Economic Development (p. 34), An Li *Economics*  
 Global Warming (p. 35), Bernice Rosenzweig *Environmental Science*  
 Climate Resilient Futures (p. 35), Bernice Rosenzweig *Environmental Science*  
 Geospatial Data Analysis (p. 35), Bernice Rosenzweig *Environmental Science*  
 Environmental Data (p. 35), Bernice Rosenzweig *Environmental Science*  
 Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 57), Joshua Muldavin *Geography*  
 The Rise of the New Right in the United States (p. 58), Joshua Muldavin *Geography*  
 Polarization (p. 119), Samuel Abrams *Politics*  
 All Politics Is Local! (p. 120), Emmaia Gelman *Politics*  
 Food Environments, Health, and Social Justice (p. 127), Magdalena Ornstein-Sloan *Psychology*  
 Environmental Policy, Racism, and Social Justice (p. 134), Jessica Poling *Public Policy*  
 Environmental Policy, Racism, and Social Justice (p. 143), Jessica Poling *Sociology*  
 Sociology of Global Inequalities (p. 144), Parthiban Muniandy *Sociology*  
 Bad Neighbors: Sociology of Difference and Diversity in the City (p. 145), Parthiban Muniandy *Sociology*  
 Changing Places: Social/Spatial Dimensions of Urbanization (p. 146), Shahnaz Rouse *Sociology*  
 Painting Pop (p. 168), Claudia Bitrán *Visual and Studio Arts*  
 Activating Art in Public Places (p. 172), Jean Shin *Visual and Studio Arts*  
 Creative Nonfiction (p. 181), Jo Ann Beard *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

## 60 Greek (Ancient)

century to the present. A special emphasis is placed on 20th-century German history and culture, including contemporary German literature and film.

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

## Beginning German

*Matthew Cooper*

*Open, Seminar—Year | 10 credits*

This course concentrates on the study of grammar, vocabulary, and pronunciation in order to secure the basic tools of the German language. In addition to offering that introduction, classroom activities and the production of short compositions promote oral and written communication. This class will meet three times per week (90 minutes), twice with the main teacher and once with Ms. Mizelle, who will also meet with students individually or in small groups for an extra conference. Course materials include the textbook, *Neue Horizonte* (eighth edition), along with the workbook and a graded German reader. We will cover about 10 chapters from the textbook—all of the basic grammar and vocabulary that students will need to know in order to advance to the next level. There will be short written tests at the end of each chapter. Students will also be introduced to contemporary German culture through authentic materials from newspapers, television, radio, or the internet.

## Intermediate German

*Roland Dollinger*

*Intermediate, Seminar—Year | 10 credits*

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

This course places strong emphasis on expanding vocabulary and thoroughly reviewing grammar, as well as on developing oral and written expression. The aim of the course is to give students more fluency and to prepare them for a possible junior year in Germany. Readings in the fall will consist of short stories, fairy tales, and a graphic novel called *Heimat* (Home). In the spring semester, we will focus on 20th-century stories, historical essays, and some films in order to learn about the major phases of German history and culture between 1871 and today. All materials are linguistically accessible and promote an understanding of the culture's fundamental values and way of looking at the world. A solid grammar review, based on the book *German Grammar in Review*, will help students further improve their speaking and writing skills. Regular

conferences with Ms. Mizelle will supplement class work, help improve fluency and pronunciation, and emphasize conversational conventions for expressing opinions and leading discussions.

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

The Movie Musical (p. 41), Leana Hirschfeld-Kroen *Film History*

Feminist Film History (p. 42), Leana Hirschfeld-Kroen *Film History*

The Jewish Century: European Jewish History From Emancipation to Destruction (p. 66), Philipp Nielsen *History*

Kant's Political Philosophy (p. 113), Abraham Anderson *Philosophy*

Concepts of the Mind: How Language and Culture Challenge Cognitive Science (p. 128), Sammy Floyd *Psychology*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## GREEK (ANCIENT)

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

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

tragedies of Aeschylus, Sophocles and Euripides), the social implications of Roman domestic architecture, and a comparison of Euripides's *Hippolytus* with Racine's *Phèdre*.

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

## Beginning Greek

*Emily Fairey*

*Open, Small seminar—Year | 10 credits*

Why learn Ancient Greek? This subject represents a mode of learning that not only passes on the knowledge of a gloriously colorful era but also has been powerfully effective, even for hundreds of years after the end of its civilizations, in developing students' abilities. When we learn Ancient Greek, we relearn language in a way that is analytical—applying a framework to examine language structure as we absorb it. By internalizing paradigms of forms and inflections, by using flash cards to memorize vocabulary, we are stretching and strengthening our memory; when we learn grammatical concepts and how these forms fit into them, our brains are forging new connections that will help us learn any other language. The study of Greek reveals that linguistic concepts transcend word-for-word translation, and no translation can ever be truly complete in expressing the original idea spoken. Participation in class and regular practice every day are crucial. Written, digital, and oral homework is regularly assigned. There will be periodic quizzes and two in-class translation tests each semester. For conference work in the fall semester, each student will develop a research topic on one special author or figure of classical culture and present the topic to the class either as an oral presentation or a shared paper. In the spring, as we continue our study of grammar in class, we also will begin a close reading of Plato's *Apology* in conference. This text represents a famous moment in the history of philosophy and may be Plato's closest representation of his teacher Socrates, who offers his defense to the Athenian court before he's sentenced to the hemlock. The final exam for the year will include an essay section on the *Apology*.

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

Ancient Philosophies as Ways of Living in Truth (p. 112),  
Charles Snyder *Philosophy*

Concepts of the Mind: How Language and Culture  
Challenge Cognitive Science (p. 128), Sammy Floyd  
*Psychology*  
Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## 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.

## 62 History

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. 5), Deanna Barenboim  
*Anthropology*

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

Ethnographic Writing (p. 6), Robert R. Desjarlais  
*Anthropology*

First-Year Studies: The Brain According to Oliver  
Sacks (p. 16), Cecilia Phillips Toro *Biology*

General Biology: Genes, Cells, and Evolution (p. 16), Drew E.  
Cressman *Biology*

Evolutionary Biology (p. 16), Michelle Hersh *Biology*

Drugs and the Brain (p. 16), Cecilia Phillips Toro *Biology*

Hormones, Food, and Sex (p. 17), Cecilia Phillips Toro  
*Biology*

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

Viruses and Pandemics (p. 18), Drew E. Cressman *Biology*

Anatomy and Physiology (p. 18), Beth Ann Ditzkoff *Biology*

Microbiology (p. 19), Michelle Hersh *Biology*

First-Year Studies: The Extraordinary Chemistry of  
Everyday Life (p. 19), Mali Yin *Chemistry*

General Chemistry II (p. 20), Michael Malin *Chemistry*

The Chemistry of Art Materials (p. 20), Michael Malin  
*Chemistry*

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

Organic Chemistry II (p. 21), Mali Yin *Chemistry*

Early-Intervention Approaches for Young Children and  
Their Families (p. 0), Cindy Puccio *Child Development*

Anatomy (p. 29), Peggy Gould, Jessie Young *Dance*

Yoga (p. 30), Patti Bradshaw *Dance*

First-Year Studies: Political Economy of Environmental and  
Climate Justice (p. 31), An Li *Economics*

First-Year Studies: The 2024 Presidential Election in  
Context: Inequality, the Climate Crisis, and the Global  
Far Right (p. 32), Jamee Moudud *Economics*

Legal and Political Foundations of Money, Finance, and the  
Economy (p. 32), Jamee Moudud *Economics*

Research Methods in Economics (p. 33), An Li *Economics*

An Introduction to Statistical Methods and  
Analysis (p. 94), Abbe Herzig *Mathematics*

It's About Time (p. 115), Merideth Frey *Physics*

Introduction to Mechanics (General Physics Without  
Calculus) (p. 115), Merideth Frey *Physics*

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

Nuclear Magnetic Resonance Research Seminar (p. 116),  
Merideth Frey *Physics*

Introduction to Electromagnetism, Light, and Modern  
Physics (General Physics Without Calculus) (p. 116),  
Merideth Frey *Physics*

First-Year Studies: The Senses: Art and Science (p. 124),  
Elizabeth Johnston *Psychology*

Sex Is Not a Natural Act: Social Science Explorations of  
Human Sexuality (p. 126), Linwood J. Lewis  
*Psychology*

Finding Happiness and Keeping It: Insights From  
Psychology and Neuroscience (p. 126), Maia Pujara  
*Psychology*

Intersectionality Research Seminar (p. 127), Linwood J.  
Lewis *Psychology*

Culture and Mental Health (p. 127), Deanna Barenboim  
*Psychology*

Food Environments, Health, and Social Justice (p. 127),  
Magdalena Ornstein-Sloan *Psychology*

Mind-Body Interactions: Psychoneuroimmunology (p. 129),  
Maia Pujara *Psychology*

Psychology Advanced Research Seminar (p. 130), Kim  
Ferguson, Linwood J. Lewis, Maia Pujara, Sammy  
Floyd *Psychology*

The Power and Meanings of Play in Children's  
Lives (p. 130), Cindy Puccio *Psychology*

The Stories We Could Tell: Theatre Through  
Memory (p. 130), Christine Farrell *Psychology*

The Social Ecology of Caregiving (p. 131), Magdalena  
Ornstein-Sloan *Psychology*

Cognition Through the Lens of Neuropsychology (p. 131),  
Maia Pujara *Psychology*

Mind-Body Interactions:  
Psychoneuroendocrinology (p. 132), Maia Pujara  
*Psychology*

Environmental Policy, Racism, and Social Justice (p. 134),  
Jessica Poling *Public Policy*

Environmental Policy, Racism, and Social Justice (p. 143),  
Jessica Poling *Sociology*

Sociology of Global Inequalities (p. 144), Parthiban  
Muniandy *Sociology*

Sociology of the Body (p. 144), Jessica Poling *Sociology*

The Stories We Could Tell: Theatre Through  
Memory (p. 158), Christine Farrell *Theatre*

Creative Reuse (p. 171), Jean Shin *Visual and Studio Arts*

Activating Art in Public Places (p. 172), Jean Shin *Visual  
and Studio Arts*

Creative Nonfiction (p. 181), Jo Ann Beard *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, 1607–1913

*Eileen Ka-May Cheng*  
FYS—Year | 10 credits

“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 2023 is but the flowering of the seeds planted so many centuries ago. This course seeks to challenge this assumption, as we consider not only how Americans in the period from 1607 to 1913 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 these 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? The 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 early 20th century. Among the techniques we 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—during which students will reenact the debates and conflicts surrounding those events. Students should be aware that, because these are reenactments, the process of playing the 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 at times, indeed, 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. Students will meet weekly with the instructor for individual conferences during the first half of the fall semester and then biweekly thereafter.

## First-Year Studies: Ideas of Africa: Africa Writes Back

*Mary Dillard*  
FYS—Year | 10 credits

The continent of Africa has variously been described as the birthplace of humanity, the Motherland, a country, a continent, Mother Africa, and a “heart of darkness.” All of these descriptions reflect representations of Africa, but how accurately do they reflect reality? The goal of this course is to study the intellectual history of what we know—or think we know—about modern Africa. Why is it that some of the most prominent images of Africa today are either negative (e.g., Africa as a diseased, hungry, war-ravaged continent) or romanticized (e.g., Africa as a mother figure, birthplace of civilization, or lush nature preserve)? A central theme of our discussions will be that ideas have a history that is as powerful as radioactive isotopes. In other words, ideas maintain a shelf life, even when their origins have long become obscured. Unfortunately, this has profound implications for Africa's place in a modern, media-driven, globalized world where image can be as important as reality. Through the use of historical documents, political manifestos, philosophical treatises, travel narratives, autobiographies, and current news sources, we will study how the image of Africa has changed over time. We will trace the “heart of darkness” narrative and analyze why it has become such an enduring trope of modern Africa. Near the end of the semester, we will direct a significant proportion of our class discussions toward analyzing a contemporary event occurring on the African continent (preferably as a group project). Ultimately, our purpose will be to interrogate various descriptions of Africa over time and analyze where they originated from, why they exist, whether or not they are accurate, and what they mean for the future of African peoples in a globalized, interconnected, and increasingly hot world. The structure of the course will be FYS innovative: 13 students, with biweekly conferences alternating with some kind of small-group activity, at least for the first semester. This alternating small-group activity will either be a workshopping session or an on-going group project.

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

Philipp Nielsen

FYS—Year | 10 credits

In the middle of the 20th century, only 16 percent of Europeans lived in cities. On the eve of the World War I, that number had roughly doubled. In Western Europe, already half of the population was urban. Though many of those cities were small, with fewer than 20,000 inhabitants, the European metropolises grew, too. By 1910 in Germany, for example, 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 this process. Wars and Europe's changing borders shaped cities' fate. Imperialism imposed European models of urban development on colonized societies and, in turn, brought imperial subjects to the metropole. Much of what we today think of as modern originated in cities. They often set political and cultural trends. The “Roaring Twenties” and the student movements of 1968 were fundamentally urban phenomena. Yet, precisely for this 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 their 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 effects imperialism, to World War I and 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. They will work with a variety of primary sources—from government documents to literature, from movies to propaganda speeches, from city maps to diary entries. In addition, they will learn to read secondary sources and analyze historiographical arguments. During the fall semester, students will have an individual conference with their don 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 skill; we will also, on occasion, use the time for

movie screenings related to the course. In the spring semester, students will have individual conferences every other week.

## First-Year Studies: “We Carry It Within Us”: Culture and Politics in US History, 1776–1980

Lyde Cullen Sizer

FYS—Year | 10 credits

“History is not merely something to read,” James Baldwin wrote in August 1965. “And it does not refer merely, or even principally, to the past. On the contrary, the great force of history comes from the fact that we carry it within us, are unconsciously controlled by it in many ways, and history is literally present in all we do.” This course is focused not only on history—what we consciously and unconsciously carry within us—but also on the acquisition of skills that will help you both as a college student and in life. Using the voices of the actors themselves, we will study the political and cultural work of Americans in order to read better, think better, write better, and articulate our ideas better. Rather than a representative survey of cultural history (which is, in this wonderfully diverse country, impossible), this course takes up the popular and the obscure, looking into the corners of American life for ideas, thoughts, and experiences of all kinds. Our focus will be on the themes of gender, race, and class but also will ponder sexuality, region, religion, immigration, and migration, among other themes. The course will be based on a spine of political history. The expectation is that you will come with some knowledge and will be attentive to what you do not know and then find out about it! Class will revolve around close readings of stories, cultural criticism, speeches, novels, memoir—mostly, but not exclusively, published sources—where authors work to change the minds of their readers. Those primary sources will be buttressed by articles and chapters from history textbooks. It will be challenging! This course will ask you to read more substantial work more carefully than perhaps you have before. We will discuss this work in seminar in both small groups and large; and at the end of each semester, there will be an oral exhibition pulling together the themes of the course in a meaningful way. This intellectual practice will ready you for your college career to come. In the fall, we will cover the period from the late-18th century to the late-19th; in the spring, we will move from the turn into the 20th century to near its end. Texts will include short stories, poetry, memoir, letters, and (in the spring) film. Examples in the first semester include Thomas Paine's *Common Sense*, the seduction novel *Charlotte Temple* by Suzanna Rowson, poetry by Phillis Wheatley, an unpublished novel on gender fluidity titled *The Hermaphrodite* by Julia Ward Howe, short stories by

Herman Melville, *Hospital Sketches* by Louisa May Alcott, and *Ragged Dick*, by Horatio Alger. The spring book list will reflect the interests of the students. Writing will be ample and consistent—thought pieces, along with short essays—with regular feedback so that you grow as a reader and writer. The subject of conference work can range widely within US cultural and political history: in the fall, to 1890; in the spring, all the way to the present. Along the way, we will try to make sense of the way we carry history, the way that it is present in all that we do. Conferences will be weekly until October Study Days, with the option of being biweekly thereafter.

## First-Year Studies: Romantic Europe

*Philipp Swoboda*

*FYS—Year | 10 credits*

Between the 1790s and the middle of the 19th century, European culture was powerfully shaped by the broad current of thought and feeling that we know as “Romanticism.” This course will examine the rise of the Romantic sensibility in the decades between the 1760s and 1800 and survey diverse manifestations of Romanticism in thought, literature, and art during the subsequent half-century. We will pay particular attention to the complex relations between Romanticism and two of the most portentous historical developments of its era: the French Revolution and the rise of national consciousness among Germans, Italians, and other European peoples. Readings will include prose fiction by Goethe, E. T. A. Hoffmann, Sir Walter Scott, and Edgar Allan Poe; poetry by Wordsworth, Shelley, Hölderlin, and Mickiewicz; works on religion, ethics, and the philosophy of history; and political writings by the pioneers of modern conservatism, liberalism, and socialism. We will also look at Romantic painting and other forms of visual art. Students will meet individually with me every week during the fall term and every other week during the spring term. I will advise you about the conference project that you will be undertaking each semester and will offer you what help I can in navigating life at Sarah Lawrence College.

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

*Komozi Woodard*

*FYS—Year | 10 credits*

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 slave 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, students explore the contours of African American social, cultural, and intellectual history. In this course, there will be weekly conferences for the first six weeks and biweekly conferences thereafter.

## Who Owns History? Urban and Ethnic History in America

*Komozi Woodard*

*Open, Large Lecture—Year | 10 credits*

Who owns history? Did Black lives ever matter? Who is visible in our textbooks? Tragically, white supremacy is the master narrative that dominates the US history textbooks, insisting that white men were center stage in building America. The new historians have challenged that master narrative, directing the spotlight to the folks who built America. This lecture includes readings, discussions, and film screenings that shed new light on the role of Black workers who wrote self-emancipation narratives under the lash; on African American women writers, directors, actors, dancers, and artists in the Black Chicago Renaissance and the Harlem Renaissance, who shaped urban culture during the Popular Front and the Great Depression; on the rise of African American Muslims, who built communities and resisted racism; and on the historical voices of Rosa Parks and Maya Angelou, who retold the epic of the Black Revolt and reclaimed the role of women in the making of Martin Luther King Jr. and Malcolm X. The screenings shed light on the many people who together made America, including the tremendous obstacles they overcame from the Dred Scott decision and the Chinese Exclusion Act to political barriers against Mexican Americans and Puerto Ricans. Alongside Maya Angelou, Rosa Parks, and Fannie Lou Hamer, the women in the Young Lords, the IWK (I Wor Kuen), and the Black Panthers insist that their voices matter.

## Making Latin America

*Margarita Fajardo*

*Open, Small Lecture—Fall | 5 credits*

This course examines Latin America in the making. From the time of Andean ayllus to the contemporary battles between the populist left and the populist right, this lecture course offers a survey of the more than five centuries of the history of the region that we know as Latin America. Although the region's history is deeply embedded in global processes of capitalist expansion, imperial domination, and circulation of Western ideas, this course attempts to look at Latin America from the inside out. The course examines the ways in which landowners and campesinos, intellectuals and workers, military blacks,

whites, and mestizos understood and shaped the history of this region and the world. The course will examine the rise and fall of the Aztec and Inca empires, the colonial order that emerged in its stead, independence from Iberian rule, and the division of the empire into a myriad of independent republics or states searching for a “nation.” In the second part of the course, by focusing on specific national trajectories, we will ask how the American and Iberian civilizations shaped the new national experiences and how those who made claims on the “nation” defined and transformed the colonial legacies. In the third and final portion of the course, we will study the long 20th century and the multiple experiences of, and interplay between, anti-Americanism, revolution, populism, and authoritarianism. We will ask how different national pacts and projects attempted to solve the problem of political inclusion and social integration that emerged after the consolidation of the 19th-century liberal state. Using primary and secondary sources, both fiction and film, the course will provide students with an understanding of historical phenomena such as *mestizaje*, *caudillismo*, populism, reformism, corruption, and informality, among other concepts key to the debates in contemporary Latin America. The course meets for one weekly lecture and one weekly group conference. Aside from mandatory attendance and participation, the requirements for the course include an individual exam, a collaborative research project, and a primary source analysis.

## The Jewish Century: European Jewish History From Emancipation to Destruction

*Philipp Nielsen*

*Open, Small Lecture—Fall | 5 credits*

Europe during the 19th century witnessed the legal and social emancipation of Jews. But it also witnessed the emergence of modern racial antisemitism, which eventually underpinned the ideology leading to European Jewry’s near destruction during the Holocaust. Neither of those two developments was preordained. Moreover, European Jews were active in shaping their own history as advocates for their own rights, as makers of European and Jewish culture, and as resisters to their persecution and murder. In this course, we will try to make sense of this European story of Jewish emancipation and near destruction. In the lecture part, we will go over the broad developments and events in European Jewish history from the beginning of the 19th century to 1945. The focus will be on the years between 1848 and 1933. While we will also cover the Holocaust, this is not primarily a course about the murder of European Jews but rather about the lives of European Jews. In the weekly group conferences—with help from secondary and primary sources such as diaries,

letters, photo albums, short stories, and movies—we will dive deeper into these lives. For example, we will discuss the experience of middle-class Jewish women in Germany, the Jewish working class in Poland, the emergence of distinctly Jewish politics between Zionism and non-Zionist Bundism, or Jews’ presence among their countries’ nationalists. During the semester, students will also engage in two group research projects exploring Jewish lives in the 1880s and the 1930s.

*Class size is limited to 30 students; there will be one 1.5-hr. lecture and one 1-hr. seminar each week.*

## Racial Soundscapes

*Ryan Purcell*

*Open, Small Lecture—Fall | 5 credits*

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

## International Law

*Mark R. Shulman*

*Open, Lecture—Fall | 5 credits*

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

## Screening the City

Ryan Purcell

*Open, Small Lecture—Spring | 5 credits*

“The city seen from the Queensboro Bridge,” according to F. Scott Fitzgerald, “is always the city seen for the first time, in its first promise of all the mystery and the beauty of the world.” While poetic, this romantic rendering, however, eludes the social struggle that pervades the city’s history. Conversely, the city seen on the silver screen can bring its contradictions into sharp focus. From this perspective, New York City appears as a complicated metropolis, replete with power dynamics along lines of race, gender, and sexuality. In this lecture, students will explore ways in which cinematic representations of New York City map onto distinct permutations and arcs in the city’s history. Each week, we will locate a specific film within a web of historical meaning. This is not a film-studies class, per se; rather, using cinema as a point of departure, we will explore the rich cultural history surrounding specific films. We will think about the connections between films and public policy, poetry, journalism, fine art, popular music, and more. Students will learn to derive historical insights through the analysis of film. Movies like *Dog Day Afternoon* (1975), for example, signal the rise of mass incarceration and the militarization of NYPD units; but the film also gives expression to the emerging LGBTQ movement and transgender subjectivity. Similarly, lesser-known gems, such as *Baby Face* (1933), can help illustrate the complex social and cultural terrain through which some women achieved power and independence in Depression era New York.

## Human Rights

Mark R. Shulman

*Open, Lecture—Spring | 5 credits*

History is replete with rabid pogroms, merciless religious wars, tragic show trials, and even genocide. For as long as people have congregated, they have defined themselves, in part, as against an other—and have persecuted that other. But history has also yielded systems of constraints. So how can we hope to achieve a meaningful understanding of the human experience without examining both the wrongs and the rights? Should the human story be left to so-called realists, who claim that power wins out over ideals every time? Or is there a logic of mutual respect that offers better solutions? This lecture examines the history of international human rights and focuses on the claims that individuals and groups make against states in which they live.

## The Disreputable 16th Century

Philip Swoboda

*Open, Seminar—Year | 10 credits*

Sixteenth-century Europeans shared a variety of fundamental beliefs about the world that a secular-minded Westerner of today is likely to find “disreputable”—intellectually preposterous, morally outrageous, or both. Almost all well-educated people believed that the Earth was the unmoving center of the universe, around which the heavenly bodies revolved; that human destinies were dictated, at least to some extent, by the influence of the planets and stars; that the welfare of their communities was threatened by the maleficent activities of witches; and that rulers had a moral duty to compel their subjects to practice a particular religion. In this course, we will examine 16th-century ideas on these and other topics and see how those beliefs fit together to form a coherent picture of the world. We will also look at the writings of pioneer thinkers—Machiavelli, Montaigne, Galileo—who began the process of dismantling this world-conception and replacing it with a new one closer to our own. It is not only ideas, however, that render the 16th century “disreputable” to modern eyes. Some of history’s most notorious kings and queens ruled European states in this period—Henry VIII of England with his six wives; Mary Queen of Scots with her three husbands; Philip II of Spain, patron of the Inquisition. In the spring semester, therefore, we will look at the theory and practice of politics in 16th-century Europe. Since most European states were monarchies, we will start by examining 16th-century ideas about princes and their courts. How should princes be educated for their role? How, and to what ends, should they exercise their power? What were the qualifications of the ideal courtier? We will go on to consider the actual lives and policies of a number of European princes: the Tudor kings and queens of England; the monarchs who ruled France during the religious wars that convulsed that kingdom between 1562 and 1629. Later in the semester, we will consider what to us may appear to be the most exotic of 16th-century European states. This was not a monarchy at all but a republic: the splendid and idiosyncratic Most Serene Republic of Venice. We will examine, along with its institutions, the revolutionary developments in painting that unfolded there. Students will have great freedom in the choice of conference paper topics. Depending on their interests, they can pursue research in political or religious history, literature, philosophy, or art.

## Gender and History in China: Beyond Eunuchs and Concubines

Kevin Landdeck

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

This seminar is a sustained historical exploration of gender in the Chinese context, which is not only significant in its own right but also serves to complicate some of the common Euro-American assumptions about family dynamics, emotional life, and gender hierarchies. We will treat female and male as historically constructed categories, examining how both have been tied to modes of power (familial, social, economic, and political); in other words, how men and women have been imagined and portrayed, made and mobilized, at different times. We will confront, head on, stereotypes about the passive Chinese woman and the Confucian family, asking where do we find, and how do we understand, women's agency within the permutations of the Chinese family historically? We will interrogate imperial-era family conflicts and the practice of footbinding to highlight female agency within, and complicity with, the gender hierarchy. The appearance of feminism in the early 20th century and its subsequent fate will provide a window on how gender shaped revolution and how gender was, in turn, shaped by it. And rather than leave masculinity as an assumed constant, we will examine historical and cultural constructions of what it meant to be a man in China; located between the poles of the scholar and the warrior, Chinese manliness exhibits unfamiliar contours and traits. The course also covers same-sex desire in both traditional and modern China. For example, in the late imperial era, we will look at homoeroticism among fashionable elite men and at female "marriage resisters," who dared to form all-women communities in a society where marriage was virtually universal. Class readings will consist primarily of historical scholarship; however, (translated) primary sources pepper the course and include ritual prescriptions, (auto)biographies, essays, drama, and fiction that ground our inquiries in the authenticity of Chinese voices.

*Due to its reading workload, this course is listed as Sophomore and Above but requires no prior knowledge of Chinese history. First-year students may register with permission of the instructor.*

## The American Revolution

Eileen Ka-May Cheng

*Open, Seminar—Fall | 5 credits*

It may be comforting to know that historians agree that an American Revolution did, indeed, occur. Less comforting but more intriguing may be the realization that historians do not agree on when it commenced and when it ended, much less on the full meaning of what exactly took place beyond the mere facts of the Revolution. Certainly, the

question was profound enough to move John Adams to ask, "What do we mean by the Revolution?" The course will look at the many different answers that revolutionary Americans gave to Adams's question by examining the political, intellectual, social, and cultural dimensions of this event. Was the Revolution simply a struggle for political independence, or was it also a social conflict over who would "rule at home"? Was the American Revolution a transformation in the "hearts and minds" of the people, as Adams believed; or was the War for Independence integral to the meaning and character of the Revolution? Did the Revolution end with the close of the war; or was the war, to use Benjamin Rush's words, "but the first act of the great drama"? What was the relationship between the Constitution and the Revolution? Was the Constitution a conservative reaction against the radicalism of the Revolution, or did the Constitution extend and solidify what the Revolution had achieved? While the emphasis of the course will be on what the Revolution meant for those who participated in it, we also look more broadly at the long-term legacy and memory of the Revolution. Through this examination, the course ultimately seeks to address the question: What was the basis for and nature of American national identity?

## Decolonization and the End of Empire

Matthew Ellis

*Open, Large seminar—Fall | 5 credits*

Among the most salient features of the new international order that was ushered in by the end of World War II and the creation of the United Nations in 1945 was the emergence of an unprecedented global wave of decolonization that would last for roughly three decades. As many leaders of the international community consigned the "age of empire" to the dustbin of history, the world witnessed, in rapid succession, the dissolution of European overseas imperial configurations and the consequent formation of myriad new nation-states across Asia, Africa, the Middle East, and the Caribbean. This seminar provides an in-depth historical inquiry into the global phenomenon of decolonization in the post-World War II era. The course will adopt a comparative and transnational lens, exploring—through a wide range of both secondary and primary sources—the complex historical processes that attended decolonization in the British, French, Italian, Dutch, and Portuguese imperial domains. Particular attention will be paid to the following questions: Why did European imperialism end when it did, and how did the politics of anticolonial nationalism vary across the different empires? How did nationalist movements and local elites negotiate the end of imperial rule, and what challenges did they face in their attempts to build postcolonial societies? What role did international organizations such as the United Nations play in

constructing the new decolonized world order? How did the Cold War impact decolonization? How did decolonization work within nascent frameworks in post-World War II international law, particularly concerning the legal status of postcolonial national citizens as well as migrants? And finally, to what extent has decolonization led to a truly “decolonized” world order? Or to what extent have older imperial discourses, ideologies, and cultural prejudices persisted into the era of postcolonial independence and self-determination?

## Documenting Asian America

*Karintha Lowe*

*Open, Seminar—Fall | 5 credits*

This course will introduce students to the major themes and methods of Asian American cultural studies. Each week, we will revisit a key “site” of Asian American history—the sugarcane plantation, the shoreline, the railroad, the internment camp, and the protest—and explore how Asians in America have differently documented themselves in relation to these spaces through art and literature. We will ask questions, including: How might a poem, photograph, or film differently represent the experience of migration? What common images emerge in the literature and art surrounding a particular historical event? What power or authority does the “documentary” hold in relaying the lived experiences of Asians in America? In answering these questions, course discussions will center on themes of memory, testimony, identity, and the power of representation. The course will also include field trips to area collections in documentary photography and filmmaking. Other assignments will include visual and literary analysis essays and creative-writing responses, as well as a curatorial project where students will have the opportunity to research Asian American documentarians and pitch artworks for exhibition at the Hudson River Museum.

## The Middle East and the Politics of Collective Memory: Between Trauma and Nostalgia

*Matthew Ellis*

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

In recent decades, historians have become increasingly interested in the unique role and power of memory in public life and have sought to understand the innumerable ways that collective memory has been constructed, experienced, used, abused, debated, and reshaped. This course will focus on the rich literature on historical memory within the field of modern Middle Eastern history in order to explore a number of key questions: What is the

relationship between history and memory? How are historical events interpreted and rendered socially meaningful? How is public knowledge about the past shaped and propagated? How and why—and in what contexts—do particular ways of seeing and remembering the past become attached to various political projects? Particular attention will be paid to the following topics: the role of memory in the Palestine-Israel “conflict”; postcolonial state-building and “official memory”; debates over national remembering, forgetting, and reconstruction following the Lebanese Civil War; Middle Eastern diaspora formation and exilic identity; the myth of a “golden age” of Arab nationalism; Turkish nostalgia for the Ottoman imperial past; and the role of museums, holidays, and other commemorative practices in the construction of the national past across the region. Throughout the course, we will attend to the complex interplay between individual and collective memory (and “counter-memory”), particularly as this has played out in several formulations of Middle Eastern nationalism.

## History of White Supremacy

*Ryan Purcell*

*Sophomore and Above, Small seminar—Fall | 5 credits*

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

## Wealth and Poverty: A History of Capitalism (and Its Critics)

*Margarita Fajardo*

*Intermediate, Seminar—Fall | 5 credits*

*Prerequisite: History or Social Science course*

Markets, profits, and exploitation seem to define capitalism; but exchanges, markets, and exploitation of

the powerful over the powerless have existed long before the word “capitalism” even entered the English language. So, what defines capitalism? How has that meaning change over time? Does capitalism change across time and space? What changes has capitalism brought to economic life? What aspects of economic life transcend capitalism? Who are the advocates of capitalism? Who are its critics, and why? This seminar seeks to address these questions through a study of the transformations in economic life before, during, and after capitalism. The course examines the historicity of concepts such as markets, prices, wages, and profits—and the debates around the origins of capitalism. It traces the economic, social, political, and cultural transformations generated through the expansion and resistance to capitalism in the 19th and 20th centuries. The course will be organized chronologically but also thematically. Some of the topics covered include gender, race and slavery, nationalism and war, socialism, anarchism, Cold War politics, Third Worldism, and neoliberalism. Aside from mandatory attendance and active participation, the requirements for the course include an individual exam, a collaborative research conference project, weekly responses, and oral presentations.

## Fighting Over the Founders: The Legacy of the American Revolution and American Politics

*Eileen Ka-May Cheng*

*Open, Seminar—Spring | 5 credits*

From the establishment of the nation to the present, the Founding Fathers have served as a touchstone for American identity. But can we speak of an American identity, or would it be more accurate to speak of American identities? After all, what were the common visions of such diverse figures as Thomas Jefferson, George Washington, John Adams, and Benjamin Franklin—and to what extent have their differences created multiple and perhaps irreconcilable American identities? Indeed, the very term “Founding Fathers” may be an evasion of the conflicts that have run through our entire history. Is the notion of the Founding Fathers our nation’s counterpart to the harmony of a Garden of Eden? But did the authors of Genesis have it wrong? Harmony is not incompatible with conflict; instead, one requires the other so that the denial of one is, in effect, the denial of the other. This course will explore how and why Americans have put such a premium on the Founding Fathers as a source of political legitimacy—first, by examining the political vision of the Founding Fathers themselves and putting into serious question commonly-held views about the ideals that they embraced. Were the founders proponents of liberal individualism and democracy, as so

many Americans assume? Or were they backward-looking reactionaries, seeking to hold onto a communal ideal modeled on the ancient republics of Greece and Rome? The course will then analyze the political legacy of the founders during the early 19th century to the Civil War, ending with the question of how both the Union and the Confederacy could view themselves as the true inheritors of that legacy when they seemed to represent such opposed causes.

## Women and Gender in the Middle East

*Matthew Ellis*

*Open, Seminar—Spring | 5 credits*

Debates over the status of Middle Eastern women have been at the center of political struggles for centuries—as well as at the heart of prevailing Western media narratives about the region—and continue to be flashpoints for controversy in the present day. This course will explore the origins and evolution of these debates, taking a historical and thematic approach to the lived experience of women in various Middle Eastern societies at key moments in the region’s history. Topics to be covered include: the status of women in the Qur’an and Islamic law; the Ottoman imperial harem; patriarchy and neopatriarchy; the rise of the women’s press in the Middle East; women, nationalism, and citizenship; the emergence of various forms of women’s activism and political participation; the changing nature of the Middle Eastern family; the politics of veiling; Orientalist discourse and the gendered politics of colonialism and postcolonialism; women’s performance and female celebrity; archetypes of femininity and masculinity; and women’s autobiography and fiction in the Middle East. Throughout, we will interrogate the politics of gender, the political and social forces that circumscribe Middle Eastern women’s lives, and the individuals who claim authority to speak for women. The course will also briefly examine gender and sexuality as categories for historical analysis in the modern Middle East.

## Imperialism and Servitude: Slave Rebellions in Greek and Roman History

*Emily Fairey*

*Open, Seminar—Spring | 5 credits*

The ancient historians of Greece and Rome have related many examples of slave rebellions to posterity. These stories tend to appear in the context of struggles to control newly acquired wealth and power from successful conquest and imperialist policies. In this course, we will focus on slave rebellions in two historical epochs. First, we will examine historical evidence on slavery in Athens and



Sparta, famous Greek city-states in the period inclusive of the Persian and the Peloponnesian Wars. The second era is the Roman Republic in the final two centuries BCE when, as powerful factions struggled for power over Rome's newly conquered wealth and territory, major slave rebellions spread from Sicily to other Roman spheres of influence—and, finally, to Italy itself in the famous Spartacus rebellion. In this course, we will read selections of the surviving historiography, in English translation, by authors such as Thucydides, Plutarch, Sallust, and Diodorus Siculus, among others. We will also read secondary scholarship discussing some of the many controversies on these topics, such as the theoretical constructs of slavery, ideologies of rebel slaves, the perspectives of historians ancient and modern, conditions favorable to revolt, and the reception of stories of rebellion in later centuries, to name a few. Assignments will include regular low-stakes writing practice, as well as a class presentation and a major conference project. Conference work may take the form of traditional papers or a digital humanities project.

*With permission of the instructor, qualified students may opt to take the course as Intermediate Latin or Greek and complete a directed reading of selected texts in that language.*

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

Mary Dillard

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

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

ultimate goal will be to use multimedia approaches to create a "Museum in the Streets," highlighting the people and places that make Yonkers a unique and dynamic city.

## Nationalism

Matthew Ellis

*Sophomore and Above, Large seminar—Spring | 5 credits*

This course provides a broad historical and theoretical inquiry into the phenomenon of nationalism—one of the most enduring ideological constructs of modern society. Indeed, the organization of the globe into a world of bordered territorial nation-states—each encapsulating a unique social identity—is such a taken-for-granted feature of contemporary geopolitics that it is easy to forget that nations did not exist for most of human history and that nationalism dates back only to the mid-to-late 1700s. And yet, despite many predictions of its imminent demise at different moments in history—Albert Einstein quipped, famously, that nationalism was an "infantile disease" that humanity would eventually outgrow—nationalism remains, perhaps, as powerful an ideological force as ever in the United States as elsewhere. This course will examine a range of foundational questions about the emergence of nations and nationalism in world history: What is a nation, and how has national identity been cultivated, defined, and debated in different contexts? Why did nationalism emerge when it did? Who does nationalism benefit, and how do different social groups compete for control over national identity and ideology? How and why did nationalism become such a vital feature of anticolonial political movements beginning in the late-19th century? Is nationalism fundamentally a negative force—violent and exclusionary—or is it necessary for forging cohesive social bonds among diverse and far-flung populations? The course will begin with the emergence of nations and nationalism in Western Europe but will then move on to explore its evolution and spread to all parts of the globe, exploring a number of case studies along the way. The course will conclude with a brief survey of the state of nationalist politics today, with a particular emphasis on Brexit and white nationalism in the United States.

## Urban Humanities

Ryan Purcell

*Sophomore and Above, Small seminar—Spring | 5 credits*

"Hello from the gutters of N.Y.C., which are filled with dog manure, vomit, stale wine, urine, and blood," David Berkowitz penned from his Yonkers apartment in summer 1977. "Hello from the sewers of N.Y.C., which swallow up these delicacies when they are washed away by the sweeper trucks. Hello from the cracks in the sidewalks of

N.Y.C. and from the ants that dwell in these cracks and feed on the dried blood of the dead that has settled in to [sic] the cracks.” Following a series of New York City municipal budget cuts that laid off thousands of city employees and significantly hindered the reach of the NYPD, Berkowitz went on a killing spree that left at least eight dead and millions ensconced in a climate of fear. Using New York City as a point of departure, this seminar explores various methods of humanist inquiry that scholars have used to derive historical meaning about American urban centers. What can comic books, popular cinema, disco music, or even letters penned by an infamous serial killer tell us about the history of cities like New York? Students will learn to identify the impact of municipal policies, from urban renewal to state-sponsored gentrification initiatives. Each week, this seminar will employ a cultural-studies approach to explore a key historical text and examine how the grittiness and substance of this evidence can suggest valuable insights about the past, present, and future of American urban centers.

## Public Humanities in Practice: The Yonkers Public Library

*Benjamin Zender*

*Intermediate/Advanced, Small seminar—Spring | 3 credits*  
*Prerequisite: one or more of the following: previous participation in community organizing, Feminist and Queer Waves (fall 2023), permission of the instructor*

In this small workshop meeting at the Yonkers Public Library (YPL), we'll plan a series of writing workshops for Yonkers-area community members and a final event celebrating SLC's yearlong collaboration with the YPL. We'll work directly with Yonkers-area community members and YPL staff to develop workshops themed around topics like oral history, autobiographic performance, family heirlooms, and grassroots archives. The final live event will share work from these writing workshops and the fall 2023 class, *Feminist and Queer Waves*. You'll develop a theme, co-author a curatorial statement, develop a small exhibit of archival materials from YPL and SLC, and invite members of our overlapping communities. This small class welcomes former students from *Feminist and Queer Waves*, as well as those who are invested in publicly- engaged pedagogy, community organizing, and museum and archival curation.

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 in the Machinery of Empire (p. 4), Mary A. Porter *Anthropology*

Faking Families: How We Make Kinship (p. 5), Mary A. Porter *Anthropology*

Black England: From Tudors to Two-Tone (p. 7), Mary A. Porter *Anthropology*

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

Monuments and Memory (p. 11), Cat Dawson *Art History*

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

Romanesque and Gothic Art: Castle and Cathedral at the Birth of Europe (p. 11), Jerrilynn Dodds *Art History*

Art and History (p. 11), Jerrilynn Dodds *Art History*

Archaeology and the Bible (p. 11), David Castriota *Art History*

The Age of Arthur (p. 12), David Castriota *Art History*

Paris: A History Through Art, Architecture, and City Planning (p. 12), Jerrilynn Dodds *Art History*

East Meets West: China and the World in Medieval Times (p. 14), Ellen Neskar *Asian Studies*

Gender and History in China: Beyond Eunuchs and Concubines (p. 14), Kevin Landdeck *Asian Studies*

Virtue and the Good Life: Ethics in Classical Chinese Philosophy (p. 15), Ellen Neskar *Asian Studies*

Viruses and Pandemics (p. 18), Drew E. Cressman *Biology*

First-Year Studies: Political Economy of Environmental and Climate Justice (p. 31), An Li *Economics*

First-Year Studies: The 2024 Presidential Election in Context: Inequality, the Climate Crisis, and the Global Far Right (p. 32), Jamee Moudud *Economics*

Legal and Political Foundations of Money, Finance, and the Economy (p. 32), Jamee Moudud *Economics*

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

*Economics*

The US Workers' Movement: From Colonial Slavery to Economic Globalization (Labor Economics) (p. 33), Noah Shuster *Economics*

*Economics*

The Movie Musical (p. 41), Leana Hirschfeld-Kroen *Film History*

*History*

Feminist Film History (p. 42), Leana Hirschfeld-Kroen *Film History*

*History*

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

*Geography*

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 57), Joshua Muldavin *Geography*

*Geography*

The Rise of the New Right in the United States (p. 58), Joshua Muldavin *Geography*

*Geography*

Making Latin America (p. 65), Margarita Fajardo *History*

Imperialism and Servitude: Slave Rebellions in Greek and Roman History (p. 70), Emily Fairey *History*

*History*

Beginning Italian: *Viaggio in Italia* (p. 75), Tristana Rorandelli, Annemarie Tamis-Nasello *Italian*

*Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 76), Tristana Rorandelli, Annemarie Tamis-Nasello *Italian*

*Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 76), Tristana Rorandelli, Annemarie Tamis-Nasello *Italian*

*Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 76), Tristana Rorandelli, Annemarie Tamis-Nasello *Italian*

*Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 76), Tristana Rorandelli, Annemarie Tamis-Nasello *Italian*

*Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 76), Tristana Rorandelli, Annemarie Tamis-Nasello *Italian*

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Intermediate Italian: Modern Italian Culture and Literature (p. 76), Tristana Rorandelli, Annemarie Tamis-Nasello *Italian*

*Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 76), Tristana Rorandelli, Annemarie Tamis-Nasello *Italian*

*Italian*

- Feminist and Queer Waves: Reading Canon in Context (p. 79), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*
- Perverts in Groups: Queer Social Lives (p. 79), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*
- First-Year Studies: An Introduction to German Literature and Film From the Late 18th Century to the Present (p. 81), Roland Dollinger *Literature*
- High Romantic Poetry: Blake to Keats (p. 83), Neil Ardit *Literature*
- Documenting Asian America (p. 88), Karantha Lowe *Literature*
- The Marriage Plot: Love and Romance in American and English Fiction (p. 89), Nicolaus Mills *Literature*
- Emersonian Quartet: Whitman, Dickinson, Frost, and Stevens (p. 89), Neil Ardit *Literature*
- The Music of What Happens: Alternate Histories and Counterfactuals (p. 91), Fredric Smoler *Literature*
- First Person America: Two Centuries of Classic American Literature (p. 93), Nicolaus Mills *Literature*
- Punk (p. 107), Martin Goldray *Music*
- Philosophy and the Founding of the Modern World (p. 110), Abraham Anderson *Philosophy*
- Ancient Philosophies as Ways of Living in Truth (p. 112), Charles Snyder *Philosophy*
- Descartes and Princess Elizabeth: From Metaphysics to Morals (p. 112), Abraham Anderson *Philosophy*
- Capitalism and Schizophrenia: A Thousand Plateaus (p. 112), Roy Ben-Shai *Philosophy*
- Human/Nature: Philosophical Perspectives (p. 113), Roy Ben-Shai *Philosophy*
- Kant's Political Philosophy (p. 113), Abraham Anderson *Philosophy*
- Reflections From Damaged Life: Adorno and Critical Theory (p. 113), Scott Shushan *Philosophy*
- Polarization (p. 119), Samuel Abrams *Politics*
- Civil Unrest and the American Media (p. 119), Andrew Rosenthal *Politics*
- International Politics and Ethnic Conflict (p. 120), Yekaterina Oziashvili *Politics*
- State Terror and Terrorism (p. 121), Elke Zuern *Politics*
- Environmental Policy, Racism, and Social Justice (p. 134), Jessica Poling *Public Policy*
- Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 135), Jessica Poling *Public Policy*
- Readings in Early Christianity: The Synoptic Gospels (p. 137), Ron Afzal *Religion*
- Introduction to Ancient Greek Religion and Society (p. 138), Ron Afzal *Religion*
- People of the Book: Jews and Literature (p. 138), Hannah Zaves-Greene *Religion*
- Documenting Jewish Lives: Past as Prologue (p. 138), Hannah Zaves-Greene *Religion*
- Jews of New York (p. 139), Hannah Zaves-Greene *Religion*
- Jewish Mystics, Rabble-Rousers, and Heretics (p. 139), Hannah Zaves-Greene *Religion*
- Environmental Policy, Racism, and Social Justice (p. 143), Jessica Poling *Sociology*
- Sociology of Global Inequalities (p. 144), Parthiban Muniandy *Sociology*
- Race and Slavery in the Middle East and North Africa (p. 144), Aysegul Kayagil *Sociology*
- Sociology of the Body (p. 144), Jessica Poling *Sociology*
- Bad Neighbors: Sociology of Difference and Diversity in the City (p. 145), Parthiban Muniandy *Sociology*
- Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 145), Jessica Poling *Sociology*
- Changing Places: Social/Spatial Dimensions of Urbanization (p. 146), Shahnaz Rouse *Sociology*
- The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*
- Painting Pop (p. 168), Claudia Bitrán *Visual and Studio Arts*
- Activating Art in Public Places (p. 172), Jean Shin *Visual and Studio Arts*
- Children's Literature (p. 175), Myra Goldberg *Writing*
- Episodes (p. 177), Myra Goldberg *Writing*
- Forms and Fictions (p. 178), Myra Goldberg *Writing*
- Words and Pictures (p. 178), Myra Goldberg *Writing*
- Creative Nonfiction (p. 181), Jo Ann Beard *Writing*
- Details Useful to the State: Writers and the Shaping of US Empire (p. 182), Suzanne Gardinier *Writing*
- Yearlong Poetry Workshop: The *Zuihitsu* (p. 182), Suzanne Gardinier *Writing*

## INFORMATION STUDIES

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

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

## Interrogating the Information Ecosystem

*Open, Seminar—Fall | 1 credit*

We are surrounded—even bombarded—by information. And like a biological ecosystem, there are many interconnecting components and places in our information ecosystem. In this course, we will survey some of the different types of information. We'll explore how to find, evaluate, and contextualize information, as well as how to use it in our research. We'll interrogate the power structure of information classification systems, the practice of libraries and archives, and the privileging of some kinds of knowledge—and knowledge makers—over others. The course will combine theory and practice and will be applicable across all information types and fields of inquiry.

## 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.

Making the World Go Round: Children in the Machinery of Empire (p. 4), Mary A. Porter *Anthropology*  
 Culture and Mental Health (p. 5), Deanna Barenboim *Anthropology*  
 Anthropology and Images (p. 6), Robert R. Desjarlais *Anthropology*

Ethnographic Writing (p. 6), Robert R. Desjarlais *Anthropology*  
 Migration and Climate Crisis (p. 6), Deanna Barenboim *Anthropology*  
 Indigenous Ecologies and Environmental Justice (p. 7), Deanna Barenboim *Anthropology*  
 Immigration and Identity (p. 8), Deanna Barenboim *Anthropology*  
 Romanesque and Gothic Art: Castle and Cathedral at the Birth of Europe (p. 11), Jerrilynn Dodds *Art History*  
 Art and History (p. 11), Jerrilynn Dodds *Art History*  
 Paris: A History Through Art, Architecture, and City Planning (p. 12), Jerrilynn Dodds *Art History*  
 East Meets West: China and the World in Medieval Times (p. 14), Ellen Neskar *Asian Studies*  
 First-Year Studies: The 2024 Presidential Election in Context: Inequality, the Climate Crisis, and the Global Far Right (p. 32), Jamee Moudud *Economics*  
 Legal and Political Foundations of Money, Finance, and the Economy (p. 32), Jamee Moudud *Economics*  
 Critical Political Economy of the Environment, Natural Resources, and Economic Development (p. 34), An Li *Economics*  
 Migration and Climate Crisis (p. 37), Deanna Barenboim *Environmental Studies*  
 Indigenous Ecologies and Environmental Justice (p. 37), Deanna Barenboim *Environmental Studies*  
 Intermediate French I (Section 2): *Scène(s) de littérature* (p. 53), Ellen Di Giovanni *French*  
 Beginning French (p. 53), Ellen Di Giovanni *French*  
 Intermediate French II: Colonialism and its Legacy: The Relationship Between France and Sub-Saharan Africa (p. 54), Kameron Ackerman *French*  
 Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*  
 The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 57), Joshua Muldavin *Geography*  
 First-Year Studies: Romantic Europe (p. 65), Philip Swoboda *History*  
 Making Latin America (p. 65), Margarita Fajardo *History*  
 International Law (p. 66), Mark R. Shulman *History*  
 Human Rights (p. 67), Mark R. Shulman *History*  
 The Disreputable 16th Century (p. 67), Philip Swoboda *History*  
 The Middle East and the Politics of Collective Memory: Between Trauma and Nostalgia (p. 69), Matthew Ellis *History*  
 Wealth and Poverty: A History of Capitalism (and Its Critics) (p. 69), Margarita Fajardo *History*  
 Nationalism (p. 71), Matthew Ellis *History*  
 Beginning Italian: *Viaggio in Italia* (p. 75), Tristana Rorandelli, Annemarie Tamis-Nasello *Italian*  
 Intermediate Italian: Modern Italian Culture and Literature (p. 76), Tristana Rorandelli, Annemarie Tamis-Nasello *Italian*

First-Year Studies: Literatures of the Spanish-Speaking World in Context (p. 82), Eduardo Lago *Literature*

What is the Renaissance? European Literature From the Rebirth of Humanism to the Age of Discovery (p. 85), Nicholas Utzig *Literature*

Music, Structure, and Power: Theories of Musical Meaning (p. 107), Niko Higgins *Music*

Sounding Voices and Voicing Sound: Musical and Sonic Interventions of Climate Justice (p. 107), Niko Higgins *Music*

Bedford Hills: Intervention and Justice (p. 119), Elke Zuern *Politics*

International Politics and Ethnic Conflict (p. 120), Yekaterina Oziashvili *Politics*

Intervention and Justice (p. 120), Elke Zuern *Politics*

State Terror and Terrorism (p. 121), Elke Zuern *Politics*

Culture and Mental Health (p. 127), Deanna Barenboim *Psychology*

Immigration and Identity (p. 132), Deanna Barenboim *Psychology*

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

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

Sociological Theory (p. 143), Aysegul Kayagil *Sociology*

Sociology of Global Inequalities (p. 144), Parthiban Muniandy *Sociology*

Bad Neighbors: Sociology of Difference and Diversity in the City (p. 145), Parthiban Muniandy *Sociology*

Changing Places: Social/Spatial Dimensions of Urbanization (p. 146), Shahnaz Rouse *Sociology*

The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

Yearlong Poetry Workshop: The *Zuihitsu* (p. 182), Suzanne Gardinier *Writing*

## ITALIAN

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

conference projects may be as creative and diverse as appropriate for each student and may include interdisciplinary work in the Italian language.

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

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

### Beginning Italian: *Viaggio in Italia*

*Tristana Rorandelli, Annemarie Tamis-Nasello*  
Open, Seminar—Year | 10 credits

This course, for students with no previous knowledge of Italian, aims at giving the student a complete foundation in the Italian language with particular attention to oral and written communication and all aspects of Italian culture. The course will be conducted in Italian after the first month and will involve the study of all basic structures of the language—phonological, grammatical, and syntactical—with practice in conversation, reading, composition, and translation. In addition to material covering basic Italian grammar, students will be exposed to fiction, poetry, songs, articles, recipe books, and films. Group conferences (held once a week) aim at enriching the students’ knowledge of Italian culture and developing their ability to communicate. This will be achieved by readings that deal with current events and topics relative to today’s Italian culture. Activities in pairs or groups, along with short written assignments, will be part of the group conference. In addition to class and the group conferences, the course has a conversation component in regular workshops with the language assistant. Conversation classes are held twice a week (in small groups) and will center on the concept of *viaggio in Italia*: a journey through the regions of Italy through cuisine, cinema, art, opera, and dialects. The Italian program organizes trips to the Metropolitan Opera and relevant exhibits in New York City, as well as the possibility of

experiencing Italian cuisine firsthand as a group. The course is for a full year, by the end of which students will attain a basic competence in all aspects of the language.

*Rorandelli will teach in Fall, Tamis-Nasello will teach in Spring*

## Intermediate Italian: Modern Italian Culture and Literature

*Tristana Rorandelli, Annemarie Tamis-Nasello*

*Intermediate, Seminar—Year | 10 credits*

*Prerequisite: one year of college-level Italian or equivalent*

This course aims at improving and perfecting the students' speaking, listening, reading, and writing skills, as well as their knowledge of Italy's contemporary culture and literature. In order to acquire the necessary knowledge of Italian grammar, idiomatic expressions, and vocabulary, a review of all grammar will be carried out throughout the year. As an introduction to modern Italian culture and literature, students will be introduced to a selection of short stories, poems, and passages from novels, as well as specific newspaper articles, music, and films in the original language. Some of the literary works will include selections from Umberto Eco, Italo Calvino, Natalia Ginzburg, Gianni Rodari, Marcello D'Orta, Clara Sereni, Dino Buzzati, Stefano Benni, Antonio Tabucchi, Alberto Moravia, Achille Campanile, and Elena Ferrante. In order to address the students' writing skills, written compositions will be required as an integral part of the course. All material is accessible on MySLC. Conferences are held on a biweekly basis; topics might include the study of a particular author, literary text, film, or any other aspect of Italian society and culture that might be of interest to the student. Conversation classes (in small groups) will be held twice a week with the language assistant, during which students will have the opportunity to reinforce what they have learned in class and hone their ability to communicate in Italian. When appropriate, students will be directed to specific internship opportunities, in the New York City area, centered on Italian language and culture.

*Rorandelli will teach in Fall, Tamis-Nasello will teach in Spring*

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

The Paths of the World: Italian Renaissance Art and the Beginning of Globalization (15th and 16th Centuries) (p. 10), Alessandra Di Croce *Art History*  
 Concepts of the Mind: How Language and Culture Challenge Cognitive Science (p. 128), Sammy Floyd *Psychology*  
 Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## JAPANESE

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

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

### Japanese I

*Izumi Funayama, Yoshimi Arai*

*Open, Seminar—Year | 10 credits*

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

*This course will have two sections, each taught by a different instructor.*

### Japanese II

*Izumi Funayama*

*Intermediate, Seminar—Year | 10 credits*

*Prerequisite: Japanese I or its equivalent and permission of the instructor*

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

## Japanese III

Izumi Funayama

Intermediate/Advanced, Seminar—Year | 10 credits

Prerequisite: Japanese II or equivalent and permission of the instructor

The aim of this seminar is to advance students' Japanese language proficiency in speaking and listening, reading (simple essays to authentic texts), and writing in various styles (emails, essays, and/or creative writing). In addition to classes with the faculty instructor, there are weekly, one-on-one tutorials with one of the Japanese language assistants.

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

Concepts of the Mind: How Language and Culture

Challenge Cognitive Science (p. 128), Sammy Floyd  
*Psychology*

Chan and Zen Buddhism (p. 137), Griffith Foulk *Religion*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

Yearlong Poetry Workshop: The *Zuihitsu* (p. 182), Suzanne  
Gardinier *Writing*

## 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.

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

Indigenous Ecologies and Environmental Justice (p. 37),

Deanna Barenboim *Environmental Studies*

Beginning Greek (p. 61), Emily Fairey *Greek (Ancient)*

Imperialism and Servitude: Slave Rebellions in Greek and  
Roman History (p. 70), Emily Fairey *History*

Ancient Eros: Love in Classical Literature (p. 87), Emily  
Fairey *Literature*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## LATIN AMERICAN AND LATINX STUDIES

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

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

## 78 Lesbian, Gay, Bisexual, and Transgender Studies

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

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

- Anthropology and Images (p. 6), Robert R. Desjarlais  
*Anthropology*
- Ethnographic Writing (p. 6), Robert R. Desjarlais  
*Anthropology*
- Migration and Climate Crisis (p. 6), Deanna Barenboim  
*Anthropology*
- Indigenous Ecologies and Environmental Justice (p. 7),  
Deanna Barenboim *Anthropology*
- Immigration and Identity (p. 8), Deanna Barenboim  
*Anthropology*
- Legal and Political Foundations of Money, Finance, and the  
Economy (p. 32), Jamee Moudud *Economics*
- Migration and Climate Crisis (p. 37), Deanna Barenboim  
*Environmental Studies*
- Making Latin America (p. 65), Margarita Fajardo *History*
- Brown Feeling(s): Situating the Work of José Esteban  
Muñoz (p. 80), Daniel McCarthy *Lesbian, Gay,  
Bisexual, and Transgender Studies*
- First-Year Studies: Literatures of the Spanish-Speaking  
World in Context (p. 82), Eduardo Lago *Literature*
- Mirrors, Labyrinths, and Paradoxes: Mathematics and  
Jorge Luis Borges (p. 94), Daniel King *Mathematics*
- All Politics Is Local! (p. 120), Emmaia Gelman *Politics*
- Immigration and Identity (p. 132), Deanna Barenboim  
*Psychology*
- Social Movements and Powerful Art: Aesthetics of  
Authority and Resistance (p. 135), Jessica Poling  
*Public Policy*
- Sociological Theory (p. 143), Aysegul Kayagil *Sociology*
- Social Movements and Powerful Art: Aesthetics of  
Authority and Resistance (p. 145), Jessica Poling  
*Sociology*
- Beginning Spanish (p. 148), Eduardo Lago *Spanish*
- Advanced Beginner Spanish: Cultures in Context (p. 148),  
Dana Khromov *Spanish*
- Intermediate Spanish: Contemporary Issues in Latin  
America (p. 148), Danielle Dorvil *Spanish*
- Advanced Intermediate Spanish: The Caribbean Beyond the  
Tropics (p. 148), Dana Khromov *Spanish*
- Advanced Spanish: Latin American Female Artistic  
Productions (p. 148), Danielle Dorvil *Spanish*

- Advanced Spanish- Black Presence and Representations in  
Contemporary Latin American and Latinx  
Cinema (p. 149), Danielle Dorvil *Spanish*
- Performance Art (p. 168), Clifford Owens *Visual and Studio  
Arts*
- Creative Nonfiction (p. 181), Jo Ann Beard *Writing*
- Details Useful to the State: Writers and the Shaping of US  
Empire (p. 182), Suzanne Gardinier *Writing*

## LESBIAN, GAY, BISEXUAL, AND TRANSGENDER STUDIES

Lesbian, gay, bisexual, and transgender studies (LGBT) is an interdisciplinary field that engages questions extending across a number of areas of study. Sarah Lawrence College offers students the opportunity to explore a range of theories and issues concerning gender and sexuality across cultures, categories, and historical periods. This can be accomplished through seminar course work and discussion and/or individual conference research.

### Music and Identity: “Listening” to Race, Gender, and Sexuality

Daniel McCarthy  
*Open, Small Lecture—Fall | 5 credits*

Often defined as “the universal language,” music has long held a reputation for its ability to cross borders, both literal and figurative. Until the 20th century, however, little attention had been given to the ways in which judgments of “good” versus “bad” music were influenced by perceptions of race, gender, sexuality, and other categories of identity. Why, for instance, has Western classical music’s sensibility made it an ideal candidate for “all” cultures around the world, while other traditions remain localized to specific communities or dismissed altogether as “lesser”? In this course, we will begin by understanding the ways in which music shapes our world, as well as how music can be shaped by subjectivities and biases. Through case studies of classical, hip-hop, country, punk, K-pop, reggaeton, and other genres, we will examine the ways in which issues of identity in music impact both musicians and audiences. We will read texts from musicology and ethnomusicology, gender and women’s studies, and ethnic studies as examples of how scholars from multiple disciplines write and engage with themes of race, gender, and sexuality in conversation with music. The semester will culminate in the presentation of an interdisciplinary final project that explores themes of music and identity alongside the student’s own interests.



## Queer/Trans/Digital

*Yeong Ran Kim*

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

This interdisciplinary course examines queer/trans artistic and activist practices in the global digital culture. We will explore the ways in which queerness and transness are performed and constructed through digital media, as well as the impact of digital technologies on the formation of a new sense of being-with. Topics will include queer/trans representation and politics; the role of social media in activism and community formation; and the digital in relation to identity, power, and knowledge production. Through critical analysis and hands-on projects, students will gain a deeper understanding of queer and transgender issues with digital media and digital technologies.

## Absences of the Archive: Queer Perspectives

*Daniel McCarthy*

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

Sifting through the documents of an archive, you find that the trail has ended. Despite one's best efforts, it seems that there are no answers to be found, no data to be studied, and no leads to pursue. At such a juncture, there are several possibilities for the next steps—including reconceptualizing one's research questions, locating a new archive, or searching for related material. What would happen, however, if the absence in the archive were seen as a site of potentiality? What kinds of questions might emerge if we investigate not only the absence itself but why there is an absence? In this course, we will use texts from queer studies, women-of-color feminisms, and affect theory to unpack such omissions. We will look at examples of frustrated researchers and historians who refused to accept the archive as complete. Drawing upon their emerging methodologies, we will reconceptualize the archive alongside and against questions of objectivity in research and the politics of archiving. We will pay particular attention to the ways in which queer and minoritized populations evade the surveillance of archival practices. In conference work, students will develop research questions and apply new approaches to the archive in their own archival investigations.

## Feminist and Queer Waves: Reading Canon in Context

*Benjamin Zender*

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

In *Waves*, we'll move backward through feminist and queer time, as we revisit "classic" pieces within their original historical contexts. We will locate theory in place and time,

naming how they respond to specific political, intellectual, and social exigencies. Our goal is to read these texts with close attention and care, asking how they reflect the urgent desires and needs of multiple overlapping communities. The texts represent a large breadth of topics, disciplines, and values of feminist and queer thought and are far from exhaustive history of any of these conversations. Likewise, our authors—folks such as Joshua Chambers-Letson, Saidiya Hartman, Martin Manalansan, Jennifer Nash, Claudia Rankine, Gayle Rubin, Eve Sedgwick, and Barbara Smith—each write from the specifics of their own experience, offering frequently contradictory arguments about the way the world does—and should—work. Together, we'll build narratives about queer and feminist theoretical history that honor these complexities. We'll build a co-authored public website that will house a timeline, theory cloud, and a digital exhibit of images from your archival research. You'll be responsible for curating discussion for one class period. For your final conference work, you'll conduct an independent project at either the Yonkers Public Library or the Sarah Lawrence College Archives, with an optional opportunity to help curate a final community event in spring 2024. As an interdisciplinary theory course, expect to draw on theory from gender and sexuality studies; LGBT studies; and Africana studies.

## Perverts in Groups: Queer Social Lives

*Julie Abraham*

*Open, Seminar—Spring | 5 credits*

Contradictory assumptions about the relation of homosexuals to groups have dominated accounts of modern LGBT life. In Western Europe and the United States, from the late 19th century onward, queers have been presented as profoundly isolated persons—burdened by the conviction that they are the only ones ever to have had such feelings when they first realize their deviant desires and immediately separated by those desires from the families and cultures into which they were born. Yet, at the same time, these isolated individuals have been seen as inseparable from one another, part of a worldwide network always able to recognize their peers by means of mysterious signs decipherable only by other group members. Homosexuals were denounced as persons who did not contribute to society. Homosexuality was presented as the hedonistic choice of reckless, self-indulgent individualism over sober social good. Nevertheless, all homosexuals were implicated in a nefarious conspiracy, stealthily working through their web of connections to one another in order to take over the world or the political establishment of the United States; for example, its art world, theatre, or film industries. Such

contradictions could still be seen in the battles that have raged since the 1970s, when queers began seeking public recognition of their lives within existing social institutions, from the military to marriage. LGBT persons were routinely attacked as threats (whether to unit cohesion or the family) intent on destroying the groups they were working to openly join. In this class, we will use these contradictions as a framework for studying the complex social roles that queers have occupied and some of the complex social worlds that they have created—at different times and places and shaped by different understandings of gender, race, class, ethnicity, and nationality—within the United States over the past century and a half. Our sources will include histories, sociological and anthropological studies, the writings of political activists, fiction, and film.

## Feminist and Queer Activisms: Looking Beyond Stonewall

Daniel McCarthy

*Open, Seminar—Spring | 5 credits*

This course provides an opportunity for students to learn about the legacies of queer and feminist activism from an intersectional lens. Rather than centering on events such as the Stonewall Riots and the rise of second-wave feminism, we will explore activism through women-of-color theorists, queer-of-color activists, and transnational approaches to feminist and queer activism. In this course, activism will include not only sociopolitical movements but also art, music, and cultural works that raise awareness to queer and feminist lives. Topics of the course include: creating a rationale for a feminist movement, intersectionality and Kimberlé Crenshaw, queer activism before Stonewall, suffrage, the labor movement, neglected histories, STAR (Marsha P. Johnson and Sylvia Rivera), ACT UP (AIDS Coalition to Unleash Power), prison abolition, disability and collective access, Black Lives Matter, and #MeToo. In conference work, students will develop a proposal for a queer/feminist activism project of their own design.

## Pretty, Witty, and Gay

Julie Abraham

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

Are you ready to review your cultural map? As Gertrude Stein once said, “Literature—creative literature—unconnected with sex is inconceivable. But not literary sex, because sex is a part of something of which the other parts are not sex at all.” More recently, Fran Leibowitz observed, “If you removed all of the homosexuals and homosexual influence from what is generally regarded as American culture, you would be

pretty much left with *Let’s Make a Deal*.” We do not have to limit ourselves to America, however. The only question is where to begin: in the pantheon, in prison, or in the family; in London, Paris, Berlin, or New York; with the “friends of Dorothy” or “the twilight women.” There are novels, plays, poems, essays, films, and critics to be read and read about, listened to, or watched. There are dark hints, delicate suggestions, positive images, negative images, and sympathy-grabbing melodramas to be reviewed. There are high culture and high camp, tragedies and comedies, the good, the bad, and the awful to be enjoyed and assessed. How has modern culture thought about sexuality and art, love, and literature? How might we think again?

Conference work may be focused on a particular artist, set of texts, or genre or on some aspect of the historical background of the materials that we will be considering.

## Brown Feeling(s): Situating the Work of José Esteban Muñoz

Daniel McCarthy

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

José Esteban Muñoz (1967-2013) was an author, professor, and alumnus of Sarah Lawrence College (class of 1989). As a theorist working at the intersections of Latinx studies, queer theory, performance studies, and affect theory, his scholarship serves as a foundation for what is now known as queer-of-color critique. Muñoz challenged norms of queer theory that failed to account for intersectionality and the lives of racially-minoritized communities. His writing draws upon examples from film, TV, music, performance art, and theatre to describe survival strategies, kinship formations, and the pursuit of utopia by queers of color. In this course, we will read Muñoz’s works in the context of a lineage of queer-of-color scholars. Texts will include “Ephemera as Evidence” (1996), *Disidentifications* (1999), “Feeling Brown, Feeling Down” (2006), *Cruising Utopia* (2009), and *The Sense of Brown* (2020, published posthumously). Additionally, we will immerse ourselves in the theoretical material of Muñoz’s inquiry by watching the films, listening to the music, and viewing the art that inspired his works. Lastly, we will investigate the ways in which Muñoz’s legacy continues in the decade since his passing. This course is recommended for students with an interest in queer studies or queer-of-color critique, as well as those interested in the application of visual and performing arts to queer theoretical writing.

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 in the Machinery of Empire (p. 4), Mary A. Porter *Anthropology*

- Faking Families: How We Make Kinship (p. 5), Mary A. Porter *Anthropology*
- Ethnographic Writing (p. 6), Robert R. Desjarlais *Anthropology*
- Histories of Queer and Trans Art (p. 10), Cat Dawson *Art History*
- Monuments and Memory (p. 11), Cat Dawson *Art History*
- Political Economy of Women (p. 32), Kim Christensen *Economics*
- First-Year Studies: Hollywood From the Margins (p. 40), Leana Hirschfeld-Kroen *Film History*
- The Movie Musical (p. 41), Leana Hirschfeld-Kroen *Film History*
- Feminist Film History (p. 42), Leana Hirschfeld-Kroen *Film History*
- Queer and Feminist Cinemas of the Arab Middle East and North Africa (p. 42), Jeremy Randall *Film History*
- Queer/Trans/Digital (p. 48), Yeong Ran Kim *Filmmaking and Moving Image Arts*
- Queer Feminist Praxis: Community Engagement and Digital Humanities (p. 49), Yeong Ran Kim *Filmmaking and Moving Image Arts*
- Human Rights (p. 67), Mark R. Shulman *History*
- Women and Gender in the Middle East (p. 70), Matthew Ellis *History*
- Absences of the Archive: Queer Perspectives (p. 79), Daniel McCarthy *Lesbian, Gay, Bisexual, and Transgender Studies*
- Feminist and Queer Activisms: Looking Beyond Stonewall (p. 80), Daniel McCarthy *Lesbian, Gay, Bisexual, and Transgender Studies*
- Brown Feeling(s): Situating the Work of José Esteban Muñoz (p. 80), Daniel McCarthy *Lesbian, Gay, Bisexual, and Transgender Studies*
- Cold War Black Feminism (p. 84), Elias Rodrigues *Literature*
- Ancient Eros: Love in Classical Literature (p. 87), Emily Fairey *Literature*
- Bedford Hills: African American Prison Literature (p. 91), Elias Rodrigues *Literature*
- Punk (p. 107), Martin Goldray *Music*
- Capitalism and Schizophrenia: A Thousand Plateaus (p. 112), Roy Ben-Shai *Philosophy*
- Sex Is Not a Natural Act: Social Science Explorations of Human Sexuality (p. 126), Linwood J. Lewis *Psychology*
- Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 135), Jessica Poling *Public Policy*
- People of the Book: Jews and Literature (p. 138), Hannah Zaves-Greene *Religion*
- Documenting Jewish Lives: Past as Prologue (p. 138), Hannah Zaves-Greene *Religion*
- Jews of New York (p. 139), Hannah Zaves-Greene *Religion*
- Jewish Mystics, Rabble-Rousers, and Heretics (p. 139), Hannah Zaves-Greene *Religion*
- Sociology of the Body (p. 144), Jessica Poling *Sociology*
- Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 145), Jessica Poling *Sociology*
- Changing Places: Social/Spatial Dimensions of Urbanization (p. 146), Shahnaz Rouse *Sociology*
- The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*
- Drawing the Body in the 21st Century (p. 164), Marion Wilson *Visual and Studio Arts*
- Painting Pop (p. 168), Claudia Bitrán *Visual and Studio Arts*
- Performance-Art Tactics (p. 168), Dawn Kasper *Visual and Studio Arts*
- Performance Art (p. 168), Clifford Owens *Visual and Studio Arts*
- First-Year Studies: Poetry: The Human Song (p. 174), Marie Howe *Writing*
- Creative Nonfiction (p. 181), Jo Ann Beard *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: An Introduction to German Literature and Film From the Late 18th Century to the Present

Roland Dollinger  
FYS—Year | 10 credits

In this course, students will learn about the major cultural and historical developments in Germany since the late 18th century through an in-depth analysis of masterpieces of German literature (novels, stories, plays) and film. In the fall semester, we will analyze some German “classics,” such as *The Suffering of Young Werther*; Romantic tales, along with a famous text by Sigmund Freud; and some modern prose by Hesse, Thomas Mann, Kafka, Rilke, and Irmgard Keun. We will also watch and discuss several Expressionist movies from the 1920s (among them, *The Cabinet of Dr. Caligari*, *Dracula*, and *Metropolis*) and finish the term with a reading of Feuchtwanger’s novel, *The Oppermans*, to understand the main ideological tenets of National Socialism. In the spring semester, the seminar

will focus entirely on postwar German literature and film after 1945 and, especially, the question of how writers and intellectuals have dealt with the Holocaust, National Socialism, the Communist dictatorship, and German reunification since 1990. Films such as *The Murderers Are Among Us*, *The Marriage of Maria Braun*, *The Lives of the Others*, *Good Bye, Lenin*, and *Barbara* will give students visual representations of the most important cultural and historical issues since 1945. Along with these stories, plays, novels, and movies, students will have to read some “historical” materials (essays and selected chapters from history books) to gain a fundamental understanding of German history. Since this is a First-Year Studies class, other important goals include helping students with the transition to college life, developing good study habits, and improving their critical writing skills. For this reason, biweekly individual conferences will alternate with biweekly group conferences, during which we will explore “student-life” issues and develop some group identity.

## First-Year Studies: Literatures of the Spanish-Speaking World in Context

*Eduardo Lago*

*FYS—Year | 10 credits*

In this course, we will examine fictional works from all over the Spanish-speaking world, as well as a small number of representative Lusio-Brazilian texts originally written in Portuguese. We will begin our exploration by reading pioneering works by Fernando Pessoa (Portugal) and Emilia Pardo-Bazán (Spain). We will then proceed to study the legacy of foundational authors of the Latin American canon, including Jorge Luis Borges (Argentina), Gabriel García Márquez (Colombia), Juan Rulfo (Mexico), and María Luisa Bombal (Chile). As we read, we will analyze the sociopolitical and aesthetic implications of a number of concepts associated with the literatures of the Spanish-speaking Americas—such as the notion of “magical realism,” a term that needs careful deconstruction since it has profound connections with forms of fantasy practiced globally in different literary traditions. We will pay careful attention to the African and indigenous roots of the Latin American imagination as it blended with the legacy of European literature. Fiction written by women authors will constitute one of our main lines of investigation. In this context, we will study fictions by Clarice Lispector (Brazil), Rosario Ferré (Puerto Rico), and Rosario Castellanos (México), among others. The essential goal of this course is to acquire and develop critical reading and writing skills. Active participation in class debates on the different literary texts under study will be an essential factor of the course work. Throughout the semester, you will be required to keep a handwritten journal in which you will record your trajectory in the class. Periodically, you will

write short, formal reflections and analytical commentaries discussing aspects of the books read (frequency to be determined). We will meet in individual conferences on a weekly basis in the fall and biweekly in the spring. Each term, you will work on a specific project whose nature and scope will be discussed with me at the beginning of each term. At the end, you will produce a paper in the form of an essay (length to be determined). After a thorough examination of canonical texts in the fall, the spring semester will center on the study of recent Latin American literary works and their connections with fiction produced in other parts of the world.

## First-Year Studies: Deconstructing the Western Idea of Nature

*Eric Leveau*

*FYS—Year | 10 credits*

As our societies and communities are starting to address the challenges of climate change, it is particularly important to explore the implications of the concept of “nature” in the Western and Judeo-Christian tradition that is dominant in the United States. In this class, we will look critically at this Western idea of nature by confronting it with representations of natural environments and the animal realm coming from Indigenous, African American, and Asian and Pacific Islander traditions. For example, comparing stories of world creation from Indigenous nations with narratives taken from the Bible and Greek and Roman classical texts will allow us to better grasp how language in the European tradition functions as a deep divider between humans and other living creatures. We will try to better understand how the romanticized conception of wilderness in America is in close relation to the presence of enslaved Black bodies on its land in addition to the erasure of the existence of Indigenous nations. Going in a different direction, we will analyze how contemporary feminism and gender studies provide crucially important models to invent a new way for the West to relate to nature. Animals will also be a focus of our discussions, from classical representations of animals as machines, to the use of models like the burrow imported from the animal realm by philosophers, to the possibility of shifting from a humanistic understanding of nature inherited from European Renaissance, to new forms of ecocentric expression. This class will take place in and outside the seminar classroom, as we will regularly observe nature on campus and engage in concrete projects such as growing herbs and vegetables. A few trips will allow us to explore local natural areas, including along the Hudson River. As part of this First-Year Studies class, students will be encouraged to work on personal projects that link the material seen in class to any personal interests that they have. This could be very concretely in

relation to nature, plants, and wildlife on campus or as part of the work that local organizations around the College are developing on environmental issues and social justice. Other students may want to incorporate into their research elements of popular culture, such as horror movies, video games, or anime series such as *Avatar*. In addition to class, students will meet individually with their professor every other week. On alternating weeks, we will engage in group work related to sustainability on campus—including hands-on projects and gardening.

## The Empire's New Groove: The Global 19th-Century Novel

Emily Foster

*Open, Small Lecture—Year | 10 credits*

Charlotte Brontë, Charles Dickens, George Eliot...those are the names that might first come to mind when we think of the 19th-century novelistic tradition, at least in part due to some masterful television programming by the BBC. In Western culture, we are less familiar with names like Rabindranath Tagore, Izumi Kyoka, and Amy Levy. The focus of this course will be on expanding our shared understanding and enjoyment of 19th-century narratives to also encompass the names and narratives of authors who lived and wrote in places remote from the BBC-venerated British Isles and from white, Anglo-Saxon, Protestant culture. This two-semester course will explore the development of 19th-century global prose fiction and its impact on contemporary narrative modes. While the majority of the texts that we read will be novels, we will also consider some short stories and narrative poems. The first semester of the course will use a range of global texts to investigate the ways in which canonical British fiction interacted with and interpreted (or misinterpreted) cultures from around the world. We'll begin by studying the inadvertently comic results of mistranslations even among people who speak the same language, with the clash of American sense and British sensibility in Oscar Wilde's "The Canterville Ghost." We'll then read British texts that implicate and explore international and colonial identities, including Wilkie Collins' twisty detective novel, *The Moonstone*; Arthur Conan Doyle's first Sherlock Holmes story, *A Study in Scarlet*; and Charlotte Brontë's fever-dream of a novel, *Villette*. To counterpoint and contextualize our understanding of the languages and global locations canvassed in these three British texts, we'll undertake forays into 19th-century Indian, American and African American, and French-language narratives. We'll read the short stories of Indian polymath Rabindranath Tagore alongside *The Moonstone*. We'll study *The Bondswoman's Narrative*, by African American writer Hannah Crafts, as well as the works of Charlotte Perkins Gilman and Nathaniel Hawthorne, to inform and

augment our understanding of *A Study in Scarlet*. And we'll examine works of short fiction by Gustave Flaubert and Guy de Maupassant alongside *Villette*. Our second semester will be a deeper dive into fictional narratives outside the traditional Western canon. We will begin back in London with a study of Jewish identity in the 19th century as we read George Eliot's *Daniel Deronda*, as well as lesser-known Victorian Jewish author Amy Levy's *Reuben Sachs*. We'll then investigate 19th-century South American novels, including works by Argentine author W. H. Hudson, Brazilian writer Machado de Assis, and Chilean novelist Albert Blest Gana. From there, we'll turn to Japanese prose narratives in the second half of the 19th century, including works by Ichiyo Higuchi, Kenjiro Tokutomi, and Izumi Kyoka. We'll conclude by circling back to Britain and comparing Gothic themes in Izumi Kyoka's work to similar themes in Elizabeth Gaskell's haunting short stories, "Lois the Witch" and "The Doom of the Griffiths."

## Shakespeare and the Semiotics of Performance

Joseph Lauinger

*Open, Lecture—Year | 10 credits*

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.

## High Romantic Poetry: Blake to Keats

Neil Arditi

*Open, Small Lecture—Fall | 5 credits*

This course focuses on the interpretation and appreciation of the most influential poems written in English in the tumultuous decades between the French Revolution and the Reform Act of 1832. Over the course of two

generations, Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats invented a new mode of autobiographical verse that largely internalized the myths they 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 and spiritual impasse of their historical moment and created poems out of their arguments with themselves, as well as their arguments with one another.

## Cold War Black Feminism

*Elias Rodrigues*

*Open, Lecture—Fall | 5 credits*

When Black feminist writing boomed in the 1970s, the United States was squarely in the middle of the Cold War. Accordingly, Audre Lorde decried the United States invasion of Grenada, June Jordan railed against the Vietnam War, and Assata Shakur penned her autobiography in asylum in Cuba. Yet, Black feminism has primarily been considered a domestic affair. How might we better understand Black feminist literature by reading it in the context of the Cold War? This course aims to answer this question first by reading proto-Black feminist authors writing in the early Cold War and then returning to the famous authors of Black feminism to consider their portrait of international affairs. Authors may include Ann Petry, Gwendolyn Brooks, Lorraine Hansberry, Pat Parker, Audre Lorde, Toni Morrison, Angela Davis, and others. Along the way, we will read recent scholarship to understand the historical context in which those texts were written. In so doing, we aim to better understand the Cold War's effect on Black feminism and what those canonical texts of Black feminism can tell us about American foreign policy. Short assignments may include brief historical essays, short close readings, and response papers.

## Forms and Logic of Comedy

*Fredric Smoler*

*Open, Small Lecture—Spring | 5 credits*

Comedy is a startlingly various form and operates with a variety of logics: It can be politically conservative or starkly radical, savage or gentle, optimistic or despairing. In this course we'll explore some comic modes—from philosophical comedy to modern film—and examine a few theories of comedy. A tentative reading list includes a Platonic dialogue and moves on to Aristophanes' *Old Comedy*, Plautus' *New Comedy*, Roman satire, Shakespeare, Molière, Fielding, Byron, Stendhal, Dickens,

Wilde, P. G. Wodehouse, Kingsley Amis, Joseph Heller, Tom Stoppard, some cartoons, and some film comedy. The syllabus is subject to revision.

## Writing the Interval: Movement, Perception, and the Bardo of Living

*Una Chung*

*Open, Seminar—Year | 10 credits*

This course explores writing practices based on principles of Eastern philosophy in dialogue with contemporary critical theory (feminist, queer, postcolonial). The fall semester will focus on relations of space (travel, migration, place, culture, identity), with an emphasis on change, impermanence, and the central notion of bardo. (Readings may include: *Wayward Lives Beautiful Experiments, Arts of Living on a Damaged Planet, Undercommons, Caliban and the Witch, Wild Things, Transcending Madness, Natural Liberation*.) The spring semester will focus on perception of objects (subject, object, contact, sensation, sense, sign, image, affect), as they appear, move, dissolve, transform. (Readings may include: *Cinema I and II, Empire of Signs, Unthought: Power of the Cognitive Nonconscious, Cybernetic Brain, Writing-Machines, Notes on Gesture, Pleasure of the Text, Image Music Text, Practical Philosophy, Everyday Consciousness and Primordial Awareness, Myth of Freedom, Existence: A Story*.) The course approaches writing not through literary genres or histories but, rather, through a series of experiments that investigate the nature of mind, self, experience, world. We will explore writing as a time-based medium not only for recording but also for directly perceiving movements of the mind. Working with images, sense perceptions, emotions, concepts, dreams, and other mental formations, we will explore ways of writing not based primarily on realist narration. Diverging from familiar literary chronotopes, we will assemble our own tropes of bodies, movements, gestures, signs, and intervals of time and space. We will also explore how to incorporate experimental writing into other genres, such as art criticism, travelogue, ethnography, memoir, and fantasy—as well as into other media, such as photography, video, and other visual and performance arts. Students will be asked to establish a regular (preferably daily) practice of writing and to sustain consistent engagement with practice-oriented writing projects. We will take several field trips and many local excursions during the year. Students will compile archives of their own multimodal compositions throughout the course, which will be showcased in a group festival at the end of the year.

## Dial G for Gothic: Alfred Hitchcock and the Literature of Fear, Enlightenment to the Present

James Horowitz

*Open, Large seminar—Year | 10 credits*

Our current decade, with its global ambience of claustrophobia and dread, is on its way to becoming the most Hitchcockian on record. More than 40 years after his death, prolific British and American filmmaker Alfred Hitchcock (1899-1980) remains one of the world's most recognizable, most imitated, most studied, most parodied, and most divisive entertainers in the history of media. Known during his heyday in Hollywood as the “master of suspense,” Hitchcock developed a distinctive visual and narrative style that became synonymous with a set of unnerving affects and experiences (paranoia, guilt, abject terror, mistaken identity, transgressive desire, watching and being watched), as well as with the director's own personality—made famous through his iconic cameos on film and television, where he appeared as a droll and dapper provocateur. At the same time as Hitchcock became a shaping influence on several generations of filmmakers, including several who repudiated that influence, and the basis for scores of biopics and spinoffs (*Bates Motel* is one recent example), he has attracted intense interest from a diverse range of scholars—including historians of popular culture and specialists in queer theory, gender studies, narratology, and psychoanalysis—in some cases through work that has defined its disciplinary field and introduced analytic concepts, such as the “male gaze,” into the mainstream. Now, even as well-substantiated accusations of sexual misconduct against Hitchcock by the actor Tippi Hedren have encouraged debates over his legacy, the fascination he exerts over his worldwide audience has seemingly only deepened. Neither a celebration nor an exposé, this large seminar turns a critical eye toward several of Hitchcock's major works from both his British and American periods, including landmark achievements such as *Blackmail*, *Rope*, *Rear Window*, and *The Birds*. We will approach these films both as singular cultural artifacts and as parts of the long and still robust tradition of uncanny storytelling that we call the Gothic, which we will trace from its origins in Enlightenment- and Romantic-era Britain (Horace Walpole, Edmund Burke, Ann Radcliffe, Matthew Lewis, Jane Austen) to its later incarnations on both sides of the Atlantic in the work of neo-Gothic masters such as Edgar Allan Poe (a favorite of Hitchcock's), Robert Louis Stevenson, Henry James, Charles Chesnut, Daphne Du Maurier, Shirley Jackson, and Toni Morrison, as well as through its elucidation by theorists from Sigmund Freud to Lee Edelman. We will end by considering a few key figures in contemporary cinema—Jordan Peele, Pedro Almodóvar, and Bong-Joon Ho are likely choices—who have engaged

in complex dialogue with Hitchcock's films and have helped to guarantee, for better or worse, that his stylistic fingerprints will remain traceable on the cultural history of the coming century.

## What is the Renaissance? European Literature From the Rebirth of Humanism to the Age of Discovery

Nicholas Utzig

*Open, Seminar—Year | 10 credits*

Sometime in 1345, so the story goes, Francesco Petrarca found something he wasn't even looking for. In the cathedral library in Verona, Petrarch (as he's commonly called) stumbled upon a manuscript copy of Roman politician, orator, and philosopher Cicero's *Letters*. Long thought to be lost, Petrarch's discovery of Cicero's *Letters* inaugurated a period of unmatched literary and artistic flourishing called the Renaissance, as artists and writers engaged with a newly rediscovered classical legacy. This year, we'll follow the spread of Renaissance humanism and the literature it inspired outward from Italy into France, Germany, the Low Countries, Spain, and eventually England and beyond. Reading in English translation from the 14th century through the dawn of the 18th, this seminar aims to understand the Renaissance as a multinational cultural phenomenon—a scope that will allow us to address the question that this course takes as its title: What is the Renaissance? In addition to Petrarch, texts will include Machiavelli's *The Prince*, Erasmus' *Praise of Folly*, selections from Martin Luther, John Donne's *Meditations*, the *Essays* of Montaigne and Bacon, and Pascal's *Pensées*. We will attend to the literature of discovery, reading More's *Utopia*, Bernal Díaz del Castillo's complicated *History of the Conquest of New Spain*, Shakespeare's *Tempest*, and Aphra Behn's *Oroonoko*. We'll read tales from Boccaccio's *Decameron* and Marguerite de Navarre's *Heptameron*, selections from Rabelais' satiric *Gargantua and Pantagruel* and the whole of Cervantes' masterpiece *Don Quixote*. Lope de Vega's *Fuente Ovejuna* and *Punishment Without Revenge* will round out a year of considerable variety. Our own backyard is positively brimming with Renaissance treasures; should funding permit, we will make two trips into New York City to study Renaissance material culture firsthand. If our time in seminar privileges breadth, conference work will allow students to focus on narrower interests. Students will be expected to produce one research paper per term (i.e., two over the year) on any aspect of the course.

## Elective Affinities in Contemporary Poetry

Neil Arditi

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

The canonical status of contemporary literature is always up for grabs. In this seminar, we will spend roughly two-thirds of the academic year reading a sequence of eight of my “elective affinities”—my favorites—among poets whose lives have overlapped with my own: Elizabeth Bishop, May Swenson, James Merrill, A. R. Ammons, John Ashbery, Jay Wright, Mark Strand, and Anne Carson. The coincidences of another reader’s taste and judgment—yours, for instance—might generate a very different list of contemporary poets. Generating such a list will also be our task: in conference, students will be asked to focus on a contemporary poet or group of poets not included in the syllabus. From their work, an ad hoc syllabus will be culled for the final sequence of class readings, commencing after Spring Break.

*Previous experience with poetry is strongly recommended.*

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

James Horowitz

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

The 18th century introduced the long, realist prose fictions, printed and marketed to readers on a large scale, 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 19th century, that the novel achieved a status as polite and even prestigious entertainment. This yearlong course looks at the difficult growth of the novel, from its miscellaneous origins in the mid-17th century to the envelope-pushing experiments of the early 1700s and the eclectic masterpieces of Daniel Defoe, Samuel Richardson, Henry Fielding, Laurence Sterne, Austen, and Scott. Other authors may include Aphra Behn, Eliza Haywood, John Cleland, Tobias Smollett, 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’ participation in the leading debates of

their time (those over slavery, empire, and revolution), 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 Tony Richardson’s 1963 *Tom Jones* and Michael Winterbottom’s 2006 *Tristram Shandy: A Cock and Bull Story*.

## Celebrity, Spirituality, and the Cult of Sainthood in the Middle Ages

Gillian Adler

*Open, Seminar—Fall | 5 credits*

The saint was the celebrity of the Middle Ages. The rise of pilgrimage, the fascination with relics, and sensational tales of martyrdom and miracle popularized individual saints across Europe and England. This course will focus on texts interested in the heroism, intercession, and sacrifice of saintly figures, as well as spiritual biographies and autobiographies that made bold claims to mystical authority and described fearless navigations of a shifting religious landscape. We will consider how the paradox of saints—disembodied yet concretely present between Heaven and Earth—transformed conceptions of the spiritual life. Special attention will be given to narratives of female mystics such as Julian of Norwich and Margery Kempe, as well as the lives and records of heroic women saints including Joan of Arc and St. Katherine of Alexandria. Other works, such as *The Life of Christina of Markyate* and Chaucer’s “saintly romances,” will ask us to challenge the generic distinction between literature and saint’s life. To complement our study of the textual remains of saints, this course will encourage visits to local collections of reliquaries and other saintly artifacts, as well as explorations of digitized illustrations of medieval religious subjects.

## Care Work

Emily C. Bloom

*Open, Seminar—Fall | 5 credits*

How might we care for each other in the midst of accelerating planetary change? This course provides us with the theoretical frameworks to grasp the long and multifaceted history of environmental crisis on this continent and, likewise, to grasp the diversity of critical, careful responses to imposed disaster. The course begins with the proposition that dominant structures of care in the settler colony—afforded by the nuclear family, the state, and private enterprise—depend upon and reproduce racialized and gendered exploitation bound to the same systems that make environmental crisis inevitable. Throughout the semester, we will explore other literary and scholarly theorizations and enactments of care work



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

## Ancient Eros: Love in Classical Literature

*Emily Fairey*

*Open, Seminar—Fall | 5 credits*

The theme of love in classical literature is a profoundly influential topic, appearing in genres as diverse as epic and lyric poetry, tragedy, philosophy, and even the earliest novels. The attitudes toward love expressed in these texts vary considerably: Sometimes, it is personified as a beautiful and playful god; often, too, it appears as a powerful, destructive force that can lead to irrational behavior and life-changing disaster. The literary motif of love is a catalyst, as well as a resolution of many narrative and poetic arcs; its transformative nature is deeply engaged with aspects of gender, sexuality, and identity throughout the Classical era. In this course, we will read a wide-ranging selection of ancient texts, as well as look ahead to the reception of the theme of Classical Eros in later art and literature. Along with readings, assignments will include regular low-stakes writing practice, a presentation to the class, and a major conference project. Conference work may take the form of a paper or a creative writing project. The reading list will be selected from the following works in English translation, sometimes comprising the entire work and sometimes parts TBD): *Homeric Hymn to Aphrodite*, Sappho; Euripides, *Hippolytus*; Euripides; *Symposium*, *Phaedrus*, Plato; *Argonautica*, Apollonius of Rhodes; *Idylls*, Theocritus; *Eclogues*, *Catullus*, Vergil; *Amores*, Ovid; *Golden Ass*, Apuleius; *Apology*, Apollonius; late antique era love spells, letters, and curse tablets.

*With the permission of the instructor, qualified students may opt to take the course as Intermediate Latin or Greek and complete a directed reading of selected texts in that language.*

## Double Thoughts and Double Consciousness: Russian and African American Literature

*Melissa Frazier*

*Open, Large seminar—Fall | 5 credits*

The Russian and African American literary traditions are marked by intersections as well as by affinities. As the African American press was already well aware in the 19th century, the great Russian poet and founder of the Russian literary tradition, Alexander Pushkin, was of partly African descent—a fact that he celebrated in his own writing. As, again, both Russians and African Americans recognized, the parallel institutions of serfdom and slavery ended at almost the same time: Serfs in Russia were emancipated in 1861; slaves in the United States, in 1863. In the 20th century, the Soviet experiment proved enormously appealing for African Americans seeking to escape the limitations of American racism; and, while Soviet writers explored issues of blackness, Black Americans traveled to the USSR. As significant as these points of intersection are, the two traditions are most strikingly marked by a similarly complicated approach to literary identity—what Fyodor Dostoevsky called “double thoughts” and W. E. B. Du Bois called “double consciousness.” Just as African American writers in the 20th century wrote from a position on the margins of American culture, so Russians in the 19th century wrote from the edge of a European tradition that didn’t—and, in many respects, still doesn’t—include them. Besides Pushkin, Dostoevsky, and Du Bois, writers/cultural figures considered in this class will include Nikolai Gogol, Edward P. Jones, Zora Neale Hurston, Ralph Ellison, James Baldwin, and Paul Robeson. Note: As part of this “large seminar,” students will meet for biweekly conference in groups of three-to-five to pursue a course of reading intended to extend and deepen our class work. While students will be invited to offer their own suggestions, topics for small-group conferences might include: Serfdom and Slavery (Peter Kochin, Orlando Patterson, serf and slave narratives); Folk Authenticity (Gogol, I. S. Turgenev, Charles Chesnutt, Hurston); Black Americans and Red Russia (Langston Hughes, Claude McKay, the 1936 Soviet film *Circus*, M. I. Tsvetaeva, M. A. Bulgakov); Russian Revolution and Utopian Dreams (N. G. Chernyshevsky, Dostoevsky, A. Platonov); More Dostoevsky and/or Dostoevsky in other comparative contexts, including Richard Wright and French Existentialism; *War and Peace* and Russian identity; Ukraine/Eastern Europe Writes Back (A. Kurkov, S. Zhadan, E. Beloruset, O. Tokarczuk, S. Alexievich, V. Martinowich)....

## Energy and Literature

Izzy Lockhart

Open, Seminar—Fall | 5 credits

How might we read literary history as energy history? Literature and energy are inseparable—energy features in literature not just as foreground content and not just as background context and not just as an aesthetic (a vibe) but also as material possibility. Energy literally fuels culture, and no fuel has fueled culture more vigorously than petroleum. In this course, we approach the enmeshment of energy and literature from a number of different vantage points, with particular attention paid to global anglophone literatures of the 20th and 21st centuries (in this historical moment of energy crisis/imasse/possibility). Likely themes include: pleasure, grief, optimism, despair, booms, busts, petrocultures, renewability, sacrifice, nuclearity, occupation, mining, waste, toxicity, labor, masculinity, and sabotage. We'll be reading poetry, novels, nonfiction, short fiction, and comics. Likely authors include: Ursula K. Le Guin, Carmen Maria Machado, Italo Calvino, Amitav Ghosh, Abdul Rahman Munif, Leslie Marmon Silko, China Miéville, Paolo Bacigalupi, Pablo Neruda, Ken Saro-Wiwa, Ruth Ozeki, Ogaga Ifowodo, Linda Hogan, Sherwin Bitsui, Warren Cariou, and Kate Beaton.

## Documenting Asian America

Karintha Lowe

Open, Seminar—Fall | 5 credits

This course will introduce students to the major themes and methods of Asian American cultural studies. Each week, we will revisit a key “site” of Asian American history—the sugarcane plantation, the shoreline, the railroad, the internment camp, and the protest—and explore how Asians in America have differently documented themselves in relation to those spaces through art and literature. We will ask questions, including: How might a poem, photograph, or film differently represent the experience of migration? What common images emerge in the literature and art surrounding a particular historical event? What power or authority does the “documentary” hold in relaying the lived experiences of Asians in America? In answering these questions, course discussions will center on themes of memory, testimony, identity, and the power of representation. The course will also include field trips to area collections in documentary photography and filmmaking. Other assignments will include visual and literary analysis essays and creative-writing responses, as well as a curatorial project where students will have the opportunity to research Asian American documentarians and pitch artworks for exhibition at the Hudson River Museum.

## Writing Women: Women Writers in the English Renaissance

Nicholas Utzig

Open, Seminar—Fall | 5 credits

Mary Herbert (née Sidney) was the most influential single figure in the English Renaissance literary world. As a translator, her psalms caught the attention of Queen Elizabeth I and her closet drama, *Antonie*, influenced Shakespeare; as an editor, she brought into print her brother's posthumous *Defense of Poetry*, the greatest piece of early modern literary criticism; as a patron, she sponsored and encouraged some of the late Elizabethan world's most talented poets. She remains understudied. This seminar, in part, looks to correct that imbalance, resituating Mary Herbert and women like her in the constellation of Renaissance writers. This term, we'll examine the wide corpus of women's writing (and writing about women) produced in Renaissance England and its New World colonies. While a few men will appear on the syllabus, women authors will account for the majority of primary texts. During the term, we'll ask: How did early modern English women write their own experiences? How were women represented in popular drama? In poetry? What kind of legacy did those women leave Renaissance literature? Readings will begin with Anne Askew's *Examinations* (1546), a meditation on her faith written while awaiting execution for heresy, and continue through Aphra Behn's *Oroonoko* (1688). During the term, we'll encounter work by Jane Anger, Anne Bradstreet, Queen Elizabeth I, Elizabeth Cary, Aemilia Lanyer, Dorothy Leigh, Mary Sidney, Lady Mary Wroth, and others—alongside some familiar texts, including Shakespeare's narrative poems *Venus and Adonis* and *The Rape of Lucrece*, Ben Jonson's comedy *Epicene*, and John Knox's polemic against his own queen. Such an assembly of authors ensures that we will read prose and poetry, meditations, court proceedings, and Queen Elizabeth's own address to her troops as they steeled themselves against invasion. In conference, students may work on any aspect of any text on the syllabus or, with approval, on another early modern text consistent with the themes of the course.

## Interrogating God: Tragedy and Divinity

Joseph Lauinger

Sophomore and Above, Seminar—Fall | 5 credits

The Greek gods attended the performances at the ancient theatre 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 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.

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

Nicolaus Mills

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

“Reader, I married him. A quiet wedding we had,” Charlotte Brontë’s title character exclaims in the concluding chapter of *Jane Eyre*. Jane’s wedding may be quiet, but the steps leading up to her marriage with a man who once employed her as a governess are tumultuous. With the publication of *Jane Eyre*, we have moved beyond the marriage-plot novel, in which a series of comic misunderstandings pave the way for a happy wedding; but what remains is a rich, marriage-plot series of novels in which joy is mixed with sadness. This course will explore six marriage-plot novels: three of them American, three of them English. The three English novels are Jane Austen’s *Emma*, Charlotte Brontë’s *Jane Eyre*, and George Eliot’s *Middlemarch*. The three American novels are Nathaniel Hawthorne’s *The Scarlet Letter*, Henry James’s *The Portrait of a Lady*, and Edith Wharton’s *The House of Mirth*. We will begin our reading in the early 19th century and end at the start of the 20th century. The six novels make compelling reading on their own, but their link to the question of what makes a good marriage adds a crucial social and political element to the course. Nobody enters a marriage believing that it will end, and nobody leaves a marriage—which is, after all, a legal as well as a personal commitment—without being changed. As Dorothea Brooke, the heroine of *Middlemarch*, observes, “Marriage is so unlike everything else.”

*First-year students may enroll with permission of the instructor.*

## Emersonian Quartet: Whitman, Dickinson, Frost, and Stevens

Neil Arditi

*Open, Seminar—Spring | 5 credits*

In an 1842 lecture, Emerson lamented that no American poet had yet emerged who could answer the rich legacy of European literary tradition with an originality and genius

commensurate to a new civilization. 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, discontinuous, homoerotic national epic, “Song of Myself” (the “greatest piece of wit and wisdom yet produced by an American,” Emerson immediately judged it). In unique but related ways, Dickinson, Frost, and Stevens also set out to answer 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 rhetorical 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.

## Modernism Across Generations

Emily C. Bloom

*Open, Seminar—Spring | 5 credits*

*I grow old...I grow old...I shall wear the bottoms of my trousers rolled.* —T. S. Eliot, “The Love Song of J. Alfred Prufrock”

Modernism is growing old. What does it mean for a movement that once rallied around Ezra Pound’s call to “make it new” to become a thing of the past. In this course, we will explore the enduring legacy of a movement that celebrated its 100th birthday. The year 2022 marked the centennial of the modernist “annus mirabilis,” or “miracle year,” when James Joyce published *Ulysses*, T. S. Eliot published *The Wasteland*, and Virginia Woolf published *Jacob’s Room*. Do modernist works like these still speak to new generational concerns, tastes, and values? Scholars have argued for fresh approaches to modernist texts, most notable in the “new modernist studies” that challenged earlier interpretations of “high modernism” as apolitical, elitist, and Eurocentric. Instead, these scholars emphasized the diverse and unwieldy political commitments that underlie modernism, its close interrelationship to popular culture and mass media, and its underlying transnationalism. This scholarly trend began at the start of this millennium and is now, itself, growing into middle age. In this course, we will examine changing approaches to modernism while also exploring how generational conflict and contact drives the narratives of many modernist novels. In these novels, the “revolutionary generation” confront their late-Victorian elders with new ways of understanding the world informed by Freudian psychology, scientific and technological change, and political radicalism. We will read Joseph Conrad’s *The Shadow-Line*, James Joyce’s *Ulysses*, Jean Rhys’s *Voyage*

*in the Dark*, Virginia Woolf's *To the Lighthouse*, and Mulk Raj Anand's *Untouchable* as novels that dramatize generational contact zones. The novelists themselves are originally from Poland, Ireland, Dominica, England, and India. Generational divisions in their novels also expose geopolitical conflicts and political divides as a younger generation faces the consequences of nationalism, colonialism, sexism, racism, and religious moralism while navigating a world scarred by war, economic collapse, and inequality. The question that we will return to throughout the semester is whether this world looks so very different from our own. As part of this course, we will partner with the Wartburg Adult Care Community to read several texts with our neighboring elders, who themselves grew up in the shadow of modernism, for a series of intergenerational discussions.

## Global Surrealisms

Jason Earle

*Open, Large seminar—Spring | 5 credits*

The surrealist movement emerged in France in the early 1920s, when a group of writers questioned the narrative of reason, progress, and tradition that had long defined European culture. In exploring the potential of the unconscious, the surrealists endeavored to create an avant-garde artistic and political revolution motivated by desire, madness, and dreams. The concepts and techniques developed by the French surrealists would go on to have an enormous influence on writers, artists, and filmmakers across the globe. This course will explore some of the key ideas, practices, and figures in the history of surrealism. The first portion of the semester will focus on the group's origin in France: We will read several of its foundational texts and study many of the strategies that the surrealists invented for artistic creation. From there, we will examine the legacy of surrealism in a variety of locations—from Latin America and the Caribbean to Egypt, Japan, and the United States—in order to see how the movement's message of revolution and nonconformity has been adopted and adapted by writers and artists up through the present day. Topics addressed will include automatic writing, dream work, mad love, the marvelous, games and chance, urban flânerie, gender and surrealism, anticapitalist and anticolonial surrealism, and reality itself. Although our first focus will be on the literature of surrealism, this will be a very interdisciplinary course: Students will see how surrealists made use of many types of media and expression (drawing, painting, collage, photography, film). For conference, students will follow the collective model of the movement and pursue small-group projects that will carry on the creative and critical legacy of surrealism.

## Colette, Duras, Ernaux

Jason Earle

*Open, Seminar—Spring | 5 credits*

At first glance, the grouping of these three French female writers might seem just to be the arbitrary product of alphabetical order. They come from three different generations, after all, and their works perhaps present more aesthetic differences than similarities. Thus, part of our goal in this class will be to understand the unique role that each has played in the history of modern French literature. The preeminent woman of letters of the first half of the 20th century, Colette, depicted the social and sexual mores of her time in a sophisticated and wry prose. Marguerite Duras, one of the most significant writers and intellectuals of the postwar era, pushed the boundaries of the novel's form through experiments in dialogue, character, and narrative. Annie Ernaux, the first Frenchwoman to win the Nobel Prize for Literature in 2022, has long dissected the nature of personal memory with an approach closer to sociology than creative literature. A separate aim of the course will be to understand the connecting threads between and among the three. Most significantly, we will see how Colette, Duras, and Ernaux all draw on the material of their own lives in their writing, blurring the line between autobiography and fiction. We will also explore a set of shared preoccupations in their work, including the tensions of domestic life, the enduring influence of maternal figures, the power of female sexuality and desire, the transformations of the aging body, the relationship between memory and history, and the determinative role of social class. We will ask, finally, why each of these authors has been regarded as “scandalous” in some way and also why each is having a “translation moment” of sorts in the present-day anglophone world. We will read full works in English translation; qualified students of French may read works in the original and do their conference work in French.

## Contemporary Native American Literature

Izzy Lockhart

*Open, Seminar—Spring | 5 credits*

The (failed) colonial desire to perpetrate Indigenous elimination has resulted in a fraught relationship between indigeneity and contemporaneity. As the narrator in Tommy Orange's *There There* puts it: “We’ve been fighting for decades to be recognized as a present-tense people, modern and relevant, alive ...” (p. 141). In this course, we'll read across late-20th- and 21st-century Native American literatures to address this loaded question of “the present.” We'll also think about urbanity, futurity, environmental injustice, climate crisis, solidarity, identity,

kinship, and decolonization. With novelists, poets, and storytellers such as Gerald Vizenor (Anishinaabe), Natalie Diaz (Mojave), Linda Hogan (Chickasaw), Sherwin Bitsui (Diné), Jake Skeets (Diné), Leslie Marmon Silko (Laguna Pueblo), Louise Erdrich (Anishinaabe), Layli Long Soldier (Oglala Lakota), Tommy Pico (Kumeyaay), and Tommy Orange (Cheyenne and Arapaho), students will be introduced to the reading methods associated with Indigenous literary studies, as well as the multisited and multidisciplinary field of Native American and Indigenous studies more broadly. This course will fully participate in the Spring 2024 Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster, with a focus on environmental and climate justice and a strong involvement with local organizations. The semester will include two interludes during which students will engage in collaborative projects across disciplines and in partnership with students from Bronx Community College. Students will have the opportunity to develop field-based conference projects.

## Bedford Hills: African American Prison Literature

*Elias Rodrigues*

*Open, Seminar—Spring | 5 credits*

*Prerequisite: Students must be 21 years of age.*

*This class combines Sarah Lawrence students and students from the Bedford Hills Correctional Facility; all class sessions and conference meetings will take place at Bedford. Consequently, all students must be at least 21 years of age.*

From Frederick Douglass' description of his time incarcerated, through Angela Davis' representations of prisons in the 1970s, to Tayari Jones' award-winning *An American Marriage*, the prison as an institution has long loomed large in the African American literary tradition. How, then, has incarceration shaped African American literature? And how has African American literature sought to represent the prison? This course seeks to answer these questions by proceeding chronologically, beginning with narratives of incarceration pre-Emancipation like those of Abraham Johnstone. We continue through accounts of convict leasing in the late 19th-century and mid-20th-century representations of incarceration by social realist authors like Richard Wright. We turn to Black feminist and Black arts representations of the prison by authors such as James Baldwin, Etheridge Knight, and more. And we end with the contemporary, considering how recent accounts of incarceration descend from a longer lineage of African American prison writing. Along the way, we will think closely about the relationship between legal citizenship, gender, race, sexuality, class

and the prison. Additionally, throughout the course, short writing assignments aim to hone our skills as analysts.

## The Atlantic Is a Sea of Bones: Black Literature of the Ocean

*Elias Rodrigues*

*Open, Seminar—Spring | 5 credits*

From Olaudah Equiano's 18th-century recounting of the Middle Passage through John Akomfrah's 21st-century cinematic representations juxtaposing whaling with slavery, the Atlantic Ocean has loomed large in cultural production by Black artists, directors, and writers across the world. It is at once the site of the past trauma of the transatlantic slave trade and the ongoing trauma of rising tides, of the freedom offered Black mariners like Frederick Douglass and transatlantic intellectuals like Richard Wright and Stuart Hall, and more. This course will seek to unpack this tangled knot, to understand what role the ocean has played in Black thought and to consider what Black thought might offer to the ongoing climate crisis by engaging with representations of the Atlantic in visual art, literature, and film by Black cultural producers across the world. Beyond those named above, authors and artists may include Zora Neale Hurston, C. L. R. James, Mati Diop, M. Nourbese Philip, Abdulrazak Gurnah, and others. Additionally, this course will fully participate in the spring 2024 Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster, with a focus on environmental and climate justice and a strong involvement with local organizations. The semester will include two interludes during which students will engage in collaborative projects across disciplines and in partnership with students from Bronx Community College. Students will have the opportunity to develop field-based conference projects.

## The Music of What Happens: Alternate Histories and Counterfactuals

*Fredric Smoler*

*Open, Seminar—Spring | 5 credits*

The alternate history, which imagines a different present or future originating in a point of divergence from our actual history—a branching point in the past—is both an increasingly popular form of genre fiction and a decreasingly disreputable form of analysis in history and the social sciences. While fictions of alternate history were, until very recently, only a subgenre of science fiction, celebrated "literary" novelists (Philip Roth, Michael Chabon, and Colson Whitehead, among others) have, within the last decade and a half, written well-regarded novels of alternate history: *The Plot Against America*, *The Yiddish*

*Policeman's Union*, and *The Underground Railroad*.

Similarly, while counterfactual historical speculation is at least as old as Livy, academic historians have, until recently, scorned the practice as a vulgar parlor game; but this is beginning to change. In the early 1990s, Cambridge University Press and Princeton both published intellectually rigorous books on alternate history and counterfactual analysis in the social sciences. More recently, Cambridge published a volume analyzing alternate histories of World War II. And in 2006, the University of Michigan Press published an interesting collection of counterfactual analyses, titled *Unmaking the West*. This course will examine a number of fictions of alternate history, some reputable and some less reputable, and may also look at some of the academic work noted above. We shall attempt to understand what it might mean to think seriously about counterfactuals; about why fictions of and academic works on alternate history have become significantly more widespread; and about what makes an alternate history aesthetically satisfying and intellectually suggestive rather than ham-fisted, flat, and profoundly unpersuasive.

## From the Earth to the Moon: Science and Literature From Lucretius to the English Renaissance

Nicholas Utzig

*Open, Seminar—Spring | 5 credits*

The first treatise on a scientific instrument written in English, a kind of how-to guide for the astrolabe, was written by Geoffrey Chaucer—an author better known today for his *Canterbury Tales* than for his stargazing. This seminar considers science and literature not as disciplinary antagonists but, rather, as intellectual compatriots mutually supporting avenues of inquiry that are attempting to understand the universe and our place in it. Over the term, we'll read from Lucretius' first-century BCE *On the Nature of Things* (*De Rerum Natura*), to Galileo's observable cosmos, to Milton's heavens. Our journey's first steps will be small—impossibly small—as we look at the atom. Like these fundamental particles, literature is known for its density and for its ability to pack myriad meanings into small textual spaces. Once we've mastered the atom, the course will consider progressively larger worlds, how they are constructed and how they interact with one another, looking at the concerns governed today by scientific disciplines ranging from astronomy to zoology. Traditional understandings of outer worlds inspired the classical conceit of man as a "little world," and it was widely held that the physical interactions that governed natural bodies also influenced human bodies. We will then leave terra firma behind for our nearest celestial neighbor, the moon. Along the way,

the course will consider scientific works by Bacon, Galileo, and Newton alongside literary texts from Donne, Marlowe, Milton, and Shakespeare in an effort to discover how the discourses of science and literature exist as a part of a continuum of human exploration. Consistent with the themes of the course, individual conferences will provide students with the opportunity to investigate new connections between science and the humanities.

## Time, Money, and the Afterlife: Selected Studies in East Asian Film and Media

Una Chung

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

This course explores a small selection of contemporary films (1990s to the present) from South Korea, Taiwan, Hong Kong, China, and Thailand. Despite the regional organization of films and the continued importance of national histories, our discussions will tend to emphasize transnationalism, intertextuality, and the global circulation of media. Our venture will be to explore emergent troves of myth, fable, fantasy, image, and meme, as they form new imaginariums of cultures evolving with globalizing economies. We will watch two or three films per week, with an accompanying selection of supplementary critical readings.

## Wilde and Shaw

Joseph Lauinger

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

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.

## First Person America: Two Centuries of Classic American Literature

Nicolaus Mills

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

America's writers have been at home writing in the first person since the early 19th century. The result is a body of literature that is both highly personal and diverse. This course will focus on that body of literature by putting a special emphasis on 20th-century writing. We will begin with two 19th-century books: Frederick Douglass's autobiographical *Narrative of the Life of Frederick Douglass* and Mark Twain's *Adventures of Huckleberry Finn*. Then, we will then move into the early 20th century with Willa Cather's *My Antonia*, Ernest Hemingway's *A Farewell to Arms*, and F. Scott Fitzgerald's *The Great Gatsby*. We will next look at the Great Depression through the lens of John Steinbeck's *The Grapes of Wrath* (a book in which Steinbeck makes his presence so heavily felt that he might as well be writing in the first person), and we will conclude the term with three books on coming of age in America: James Baldwin's *Notes of a Native Son*, J. D. Salinger's *The Catcher in the Rye*, and Sylvia Plath's *The Bell Jar*. The aim of this course is to capture the full range of American literature and explore why unconventional narrators—an ex-slave and a failed suicide to cite two examples—play such an important role in American writing.

*First-year students may enroll in this course with permission of the instructor.*

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

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

Ethnographic Writing (p. 6), Robert R. Desjarlais  
*Anthropology*

The Age of Arthur (p. 12), David Castriota *Art History*

First-Year Studies: Hollywood From the Margins (p. 40),  
Leana Hirschfeld-Kroen *Film History*

Feminist Film History (p. 42), Leana Hirschfeld-Kroen *Film History*

Intermediate French I (Section 2): *Scène(s) de littérature* (p. 53), Ellen Di Giovanni *French*

Beginning French (p. 53), Ellen Di Giovanni *French*

Intermediate French II: Colonialism and its Legacy: The Relationship Between France and Sub-Saharan Africa (p. 54), Kameron Ackerman *French*

Advanced French: Writing the Modern Self: Autobiography, Autoportrait, Autofiction (p. 54), Jason Earle *French*

Beginning Greek (p. 61), Emily Fairey *Greek (Ancient)*

First-Year Studies: "We Carry It Within Us": Culture and Politics in US History, 1776–1980 (p. 64), Lyde Cullen Sizer *History*

First-Year Studies: Romantic Europe (p. 65), Philip Swoboda *History*

The Disreputable 16th Century (p. 67), Philip Swoboda *History*

Documenting Asian America (p. 69), Karintha Lowe *History*

Beginning Italian: *Viaggio in Italia* (p. 75), Tristana Rorandelli, Annemarie Tamis-Nasello *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 76), Tristana Rorandelli, Annemarie Tamis-Nasello *Italian*

Pretty, Witty, and Gay (p. 80), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

First-Year Studies: An Introduction to German Literature and Film From the Late 18th Century to the Present (p. 81), Roland Dollinger *Literature*

Shakespeare and the Semiotics of Performance (p. 83), Joseph Lauinger *Literature*

Time, Money, and the Afterlife: Selected Studies in East Asian Film and Media (p. 92), Una Chung *Literature*

Mirrors, Labyrinths, and Paradoxes: Mathematics and Jorge Luis Borges (p. 94), Daniel King *Mathematics*

Punk (p. 107), Martin Goldray *Music*

Philosophy and the Founding of the Modern World (p. 110), Abraham Anderson *Philosophy*

Philosophy Through Film (p. 111), Scott Shushan *Philosophy*

Capitalism and Schizophrenia: A Thousand Plateaus (p. 112), Roy Ben-Shai *Philosophy*

Literature, Art, and (Environmental) Ethical Attention (p. 113), Sarah DiMaggio *Philosophy*

Perspectives on the Creative Process (p. 128), Charlotte L. Doyle *Psychology*

Children's Literature: Psychological and Literary Perspectives (p. 132), Charlotte L. Doyle *Psychology*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 135), Jessica Poling *Public Policy*

People of the Book: Jews and Literature (p. 138), Hannah Zaves-Greene *Religion*

Documenting Jewish Lives: Past as Prologue (p. 138), Hannah Zaves-Greene *Religion*

Jews of New York (p. 139), Hannah Zaves-Greene *Religion*

Jewish Mystics, Rabble-Rousers, and Heretics (p. 139), Hannah Zaves-Greene *Religion*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 145), Jessica Poling *Sociology*

The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*

Advanced Intermediate Spanish: The Caribbean Beyond the Tropics (p. 148), Dana Khromov *Spanish*

Advanced Spanish: Latin American Female Artistic Productions (p. 148), Danielle Dorvil *Spanish*

Painting Pop (p. 168), Claudia Bitrán *Visual and Studio Arts*

## 94 Mathematics

First-Year Studies: Poetry: The Human Song (p. 174), Marie Howe *Writing*

First-Year Studies: Literature of Fact: Reading and Writing the Nonfiction Essay (p. 175), Nicolaus Mills *Writing*

First-Year Studies: Where Was It One First Heard of the Truth? (p. 175), Vijay Seshadri *Writing*

Children's Literature (p. 175), Myra Goldberg *Writing*

The Enemies of Fiction: A Fiction-Writing Workshop (p. 176), David Hollander *Writing*

Fiction Workshop: The Short Story (p. 176), Rattawat Lapcharoensap *Writing*

Writing and Reading Fiction (p. 176), Brian Morton *Writing*

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

Fiction Workshop: Asian American Writing (p. 177),

Rattawat Lapcharoensap *Writing*

Speculative Fiction Workshop (p. 178), Chandler Klang

Smith *Writing*

Forms and Fictions (p. 178), Myra Goldberg *Writing*

Words and Pictures (p. 178), Myra Goldberg *Writing*

Speculative Fiction Workshop (p. 179), Chandler Klang

Smith *Writing*

Nonfiction Laboratory (p. 181), Stephen O'Connor *Writing*

Nonfiction Workshop: Reading and Writing Personal

Essays (p. 181), Clifford Thompson *Writing*

Dream Logic (p. 181), Stephen O'Connor *Writing*

Nonfiction Workshop: The World and You (p. 182), Clifford

Thompson *Writing*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

Details Useful to the State: Writers and the Shaping of US

Empire (p. 182), Suzanne Gardinier *Writing*

On Collecting/Collections (p. 184), Matthea Harvey *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.

## Mirrors, Labyrinths, and Paradoxes: Mathematics and Jorge Luis Borges

Daniel King

*Open, Seminar—Spring | 5 credits*

Many of the works of Jorge Luis Borges—the highly influential, 20th-century Argentine writer and oft-cited founder of the magic realism literary genre—mirror mathematical concepts in profoundly intelligent and strikingly imaginative ways. Borges' writings—primarily short fictions but also essays and poetry—often introduce alternate realities that warp standard notions of time, space, and even existence. Borges' works serve to uncover intriguing frictions between competing notions in the foundations of mathematics: the sensible vs. the paradoxical (logic), the infinite vs. the infinitesimal (set theory), the discrete vs. the continuous (analysis), the symmetric vs. the distorted (fractals and chaos), the convergent vs. the divergent (limits), and the likely vs. the impossible (probability). Not restricting itself to mathematics, this course will also explore themes and images in Borges' works from philosophical, mythological, historical, scientific, psychological, and literary perspectives. Student conference work may focus upon other explorations at the intersection of literature, magic realism, mathematics, philosophy, etc. This course is intended for the student who is curious and open-minded though had never planned to study mathematics at the college level.

## An Introduction to Statistical Methods and Analysis

Abbe Herzog

*Open, Lecture—Spring | 5 credits*

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? How are they used? And why are they so important? Serving as an introduction to the concepts, techniques, and reasoning central to the understanding of data, this lecture course focuses on the fundamental methods of statistical analysis used to gain insight into diverse areas of human interest. The use, misuse, and abuse of statistics will be the central focus of the course; specific topics of exploration will be drawn from experimental design theory, sampling theory, data analysis, and statistical inference. Applications will be considered in current events, business, psychology, politics, medicine, and many other areas of the natural and social sciences. Statistical (spreadsheet) software will be introduced and used extensively in this course, but no prior experience with the technology is assumed. Group conferences, conducted in



workshop mode, will serve to reinforce student understanding of the course material. This lecture is recommended for anybody wishing to be a better-informed consumer of data and strongly recommended for those planning to pursue advanced undergraduate or graduate research in the natural sciences or social sciences. Enrolled students are expected to have an understanding of basic high-school algebra and plane coordinate geometry.

## Game Theory: The Study of Conflict and Strategy

*Daniel King*

*Open, Lecture—Fall | 5 credits*

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, natural 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” or behave? Although the principles of game theory have been widely applied throughout the social and natural sciences, the greatest impact has been felt in the fields of economics, political science, psychology, 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. Enrolled students are expected to have an understanding of basic high-school algebra and plane coordinate geometry.

## Modern Mathematics: Logic, Risk, Analytics, and Optimality

*Daniel King*

*Open, Seminar—Year | 10 credits*

There is great elegance in the fact that mathematics can be both deeply theoretical and magnificently useful. This course, available to both first-year students (as an FYS) and upper-class students (as an open seminar), explores the theory of optimization and its profound applications. We will study and employ elements in the toolbox of mathematics—specifically logic, probability, game theory, and operations research—for the purpose of optimization. In various and diverse settings, our goal will be to identify the single optimal choice amidst a sea of available options

to determine the optimal decision despite a cloud of incomplete information and the mystery of an uncertain future and to select the optimal mode of behavior (strategy) in situations of personal or professional conflict. Specific applications of the mathematical theory will be explored through case-study analysis in business, biology, psychology, sociology, education, politics, law, literature, and art (among others). For example: How should SLC most effectively assign courses to students during Registration Week based on students' indicated course preferences? How should United Airlines most efficiently route its planes to meet the transportation needs of its customers? How can Rubik's Cubes be used in mass to most accurately reproduce Leonard da Vinci's *Mona Lisa*? How can jointly-owned possessions be most fairly divided in an inheritance or divorce settlement? Specific topics of study in this calculus-based course will include topics in the foundation of mathematics (logic, proof technique, set and function theory); probability theory (combinatorics, discrete and continuous random variables, conditional probability, independence, expectation, Bayes Theorem); game theory (zero-sum conflicts, cooperative solutions); and analytics (linear programming, the simplex method, sensitivity analysis, duality theory, decision theory). Students pursuing this course should have prior working knowledge of single-variable differential and integral calculus (one year of high-school study or one semester of college study). Conference work can focus on any topic relating to mathematics. Students taking the course as an FYS seminar will meet with the instructor for individual conferences and donning weekly in fall and biweekly in spring. Enrolled upper-class students will conference with the instructor biweekly across both terms.

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

*Philip Ording*

*Intermediate, Seminar—Year | 10 credits*

*Prerequisite: Calculus II or its equivalent; a score of 4 or 5 on the Calculus BC Advanced Placement Exam*

Rarely is a quantity of interest—tomorrow's temperature, unemployment rates across Europe, the cost of a spring-break flight to Fort Lauderdale—a simple function of just one primary variable. Reality, for better or worse, is mathematically multivariable. This course introduces an array of topics and tools used in the mathematical analysis of multivariable functions. The intertwined theories of vectors, matrices, and differential equations and their applications will be the central themes of exploration in this yearlong course. Specific topics to be covered include the algebra and geometry of vectors in two, three, and

higher dimensions; dot and cross products and their applications; equations of lines and planes in higher dimensions; solutions to systems of linear equations, using Gaussian elimination; theory and applications of determinants, inverses, and eigenvectors; volumes of three-dimensional solids via integration; spherical and cylindrical coordinate systems; and methods of visualizing and constructing solutions to differential equations of various types. Conference work will involve an investigation of some mathematically-themed subject of the student's choosing.

## Calculus I

*Philip Ording*

*Open, Seminar—Fall | 5 credits*

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

## Calculus II

*Philip Ording*

*Open, Seminar—Spring | 5 credits*

This course continues the thread of mathematical inquiry, following an initial study of the dual topics of differentiation and integration (see Calculus I course description). Topics to be explored in this course include the calculus of exponential and logarithmic functions, applications of integration theory to geometry, alternative coordinate systems, infinite series, and power series representations of functions. For conference work,

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

## Calculus II

*Abbe Herzig*

*Open, Seminar—Fall | 5 credits*

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

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

General Chemistry II (p. 20), Michael Malin *Chemistry*  
 Introduction to Computer Science: The Way of the Program (p. 23), James Marshall *Computer Science*  
 Digital Disruptions (p. 24), Michael Siff *Computer Science*  
 Intermediate Programming in Python (p. 24), James Marshall *Computer Science*  
 Data Structures and Algorithms (p. 25), James Marshall *Computer Science*  
 Random and Prime (p. 25), Michael Siff *Computer Science*  
 Research Methods in Economics (p. 33), An Li *Economics*  
 Mirrors, Labyrinths, and Paradoxes: Mathematics and Jorge Luis Borges (p. 94), Daniel King *Mathematics*  
 Classical Mechanics (Calculus-Based General Physics) (p. 115), Bruce Alphenaar *Physics*  
 Introduction to Mechanics (General Physics Without Calculus) (p. 115), Merideth Frey *Physics*  
 Thermal Physics (p. 115), Melvin Irizarry-Gelpi *Physics*  
 Electromagnetism & Light (Calculus-Based General Physics) (p. 115), Bruce Alphenaar *Physics*

Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus) (p. 116), Merideth Frey *Physics*  
 Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## 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.

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

Ethnographic Writing (p. 6), Robert R. Desjarlais  
*Anthropology*

Legal and Political Foundations of Money, Finance, and the Economy (p. 32), Jamee Moudud *Economics*

Queer and Feminist Cinemas of the Arab Middle East and North Africa (p. 42), Jeremy Randall *Film History*

The Middle East and the Politics of Collective Memory: Between Trauma and Nostalgia (p. 69), Matthew Ellis  
*History*

Women and Gender in the Middle East (p. 70), Matthew Ellis  
*History*

Nationalism (p. 71), Matthew Ellis *History*

First-Year Studies: Islam, Muslims, and America (p. 136), Kristin Zahra Sands *Religion*

Jalal al-Din Rumi: Poet, Storyteller, and Mystic (p. 137), Kristin Zahra Sands *Religion*

Invisible Beings and Fantastical Worlds in Islam (p. 138), Kristin Zahra Sands *Religion*

Sociological Theory (p. 143), Aysegul Kayagil *Sociology*

Race and Slavery in the Middle East and North Africa (p. 144), Aysegul Kayagil *Sociology*

The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*  
 Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

Details Useful to the State: Writers and the Shaping of US Empire (p. 182), Suzanne Gardinier *Writing*

## MODERN AND CLASSICAL LANGUAGES AND LITERATURES

At Sarah Lawrence College, we recognize that, fundamentally, languages are modes of being in the world and uniquely reveal the way that we exist as human beings. Far from being a mechanical tool, language study encourages self-examination and cross-cultural

understanding, offering a vantage point from which to evaluate personal and cultural assumptions, prejudices, and certainties. Learning a new language is not about putting into another verbal system what you want or know how to say it in your own language; rather, it is about learning by listening and reading and by gaining the ability to think in fundamentally different ways.

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

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

The interdisciplinary approach across the curriculum at Sarah Lawrence College also means that students can take their study of language to conference work for another class; for example, reading primary texts in the original Spanish for a class on Borges and math, studying Russian montage or 20th-century Japanese cinema for a class on film history, or performing German *lieder* or Italian opera in voice class or Molière in a theatre class.

The language faculty also offers literature courses in translation, so that students may choose to combine literature study with conference work in the original languages. We also sponsor an annual journal of translation, *Babel*, which invites submissions from across the College.

Finally, our open curriculum encourages students to plan a semester or an entire year abroad, and a large percentage of our students spend their junior year in non-English-speaking countries. In addition to our long-established programs in Florence, Catania, Paris, and Cuba, the College has recently initiated study-abroad programs in Barcelona, Peru, and Tokyo. There are also two summer programs: German Studies, Art and Architecture, and Dance in Berlin; 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.

## MUSIC

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

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

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

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

### *Components as Part of a Music Third*

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

## Individual Instruction

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

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

**Composition**—Paul Kerekes, Patrick Muchmore, John Yannelli  
**Guitar (acoustic), Banjo, and Mandolin**—William Anderson  
**Guitar (jazz/blues)**—Glenn Alexander  
**Bass (jazz/blues)**—Bill Moring  
**Piano**—Martin Goldray (S), Paul Kerekes, Bari Mort, TBA  
**Piano (jazz)**—Billy Lester  
**Organ**—Martin Goldray  
**Voice**—Kirsten Brown, Mary Phillips, Thomas Young  
**Flute**—Roberta Michel  
**Oboe**—Stuart Breczinski  
**Clarinet**—Benjamin Fingland  
**Saxophone**—John Isley  
**Bassoon**—James Jeter  
**Trumpet**—Christopher Anderson  
**Trombone**—Jen Baker  
**Euphonium**—Mark Brochinsky  
**Percussion (drum set)**—Matt Wilson  
**Percussion (mallet)**—Ian Antonio  
**Harp**—Mia Theodoratus  
**Violin**—Ragga Petursdottir, Richard Rood  
**Viola**—Junah Chung  
**Violoncello**—An-Lin Bardin  
**Contrabass**—Mark Helias

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

## Lessons and Auditions

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

## Vocal Auditions, Placement, and Juries

The voice faculty encourages students to prepare two contrasting works that demonstrate the student's musical background and innate vocal skills. Vocal auditions enable the faculty to place the singer in the class most appropriate for his or her current level of vocal production. Students will be placed in either an individual voice lesson (two half-hour lessons per week) or in Studio Class (there are four different studio classes, as well as the seminar Self Discovery Through Singing). Voice juries at the end of the year evaluate each student's progress.

## Piano Auditions and Placement

The piano faculty encourages students to prepare two contrasting works that demonstrate the student's musical background and keyboard technique. Piano auditions enable the faculty to place the student with the appropriate teacher in either an individual piano lesson or in the Keyboard Lab, given his or her current level of preparation.

## Acoustic and Jazz Guitar Auditions and Placement

The guitar faculty encourages students to prepare two contrasting works that demonstrate the student's musical background, guitar technique, and—for jazz and blues—improvisational ability. Guitar auditions enable the faculty to place the guitarist with the appropriate teacher in either an individual guitar lesson or in Guitar Class.

## Composition Lessons

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

## First-Year Studies: Music and Technology

*John Yannelli*  
FYS—Year | 10 credits

This course will explore the effects that advancements in technology have had, and are having, on music. We will study the development of musical instruments, the recording studio, the advent of computers and synthesizers, as well as the impact that these areas have on contemporary music. Some of the topics to be covered will include the following: basic elements and fundamentals of music; principles of acoustics as related to music and electronics; an overview of Western and non-Western music such as traditional, classical, jazz, rock, and pop, as well as music for other media such as dance, film, and theatre. Some other questions to be considered are: How are composers and performers inspired by new

developments in instrument making and technology? How has technology changed the course of music for the listener? What effect does technology have on music education? Students will select conference projects based on their particular interests and from a variety of perspectives, including but not limited to world history, musical genre, specific periods of music history, types of instruments, and developments in technology. Course work will include listening assignments, electronic and recording-studio demonstrations, guest lectures, and concert attendance. No previous musical training is necessary. Students will meet in one-on-one conferences for the first six weeks and then biweekly thereafter.

*This class will count as humanities; therefore, any student who wishes may also take a full Music Third.*

## Classes for Beginning Students

### Guitar Class

*Glenn Alexander, William Anderson*  
Component

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

*Faculty recommendation is required.*

### Keyboard Lab

*Bari Mort*  
Component

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

*Placement is arranged by the piano faculty.*

### Studio Class

*Thomas Young, Mary Phillips, Kirsten Brown*  
Component

This is a beginning course in basic vocal technique. Each student's vocal needs are met within the structure and content of the class.

*Placement audition is required.*

## Theory and Composition Program

### Theory I: Materials of Music

Paul Kerekes, Bari Mort  
Component

In this course, we will study elements of music such as pitch, rhythm, intensity, and timbre. We will see how they combine in various musical structures and how 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 Theory II: Basic Tonal Theory and Composition and the 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.

*Successful completion of Theory I: Materials of Music and Survey of Western Music (for students who have not had a similar history course) are required. The materials of this Theory II course are prerequisite to any Advanced Theory course.*

### Advanced Tonal Theory and Analysis

Patrick Muchmore  
Component

If you're wondering what class is essentially "Theory III," it's this one. We'll begin with a review of diatonic harmony and voice leading, but then we'll jump into the world of chromatic harmony. We'll discuss sequences, as well as techniques for modulation, before moving into an in-depth discussion of many different formal structures such as fugue, through-composed songs, and sonata form. The year will end with a discussion of extensions of the tonal idea, such as basic jazz chords and neo-tonality.

Composers discussed will include the usual suspects from the common-practice Baroque, Classical and, especially, Romantic eras but also will extend to more recent examples, such as Debussy, Ravel, Davis, Coltrane, Talma, Price, and Glass.

*Successful completion of Theory II: Basic Tonal Theory and Composition is required.*

### 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.

*Successful completion of Theory II: Basic Tonal Theory and Composition is required.*

### Advanced Theory: Jazz Theory and Harmony

Glenn Alexander  
Component

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

*Successful completion of Theory II: Basic Tonal Theory and Composition is required.*

## Jazz Arranging and Orchestration

John Isley  
Component

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

*An ability to read music and an understanding of fundamental jazz harmony, chord construction, and song structure is required.*

## Advanced Theory: 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 miniprojects 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 broad range of musical languages with which to express your own personal voice and will have had considerable practice in communicating those ideas effectively.

*Completion of Theory I or equivalent performance on the diagnostic exam is required.*

## Music Technology Courses: Studio for Electronic Music and Experimental Sound

### EMS I: Introduction to Electronic Music and Music Technology

John Yannelli  
Component

*Prerequisite: permission of the instructor*

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

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

### EMS II: Recording, Mixing, and Mastering Electronic Music

John Yannelli  
Component

*Prerequisite: permission of the instructor*

This course will focus on creating electronic music, primarily using software-based digital audio workstations. Materials covered will include MIDI, ProTools, Digital Performer, Logic, Reason, Ableton Live, MaxMsp, Traktion, and elements of Sibelius and Finale (as connected to media scoring). Class assignments will focus on composing individual works and/or creating music and designing sound for various media, such as film, dance, and interactive performance art. Students in this course may also choose to evolve collaborative projects with students from those other areas. Projects will be presented in class for discussion and critique.

## EMS III: Studio Composition and Music Technology

John Yannelli  
Component

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

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

*Class size is limited.*

## Film Composing Workshop

Giancarlo Vulcano  
Open, Component—Year

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

## Music History Classes

### Survey of Western Music

Paul Kerekes  
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 component is required for all students taking Theory II: Basic Tonal Theory and Composition and is open to students who have completed the theory sequence. The course is also available as a two-credit, stand-alone, yearlong class.*

## The Blues and Beyond

Glenn Alexander  
Component

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



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

## Music and (Almost) Everything All at Once

*Patrick Muchmore  
Component—Fall*

See course description under Lectures and Seminars.

## Punk

*Martin Goldray  
Component—Spring*

See course description under Lectures and Seminars.

## Music, Structure, and Power: Theories of Musical Meaning

*Niko Higgins  
Component—Fall*

See course description under Lectures and Seminars.

## Sounding Voices and Voicing Sound: Musical and Sonic Interventions of Climate Justice

*Niko Higgins  
Component—Spring*

See course description under Lectures and Seminars.

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

*Audition required.*

## Vocal Studies

### Your Voice: The Art and Science

*Kirsten Brown*

*Component—Fall*

The human voice is the world's most variable instrument—we can all make a nearly infinite array of sounds with only our throats. But what makes all of those sounds possible? And how can we access more of them with comfort and consistency? Perhaps, most importantly, how can we use those sounds to communicate not just through language but also musically and sonically? The answer begins with understanding the anatomy, physiology, and acoustics of the human voice. In this course, we'll explore those principles through an experiential lens, connecting each aspect of the function of the voice to your awareness and perception of your own instrument. We'll also explore how these aspects of vocal function can be manipulated to produce different timbres and styles of singing, with an eye toward making expressive, yet sustainable, vocal choices across genres. And we'll explore how the expression of emotion intersects and interacts with vocal function, as we work to understand the full role that our bodies play in an artistic performance.

### Vocal Chamber Ensemble

*Patrick Romano*

*Component | 10 credits*

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

*Membership is by audition only and is open to the entire Sarah Lawrence community.*

### Jazz Vocal Seminar

*Thomas Young*

*Component—Spring*

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

*Audition required.*

## World Music Ensembles

### Gamelan Angklung Chandra Buana

*Niko Higgins, Nyoman Saptanyana*

*Component—Fall*

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

### African Classics of the Postcolonial Era

*Andrew Algire*

*Component—Fall*

From highlife and jùjú in Nigeria, to soukous and makossa in Congo and Cameroon, to the sounds of Manding music in Guinea and “Swinging Addis” in Ethiopia, the decades following World War II saw an explosion of musical creativity that blossomed across sub-Saharan Africa. Syncretic styles merging African aesthetics with European, Caribbean, and American influences and instruments resulted in vibrant new musical genres that harken back to traditional African sources while exploring bold and original musical forms. As European powers formally withdrew from their former colonies, newly inspired African musicians took advantage of broadened artistic resources and created vital, contemporary musical expressions. This performance course will explore a wide range of African musical styles that emerged in the second half of the 20th century. We will undertake a broad musical history, considering prominent groups and

individual musicians during this time period, and will perform tightly structured arrangements of some of their most effective and influential pieces. There will be some opportunities for genre-appropriate improvisation and soloing. A wide range of instruments will be welcome, including strings, horns, guitars, keyboards, drums, and various percussion instruments. Basic facility on one's musical instrument is expected, but prior experience with African musical aesthetics is not assumed or required.

## West African Percussion Ensemble Faso Foli

*Andrew Algire, Niko Higgins*  
*Component—Spring*

Faso Foli is the name of our West African performance ensemble. *Faso foli* is a Malinke phrase that translates loosely as “playing to my father’s home.” In this class, we will develop the ability to play expressive melodies and intricate polyrhythms in a group context, as we recreate the celebrated musical legacy of the West African Mandé Empire. These traditions have been kept alive and vital through creative interpretation and innovation in Africa, the United States, and other parts of the world. Correspondingly, our repertoire will reflect a wide range of expressive practices, both ancient in origin and dynamic in contemporary performance. The instruments we play—balafons, dun dun drums, and djembe hand drums—were constructed for the College in 2006, handcrafted by master builders in Guinea. Relevant instrumental techniques will be taught in the class, and no previous experience with African musical practice is assumed. Any interested student may join.

## Other Classes and Ensembles

### Acoustic Beatles

*William Anderson*  
*Component—Fall*

For singers and/or guitarists, this ensemble will take on any Beatles songs that work with acoustic guitar. Singers and guitarists at any level are welcome, as are singers who play some guitar and guitarists who sing.

### Folk and Folk Rock

*William Anderson*  
*Component—Spring*

This ensemble will cover the US folk-rock music movement from Guthrie through the hippies, including

union songs and protest songs. Singers and guitarists at any level are welcome, as are singers who play some guitar and guitarists who sing.

### Chamber Music

*Bari Mort*  
*Component*

Various chamber groups—from quartets or quintets to violin and piano duos—are formed each year, depending on the number and variety of qualified instrumentalists who apply. There are weekly coaching sessions. At the end of the semester, groups will have an opportunity to perform in a chamber music concert.

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

### Experimental Music Improvisation

*John Yannelli*  
*Component*

This is an experimental performing ensemble that explores a variety of musical styles and techniques, including free improvisation, improvisational conducting, and various other chance-based methods. The ensemble is open to all instruments (acoustic and electric), voice, electronic synthesizers, and laptop computers. Students must be able to demonstrate a level of proficiency on their chosen instrument. Composer-performers, dancers, and actors are also welcome. Performance opportunities will include concerts and collaboration with other programs, such as dance, theatre, film, and performance art, as well as community outreach.

*Open to a limited number of students; audition required.*

### Guitar Ensemble

*William Anderson*  
*Component*

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. Permission of the instructor is required.*

### Saxophone Ensemble

*John Isley*  
*Component*

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

from all genres of music: classical, jazz, and contemporary styles. The course will stress instrumental technique, as well as ensemble and performance rehearsal methods and approaches. There will be at least one public performance per term.

*Audition required.*

## Senior Recital

*Component—Spring*

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

*Audition required.*

## Iraqi Maqam Ensemble

*Hamid Al-Saadi*

*Open, Component—Fall | 2 credits*

See course description under Lectures and Seminars.

*Interested students should contact Philipp Nielsen (pnielsen@sarahlawrence.edu) or John Yannelli (yannelli@sarahlawrence.edu) for more information.*

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## Concert Attendance/Music Tuesdays Requirement

### Music Tuesdays

*Component stand-alone*

The music faculty wants students to have access to a variety of musical experiences; therefore, *all Music Thirds are required to attend all Music Tuesday events and three music department-sponsored concerts on campus per semester, including concerts (the required number varies from semester to semester) presented by music faculty and outside professionals that are part of the Concert Series.* Music Tuesdays consist of various programs, including student/faculty town meetings, concert presentations, guest artists' lectures and performances, master classes, and collaborations with other

departments and performing-arts programs. Meetings, which take place in Reisinger Concert Hall on selected Tuesdays from 1:30-3:00 p.m., are open to the community. *The schedule will be announced each semester.*

## Master Classes and Workshops

### Master Class

*Component*

Master Class is a series of concerts, instrumental and vocal seminars, and lecture demonstrations pertaining to music history, world music, improvisation, jazz, composition, and music technology. Master classes take place on Wednesdays, from 12:30-1:30 p.m., in either Reisinger Concert Hall or Marshall Field House Room 1. Master classes are taught by music faculty and guest artists. The classes are open to the College community.

## Music Workshops and Open Concerts

*Bari Mort*

*Component*

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

## Lectures and Seminars

### Music and (Almost) Everything All at Once

*Patrick Muchmore*

*Open, Lecture—Fall | 5 credits*

Awhile ago, I went to a visual-arts museum that had its collection displayed in an unusual fashion. Instead of grouping art in rooms according to genre, chronology, nationality, or particular artists, the art was arranged by intriguing concepts. A room might contain an O'Keeffe painting, a centuries-old Indigenous piece from Australia, a Rodin sculpture, and a poem that were, in some way, connected by a fascinating idea. I want to recapitulate something like this experience. Every class will begin with some concept from mathematics, poetry, philosophy,

astronomy, and more; then, we'll gradually explore music that engages with that concept in some way. The musical examples each week will span centuries and cultures—one week might have an avant-grade piano sonata by Boulez, a 1980's art-rock song by Laurie Anderson, and a Kendrick Lamar album; the next week might have an ancient Sumerian song, a piece by Debussy, and a work from the Indian Carnatic tradition. Gradually, more and more connections between the seemingly disparate topics will be revealed. So, okay, it isn't everything exactly—and it's more like “across the semester” rather than “all at once”—but, by the end, you will know a whole lot more across a wide range of disciplines. And, most importantly, we'll listen to a metric ton of fantastic music.

*This course may also be taken as a component.*

## Punk

*Martin Goldray*

*Open, Large Lecture—Spring | 5 credits*

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

*This course may also be taken as a component.*

## Music, Structure, and Power: Theories of Musical Meaning

*Niko Higgins*

*Open, Lecture—Fall | 5 credits*

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 by using various approaches to translate its meaning. Course themes include musical and cultural differences, 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. Participation in the Balinese Gamelan music ensemble is strongly encouraged. No prior experience in music is necessary.

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

## Sounding Voices and Voicing Sound: Musical and Sonic Interventions of Climate Justice

*Niko Higgins*

*Open, Seminar—Spring | 5 credits*

How do human voices express our basic, most fundamental needs and desires? How do our voices also provoke immediate feelings and responses? And how do voices become ideologies—such as having or silencing a voice—that then shape the meanings of our voices? In this seminar, we will use these questions to forge a productive path toward better understanding the role of the human voice in climate justice. We will begin the course with canonical sources that link music with social justice. Then, we will engage recent research from sound studies, voice studies, media studies, vocal anthropology, ecomusicology, and ethnomusicology that reorients the voice and its sonic elements as a dynamically agentive and transformative force intertwined with history and culture. And then, we will apply our new understanding of the voice to better describe, analyze, and interpret vocal art that enables us to hear a new relationship with our environment. Throughout the semester, we will index a range of approaches, themes, and persuasive strategies of these activist, vocal interventions addressing climate change in order to articulate and clarify the role of music and sound in climate justice. Class topics and themes may

include the speech-song continuum, phonetic variation and prosody, Bollywood playback singing, indigeneity and vocality, vocal mimesis, Tuvan throat singing, multivocality, vocal constructions of place and the environment, and others. No prior experience in music is necessary. This course will fully participate in the spring 2024 Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster, with a focus on environmental and climate justice and a strong involvement with local organizations. The semester will include two interludes during which students will engage in collaborative projects across disciplines and in partnership with students from Bronx Community College. Students will have the opportunity to develop field-based conference projects.

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

## Iraqi Maqam Ensemble

*Hamid Al-Saadi*

*Open, Seminar—Fall | 2 credits*

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

*Interested students should contact George Ziadeh (georgeziadeh@gmail.com), Philipp Nielsen (pnielsen@sarahlawrence.edu), or John Yannelli (yannelli@sarahlawrence.edu) for more information.*

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## Components for Individual Credit

### Film Composing Workshop

*Giancarlo Vulcano*

*Open, Component stand-alone—Year | 2 credits*

This class will explore the art of film scoring through weekly assignments designed to develop our composing "muscle" and establish good habits for consistent musical output. Less a survey of other film scores, this class will present students with weekly assignments drawn from films currently in production. Students will read the brief on a project and have a week to create a one-minute composition that captures the mood of that project. Major topics will include creating themes and developing palettes that are unique to a particular project. Music technology is a necessary part of the study of film music, and we will explore ways to use the digital world in

personal and creative ways. Logic Pro will be the main program used, but students will be able to translate the concepts to whichever platform they are working with. Basic demos created by the students will be expected weekly. Class will be spent listening and critiquing each other's cues and also discussing strategies for developing and expanding our ideas. Students will score to picture once certain basic topics have been covered. Students should have some music theory experience, and reading music is recommended but not required. No matter what their process, the expectation will be that students commit to creating film cues on a weekly basis.

## Individual Instruction: Lessons

1 credit

See list above for Instruments or Composition.

Limited to intermediate or advanced students.

## Chamber Music/Performance Ensemble

1 credit

See list under Performance Ensembles.

This may be taken for one credit or for two credits when taken with a lesson.

## Music Theory

2 credits

See list under Music Theory components.

## Music History

2 credits

See list under Music History components.

## Music Technology

2 credits

See description under Music Technology Courses.

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

Music for Dancers (p. 26), William Catanzaro *Dance*  
 First-Year Studies in Dance (p. 27), John Jasperse *Dance*  
 Movement Studio Practice (p. 27), Peggy Gould, Jodi Melnick, Jennifer Nugent, Jessie Young, Catie Leasca, Wendell Gray II *Dance*

Ballet (p. 28), Megan Williams, Susan Caitlin Scranton *Dance*

West African Dance (p. 28), N'tifafa Tete-Rosenthal *Dance*

Hip-Hop (p. 28), Matthew Lopez *Dance*

Live Time-Based Art (p. 29), Beth Gill, Juliana F. May, John Jasperse *Dance*

Performance Project (p. 29), Jordan Demetrius Lloyd, Eleanor Smith, Molly Lieber *Dance*

Anatomy (p. 29), Peggy Gould, Jessie Young *Dance*

Yoga (p. 30), Patti Bradshaw *Dance*

Music and Identity: "Listening" to Race, Gender, and Sexuality (p. 78), Daniel McCarthy *Lesbian, Gay, Bisexual, and Transgender Studies*

Shakespeare and the Semiotics of Performance (p. 83), Joseph Lauinger *Literature*

Interrogating God: Tragedy and Divinity (p. 88), Joseph Lauinger *Literature*

Wilde and Shaw (p. 92), Joseph Lauinger *Literature*

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

Perspectives on the Creative Process (p. 128), Charlotte L. Doyle *Psychology*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 135), Jessica Poling *Public Policy*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 145), Jessica Poling *Sociology*

Senior Studio (p. 164), John O'Connor *Visual and Studio Arts*

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

Visual and Studio Arts Fundamentals: Our Eight Senses (p. 166), John O'Connor *Visual and Studio Arts*

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

Painting Pop (p. 168), Claudia Bitrán *Visual and Studio Arts*

Forms and Fictions (p. 178), Myra Goldberg *Writing*

Words and Pictures (p. 178), Myra Goldberg *Writing*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## NEW GENRES AND INTERACTIVE ART

The study of new genres and interactive art spans offerings in visual arts, film and media, and computer science to foster technical and digital literacy in the arts. Designed for experimentation, this initiative helps students establish digital proficiency while supporting the exploration of a wide range of new media forms and technologies. Courses of study might include visual programming, artificial intelligence, gaming, robotics, experimental animation, computer arts, experimental

media design, data visualization, real-time interactivity, digital signal processing, cross-platform media environments, and mobile media development. Students are encouraged to coordinate these project-based investigations of the digital throughout their studies in the humanities, including literature, philosophy, politics, sociology, theatre, and writing.

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

Choreographing Light for the Stage (p. 29), Judy Kagel  
*Dance*

## PHILOSOPHY

At Sarah Lawrence College, the study of philosophy retains a centrality that helps students synthesize their educational experience with the discipline's many connections to other humanities and to social science. Through conference work, students also find numerous ways to connect the study of philosophy with their interests in the arts and natural sciences. Stressing the great tradition of classical and contemporary philosophy, the College offers three types of philosophy courses: those organized around thematic topics, such as Philosophy of Science, Aesthetics, and Philosophy and Literature; those organized historically, such as Moral Philosophy, Political Philosophy, and 20th-Century Philosophy; and those that study the "systems" of philosophers such as Kant, Nietzsche, and Wittgenstein.

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

### Philosophy and the Founding of the Modern World

Abraham Anderson

*Open, Small Lecture—Year | 10 credits*

Where does the modern world come from? In large part, it is the product of philosophy that took on a political role it had never had before: the role of founding a new social order organized around science and technology and which,

it was hoped, would tame the religious conflicts of the 16th and 17th centuries. We will begin by reading Francis Bacon's *Preface and Proemium to the Grand Instauration*, as well as parts of his *Advancement of Learning*, in which he sets out the plan for the new science and technology and seeks to make it politically and religiously acceptable, and his *New Atlantis*, a sketch of the new scientific-technological order. Then, we shall go on to read Descartes' *Discourse on Method*, in which he combines the plan for a new physics and a new technological order with a new metaphysics of God and the soul and a new ethics of self-determination—different from the ethics of the ancient Stoics and Skeptics on which it draws, as well as from the ethics of Aristotle, Plato, and Epicurus and from Christian conceptions of virtue and vice. We shall then study Spinoza's *Theologico-Political Treatise*, which is at once a scientific study of religion and a proposal for a new social order, in which religion will serve simply to support morality and obedience to the law while not interfering with science and philosophy. In group conference, we will study the ancient philosophy from which the moderns take their departure: selections from Plato, Aristotle, Lucretius, and Seneca. In the spring semester, we will turn to modern reactions to the earlier modern attempts to remake the world. We will begin with Shaftesbury, who seeks to save Plato's defense of moral teleology from both Christian rejection of the world and the attacks of Descartes, Hobbes, and Spinoza by appealing to comedy and the sense of the beautiful. We will then turn to Hume, who seeks to invent a new common sense based on custom and feeling. Finally, we will consider Rousseau's attack on the arts and sciences and his attempt to reconstruct the doctrine of political right without appealing to the natural order. In group conference, we will continue reading the ancients, especially Plato and Lucretius, to consider how those authors draw on them and react against them.

### Introduction to Social Theory: Philosophical Tools for Critical Social Analysis

David Peritz

*Open, Small Lecture—Year | 10 credits*

How can social order be explained in modern societies that are too large, fluid, and complex to rely on tradition or self-conscious political regulation alone? Social theory is a distinctly modern tradition of discourse centered on answering this question and focused on a series of theorists and texts whose works gave rise to the modern social sciences, overlap with some of the most influential modern philosophy, and provide powerful tools for critical understanding of contemporary social life. The theorists whose works form the backbone of this course explore the sources of social order in structures, many of which work



“behind the backs” of the awareness and intentions of those whose interaction they integrate and regulate. The market economy, the legal and administrative state, the firm and the professions, highly differentiated political and civil cultures, racial and gender order, a variety of disciplinary techniques inscribed in diverse mundane practices—one by one, these theorists labored to unmask the often hidden sources of social order in the modern world. Moreover, this understanding of social order has evolved side-by-side with evaluations that run the gambit from those that view Western modernity as achieving the apex of human freedom and individuality to those that see it as insinuating a uniquely thorough and invidious system of domination. This class will introduce many of the foundational texts and authors in social theory, the social sciences, and social philosophy, including Thomas Hobbes, Adam Smith, Alexis de Tocqueville, John Stuart Mill, Karl Marx, Emile Durkheim, Max Weber, Sigmund Freud, Michel Foucault, and Jürgen Habermas. In this way, it will also cover various schools of social explanation, including: Marxism, structuralism, poststructuralism, and (in group conferences) critical race theory, postcolonial studies, and feminism. The thread connecting these disparate authors and approaches will be the issue of the worth or legitimacy of Western modernity, 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 institutions and practices that structured the process of modernization are worth defending or reforming? Which should be rejected outright? Or should we reject them all and embrace a new, postmodern social epoch? In addressing these questions, we will grapple both with classical texts and with the contemporary implications of different approaches to social analysis.

## Philosophy Through Film

*Scott Shushan*

*Open, Lecture—Fall | 5 credits*

You care about movies (I presume). Why do you care about movies? Because they entertain you? Because they are beautiful? Because they are informative? Because they make you feel things? The guiding thought of this class is that we care about movies, because they participate in the practice of philosophy (or at least they have that potential). Of course, this also presumes that we care about philosophy (a claim that will take some time to defend). To test that hypothesis—that films have the potential to participate in the practice of philosophy—we first need to consider what the practice of philosophy is. Then, we will need to say something about what film is. And then, we can examine whether film can do philosophy.

In the first part of the course, we will analyze the medium of film in order to clarify the characteristics of film 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.

## Philosophy and/as/of Literature

*Scott Shushan*

*Open, Seminar—Year | 10 credits*

One of the principal activities that distinguishes us as the kinds of beings we are is that we strive to make sense of our reality: ourselves, others, the world, and perhaps even what lies beyond. Two ways that we do this are through philosophy and literature. Fairy tales, fables, myths, short stories, and novels not only fascinate and entertain but also teach us how to be in the world, present us with puzzles that deepen our understanding, and both implicitly and explicitly communicate moral lessons. Philosophy, although it assumes various forms—dialogues, meditations, phenomenologies, genealogies, pseudonymous works, aphorisms, and, of course, essays and books—aspires to offer a conceptual analysis of some of the most trenchant questions of existence: What is truth? How should we be moral? Are we free or determined in our actions? This class will investigate the intersections between these two forms of reflection. As we proceed in this investigation, we will reflect on (i) the possibility that philosophy and literature are complementary pursuits of the same end, (ii) a philosophical investigation of literature, and (iii) a consideration of philosophy itself as literature. Some topics that we will discuss are the truths communicated by ancient and modern tragedies, the various satisfactions that we derive from different forms of narrative, the structure of metaphor, the relation of a fictitious work to its author, and the ethical significance of art. We will read literary works from Sophocles, Shakespeare, Virginia Woolf, Jean-Paul Sartre, Ralph Ellison, Ursula K. Le Guin, J. M. Coetzee, W. G. Sebald, Octavia Butler, Rachel Cusk, and Maggie Nelson. Philosophical works will include Plato, Aristotle, René Descartes, G. W. F. Hegel, Søren Kierkegaard, Jean-Paul Sartre, Iris Murdoch, Stanley Cavell, Jacques Derrida, and Cora Diamond. (Please note: this course will be reading intensive; we will always be reading a work of fiction, and each session will have a philosophical text assigned.)

## Ethics of Eating in the Age of Climate Change

Sarah DiMaggio

Open, Seminar—Fall | 5 credits

Food systems are deeply intertwined with climate change. On the one hand, industrial food production is a major contributor to greenhouse gas emissions. On the other, environmental degradation, decreased soil fertility, and increasingly unpredictable weather patterns are among the many factors that impact food systems around the world. This course explores the ways in which climate change and food systems are interwoven and the ethical implications that emerge from this entanglement. Topics of the course will intersect with the philosophy of food, animal ethics, environmental ethics, environmental justice, and global climate justice.

## Ancient Philosophies as Ways of Living in Truth

Charles Snyder

Open, Seminar—Fall | 5 credits

Philosophy is often studied as one discipline among other academic disciplines. For most of its long history, however, philosophy was nothing of the sort. It involved a way of living; of regulating desire, grief, rage, and fear of death; and theoretical contemplation, of course, especially on the nature of truth—but theory was always embedded within a practical concern for the best life humanly possible. We explore this alternative practice of philosophy by examining Ancient Greek and Roman philosophical traditions and interrogating how those philosophers exercised a mode of thinking that inculcates an entire way of living in truth. Ancient philosophers to be discussed include Parmenides, Heraclitus, Socrates, Plato, Diogenes the Cynic, Aristotle, Epicurus, Seneca, Marcus Aurelius, and Sextus Empiricus. We also discuss recent historians of this tradition who try to revitalize this practice, such as Pierre Hadot, Jan Patočka, and Michel Foucault. Thus, we survey not only Ancient Greek and Roman theoretical practice but also interrogate whether this practice of doing philosophy is viable today or even worthy of revitalization and, if so, how to go about living a philosophical life in the present.

## Descartes and Princess Elizabeth: From Metaphysics to Morals

Abraham Anderson

Sophomore and Above, Seminar—Fall | 5 credits

René Descartes can be seen as the founder of modern philosophy. He carried out much of his intellectual life through correspondence, and one of his most important

correspondents was Princess Elizabeth of Bohemia. A central topic of their correspondence is the “union of mind and body”; i.e., how thought is related to matter but also how the perspective of science is related to the passions and human life. This problem is posed by Descartes’ treatment of mind and body in his *Meditations*, which led Elizabeth to begin the correspondence. Their exchanges led Descartes to write his last book, *The Passions of the Soul*, on psychology, the passions, virtue, and vice. We will begin by reading the *Meditations*, then focus on the correspondence between Descartes and Elizabeth, and finally turn to the *Passions*.

## Capitalism and Schizophrenia: A Thousand Plateaus

Roy Ben-Shai

Intermediate, Seminar—Fall | 5 credits

Prerequisite: prior course and/or conference in philosophy

This reading seminar will consist of a close study of one book, *A Thousand Plateaus*, which was coauthored in 1980 by French philosopher Gilles Deleuze and psychoanalyst Félix Guattari. *A Thousand Plateaus*, the second volume of their magnum opus, *Capitalism and Schizophrenia*—the founding text of a movement of thought called “poststructuralism”—is among the most influential books of 20th-century philosophy. As its name suggests, the book presents a vision, or visions, of the world and of history as multilayered and multiplex rather than homogenous and linear. The book teaches us to look and to think of things and of ourselves from a variety of new and shifting angles, with the aim of providing means of resistance, empowerment, and sometimes escape against capitalism, fascism, and forces of normalization. To do this, Deleuze and Guattari draw on a broad range of philosophical, literary, and artistic texts and on modalities of experience that have traditionally been associated with madness. Their writing style is bold and dazzling, full to the brim with new terminologies (many of which have since become common tropes in the humanities and the social sciences); it is also challenging and dense. Engaging their work fruitfully requires a mind that is, like theirs, open and adventurous, willing to take risks and follow unpredictable turns. We will proceed in workshop fashion, reading 30–40 pages a week in advance of each class, writing short analyses throughout the semester, and coming to class prepared and eager to work together toward increased understanding. In addition to the prerequisite, students enrolling in this class should, more importantly, have a philosophical passion and commitment, a diligent work ethic, and a spirit of camaraderie, collaboration, and generosity.

## Human/Nature: Philosophical Perspectives

Roy Ben-Shai

Open, Seminar—Spring | 5 credits

What is humanity? What, if anything, makes us different from other modes of being, and what kind of responsibility do we have with respect to what is considered nonhuman? To broach these questions, this seminar will offer a critical survey of the history of Western philosophy with a focus on the development of humanism and subsequent critiques of it. Specifically, we will look at different ways in which the philosophical tradition defined the human being in contradistinction from, or relation to, nature. Texts will range from ancient philosophy (the Pre-Socratics, Plato, Aristotle), to modern philosophy (Descartes, Spinoza, Rousseau, Kant, Nietzsche), to recent developments (New Materialism, Eco-Feminism, philosophy of technology). This course will fully participate in the spring 2024 Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster. The semester will include two interludes during which students will engage in collaborative projects across disciplines and in partnership with students from Bronx Community College. Students will have the opportunity to develop field-based conference projects

## Literature, Art, and (Environmental) Ethical Attention

Sarah DiMaggio

Open, Seminar—Spring | 5 credits

This course explores the ways that narrative and creative expression can shape our ethical perspective on the world—particularly around ethical questions related to nature, nonhuman animals, environmental justice, and climate change. First-person narratives, novels and fiction, film, art, dance, and other creative expressions are significant for shaping the way that we understand ourselves and what it means to be in ethical relation with the world around us. Together, we will explore the ways in which these forms of expression shape ethical decision-making and ethical theory by centering values of care, reciprocity, community, and attention. This course will fully participate in the spring 2024 Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster, with a focus on environmental and climate justice and a strong involvement with local organizations. The semester will include two interludes during which students will engage in collaborative projects across disciplines and in partnership with students from Bronx Community College. Students will have the opportunity to develop field-based conference projects.

## Kant's Political Philosophy

Abraham Anderson

Sophomore and Above, Seminar—Spring | 5 credits

Kant's *Religion Within the Limits of Reason Alone* is a book about religion, but it is also a book about Enlightenment—or how to build a rational society; for this purpose, religion, in Kant's view, is indispensable. We shall study how Kant seeks to reform Christianity to make it compatible with a rational society and what the limits are on this enterprise. The topic is of interest nowadays, when the attempt of Kant and others to make religion compatible with Enlightenment is under challenge, and religion has once again come into some tension with science and the hope for progress founded on collective rationality.

## Reflections From Damaged Life: Adorno and Critical Theory

Scott Shushan

Intermediate, Seminar—Spring | 5 credits

Prerequisite: one completed philosophy course or permission of the professor

Surveying the post-Holocaust world of late capitalism, Theodor W. Adorno writes that “Wrong life cannot be lived rightly.” We find ourselves in a world replete with strife, burdened with a disconcerting future, and so the possibility of living a good life seems not just illusive but altogether impossible. And yet, from this dire prognosis, Adorno offers a critical assessment of modern life in all of its minutiae that hints at the possibility of redemption. His analysis is boundless, ranging from a vehement takedown of astrology to a psychoanalytic reading of fascist propaganda, from reflections on the fiction of Franz Kafka to questioning our capacity to shut a door quietly. Adorno suggests that describing the ills of modern life—what he variously identifies as capitalism, fascism, consumerism, or, more pervasively, the hallowing of meaningful experience that resolves itself in loneliness and alienation—might offer the possibility to transform those stifling conditions. The seminar will begin with his diagnosis of our social reality, proceed to theorize about the metaphysical underpinnings of this reality, and conclude by considering the capacity of art to redeem our physical existence. Underlying the entirety of our investigation of Adorno's work will be the imperative to overcome what he calls the “barbarity” of our time. Readings will be drawn from Adorno's main works, *Dialectic of Enlightenment* (1944), *Minima Moralia* (1951), *Negative Dialectics* (1966), and *Aesthetic Theory* (1970), as well as various essays. Our ambition will be not only to understand Adorno's assessment of the stultifying

conditions of his time but also to consider how he supplies us with tools, methods, and arguments for addressing the challenges facing our own.

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

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

Virtue and the Good Life: Ethics in Classical Chinese Philosophy (p. 15), Ellen Neskar *Asian Studies*

Artificial Intelligence and Society (p. 24), James Marshall  
*Computer Science*

Yoga (p. 30), Patti Bradshaw *Dance*

First-Year Studies: The 2024 Presidential Election in Context: Inequality, the Climate Crisis, and the Global Far Right (p. 32), Jamee Moudud *Economics*

Legal and Political Foundations of Money, Finance, and the Economy (p. 32), Jamee Moudud *Economics*

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

First-Year Studies: Romantic Europe (p. 65), Philip Swoboda *History*

The Disreputable 16th Century (p. 67), Philip Swoboda  
*History*

First-Year Studies: Deconstructing the Western Idea of Nature (p. 82), Eric Leveau *Literature*

Shakespeare and the Semiotics of Performance (p. 83), Joseph Lauinger *Literature*

High Romantic Poetry: Blake to Keats (p. 83), Neil Ardit *Literature*

Ancient Eros: Love in Classical Literature (p. 87), Emily Fairey *Literature*

Interrogating God: Tragedy and Divinity (p. 88), Joseph Lauinger *Literature*

Emersonian Quartet: Whitman, Dickinson, Frost, and Stevens (p. 89), Neil Ardit *Literature*

Global Surrealisms (p. 90), Jason Earle *Literature*

Wilde and Shaw (p. 92), Joseph Lauinger *Literature*

Mirrors, Labyrinths, and Paradoxes: Mathematics and Jorge Luis Borges (p. 94), Daniel King *Mathematics*

Modern Mathematics: Logic, Risk, Analytics, and Optimality (p. 95), Daniel King *Mathematics*

Punk (p. 107), Martin Goldray *Music*

It's About Time (p. 115), Merideth Frey *Physics*

First-Year Studies: Making Democracy Work: Politics, Philosophy, Reform (p. 117), David Peritz *Politics*

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 118), David Peritz *Politics*

Perspectives on the Creative Process (p. 128), Charlotte L. Doyle *Psychology*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 135), Jessica Poling  
*Public Policy*

Jewish Mystics, Rabble-Rousers, and Heretics (p. 139), Hannah Zaves-Greene *Religion*

Sociology of the Body (p. 144), Jessica Poling *Sociology*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 145), Jessica Poling  
*Sociology*

Changing Places: Social/Spatial Dimensions of Urbanization (p. 146), Shahnaz Rouse *Sociology*

The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*

Senior Studio (p. 164), John O'Connor *Visual and Studio Arts*

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

New Genres: Diary Forms (p. 165), Angela Ferraiolo *Visual and Studio Arts*

Painting Pop (p. 168), Claudia Bitrán *Visual and Studio Arts*

What Remains: Presenting Absence (p. 172), Jean Shin  
*Visual and Studio Arts*

First-Year Studies: Poetry: The Human Song (p. 174), Marie Howe *Writing*

First-Year Studies: Where Was It One First Heard of the Truth? (p. 175), Vijay Seshadri *Writing*

Children's Literature (p. 175), Myra Goldberg *Writing*

The Enemies of Fiction: A Fiction-Writing Workshop (p. 176), David Hollander *Writing*

Forms and Fictions (p. 178), Myra Goldberg *Writing*

Nonfiction Laboratory (p. 181), Stephen O'Connor *Writing*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## PHYSICS

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

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

## It's About Time

*Merideth Frey*

*Open, Small Lecture—Fall | 5 credits*

This seminar will explore the topic of time from a wide variety of viewpoints—from the physical to the metaphysical to the practical. We will seek the answers to questions such as: What is time? How do we perceive time? Why does time appear to flow only in one direction? Is time travel possible? How is time relative? We will explore the perception of time across cultures and eras, break down the role of time in fundamental physics, and discuss popular science books and articles along with science-inspired works of fiction in order to make sense of this fascinating topic. Time stops for no one, but let's take some time to appreciate its uniqueness. First-year students taking this course as their first-year studies class will have an individual conference every other week, along with the course group conferences on alternating weeks. Conference activities will focus on time management, research, reading, writing, science communication, and collaborative skills. First-year studies students are expected to enroll in Nuclear Magnetic Resonance Research Seminar in the spring as a continuation of their first-year studies experience.

## Classical Mechanics (Calculus-Based General Physics)

*Bruce Alphenaar*

*Open, Seminar—Fall | 5 credits*

Calculus-based general physics is a standard course at most institutions; as such, this course will prepare you for more advanced work in the physical science, engineering, or health fields. 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.

*Students are encouraged to have completed one semester of calculus as a prerequisite. It is strongly recommended that students who have not completed the second semester of calculus enroll in Calculus II, as well. Calculus II, or equivalent, is highly recommended in order to take Electromagnetism and Light (Calculus-Based General Physics) in the spring.*

## Introduction to Mechanics (General Physics Without Calculus)

*Merideth Frey*

*Open, Seminar—Fall | 5 credits*

This course covers introductory classical mechanics, including dynamics, kinematics, momentum, energy, and gravity. Students considering careers in architecture or the health sciences, as well as those interested in physics for physics' sake, should take either this course or Classical Mechanics. Emphasis will be placed on scientific skills, including problem solving, development of physical intuition, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory activities, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. A background in calculus is not required.

## Thermal Physics

*Melvin Irizarry-Gelpi*

*Intermediate, Seminar—Fall | 5 credits*

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

Some bears like their porridge very hot. Others like their porridge very cold. And then there are certain bears that like their porridge to have a temperature that is just right. What is temperature, anyway? In this course, we will not be cooking any porridge but will provide an introduction to thermal physics. Topics will include: thermodynamics (energy, temperature, work, heat, ideal gases); statistical mechanics (entropy, partition functions, distributions, chemical potential, non-ideal gases, bosonic gas, fermionic gas); and applications from physics, chemistry, and engineering (engines, refrigerators, Bose-Einstein condensates, maybe black holes). Previous experience with introductory physics (velocity, forces, energy) and chemistry is helpful but not required.

## Electromagnetism & Light (Calculus-Based General Physics)

*Bruce Alphenaar*

*Open, Seminar—Spring | 5 credits*

Calculus-based general physics is a standard course at most institutions; as such, this course will prepare you for more advanced work in the physical science, engineering, or health fields. The course will cover waves, geometric and wave optics, electrostatics, magnetostatics, and electrodynamics. We will use the exploration of the particle and wave properties of light to bookend our discussions and, ultimately, finish our exploration of classical physics with the hints of its incompleteness.

Emphasis will be placed on scientific skills, including problem-solving, development of physical intuition, scientific communication, use of technology, and development and execution of experiments. The best way to develop scientific skills is to practice the scientific process. We will focus on learning physics through discovering, testing, analyzing, and applying fundamental physics concepts in an interactive classroom, as well as in weekly laboratory meetings.

*Permission of the instructor is required. Students are encouraged to have completed Calculus II, or equivalent, as a prerequisite. Students are NOT required to have taken Classical Mechanics before taking this course.*

## Nuclear Magnetic Resonance Research Seminar

Merideth Frey

*Open, Seminar—Spring | 5 credits*

Nuclear magnetic resonance (NMR) has played a huge role in science since the mid-20th century, garnering five Nobel prizes across chemistry, physics, and medicine. Today, NMR remains a crucial analytical and diagnostic tool in those scientific disciplines. This lab-based course will introduce students to the theory, practice, and applications of NMR in a truly multidisciplinary way—linking the physics behind these techniques with their applications in chemistry, medicine, quantum information science, and beyond. Absolutely no prior knowledge of NMR is expected. The course materials are designed to guide students through the relevant physics concepts and provide a hands-on learning and research environment that makes use of our on-campus benchtop NMR spectrometers. In addition to work done together as a class, students will undertake individual conference projects that will involve designing and performing their own research projects utilizing the benchtop NMR spectrometers and presenting their work at local undergraduate research symposiums. First-year students who enrolled in It's About Time as their first-year studies class are expected to enroll in this course in the spring as a continuation of their first-year studies experience.

## Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus)

Merideth Frey

*Open, Seminar—Spring | 5 credits*

This course covers waves and optics, electricity and magnetism, and overviews the discoveries made that transformed physics during the 20th century. Emphasis will be placed on scientific skills, including problem

solving, development of physical intuition, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. A background in calculus is not required.

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

General Chemistry I (p. 20), Colin Abernethy *Chemistry*  
General Chemistry II (p. 20), Michael Malin *Chemistry*  
The Chemistry of Art Materials (p. 20), Michael Malin

*Chemistry*  
Molecules: Bonding, Structure, and Reactivity (p. 21), Colin Abernethy *Chemistry*

Global Warming (p. 35), Bernice Rosenzweig  
*Environmental Science*

The Disreputable 16th Century (p. 67), Philip Swoboda  
*History*

Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 95), Philip Ording *Mathematics*

Calculus I (p. 96), Philip Ording *Mathematics*

Calculus II (p. 96), Philip Ording *Mathematics*

Calculus II (p. 96), Abbe Herzig *Mathematics*

First-Year Studies: Music and Technology (p. 99), John Yannelli *Music*

Classical Mechanics (Calculus-Based General Physics) (p. 115), Bruce Alphenaar *Physics*

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

Creative Nonfiction (p. 181), Jo Ann Beard *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 in the Machinery of Empire (p. 4), Mary A. Porter *Anthropology*

Ethnographic Writing (p. 6), Robert R. Desjarlais  
*Anthropology*

First-Year Studies: Political Economy of Environmental and Climate Justice (p. 31), An Li *Economics*

First-Year Studies: The 2024 Presidential Election in Context: Inequality, the Climate Crisis, and the Global Far Right (p. 32), Jamee Moudud *Economics*

Legal and Political Foundations of Money, Finance, and the Economy (p. 32), Jamee Moudud *Economics*

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

The US Workers' Movement: From Colonial Slavery to Economic Globalization (Labor Economics) (p. 33), Noah Shuster *Economics*

Research Methods in Economics (p. 33), An Li *Economics*

Critical Political Economy of the Environment, Natural Resources, and Economic Development (p. 34), An Li *Economics*

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

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 57), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 58), Joshua Muldavin *Geography*

Making Latin America (p. 65), Margarita Fajardo *History*

Wealth and Poverty: A History of Capitalism (and Its Critics) (p. 69), Margarita Fajardo *History*

Imperialism and Servitude: Slave Rebellions in Greek and Roman History (p. 70), Emily Fairey *History*

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 110), David Peritz *Philosophy*

Capitalism and Schizophrenia: A Thousand Plateaus (p. 112), Roy Ben-Shai *Philosophy*

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 118), David Peritz *Politics*

All Politics Is Local! (p. 120), Emmaia Gelman *Politics*

International Politics and Ethnic Conflict (p. 120), Yekaterina Oziashvili *Politics*

Environmental Policy, Racism, and Social Justice (p. 134), Jessica Poling *Public Policy*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 135), Jessica Poling *Public Policy*

Environmental Policy, Racism, and Social Justice (p. 143), Jessica Poling *Sociology*

Sociology of Global Inequalities (p. 144), Parthiban Muniandy *Sociology*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 145), Jessica Poling *Sociology*

Changing Places: Social/Spatial Dimensions of Urbanization (p. 146), Shahnaz Rouse *Sociology*

The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## POLITICS

The study of politics at Sarah Lawrence College encompasses past and present thinking, political and interdisciplinary influences, and theoretical and hands-on learning. The goal: a deep understanding of the political forces that shape society. How is power structured and exercised? What can be accomplished through well-ordered institutions? And how do conditions that produce freedom compare with those that contribute to tyranny? Questions such as these serve as springboards for stimulating inquiry.

Rather than limit ourselves to the main subdisciplines of political science, we create seminars around today's issues—such as feminism, international justice, immigration, and poverty—and analyze those issues through the lens of past philosophies and events. We don't stop at artificial boundaries. Our courses often draw from other disciplines or texts, especially when looking at complex situations. Because we see an important connection between political thought and political action, we encourage students to participate in service learning. This engagement helps them apply and augment their studies and leads many toward politically active roles in the United States and around the world.

### First-Year Studies: Making Democracy Work: Politics, Philosophy, Reform

David Peritz

FYS—Year | 10 credits

Over the last 50 years, the reputation of the political system that we refer to as (modern representative) democracy has been on a roller-coaster ride from immense popularity to internal revolt and decay. One way to understand this deep ambivalence about “the worst form of government (except for all the others)” is that the values it enshrines—freedom, equality, autonomy, reciprocity, popular sovereignty, the rule of law, deliberation, tolerance—retain an unrivaled appeal; but the practice of democracy so seldom resembles those values that its failures generate anger, resentment, and an appetite for an alternative or, barring that, an urge to punish those who give lip service to those values while governing in ways that look, in turn, inept and self-serving. In this class, we will develop this understanding by exploring: (1) the normative foundations of modern democratic theory in 17th-, 18th-, and 19th-century philosophical texts that inspired the revolutions and institutions that continue to structure the political life of many today; (2) the multifaceted failures of the institutions, politics, and policies of self-proclaimed democracy in the 21st century (with a special, though not exclusive, focus on the United States and the discipline of

political science); and (3) proposals for repairing 21st-century democracy so that it more fully realizes its potential. In the process, we will also examine some of the 21st-century social forces that challenge earlier formulations of democratic theory and practice, including new attention paid to long-buried axes of difference and domination like gender, race, class and sexual orientation, the transformation of the public sphere and communication by new media and technology, and the globalization of the economy and the new kinds of power and inequality that this has generated. This yearlong first-year studies class is designed to be accessible to all levels of students and to introduce them to college-level work, including sustained independent research (conference work) and participation in focused classroom dialogue in seminar. In addition to regular conference meetings, we will meet individually every other week for conference to discuss independent research projects and in a group conference every other week to discuss various aspects of adjusting to college work and life. No prior experience is required, but a willingness to tackle long reading assignments with care and to work together to unpack texts dense in argument and analysis certainly is.

## Introduction to Social Theory: Philosophical Tools for Critical Social Analysis

David Peritz

*Open, Small Lecture—Year | 10 credits*

How can social order be explained in modern societies that are too large, fluid, and complex to rely on tradition or self-conscious political regulation alone? Social theory is a distinctly modern tradition of discourse centered on answering this question and focused on a series of theorists and texts whose works gave rise to the modern social sciences; overlap with some of the most influential modern philosophy; and provide powerful tools for critical understanding of contemporary social life. The theorists whose works form the backbone of this course explore the sources of social order in structures, many of which work “behind the backs” of the awareness and intentions of those whose interaction they integrate and regulate. The market economy, the legal and administrative state, the firm and the professions, highly differentiated political and civil cultures, racial and gender order, a variety of disciplinary techniques inscribed in diverse mundane practices—one by one, these theorists labored to unmask the often hidden sources of social order in the modern world. Moreover, this understanding of social order has evolved side-by-side with evaluations that run the gambit from those that view Western modernity as achieving the apex of human freedom and individuality to those that see it as insinuating a uniquely thorough and invidious system

of domination. This class will introduce many of the foundational texts and authors in social theory, the social sciences, and social philosophy, including Thomas Hobbes, Adam Smith, Alexis de Tocqueville, John Stuart Mill, Karl Marx, Emile Durkheim, Max Weber, Sigmund Freud, Michel Foucault, and Jürgen Habermas. In this way, it will also cover various schools of social explanation, including: Marxism, structuralism, poststructuralism, and (in group conferences) critical race theory, postcolonial studies, and feminism. The thread connecting these disparate authors and approaches will be the issue of the worth or legitimacy of Western modernity, 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 institutions and practices that structured the process of modernization are worth defending or reforming? Which should be rejected outright? Or should we reject them all and embrace a new, postmodern social epoch? In addressing these questions, we will grapple both with classical texts and with the contemporary implications of different approaches to social analysis.

## Introduction to International Relations

Yekaterina Oziashvili

*Open, Lecture—Fall | 5 credits*

*War made the state, and the state made war.* —Charles Tilly

This course will take a critical approach to the study of international relations. First, we will study the main theories (e.g., realism, liberalism, constructivism, and Marxism); concepts (e.g., the state, anarchy, sovereignty, balance of power, dependency, hegemony, and world order); and levels of analysis (systemic, state, organizational, and individual) in the field. Then, we will apply those various theoretical approaches and levels of analysis to current international conflicts and crises in order to better understand the many ongoing debates about war and peace, humanitarian interventions, international institutions, and international political economy. Some of the questions that we will explore include: Why do states go to war? Why do some humanitarian interventions succeed while others fail or simply never materialize? Why are some regions and states rich while others are poor, and how do those inequalities shape international relations? How do international organizations help to reinforce or moderate existing interstate political and economic inequalities?



## Polarization

*Samuel Abrams*

*Open, Seminar—Fall | 5 credits*

Despite frequent pleas from President Biden and even Speaker McCarthy for national social and political unity and the rise of groups like Bridge USA, Third Way, and No Labels, the seemingly never-ending sociopolitical polarization appears to be the new norm in American political life—and it may not have reached its violent peak in January 2021. To many politicians, pundits, and others alike, the social and political scene in the United States in the 21st century appears to be one of turmoil, disagreement, division, and instability. We regularly hear about a polarized and deadlocked political class; we read about increasing class and religious differences—from the alleged divides between Wall Street and Main Street to those who are secular and those who are religious; and we often see disturbing, dangerous, and violent images and actions from various politically-oriented groups. This seminar will explore the puzzle of how to move on from this divided state. While the course will briefly examine the veracity of these recent impressions of the American sociopolitical scene, we will center our course on the question: Is policymaking forever deadlocked, or can real political progress be made? Moreover, what are the social and policy implications of polarization? How does President Biden govern in this Trumpian political epoch, and are the political parties representing the will of the people? What about the impact of the 2022 elections? What are we to make of the frequent calls for change and for healing America's divisions? This seminar seeks to examine these questions and deeper aspects of American political culture today. After reviewing some basics of the political economy, we will study American political cultures from a variety of vantage points—and a number of different stories will emerge. We will cover a lot of ground—from America's founding to today. We will look at numerous aspects of American social and political life—from examining the masses, political elites, Congress, and policymaking communities to social movements, the media, and America's position in a global community—all with a focus on policy and moving the country forward. This course will be driven by data, not dogma. We will use modern political economy approaches based in logic and evidence to find answers to contemporary public-policy problems and questions of polarization. We will treat this material as social scientists—not as ideologues.

## Civil Unrest and the American Media

*Andrew Rosenthal*

*Open, Seminar—Fall | 5 credits*

During the New York Civil War draft protests, the publisher of *The New York Times*, a founding member of Lincoln's

Republican Party, put Gatling guns in his office windows on Printing House Square and announced that any protester who approached his building would be shot. This seminar will explore what the American media have done since then in covering and analyzing civil unrest. Hyperbolic? Not really. We will start with a discussion about what exactly constitutes civil unrest in the first place and then look at how the media have defined civil unrest over the decades and presented it to their readers, listeners, and viewers. We will explore, among other things, antiracism protests; antiwar protests; protests on behalf of women's rights and gay, lesbian and transgender rights; and, on the flip side, public protests against alcohol consumption, against abortion rights, against gun regulation, for segregation, and finally, the attempted coup on January 6, 2021. We will look at what is covered, who is covered, what language is used, who is quoted, and who is not quoted to explore the impact of news coverage on protest movements and the impact of those movements on the news coverage. We'll read newspapers and magazines; watch television reports and documentaries, movies, and TV shows; and explore the role of social media and its corporate owners. You'll need research skills; we will be looking at original media sources that may be more than 100 years old or 10 seconds old. Students will be required to read, watch, or listen to at least two news sources a day and will be responsible, on a rotating basis, for sharing their findings with the class. There will be two 1,500-word essays, as well as your conference paper. Most readings will be in the media, but there also will be some reading from scholars who have studied the subject and framed it for our purposes. This should be challenging and a lot of fun.

## Bedford Hills: Intervention and Justice

*Elke Zuern*

*Intermediate/Advanced, Small seminar—Fall | 5 credits*

*This class combines Sarah Lawrence students and students from the Bedford Hills Correctional Facility; all class sessions will take place at Bedford. Consequently, all students must be at least 21 years of age.*

The course provides a unique opportunity for SLC students to investigate key questions of international humanitarian intervention and justice while also considering US support for human rights at home. The class will consider: 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 intervention and nonintervention since the end of the Cold War, from Somalia to Kosovo and Libya. The class will employ lessons from those cases to consider the challenges to addressing humanitarian crises in Syria and Ukraine. Finally, we will evaluate different pathways to 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 postgenocide Rwanda, South Africa's pioneering Truth and Reconciliation Commission, and the ongoing work of the International Criminal Court. This class will conclude with a UN Security Council simulation in which each student will represent a country currently on the Council to debate possible actions in a simulated humanitarian crisis.

## All Politics Is Local!

*Emmaia Gelman*

*Open, Seminar—Spring | 5 credits*

The cry that “All politics is local,” popularized in the 1990s, pointed out that voters were often motivated by matters of daily life rather than abstract national issues. Candidates could get more votes by creating jobs at the local factory, it claimed, than by ending a long-running war. In the present political environment, the phrase's meaning has changed. Major national issues of the day—as wide-ranging as book bans, policing, and environmental protection—are themselves matters of local life and community survival. The questions they raise about morality and democracy no longer seem abstract but urgent. In this context, local political organizing has gained special importance as the site where moral struggles are playing out, often in quiet, long-running projects away from the news cameras. The seminar will take students inside the Westchester People's Action Coalition (WESPAC) to study local politics and learn directly from organizers. How do local communities draw on larger national debates to build power and achieve change? How do organizers narrate local issues in terms of “abstract” values—like shared responsibility to each other, the planet, and the future—to campaign for policies that seek to change the way we live? Students will tailor much of this course to their interests, pursuing a conference project on one local issue area either working with WESPAC or independently. (Likely possibilities include racial justice, decarceration, police accountability, Indian Point, worker cooperatives, public banking, Middle East policy, and social-forum organizing.) If students choose, they may do some classwork on-site with WESPAC organizers.

## International Politics and Ethnic Conflict

*Yekaterina Oziashvili*

*Open, Seminar—Spring | 5 credits*

Writing about the democratic transitions and ethnic conflicts that followed the breakup of the Soviet Union in 1991, Holocaust survivor and writer Elie Wiesel pessimistically declared in his 2002 novel, *The Judges*, that “the malevolent ghosts of hatred are resurgent with a fury and a boldness that are as astounding as they are nauseating: ethnic conflicts, religious riots, anti-Semitic incidents here, there, and everywhere. What is wrong with these morally degenerate people that they abuse their freedom so recently won?” One would be hard-pressed to find a quote that more accurately illuminates both the sense of severity associated with ethnic conflict, broadly defined, and the absolute lack of understanding of its causes. Despite an explosion in the number of electoral democracies since the late 1980s, expected to bring about peace and stability, the frequency and intensity of bloody and brutal scenes of ethnic violence seemed to belie all expectations. The proliferation of such violence over the last 30 years has thus caused many scholars and policy makers to more critically examine their assumptions about the sources and potential solutions to the problem of ethnic conflict as an international problem. Despite significant evidence to the contrary, commentators like Wiesel and many politicians still frequently attribute the sources of such strife to the existence of “morally degenerate people,” ethnic or racial diversity, or the history of animosity between various ethnic or racial communities. Looking at the problem from a more holistic perspective—which engages with the socioeconomic and political motivations underlying ethnic conflict—this course will challenge these commonly-held assumptions about the cause of ethnic violence and explore some possible solutions for preventing further conflicts or resolving existing ones. Some of the questions this course will address include: What are race and ethnicity? How and for what purposes are race and ethnicity constructed? What are the main sources behind conflicts deemed “ethnic”? What is the role of the international community in managing ethnic conflicts? What is the effect of democratization on ethnic conflict? What constitutional designs, state structures, and electoral systems are most compatible with ethnically divided societies?

## Intervention and Justice

*Elke Zuern*

*Open, Seminar—Spring | 5 credits*

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 intervention and nonintervention since the end of the Cold War, from Somalia to Kosovo and Libya. The class will employ lessons from those cases to consider the challenges to addressing humanitarian crises in Syria and Ukraine. Finally, we will evaluate different pathways to 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 post-genocide Rwanda, South Africa's pioneering Truth and Reconciliation Commission, and the ongoing work of the International Criminal Court. This class will conclude with a UN Security Council simulation, in which each student will represent a country currently on the Council to debate possible actions in a simulated humanitarian crisis.

## State Terror and Terrorism

*Elke Zuern*

*Intermediate, Seminar—Spring / 5 credits*

*Prerequisite: prior college-level course work in the social sciences*

The events of September 11, 2001, unleashed a bitter and contentious debate regarding not just how states and societies might best respond to the threat of violence but also, fundamentally, what qualifies as terrorism. Just nine days later, and without resolving any of these difficult issues, the United States announced its response: The Global War on Terrorism. Over two decades later, we are no closer to consensus concerning these politically and emotionally charged debates. Americans are belatedly beginning to realize that the greatest threat of terror attacks in the United States originates from domestic rather than foreign actors, often from white nationalists. This course will investigate the use of violence by state and nonstate actors to assert their authority and to inspire fear. The modern state, as it was formed in Western Europe, was born of war per Charles Tilly's often-quoted phrase: "War makes states, and states make war." The ability to control violence within a territory has long been the key part of the definition of a functioning state. This class will discuss the evolution of the terminology of terror and terrorism from the French Revolution to the present and consider frameworks to distinguish forms of violence and different types of violent actors. We will explore acts of state terror and their consequences and consider the use of the term "terrorism" in the popular press, in political rhetoric, and in policymaking by states and international organizations. We will consider a range of

nonstate actors that have employed violence—including South Africa's ANC, Sri Lanka's LTTE, and white nationalists in the United States—and explore the impact that the use of violence has had for their popular support, for local and transnational communities, and for their ability to achieve their goals. Finally, we will consider new means of terror from drone warfare to cyber warfare. As part of our discussion of US foreign policy, the class will conduct a model diplomacy simulation in which students will assume the roles of members of the US National Security Council.

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 in the Machinery of Empire (p. 4), Mary A. Porter *Anthropology*

Faking Families: How We Make Kinship (p. 5), Mary A. Porter *Anthropology*

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

Ethnographic Writing (p. 6), Robert R. Desjarlais *Anthropology*

First-Year Studies: Political Economy of Environmental and Climate Justice (p. 31), An Li *Economics*

First-Year Studies: The 2024 Presidential Election in Context: Inequality, the Climate Crisis, and the Global Far Right (p. 32), Jamee Moudud *Economics*

Legal and Political Foundations of Money, Finance, and the Economy (p. 32), Jamee Moudud *Economics*

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

The US Workers' Movement: From Colonial Slavery to Economic Globalization (Labor Economics) (p. 33), Noah Shuster *Economics*

Research Methods in Economics (p. 33), An Li *Economics*

Critical Political Economy of the Environment, Natural Resources, and Economic Development (p. 34), An Li *Economics*

Cultural History of Music Videos (p. 41), Brandon Arroyo *Film History*

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

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 57), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 58), Joshua Muldavin *Geography*

First-Year Studies: Romantic Europe (p. 65), Philip Swoboda *History*

International Law (p. 66), Mark R. Shulman *History*

Human Rights (p. 67), Mark R. Shulman *History*

Decolonization and the End of Empire (p. 68), Matthew Ellis *History*

## 122 Practicum

Nationalism (p. 71), Matthew Ellis *History*  
Feminist and Queer Waves: Reading Canon in  
Context (p. 79), Benjamin Zender *Lesbian, Gay,  
Bisexual, and Transgender Studies*  
An Introduction to Statistical Methods and  
Analysis (p. 94), Abbe Herzig *Mathematics*  
Game Theory: The Study of Conflict and Strategy (p. 95),  
Daniel King *Mathematics*  
Punk (p. 107), Martin Goldray *Music*  
Philosophy and the Founding of the Modern World (p. 110),  
Abraham Anderson *Philosophy*  
Introduction to Social Theory: Philosophical Tools for  
Critical Social Analysis (p. 110), David Peritz  
*Philosophy*  
Capitalism and Schizophrenia: A Thousand  
Plateaus (p. 112), Roy Ben-Shai *Philosophy*  
Kant's Political Philosophy (p. 113), Abraham Anderson  
*Philosophy*  
Introduction to International Relations (p. 118), Yekaterina  
Oziashvili *Politics*  
All Politics Is Local! (p. 120), Emmaia Gelman *Politics*  
The Social Ecology of Caregiving (p. 131), Magdalena  
Ornstein-Sloan *Psychology*  
Environmental Policy, Racism, and Social Justice (p. 134),  
Jessica Poling *Public Policy*  
Social Movements and Powerful Art: Aesthetics of  
Authority and Resistance (p. 135), Jessica Poling  
*Public Policy*  
Environmental Policy, Racism, and Social Justice (p. 143),  
Jessica Poling *Sociology*  
Sociology of Global Inequalities (p. 144), Parthiban  
Muniandy *Sociology*  
Sociology of the Body (p. 144), Jessica Poling *Sociology*  
Bad Neighbors: Sociology of Difference and Diversity in the  
City (p. 145), Parthiban Muniandy *Sociology*  
Social Movements and Powerful Art: Aesthetics of  
Authority and Resistance (p. 145), Jessica Poling  
*Sociology*  
Changing Places: Social/Spatial Dimensions of  
Urbanization (p. 146), Shahnaz Rouse *Sociology*  
The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*  
Drawing the Body in the 21st Century (p. 164), Marion  
Wilson *Visual and Studio Arts*  
Painting Pop (p. 168), Claudia Bitrán *Visual and Studio Arts*  
First-Year Studies: Where Was It One First Heard of the  
Truth? (p. 175), Vijay Seshadri *Writing*  
Wrongfully Accused (p. 179), Marek Fuchs *Writing*  
Creative Nonfiction (p. 181), Jo Ann Beard *Writing*  
Details Useful to the State: Writers and the Shaping of US  
Empire (p. 182), Suzanne Gardinier *Writing*

## PRACTICUM

A practicum is an opportunity for students to integrate on-site work with class time for interdisciplinary connections and reflection. A practicum includes placement at an outside organization, along with an academic component that involves regular meetings with faculty members and staff members, and culminates in a final reflective paper and presentation and, in some situations, participation in the College poster session.

## Foundations in Workplace Culture and Well-Being

Meghan Jablonski

*Sophomore and Above, Small Lecture—Fall | 5 credits*

*This course is an experience-based, Embedded Education course offered to second-year students and above (including graduate students) completing experience-based work (an internship, volunteer placement, or job) during the fall semester. Students must have experience-based work in place and complete the required preregistration form prior to registering for this course. Experience-based work should begin by the end of the first week of class. Please see SLC EmbeddED on MySLC for more information, including how to register for SLC EmbeddED courses, info session dates/recordings, FAQ for students, and resources for finding experience-based work. Students are advised to begin looking for experience-based work opportunities three-to-six months before the fall semester, when possible. Over the semester, students explore shifting and inclusive definitions of work, workplace culture, and strategies to support well-being through reading assignments, class discussions, experience-based observations, small-group work, workshops, events, panels, and engagement with peers and alumni. Topics will include workplace communication, diversity equity and inclusion, professional networking, stress management, work-life balance, sleep health, and restorative practices. Students are encouraged to engage in observation journals, experiential activities, and collaborative group work. Assignments include weekly homework, an alumni podcast recording, and a flow experience and job crafting paper. The goal is for students to integrate class material with experience-based observations, engage with campus resources, and develop a community of peer and alumni support—which students may utilize this semester and beyond. SLC EmbeddED courses are graded pass/fail and meet remotely via Zoom on Wednesday evenings. Students have the option to enroll for three or five credits. SLC EmbeddED courses are offered in collaboration with campus partners, including Career Services; Community Partnerships and Engagement; the Office of Diversity, Equity, and Inclusion;*

preprofessional advisors, Alumni Relations, Health + Wellness, the Dean of Well-Being, and the Learning Commons.

*This course may be taken for three or five credits; each credit option has its own course number. The credit option should be selected during registration; any changes must be made prior to the end of the add/drop period. Students have the option to enroll in either course a second time, as a returning student, with an emphasis on early career leadership and mentorship.*

## Building a Professional Identity

*Meghan Jablonski*

*Sophomore and Above, Small Lecture—Spring | 5 credits*

Building a Professional Identity is an experience-based, Embedded Education course offered to second-year students and above (including graduate students) completing experience-based work (internship, volunteer placement, or job) during the spring semester. Students must have experience-based work in place and complete the required preregistration form prior to registering for this course. Please see SLC EmbeddEd on MySLC for more information, including how to register for SLC EmbeddEd courses, info session dates/recordings, FAQ for students, and resources for finding experience-based work. Students are advised to begin looking for experience-based work opportunities three to six months before the spring semester, when possible. Over the semester, students explore the process of building a professional identity through reading assignments, class discussions, experience-based observations, small-group work, workshops, events, panels, and engagement with peers and alumni. Topics include imposter phenomenon, diversity equity and inclusion, workplace communication, online branding, professional networking, mentorship and mentoring, work-life balance, and strategies to support well-being. Students are encouraged to engage in observation journals, experiential activities, and collaborative group work. Assignments include weekly homework, an alumni podcast recording, and a professional profile bio. The goal is for students to integrate class material with experience-based observations, engage with campus resources, and develop a community of peer and alumni support—which students may utilize this semester and beyond. SLC EmbeddEd courses are graded pass/fail and meet remotely via Zoom on Wednesday evenings. Students have the option to enroll for three or five credits. (Each credit option has its own course number; the credit option you select during registration or the add/drop period will be the credit option you will complete or attempt for the semester.) Students also have the option to enroll in each course a second time, as a returning student, with an emphasis on early career

leadership and mentorship. SLC EmbeddEd courses are offered in collaboration with campus partners, including Career Services; Community Partnerships and Engagement; the Office of Diversity, Equity, and Inclusion; pre-professional advisors; Alumni Relations; Health + Wellness; the Dean of Well-Being; and the Learning Commons.

*This course may be taken for three or five credits. The credit option should be selected during registration; any changes must be made prior to the end of the add/drop period.*

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

Psychology Advanced Research Seminar (p. 130), Kim Ferguson, Linwood J. Lewis, Maia Pujara, Sammy Floyd *Psychology*  
Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## 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 2023-2024 academic year.** Opportunities open to students include: assisting at our Early Childhood Center, in local schools, or at clinics; planning and carrying out original research in one of three psychology lab spaces on campus (the Child Study Lab, the Cognition and Emotion Lab, and the Adult Experimental Psychology Lab); working with community organizations in Yonkers, NY; and participating in environmental education at our Center for the Urban River at Beczak (CURB).

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

The college has two psychology-related graduate programs—Art of Teaching and Child Development—which offer the possibility for our undergraduate students to pursue both their bachelor’s and master’s degrees in five years of study. The College also offers a dual-degree program with New York University’s Silver School of Social Work, allowing Sarah Lawrence undergraduates to obtain a BA, a Master of Social Work, and an MA in Child Development in six years.

## First-Year Studies: The Senses: Art and Science

Elizabeth Johnston  
FYS—Year | 10 credits

*The perceiving mind is an incarnated mind.* —Maurice Merleau-Ponty, 1964

Sensory perception is a vital component of the creation and experience of artistic works of all types. 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 that we will address are: Why are smells such potent memory triggers? What can visual art tell us about how the brain works, and vice versa? Why is a caregiver’s touch so vital for psychological development? Why do foods that taste sublime to some people evoke feelings of disgust in others? Do humans have a poor sense of smell? Why does the word “feeling” refer to both bodily sensations and emotions? What makes a song “catchy” or “sticky”? Can humans learn to echolocate like bats? What is the role of body perception in mindfulness meditation? This is a good course for artists who like to think about science and for scientists with a feeling for art. This is a collaborative course, with small-group meetings held weekly in addition to the individual conference meetings held every other week. The main small-group collaborative activity is a sensory lab in which students will have the opportunity to explore their own sensory perceptions in a systematic way, investigating how they relate to language, memory, and emotion. Other group activities include mindful movement and other meditation practices for stress relief and emotional regulation, as well as occasional museum visits if these can be done safely.

## The Social Psychology of Immigration

Gina Philogene  
FYS—Year | 10 credits

Immigration is a worldwide phenomenon, whereby people move into another nation with the intention of making a life for themselves and/or residing there either temporarily or permanently. This course introduces a social psychological approach to our understanding of phenomena related to immigration in our society. While anchored in a multidisciplinary perspective, we will focus on the role of social psychology in understanding the processes associated with our conceptualizations of immigration and immigrants. From a brief historical review, including recent contentious narratives of such “history,” we will explore various theoretical perspectives on immigration and analyze this major societal challenge of the 21st century. We will look at how immigration affects identification. What are the consequences of

intergroup attitudes and stereotypes? What shapes the psychological experience of immigrants as well as the impacts of immigration on the host population? We will conclude with a focus on the lives of undocumented citizens, trying to understand the processes through which “illegality” is constructed.

## Introduction to Social Psychology

*Gina Philogene*

*Open, Lecture—Year | 10 credits*

This lecture course introduces students to the key ideas of social psychology. We will examine the social dimensions underlying the cognitive existence of individuals by reviewing 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 this purpose, we will compare different theoretical perspectives (cognitive, interpersonal, and cultural). In the first part of the lecture, we will review micro-social phenomena. We will first look at cognitive constructs involved in our understanding of the world, notably the concept of attitudes. Then, we will explore the role of unconscious processes in our interpretations and explanations of the social world. At this point, we shall take a closer look at individuals as social “cognizers” to see how humans elaborate causes to explain the behavior of others and their own behavior, as well as events occurring in their social world. In the second part, we will examine the macro-social phenomena. We will look more specifically at the tensions between the individual and the social, beginning with how individuals manifest themselves in crowd behavior. We will then analyze the defining characteristics of groups to understand the psychological transformations required to become a member of, or to be defined as, a group. Finally, we will conclude with an examination of the processes of influence involved when individuals are in the presence of one another.

## The Origins of Language: What Babies, Other Animals, and Machines Can Tell Us

*Sammy Floyd*

*Open, Lecture—Fall | 5 credits*

Why is communication so important to us? We appear to understand messages from one another despite uncertainty, distraction, and ever-changing environments. Within milliseconds, we are often able to formulate a relevant response. In this course, we will consider central questions about communication: Are we the only ones who do it? When did we learn it? What does artificial intelligence (AI) like ChatGPT actually learn? And, what

exactly is the point of so-called “small talk”? In this cognitive psychology course, we will start with an introduction to comparative research with animals, allowing us to consider other forms of communication. Next, we’ll turn to our own species, examining what findings from studies with babies and children can tell us about the nature and goals of communication. Finally, we’ll confront the “artificial elephant” in the room: neural networks. What kind of language have they learned, and how can we study it? In class, we will discuss the benefits and consequences of AI. Students should come prepared to engage with the topic of communication from multiple perspectives, including psychological, quantitative, and humanistic. Through small-group conferences each week, students will develop projects that relate the course to their collective interests, such as learning and communicating in Toki Pona (a philosophical artistic-constructed language), hosting a campus debate on the ethical consequences of artificial-language models, observing and analyzing children’s communication at the Early Childhood Center, or designing a behavioral intervention study that implements nonviolent communication practices.

## Psychology of Children’s Television

*Jamie Krenn*

*Open, Lecture—Fall | 5 credits*

This course analyzes children’s media, specifically preschool media through middle school, using cognitive and developmental psychology theory and methods. We will examine specific educational television programs with regard to cognitive and social developmental issues related to family life, peer relationships, and education issues. Because media has an enormous impact on children’s behavior, this has increasingly become a subject of interest among researchers and the public. This course addresses that interest by applying cognitive and developmental psychological research and theories for the development and production of educational media. In addition, the course helps identify essential elements that determine the positive and negative qualities of media for children. Finally, the course examines and evaluates how psychological theories and frameworks can guide the successful production of children’s media (e.g., social cognitive theory). Projects and assignments will include weekly class discussions on peer-reviewed journal articles, watching television programs, group preschool television pitchbook preparation, child observations interacting with screens, and media artifact critiques as assigned.

## Sex Is Not a Natural Act: Social Science Explorations of Human Sexuality

Linwood J. Lewis

Open, Lecture—Fall | 5 credits

When is sex NOT a natural act? Every time a human engages in sexual activity. In sex, what is done by whom, with whom, where, when, why, and with what has very little to do with biology. Human sexuality poses a significant challenge in theory. The study of its disparate elements (biological, social, and individual/psychological) is inherently an interdisciplinary undertaking; from anthropologists to zoologists, all add something to our understanding of sexual behaviors and meanings. In this class, we will study sexualities in social contexts across the lifespan, from infancy to old age. Within each period, we will examine biological, social, and psychological factors that inform the experience of sexuality for individuals. We will also examine broader aspects of sexuality, including sexual health and sexual abuse. Conference projects may range from empirical research to a bibliographic research project. Service learning may also be supported in this class.

*A background in social sciences is recommended.*

## Finding Happiness and Keeping It: Insights From Psychology and Neuroscience

Maia Pujara

Open, Lecture—Fall | 5 credits

*We must make automatic and habitual, as early as possible, as many useful actions as we can and guard against the growing into ways that are likely to be disadvantageous to us, as we should guard against the plague.* —William James, 1887, *Habit*

We all want happy lives filled with meaning and satisfaction. Yet, for many of us, happiness can be difficult to obtain with regularity or to sustain over a long period of time. Happiness is more than a feeling; rather, it is a state of well-being that should last a lifetime. Like exercising to improve physical health, it takes sustained cognitive effort to improve our mental health and engage in practices to promote well-being. We can look to evidence from the fields of psychology and neuroscience that tells us that we are mentally unprepared to: (1) predict what will make us happy, and (2) engage in behaviors that are known to make us happier. In this course, we will cover the psychological and brain-based factors for why happiness feels so fleeting and what we can do to build better and more effective habits that have been shown to lead to longer-term maintenance of a positive mood and well-being. Students will read foundational work in the field of

positive psychology by Martin Seligman, Sonja Lyubomirsky, Edward Diener, Daniel Kahneman, and others. We will also discuss studies in neuroscience that show how behavioral interventions in positive psychology can impact the brain's structure and function—just like building stronger muscles during exercise. Through small-group conferences, students will apply evidence-based practices—such as bringing order and organization to their daily lives, expressing gratitude, and building social bonds (i.e., “cross training” for the mind) in activities called “Rewirements.” For the final project, called “Unlearning Yourself,” students will learn to undo or replace a detrimental habit (e.g., overspending, social-media use, poor sleep hygiene, complaining, procrastinating) by establishing a plan to cultivate evidence-based practices for sustained well-being. By the end of this course, students will have gained the ability to sift through the ever-booming literature on positive psychology and neuroscience to identify the practices that work best for them, along with an appreciation for the notion that finding and keeping happiness and well-being requires intentional practice and maintenance. Students should come prepared to engage in meaningful self-work.

## Art and Visual Perception

Elizabeth Johnston

Open, Small Lecture—Spring | 5 credits

*Seeing comes before words. The child looks and recognizes before it can speak.* —John Berger

Psychologists and neuroscientists have long been interested in measuring and explaining the phenomena of visual perception. In this course, we will study how the visual brain encodes basic aspects of perception—such as color, form, depth, motion, shape, and space—and how they are organized into coherent percepts, or *gestalts*. Our main goal will be to explore how the study of visual neuroscience and art can inform each other. One of our guides in these explorations will be the groundbreaking *gestalt* psychologist Rudolf Arnheim, who was a pioneer in the psychology of art. The more recent and equally innovative text by the neuroscientist Eric Kandel, *Reductionism in Art and Brain Science*, will provide our entry into the subject of *neuroaesthetics*. Throughout our visual journey, we will seek connections between perceptual phenomena and what is known about brain processing of visual information. This is a course for people who enjoy reflecting on why we see things as we do. It should hold particular interest for students of the visual arts who are curious about scientific explanations of the phenomena that they explore in their art, as well as students of the brain who want to study an application of



visual neuroscience. The course format is a small lecture (30 people), with one lecture and one small seminar (10 people) every week.

## Technology and Human Development

*Jamie Krenn*

*Open, Lecture—Spring | 5 credits*

All of us today grow up in a technology-rich environment, which is not only different from the one we grew up in but also is still changing and evolving rapidly. The course examines the use and design of an array of educational technologies (computer programs, multimedia software, television, video games, websites, and so on) from the perspective of basic research and theory in the human cognitive system, development psychology, and social development areas. The course aims to provide a framework for reasoning about the most developmentally appropriate uses of technologies for children and young adults at different ages. Some of the significant questions we will focus on include: How are their developmental experiences affected by these technologies? What are the advantages and disadvantages for children using technology, especially for learning? In this class, we will try to touch upon these issues by reading classic literature, researching articles, playing games, watching programs, using apps, and discussing our experiences. Projects and assignments will include weekly class discussions on peer-reviewed journal articles and media artifact critiques written by individual students and through group project work.

## Intersectionality Research Seminar

*Linwood J. Lewis*

*Intermediate/Advanced, Seminar—Year | 10 credits*

*Prerequisite: two or more courses in the social sciences and/or psychology*

This class is a hands-on introduction to conducting qualitative and quantitative psychological research on the intersection of race/ethnicity, gender, and sexuality. Although research is an indispensable part of scientific endeavors, the conduct of research itself is part scientific ritual and part art form. In this class, we will learn both the science and the art of conducting ethical research with diverse participants. What is the connection of race, sexuality, and gender within an American multicultural and multiethnic society? Is there a coherent, distinct, and continuous self existing within our postmodern, paradigmatic, etc. contexts? How is the sexual/racial/gendered implicated in the creation of this self-identity? Is there principled dynamic or developmental change in our concepts of self as human beings, sexual beings, and/or racial/ethnic beings? This course explores the analysis of

race, ethnicity, and sexualities within psychology and the broader social sciences; how those constructs implicitly and explicitly inform psychological inquiry; and the effects of those constructs on the “psychology” of the individual in context. The course regularly moves beyond psychology to take a broader, social-science perspective on the issue of intersectionality.

## Culture and Mental Health

*Deanna Barenboim*

*Open, Seminar—Fall | 5 credits*

This interdisciplinary psychology and anthropology seminar 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, psychiatric, and medical anthropology, we explore conditions such as depression and anxiety, schizophrenia, autism, *susto*, and *mal de ojo* in order to understand the entanglements of psychological experience, culture, morality, sociality, and care. We explore how diagnostic processes and psychiatric care are, at times, differentially applied in the United States according to clients’ 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 key 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.

## Food Environments, Health, and Social Justice

*Magdalena Ornstein-Sloan*

*Open, Seminar—Fall | 5 credits*

The role of the environment is well recognized in shaping food-related health outcomes, especially among vulnerable populations. This course will take an interdisciplinary approach and introduce students to food-

environment research in environmental psychology, geography, and public health. Utilizing social justice and antiracist lenses, this course takes a participatory approach to investigating some of the key issues guiding this area of research and action. Students will critically review literature on food environments, food security, and health inequalities and explore how modes of food production and distribution shape patterns of food availability in cities. Students will use photography and video to examine foods available in the neighborhoods where they spend time. They will also review media related to course themes in order to reflect on the ways that their own eating habits are influenced by the social and material settings of their day-to-day lives. The course concludes with students writing letters to the editor/op-eds to a news outlet of their choice, with suggestions about how to move forward with action to improve food security, public health, and social justice.

## Social Development

*Carl Barenboim*

*Intermediate, Seminar—Fall | 5 credits*

*Prerequisite: prior course in psychology*

Some of the most interesting and important pieces of knowledge that a child will ever learn are not taught in school. So it is with the child's social world. Unlike "reading, writing, and 'rithmetic," there is no "Social Thinking and Behaving 101" for young children. Further, by the time children reach school age, they have already spent years learning the "lessons of life" and affecting those around them. This course will explore the social world of the child from birth through adolescence, focusing upon three main areas: parent-child relations, gender-role development, and moral development. Within parenting, we will examine issues such as different parenting "styles," the long-term consequences of divorce, and the "hurrying" of children to achieve major milestones at ever-earlier ages. Within the topic of gender-role development, we will read about the role of powerful socialization forces, including the mass media, and the socialization pressures that children place upon themselves and each other. Within moral development, we will study the growth of moral emotions—such as empathy, shame, and guilt—and the role of gender and culture in shaping our sense of right and wrong. Conference work may include field placement at the Early Childhood Center or other venues, as interactions with real children will be encouraged.

## Perspectives on the Creative Process

*Charlotte L. Doyle*

*Intermediate, Seminar—Fall | 5 credits*

*Prerequisite: prior course in psychology, social science, or philosophy*

The creative process is paradoxical. It involves freedom and spontaneity yet requires expertise and hard work. The creative process is self-expressive yet tends to unfold most easily when the creator forgets about self. The creative process brings joy yet is fraught with fear, frustration, and even terror. The creative process is its own reward yet depends on social support and encouragement. In this class, we look at how various thinkers conceptualize the creative process—chiefly in the arts but in other domains, as well. We see how various psychological theorists describe the process, its source, its motivation, its roots in a particular domain or skill, its cultural context, and its developmental history in the life of the individual. Among the thinkers that we will consider are Freud, Jung, Arnhem, Franklin, and Gardner. Different theorists emphasize different aspects of the process. In particular, we see how some thinkers emphasize persistent work and expert knowledge as essential features, while others emphasize the need for the psychic freedom to "let it happen" and speculate on what emerges when the creative person "lets go." Still others identify cultural context or biological factors as critical. To concretize theoretical approaches, we look at how various ideas can contribute to understanding specific creative people and their work. In particular, we will consider works written by or about Picasso, Woolf, Welty, Darwin, and some contemporary artists and writers. Though creativity is most frequently explored in individuals, we also consider group improvisation in music and theatre. Some past conference projects have involved interviewing people engaged in creative work. Others consisted of library studies centering on the life and work of a particular creative person. And some students chose to do fieldwork at the Early Childhood Center and focus on an aspect of creative activity in young children.

## Concepts of the Mind: How Language and Culture Challenge Cognitive Science

*Sammy Floyd*

*Intermediate, Seminar—Fall | 5 credits*

*Prerequisite: completion of a social or natural science course*

How does the human mind represent the world? And how do these representations vary across people? Could knowing a different language change how we experience time or even how we see color? Even seemingly simple concepts like "in" vs. "on" mean different things in

different cultures, and words like “one” and “two” may not be linguistically universal. Indeed, the very course description that you are reading makes culturally-specific assumptions about psychology and implicitly assumes objectivity. At the same time, humans seem to share certain core experiences, such as perceiving events, creating categories, and recalling the past. Which aspects are shared, and which are unique? In this course, we will draw on research from psycholinguistics, cognitive development, and cultural psychology to learn cognitive science in a larger context. Critically, we will consider how each of those fields have been severely constrained by an emphasis on white, Western, industrialized experiences. We will investigate the broader social and ethical consequences of these assumptions and explore insights and challenges that emerge when we step out of this limited perspective. We'll draw on primary and secondary sources, including research articles, literature, videos, raw experimental data, and audio recordings. Students will develop projects in conference work that combine their interests with the course content, such as designing an experiment to test cross-linguistic differences in visual attention, analyzing vocabulary from languages other than English, or replicating and reinterpreting an existing experiment using culturally-responsive practices.

## Speaking the Unspeakable: Trauma, Emotion, Cognition, and Language

*Emma Forrester*

*Intermediate, Seminar—Fall | 5 credits*

*Prerequisite: prior college-level course work in psychology*

Psychological trauma has been described as unspeakable—so cognitively disorganizing and intense that it is difficult to put into words the experience and the emotions that it evokes. Yet, the language that survivors use to describe their traumas provides insight into the impact of trauma and the process of recovery. This course will begin with an overview of theories of trauma, resilience, and post-traumatic growth, as well as an introduction to the study of trauma narratives and how language reflects emotional and cognitive functioning. We will then explore different aspects of the cognitive, emotional, and biological impact of undergoing a trauma and how these changes are reflected in the language that trauma survivors use as they speak and write about their experiences. We will consider works by experts on trauma and language, including Judith Herman, Bessel van der Kolk, and James Pennebaker, as well as current research in the field of trauma and trauma narratives. Through these readings, we will address topics such as what makes an experience traumatic, how representations of trauma in popular culture color our perceptions of trauma and recovery, the role of resilience and growth following a

trauma, and what we can learn from attending to the content and structure of language. This course will be of interest to students who are curious about how the words we use reflect our cognitive and emotional functioning, especially for students interested in pursuing topics such as these at an advanced or graduate level.

## Mind-Body Interactions: Psychoneuroimmunology

*Maia Pujara*

*Intermediate, Seminar—Fall | 5 credits*

*Prerequisite: prior college-level course work in psychology and biology*

Why do we tend to get sick more often when we feel tired or stressed? Can feeling happy reduce the time it takes to heal from physical injuries? How does acute (short-term) and chronic (long-term) illness impact the ways we navigate the world (our thoughts, feelings, behaviors, and interactions with others)? This semester, we will address these and other questions by examining the intricate and bidirectional connection between the brain and the body through the lens of the immune system. We will consider how adverse emotional states that are triggered by daily stressors, trauma, mental-health disorders, and social determinants of health (e.g., loneliness, social comparison, bullying, and marginalization/discrimination) can impact our physical health and well-being. We will conversely examine the ways in which managing stress, experiencing positive emotions, cultivating warm and positive relationships, and striving for equity and social justice serve as essential “buffers” against acute and chronic stress and poor health outcomes. Emerging evidence from the COVID-19 pandemic on the ways in which our psychological states influence our immunity, and vice-versa, will also be discussed. Throughout the semester, in seminar and through conference work, students will also learn about the relevant methodologies that are used to study the connection of and between the brain, mind, and immune system. This course is recommended for students who are seeking specialized training in preparation for postgraduate studies in psychology, neuroscience, public health, public policy, and medical school, as well as for any student with a genuine curiosity to learn more about how the mind and body are deeply and intricately intertwined. It is recommended, but not required, that students take this course in conjunction with the spring semester, intermediate-level seminar offering on psychoneuroendocrinology.

## Psychology Advanced Research Seminar

*Kim Ferguson, Linwood J. Lewis, Maia Pujara, Sammy Floyd*  
*Intermediate/Advanced, Seminar—Fall | 3 credits*  
*Prerequisite: Previous coursework in psychology*

In this research seminar, students will gain valuable experience through a weekly seminar meeting focused on research methods, research ethics, and contemporary research questions and approaches; a weekly lab meeting with one of the faculty members leading the research seminar; and individual and group conference meetings with faculty supervisors on a regular, as-needed basis. The seminar component will include readings on, and discussions of, research methods and ethics—both broad and 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 faculty and students involved in the research experience will take turns leading the discussion of current research, with faculty taking the lead at the beginning of the semester and students taking the lead as their expertise develops. Weekly lab meetings will also involve reading and discussing research articles and research-methods papers specific to the topics of research being undertaken by each student and faculty member. Students will be expected to learn the current research approaches being employed by their supervising faculty member, contribute toward ongoing research in the form of a research practicum, and develop and implement their own independent research projects within the labs in which they are working. Faculty supervising each lab will also be available to meet with students, both individually and in small groups, on an ongoing basis—as needed and at least every other week—in addition to the regular weekly, hour-long lab meeting. Students participating in the Psychology Advanced Research Seminar will be expected to attend and actively participate in weekly full-group seminars, weekly lab meetings, and regular (typically, at least biweekly) individual and group conference meetings; keep an ongoing journal and/or scientific lab notebook; select and facilitate group and lab discussions of relevant contemporary research articles (at least once for each meeting type); work at least 5 hours within a lab and/or community setting, as appropriate for their projects; contribute toward ongoing research and practice within their lab or community settings; 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.

## The Power and Meanings of Play in Children's Lives

*Cindy Puccio*  
*Intermediate/Advanced, Seminar—Fall | 5 credits*  
*Prerequisite: prior college-level course in psychology*

Play provides us with an amazing and informative lens for observing the development and complex inner lives of young children. Yet, play is being threatened by increasing amounts of time spent on technology and a growing societal focus on scheduled activities and academic goals. This course will offer an introduction to the many fascinating aspects of play, including the importance of unstructured free play, how play shapes the brain, sensory processing and self-regulation in play, outdoor play, cultural contexts of play, and humor development in play. Through readings, video illustrations, and discussion of student fieldwork at the Early Childhood Center, we will explore the many ways in which play contributes to the complex social, cognitive, emotional, and imaginative lives of children. This course will provide a foundation for the spring course, Early Intervention Approaches for Young Children and Families.

*Fieldwork at the Early Childhood Center is required for this course.*

## The Stories We Could Tell: Theatre Through Memory

*Christine Farrell*  
*Open, Small seminar—Spring | 5 credits*

All stories can enlighten us, all can transform the listener, and all can allow the storyteller to see and experience things that they have forgotten. The stories we could tell are limitless. In this course, 8-10 students will be trained in improvisational exercises used for building community and narrative storytelling. They will begin the course practicing and learning the varied theories connected to the work of community and social practice programs and Theatre of the Oppressed. Once the students feel comfortable using the exercises, we will spend one afternoon a week visiting and discovering the stories of the residents of the senior low-income housing and assisted-living communities at Wartburg Rehabilitation Center in Yonkers. We will listen to, invest in, and develop the stories from the lives of the residents. Some stories will be dramatic reflections of their life events; others will be simple adventures of everyday existence. Students do not need any background in theatre, just a desire to connect to the Wartburg culture and explore memory through storytelling. As we gather these stories, we will develop a theatre project with and for the residents. The goal of the collaboration is to motivate, expand, and create more vivid memories in us all.

*Students may take this as a five-credit Theatre Third or as a two- or three-credit course or component. Those who take it as a five-credit course must meet on Mondays for conferences throughout the semester.*

## How Humans Learn Language

*Sammy Floyd*

*Open, Seminar—Spring | 5 credits*

By the time you read this course description, you have likely learned more than 40,000 English words. That’s at least an average of six words per day—and many more if you are multilingual. How is this possible? This course is about how humans come to learn language so early and so quickly among striking environmental variation. For example, caregivers in the United States often alter and repeat their words when talking to children, while caregivers in a Tselal Mayan community rarely talk to children at all. And yet, children in both settings successfully learn language on similar timescales. At the same time, no two children are alike. We will explore how the spectrum of neurodiversity sets many children on their own communicative path. We will also consider variation in modality: Babies in deaf communities rapidly learn to comprehend and produce sign. What kind of learning mechanism could operate under such diverse inputs? Together, we’ll evaluate existing theories and try to generate our own new theories of language development. We will bring these ideas beyond the seminar room, drawing connections to second-language learning in adults, early childhood education, and social and economic policy. Students will develop conference projects that relate frameworks and findings from language-learning research to their own developing interests, such as observing how children innovate language at the Early Childhood Center, designing structured interviews to compare the grammatical knowledge of children to artificial neural networks (such as ChatGPT) or conducting a meta-review on the effects of early-childhood programs such as Head Start.

## The Social Ecology of Caregiving

*Magdalena Ornstein-Sloan*

*Open, Seminar—Spring | 5 credits*

Care and caregiving are aspects of daily life that each of us depend upon at various times throughout our lives. Yet, care remains hidden and devalued in our current sociopolitical climate in which women continue to provide a majority of care. In this course, we will look at care, both as an orientation and as an activity provided by family and friends to people with disabilities and older adults. Utilizing Bronfenbrenner’s ecological systems theory as a framework, we will explore the multilevel experiences of

family caregivers. Specifically, we will focus on caregiving triads—for example, caregivers in all their diversity, as well as paid caregivers and care receivers living with a variety of chronic illnesses. This course will take an interdisciplinary approach and introduce students to the various literature on family caregiving. From psychology to public health, we will consider care as a reciprocal process that ebbs and flows throughout the life course. We will read from feminist theory, critical disabilities studies, psychology, and public health, as well as look at how care is portrayed in popular culture, film, and books. We will learn about multilevel interventions, such as individual and policy responses geared toward supporting family caregivers, as well as organizations and social movements that are dedicated to creating better conditions of care for all.

## Cognition Through the Lens of Neuropsychology

*Maia Pujara*

*Open, Seminar—Spring | 5 credits*

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 that makes you “you”? Or without your amygdala, a structure buried deep in the brain that helps us learn about emotions and develop fear responses? Neuropsychology is the specific field of study that is conducted in laboratory, clinical, and forensic settings to deepen our understanding of how the brain gives rise to various aspects of perception (sight, hearing, taste, smell, etc.) and cognition (language, emotions, personality, decision making, etc.). This course will introduce students to the foundations of neuropsychology, starting with the historical arc of neuropsychology from Ancient Egypt to the present day, 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, philosophical, and spiritual 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 “neurotypical” individuals); and comparative neuropsychology (studies across different species). 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. Throughout the course, students will also explore

experimental tools and methods that are still being used today to plumb the depths of the human brain's most essential functions.

## Children's Literature: Psychological and Literary Perspectives

*Charlotte L. Doyle*

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

Children's books are an important bridge between adults and the world of children. What makes a children's book attractive and developmentally appropriate for a child of a particular age? What is important to children as they read or listen? How do children become readers? How do picture-book illustrations complement the words? How can children's books portray the uniqueness of a particular culture or subculture, allowing those within to see their experience reflected in books and those outside to gain insight into the lives of others? To what extent can books transcend the particularities of a given period and place? Course readings include writings about child development, works about children's literature, and, most centrally, children's books themselves—picture books, fairy tales, and novels for children. Class emphasis will be on books for children up to the age of about 12. Among our children's book authors will be Margaret Wise Brown, C. S. Lewis, Katherine Paterson, Maurice Sendak, Matt de la Pena, Christopher Paul Curtis, E. B. White, and Vera B. Williams. Many different kinds of conference projects are appropriate for this course. In past years, for example, students have written original work for children (sometimes illustrating it, as well), traced a theme in children's books, worked with children (and their books) in fieldwork and service-learning settings, explored children's books that illuminate particular racial or ethnic experiences, or examined books that capture the challenge of various disabilities. At the end of each class session, we will have storytime, during which two students will share childhood favorites.

## Immigration and Identity

*Deanna Barenboim*

*Intermediate, Seminar—Spring | 5 credits*

*Prerequisite: prior course work in psychology, anthropology, or related social science*

This seminar asks how contemporary immigration shapes individual and collective identity across the life course. Adopting an interdisciplinary approach that bridges cross-cultural psychology, human development, and psychological anthropology, we will ask how people's movement across borders and boundaries transforms their sense of self, as well as their interpersonal relations and connections to community. We will analyze how the

experience of immigration is affected by the particular intersections of racial, ethnic, class, gender, generational, and other boundaries that immigrants cross. For example, how do undocumented youth navigate the constraints imposed by "illegalized" identities, and how do they come to construct new self-perceptions? How might immigrants acculturate or adapt to new environments, and how does the process of moving from home or living "in-between" two or more places impact mental health? Through our close readings and seminar discussions on this topic, we will seek to understand how different forms of power—implemented across realms, including state-sponsored surveillance and immigration enforcement, language and educational policy, health and social services—shape and constrain immigrants' understanding of their place in the world and their experience of exclusion and belonging. In our exploration of identity, we will attend to the ways in which immigrants are left out of national narratives, as well as the ways in which people who move across borders draw on cultural resources to create spaces and practices of connection, protection, and continuity despite the disruptive effects of immigration. In tandem with our readings, we will welcome scholar-activist guest speakers, who will present their current work in the field.

## Mind-Body Interactions: Psychoneuroendocrinology

*Maia Pujara*

*Intermediate, Seminar—Spring | 5 credits*

*Prerequisite: prior college-level course work in psychology and biology*

We navigate complex social interactions, often unaware of the role that our hormones play in shaping these experiences; nor do we often appreciate the subtle ways that our behaviors can alter our hormones. Through an exploration of the intricate and bidirectional connection between the brain and the body, we will cover the primary functions of specific hormones (e.g., cortisol, estrogen, progesterone, testosterone, oxytocin, vasopressin); the ways in which hormones can affect social behaviors; and, conversely, the effect that our behaviors and social environments have on hormone release. As part of this work, we will cover a basic overview of the endocrine system; methods for measuring hormones; and the topics of aggression, bonding, trust/empathy, social threat, loneliness, discrimination, and mating/reproduction. Through seminar and conference work, students will apply this knowledge to infer how these interactions between the mind and the body can impact long-term health outcomes under specific social settings/conditions. This course is recommended for students who are seeking specialized training in preparation for postgraduate

studies in psychology, neuroscience, public health, public policy, and medical school, as well as for any student with a genuine curiosity to learn more about how the mind and body are deeply and intricately intertwined. It is recommended, but not required, that students take this course in conjunction with the fall semester, intermediate-level seminar offering on psychoneuroimmunology.

## **Bullies and Their Victims: Social and Physical Aggression in Childhood and Adolescence**

*Carl Barenboim*

*Intermediate/Advanced, Seminar—Spring | 5 credits*

*Prerequisite: prior college-level course work in psychology*

It can be the bane of our existence in childhood: the bully who simply will not leave us alone. Until fairly recently, the image that came to mind—in both the popular imagination and the world of psychological study—was that of a physically imposing and physically aggressive boy, someone who found the littlest, most defenseless boy to pick on. In recent years, however, that image has begun to change. Now we realize that the ability to harm a person's social relationships and social "standing," usually through the manipulation of others, can be every bit as devastating to the victim. And in this new world of social aggression, girls' expertise has come to the fore. In this course, we will study the nature of bullies and victims—in both the physical and social sense—and the possible long-term consequences of such bullying for both the perpetrator and the picked-upon. We will explore recent evidence that bullying and victimization begin even in the preschool years, far earlier than previously thought; and we will examine some modern approaches used to break this vicious cycle, such as peer programs and interpersonal problem solving. Conference work may include field placement at the Early Childhood Center or other venues, as interactions with real children will be encouraged.

## **A Window Into the Growing Mind: Research Methods in Cognitive Development**

*Sammy Floyd*

*Intermediate/Advanced, Seminar—Spring | 5 credits*

*Prerequisite: prior college-level course work in psychology and another social or natural science; a prior course in statistics recommended but not required*

We have never known as much about the minds of infants and toddlers as we do now. Babies are better than adults at distinguishing faces of other races, perform spontaneous experiments with their toys, and even starting to learn language in utero. But how did we

discover all of this? In this course, you will learn about classical and cutting-edge methods for studying learning and reasoning. This course will be a deep dive into multiple measures of behavior, starting with measurements of looking behaviors (e.g., real-time eye tracking, habituation paradigms, head-turn methods), reaction time measures, and naturalistic tasks and interviews with toddlers and children. We will also review the promise of neural methods (fNIRS, fMRI, psychophysiological), as well as their challenges. For each of these methods, we will explore how they shape ongoing debates about how best to design experiments, analyze data, and build inclusive theories that reflect human diversity. In the culminating project, you will design an experiment to test a novel research question, using one of our behavioral methods such as eye tracking or reaction time, and revise the proposal after peer review. During conference work, you'll learn to use the method, implement the experiment, collect preliminary data, and present your findings in seminar. By the end of the course, you will have a strong understanding of several central research methods in psychology, your own perspective of the strengths and limitations of different approaches, and the tools to critically evaluate and communicate about published findings.

## **Human Development in Context**

*Linwood J. Lewis*

*Intermediate/Advanced, Seminar—Spring | 5 credits*

*Prerequisite: permission of the instructor*

This course explores how people develop, influence, and shape their social settings—families, communities, and educational institutions—in childhood and in adolescence. We will focus on theories of individual and family development, the local and global dynamics of learning, and cognition and social relations across culture and society. Physical health, adverse childhood experiences, trauma, and learning are intertwined in the context of the child's social, emotional, intellectual, and physical development and affect children's learning and development. We will also examine the development of multiple identities (racial/ethnic, gender, social class) in young children. This interdisciplinary focus draws from current theory, research, and practice from areas as diverse as psychology, sociology, anthropology, and gender studies, among other disciplines. This class is appropriate for those interested in child development, early childhood and elementary education, special education and/or adolescent development, and secondary education.

*This course is for juniors and seniors.*

## 134 Public Policy

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 in the Machinery of Empire (p. 4), Mary A. Porter *Anthropology*  
Culture and Mental Health (p. 5), Deanna Barenboim *Anthropology*  
Anthropology and Images (p. 6), Robert R. Desjarlais *Anthropology*  
Ethnographic Writing (p. 6), Robert R. Desjarlais *Anthropology*  
Immigration and Identity (p. 8), Deanna Barenboim *Anthropology*  
First-Year Studies: The Brain According to Oliver Sacks (p. 16), Cecilia Phillips Toro *Biology*  
General Biology: Genes, Cells, and Evolution (p. 16), Drew E. Cressman *Biology*  
Drugs and the Brain (p. 16), Cecilia Phillips Toro *Biology*  
Animal Behavior (p. 17), Liv Baker *Biology*  
Hormones, Food, and Sex (p. 17), Cecilia Phillips Toro *Biology*  
Genetics (p. 18), Drew E. Cressman *Biology*  
Artificial Intelligence and Society (p. 24), James Marshall *Computer Science*  
The Middle East and the Politics of Collective Memory: Between Trauma and Nostalgia (p. 69), Matthew Ellis *History*  
Care Work (p. 86), Emily C. Bloom *Literature*  
Mirrors, Labyrinths, and Paradoxes: Mathematics and Jorge Luis Borges (p. 94), Daniel King *Mathematics*  
An Introduction to Statistical Methods and Analysis (p. 94), Abbe Herzig *Mathematics*  
Game Theory: The Study of Conflict and Strategy (p. 95), Daniel King *Mathematics*  
Philosophy Through Film (p. 111), Scott Shushan *Philosophy*  
Descartes and Princess Elizabeth: From Metaphysics to Morals (p. 112), Abraham Anderson *Philosophy*  
Capitalism and Schizophrenia: A Thousand Plateaus (p. 112), Roy Ben-Shai *Philosophy*  
Reflections From Damaged Life: Adorno and Critical Theory (p. 113), Scott Shushan *Philosophy*  
It's About Time (p. 115), Merideth Frey *Physics*  
Concepts of the Mind: How Language and Culture Challenge Cognitive Science (p. 128), Sammy Floyd *Psychology*  
Psychology Advanced Research Seminar (p. 130), Kim Ferguson, Linwood J. Lewis, Maia Pujara, Sammy Floyd *Psychology*  
Sociology of the Body (p. 144), Jessica Poling *Sociology*  
The Stories We Could Tell: Theatre Through Memory (p. 158), Christine Farrell *Theatre*  
First-Year Studies: Poetry: The Human Song (p. 174), Marie Howe *Writing*

First-Year Studies: Where Was It One First Heard of the Truth? (p. 175), Vijay Seshadri *Writing*  
Children's Literature (p. 175), Myra Goldberg *Writing*  
Forms and Fictions (p. 178), Myra Goldberg *Writing*  
Nonfiction Laboratory (p. 181), Stephen O'Connor *Writing*  
Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## PUBLIC POLICY

Sarah Lawrence College's public-policy program addresses the most pressing public-policy issues of our time, including promoting peace, protecting the environment, providing education and health services, and safeguarding human and workers' rights. Supported by the College's Office of Community Partnerships, students partner with unions, community organizations, and legal groups in the New York City area as a required element of their course work, gaining direct experience that they can relate to theoretical issues.

Students also participate in international fieldwork, such as a labor research exchange in Cuba, a health care worker conference in the Dominican Republic, a community-organizing project to help establish a medical clinic for residents of the impoverished community of Lebrón in the Dominican Republic, and a study trip to the United States/Mexico border area of El Paso/Juarez. This combination of study and direct experience exposes students to various approaches to problems and builds an enduring commitment to activism in many forms.

## Environmental Policy, Racism, and Social Justice

Jessica Poling  
*Open, Lecture—Year | 10 credits*

In April 2014, the residents of Flint, Michigan, noticed something was wrong with their water. Residents of the predominantly Black city reported discolored, putrid water that produced skin rashes and even hair loss. While city officials insisted that residents had nothing to be concerned about, further testing revealed high levels of lead and bacteria, the effects of which we will see for generations to come. Flint, Michigan, reignited a national conversation about the relationship of our physical environment, race, and social (dis)ability in the United States. These themes will be central to this yearlong lecture, which investigates several questions: What is the relationship between the physical environment and our bodies? How does environmental policy affect and produce social disabilities? How do built environments shape experiences of disabilities? We will discuss these questions using both historical and contemporary lenses. Our analysis begins with an exploration of the United States' history of imperialism, segregation, and redlining



to investigate how these endeavors have shaped its natural and built environment. We will then examine how the ghosts of these histories shape contemporary environmental policies and to what degree this legacy has produced different forms of social disability. Throughout these discussions, we will attend to several themes, including: how racial hierarchies shape environmental injustice, how our built environments both produce and shape experiences of marginalization, and how those experiences are addressed by communities of color and environmental justice movements. Throughout the year, group conferences will help students build and strengthen methodological skills. In the fall, students are expected to submit a research proposal, including: a topic related to an environmental issue of interest, corresponding research questions, and a review of relevant literature. In the spring, students will use their proposals to build a research portfolio that empirically and theoretically explores their topic. Portfolios should include an analysis of descriptive statistics, qualitative data of the student's choosing, and an essay connecting findings to the lecture's theoretical discussions.

## Social Movements and Powerful Art: Aesthetics of Authority and Resistance

Jessica Poling  
Open, Seminar—Spring / 5 credits

Using US-based artist Sarah Sze's remark, "Great protests are great art works," as its inspiration, this seminar explores the relationship between art, collective ideas, and social change within the context of social movements. We begin by discussing the relationship between aesthetics and the social sciences, focusing on a sociological notion of art as a collective and inherently social process. Our study includes the work of social theorists Antonio Gramsci, Pierre Bourdieu, and Theodor Adorno, whose works not only illuminate how public culture communicates collective ideas but also how the latter is imbricated with existing power structures and social hierarchies. These critical frameworks will help us investigate the modern art world, exploring how artistic institutions and movements are sites that both perpetuate and resist authoritative ideologies. In the second half of the semester, students will use these frameworks to explore the role of culture and art within collective social movements. We will investigate several questions, including: What defines a social movement and what social conditions produce social movements? How are art and aesthetics used within social movements to communicate ideas and strengthen communities? In what ways do movements deploy art as a form of social resistance or authority? Our discussions will particularly

attend to grassroots movements within historically marginalized communities. Throughout the semester, students will also learn about the benefits of visual methodologies and how social scholars use them to understand collective culture and social change. For conference, students will select a specific social movement, exploring how art is deployed within the movement for collective resistance or control. Possible topics include (but are not limited to) critical analysis of an artistic institution, comparative analysis of how different contexts of resistance deploy shared artistic mediums, or the use of art within a given movement over time. While class discussions will primarily focus on the United States, students are also invited to explore the relationship between art and social movements in other social locations.

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

First-Year Studies: Political Economy of Environmental and Climate Justice (p. 31), An Li *Economics*  
 Legal and Political Foundations of Money, Finance, and the Economy (p. 32), Jamee Moudud *Economics*  
 Research Methods in Economics (p. 33), An Li *Economics*  
 Critical Political Economy of the Environment, Natural Resources, and Economic Development (p. 34), An Li *Economics*  
 Global Warming (p. 35), Bernice Rosenzweig *Environmental Science*  
 Climate Resilient Futures (p. 35), Bernice Rosenzweig *Environmental Science*  
 Food, Agriculture, Environment, and Development (p. 56), Joshua Muldavin *Geography*  
 The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 57), Joshua Muldavin *Geography*  
 The Rise of the New Right in the United States (p. 58), Joshua Muldavin *Geography*  
 Who Owns History? Urban and Ethnic History in America (p. 65), Komozi Woodard *History*  
 International Law (p. 66), Mark R. Shulman *History*  
 Human Rights (p. 67), Mark R. Shulman *History*  
 Wealth and Poverty: A History of Capitalism (and Its Critics) (p. 69), Margarita Fajardo *History*  
 An Introduction to Statistical Methods and Analysis (p. 94), Abbe Herzig *Mathematics*  
 Game Theory: The Study of Conflict and Strategy (p. 95), Daniel King *Mathematics*  
 Punk (p. 107), Martin Goldray *Music*  
 Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 110), David Peritz *Philosophy*

- First-Year Studies: Making Democracy Work: Politics, Philosophy, Reform (p. 117), David Peritz *Politics*
- Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 118), David Peritz *Politics*
- Introduction to International Relations (p. 118), Yekaterina Oziashvili *Politics*
- Polarization (p. 119), Samuel Abrams *Politics*
- Bedford Hills: Intervention and Justice (p. 119), Elke Zuern *Politics*
- All Politics Is Local! (p. 120), Emmaia Gelman *Politics*
- International Politics and Ethnic Conflict (p. 120), Yekaterina Oziashvili *Politics*
- Intersectionality Research Seminar (p. 127), Linwood J. Lewis *Psychology*
- Environmental Policy, Racism, and Social Justice (p. 143), Jessica Poling *Sociology*
- Sociology of Global Inequalities (p. 144), Parthiban Muniandy *Sociology*
- Sociology of Education (p. 144), Fanon Howell *Sociology*
- Educational Technology: Sociological Perspectives (p. 145), Fanon Howell *Sociology*
- Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 145), Jessica Poling *Sociology*
- Changing Places: Social/Spatial Dimensions of Urbanization (p. 146), Shahnaz Rouse *Sociology*
- The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*
- Activating Art in Public Places (p. 172), Jean Shin *Visual and Studio Arts*
- Wrongfully Accused (p. 179), Marek Fuchs *Writing*
- Creative Nonfiction (p. 181), Jo Ann Beard *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: Islam, Muslims, and America

Kristin Zahra Sands  
FYS—Year | 10 credits

When presidential candidate Donald Trump said, “I think Islam hates us,” and called for a ban on Muslims entering the United States, his words echoed and amplified the confusions and prejudices of many Americans. Paradoxically, once Trump became president, his first international visit was to Saudi Arabia—and photos show him holding hands with King Salman as they walked together. The disconnect between Trump's words and actions was consistent with the long and complicated history that the United States has had with Islam and Muslims. Thomas Jefferson was intrigued by the Qur'an and Islamic law and argued that Muslims should be eligible for American citizenship, yet he remained silent about the enslaved Muslims working on his own plantation. The hypothetical Muslim worked well for Jefferson's argument for freedom of religion in the new country but did little for actual Muslims living in America. Enslaved Africans were brought involuntarily to this country and were forcibly kept from practicing their religion. Many of their descendants began to rediscover Islam in the early 20th century and were joined by an increasing number of Muslim immigrants after the Immigration and Nationality Act ended racial quotas on immigration in 1965. Along the way, converts with European ancestry added their numbers, as Muslims became the most diverse religious community in the United States. Although Muslims currently comprise only 1% of the American population today, their significance goes well beyond their numbers. From Thomas Jefferson, to Malcolm X, to the post 9/11 era, perceptions about Muslims have functioned as barometers of deep social and political anxieties. To carefully examine these anxieties is to expose major fault lines in the domestic and foreign policies of the United States. In this class, we'll explore these tensions but will also look at the variety of ways in which Muslim Americans have flourished in America and contributed substantially to its intellectual and creative heritage. Material studied throughout the year will include examples from the rich body of American Muslim memoirs, social and political critique, theology, literature, poetry, and art. During the fall semester, students will meet with the instructor weekly for individual conferences. In the spring, conferences will take place on a biweekly basis.

## The Buddhist Tradition in India, Tibet, and Southeast Asia

Griffith Foulk

*Open, Lecture—Fall | 5 credits*

This introductory course treats the evolution of Buddhism in India, from the origins of the religion as a group of “world-renouncing” ascetics through the development of large, state-supported monastic communities and the emergence of the major reform movements known as Mahāyāna 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 are accompanied by copious audio-visual materials.

## Jalal al-Din Rumi: Poet, Storyteller, and Mystic

Kristin Zahra Sands

*Open, Small Lecture—Fall | 5 credits*

As growing numbers of people have turned away from institutional religions, many have turned instead to new forms of spirituality that freely adopt and adapt elements from long-standing traditions. One example of this can be seen in the explosion of publications and products related to the Persian-speaking poet Jalal al-Din Rumi (d. 1273). Short inspirational quotes attributed to Rumi (sometimes falsely) appear on car bumper stickers and in wedding vows, and day books provide collections of quotes to provide inspiration 365 days of the year. For those whose interest and curiosity leads them to want to dive deeper, there are study groups that meet in locations scattered throughout the world to read and discuss Rumi’s works together. Online courses provide spiritual programs based on the insights of Rumi. In this course, we will explore passages (in English translation) from Rumi’s major poetic and prose works to better understand what makes these writings so compelling for contemporary spiritual seekers. Although many of these seekers do not consider themselves as members of a particular religion, Rumi himself was a practicing Muslim; his six-volume poem, entitled *Masnavi*, has been labeled “the Qur’an in Persian.” We’ll look at translations that stay close to the particularities of Rumi’s Muslim background and the original Persian, as well as to those that take liberties in the interest of presenting what one author describes as “universal spiritual truths.” We’ll discuss whether this trend represents a distortion or appropriation of Rumi or whether it is part of the natural flow of an evolving spiritual tradition in new environments. The class will

consist of one interactive lecture each week (maximum 30 students) and one weekly group conference (maximum 15 students each).

## Chan and Zen Buddhism

Griffith Foulk

*Open, Seminar—Year | 10 credits*

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 branch 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 of an alien set of religious ideas, values, and practices—those belonging to Indian Buddhism—into China between the first and 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. We will begin by outlining the Indian Buddhist doctrines and practices that were imported into China and 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. The main theme of the second semester will be the transmission of the Chan school of Buddhism to Japan, where it became known as Zen, and the subsequent development of the tradition in that country from the 13th century to the present. Background knowledge of East Asian history, languages, or religions is desirable but not required.

## Readings in Early Christianity: The Synoptic Gospels

Ron Afzal

*Open, Seminar—Fall | 5 credits*

There is perhaps no one who has not heard the name of a seemingly obscure carpenter’s son executed by the Romans around the year 33 CE. Why? His friends and followers preserved the memory of his life and teaching orally and then, after the destruction of the Jewish Temple in 70 CE, in written records that we have today in the

Christian Bible's New Testament. This class will focus on the Synoptic Gospels: Matthew, Mark, and Luke. Why were they written, what do they have to say, and how were they intended to be read? To do this, we will immerse ourselves in the religion of the Holy Land; that is, the various forms of Judaism and the role of the dominant world empire of Rome. Our study will consist mainly of primary texts in the New Testament, but we will also have recourse to some Rabbinic materials, as well as the Dead Sea Scrolls.

## Introduction to Ancient Greek Religion and Society

Ron Afzal

*Open, Seminar—Fall | 5 credits*

Few people dispute the enormous impact that the Ancient Greeks have had on Western culture—and even on the modern world in general. This seminar will introduce the interested student to this culture mainly through reading salient primary texts in English translation. Our interest will range broadly. Along with some background reading, we will be discussing mythology (Hesiod), epic hymns and poetry (Homer), history (Herodotus), politics, religion, and philosophy. By the end of the seminar, students should have a basic understanding of the cultural contribution of the Ancient Greeks, as well as a basic timeline of their history through the Hellenistic age.

## People of the Book: Jews and Literature

Hannah Zaves-Greene

*Open, Seminar—Fall | 5 credits*

Across the ages, Jews have maintained an intimate relationship with the written word. From the destruction of the Second Temple through the chaos of modernity, reading and writing have grounded and animated Jewish life and practice. Together, we will embark on an examination of critical Jewish and human issues mediated through short stories, novels, and plays. By exploring the deep textual history embedded within Jewish culture, we will wrestle with topics as varied as romantic love and marriage, the encroachment of the secular world, cross-cultural conflict and exchange, and evolving concepts of gender and sexuality. Alongside our literary journey, we will engage with an array of artistic adaptations like music, film, and visual art. Accompanied by authors—including Yiddish luminaries Sholem Aleichem and Sholem Asch, American pioneers Philip Roth and Anzia Yezierska, and more recent visionaries Etgar Keret, Tony Kushner, and Dara Horn—we will interrogate the many ways that Jews both accommodated and broke convention.

## Documenting Jewish Lives: Past as Prologue

Hannah Zaves-Greene

*Open, Seminar—Fall | 5 credits*

Time: a concept that has stymied many readers, authors, and thinkers alike. Measuring change over time, however, is central to Jewish thought and practice, as well as to the historian's craft. From weeks to months, season to season, and across the stages of the lifecycle, Jews have historically engaged with time religiously, spiritually, philosophically, and practically. Human life, when mediated through the written word, leads to a rich portrayal of life's internal complexities and inconsistencies. In this class, we will attend to the poetics of time as it shapes human lives and to human lives as they shape the poetics of time. Specifically, we will explore Jewish lives, defined broadly, to examine the intricacies of everyday experience, innermost thoughts and feelings, and interactions with the Jewish and non-Jewish world. Beginning with Baruch Spinoza, the infamous Jewish maverick, and time-traveling forward through a selection of biographies, memoirs, and fiction to Ruth Bader Ginsburg, the notorious Jewish jurist, we will pursue our quest to discern—and tell anew—what makes a Jewish life.

## Invisible Beings and Fantastical Worlds in Islam

Kristin Zahra Sands

*Open, Seminar—Spring | 5 credits*

The Qur'an declares itself to be a book "for those who believe in the unseen" and gives vivid descriptions of multiple worlds and beings that are invisible to the human eye. Muslims throughout the centuries have expanded upon this Qur'anic foundation in their explorations of what exists beyond or at the very limits of human perception and power. In this course, we will examine writings from the past and present about jinn, angels, satanic beings, and Heaven and Hell. We'll read about the visions and travels of individuals who claim to have accessed other worlds and beings through their dreams, altered states, near-death experiences, and magic. When a philosopher named Ibn Arabi declared in the 13th century that he could hear and understand the speech of animate and inanimate objects on Earth, was he engaging in fantastical, imaginative, deluded thinking or paranormal observation? How have academics and others who live in disenchanted spaces engaged with writings and practices that reject a purely materialist understanding of reality? How has scientific study in such areas as quantum physics and plant intelligence led to alternative ways of viewing what used to be called "primitive" thought? While, in our class work, we'll be looking at these questions and topics

primarily through Muslim writings, individual conference projects could involve the exploration of these topics through the lenses of other traditions. No background in Islam is necessary for taking this seminar.

## Jews of New York

Hannah Zaves-Greene

Open, Seminar—Spring | 5 credits

“Give me your tired, your poor, Your huddled masses yearning to breathe free, The wretched refuse of your teeming shore.” So wrote Sephardic New York Jew Emma Lazarus in 1883, putting her stamp on the pedestal of the Statue of Liberty and forever intertwining Jewish history with the professed American ideals of freedom, equality, and inclusivity. Whether as insult, compliment, or casual observation, the conflation of Jews and New York has become permanently entrenched in the American imagination. But how did we get from 23 Jewish refugees landing in New Amsterdam in 1654 to the New York City of Streisand, Sondheim, and Seinfeld? This course will explore 370 years of Jewish history steeped in the urban environs of the Empire State that millions elected to call home. From Lyman Bloomingdale’s retail empire to Mount Sinai Hospital’s pioneering medical research and from the groundbreaking literature of Chaim Potok to the feminist and queer activism of “Battling Bella” Abzug, the Jewish footprints on the streets and avenues of the city remain readily apparent. We will examine socialist Jews who demanded a brighter future for all, working-class Jewish women who rioted over the exorbitant price of kosher meat, and Jewish radicals who broadened the parameters of religious observance. Recognizing New York as the crucible of United States citizenship and a major center of the Jewish world, we will interrogate how—from generation to generation—the Jews shaped New York and New York shaped the Jews.

## Jewish Mystics, Rabble-Rousers, and Heretics

Hannah Zaves-Greene

Open, Seminar—Spring | 5 credits

Does God exist? How should one read the Bible? Who should read the Bible? How can humans connect with the Divine? How does Judaism relate to social justice? How do we reconcile the dichotomy of reason and revelation? What makes one Jewish? What does it mean to live Jewishly? These questions—and still others—represent but a smattering of those with which the Jews whom we will study have grappled, both philosophically and practically, throughout history. From the Kabbalah of Isaac Luria to the musical spirituality of Debbie Friedman and with a host of radical thinkers, rule-breakers, and religious

innovators in between, this class will explore the myriad ways in which Jewish luminaries have broken with convention and disrupted the status quo. These individuals provide a lens into the humanity that undergirds the Jewish thought and ritual that, on the one hand, we take for granted and that, on the other, shocks or even appalls us. Drawing from an array of historical sources—including philosophical treatises, religious texts, and literary classics—we will explore how those Jewish pathbreakers have engaged with these questions across the ages and, in turn, offer our own responses.

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

Anthropology and Images (p. 6), Robert R. Desjarlais

*Anthropology*

Ethnographic Writing (p. 6), Robert R. Desjarlais

*Anthropology*

Romanesque and Gothic Art: Castle and Cathedral at the Birth of Europe (p. 11), Jerrilynn Dodds *Art History*

Archaeology and the Bible (p. 11), David Castriota *Art History*

First-Year Studies: Romantic Europe (p. 65), Philip Swoboda *History*

The Jewish Century: European Jewish History From Emancipation to Destruction (p. 66), Philipp Nielsen *History*

The Disreputable 16th Century (p. 67), Philip Swoboda *History*

The Middle East and the Politics of Collective Memory: Between Trauma and Nostalgia (p. 69), Matthew Ellis *History*

Women and Gender in the Middle East (p. 70), Matthew Ellis *History*

Nationalism (p. 71), Matthew Ellis *History*

Celebrity, Spirituality, and the Cult of Sainthood in the Middle Ages (p. 86), Gillian Adler *Literature*

Interrogating God: Tragedy and Divinity (p. 88), Joseph Lauinger *Literature*

Emersonian Quartet: Whitman, Dickinson, Frost, and Stevens (p. 89), Neil Arditi *Literature*

Punk (p. 107), Martin Goldray *Music*

Human/Nature: Philosophical Perspectives (p. 113), Roy Ben-Shai *Philosophy*

Kant’s Political Philosophy (p. 113), Abraham Anderson *Philosophy*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## RUSSIAN

At a time of great crisis in Russia and in Ukraine, the study of Russian remains essential to the understanding of Russian politics, history, and culture. It is also an easy move from Russian to the study of other Slavic languages, including not just Ukrainian but also Belarusian, Czech, Slovak, Polish, Bulgarian, Serbian, Croatian, etc. The goal of the Russian language classes at Sarah Lawrence College is to teach students to speak, comprehend, read, and write a language with a logic very different from that of English. Oral proficiency is the focus of the first-year class, culminating in end-of-semester projects where students write and film skits in small groups. In the second-year course, reading is also emphasized. Our texts range from avant-garde plays, children's literature, and folk tales to poetry and short stories—often paired with filmed and recorded versions. Topics, texts, and authors covered in the advanced class vary widely, and student input is strongly encouraged. Past syllabi have included works by authors such as Pushkin, Gogol, Tolstoy, Tsvetaeva, Bulgakov, and Pelevin, as well as films. Student work in class and conference is also supplemented by weekly meetings with the language assistant and by a variety of extracurricular activities, including a weekly Russian Table, Russian opera at the Metropolitan Opera in New York City, and excursions to Brighton Beach.

While students of Russian are strongly encouraged to spend a semester or, ideally, a year abroad, the war in Ukraine has significantly changed the possibilities. Prior to the war, Sarah Lawrence students regularly attended a variety of programs, including: Middlebury College's School in Russia, with sites in Moscow, Irkutsk, and Yaroslavl; Bard College's program at the Smolny Institute in St. Petersburg; the Moscow Art Theatre School Semester through Connecticut College; ACTR in Moscow, St. Petersburg, or Vladimir; and CIEE. In the last year, our students have continued their study of Russian in Bishkek, Kyrgyzstan, as well as Daugavpils, Latvia; programs in Georgia, including in both Tbilisi and Batumi, also offer good options.

The Russian program also offers courses taught in translation as part of the literature curriculum. Current and recent literature courses include: Double Thoughts and Double-Consciousness: Russian and African-American Literature; Signs of the Material World: Dostoevsky and 19th-Century Science; Dostoevsky and the West; The 19th-Century Russian Novel; and Intertextuality in the 20th-Century Russian Novel.

Students of Russian also pursue their interest in Russia, Eastern Europe, and Eurasia in many other areas of the College. While conference work can always be directed toward the student's field of interest, courses focusing either entirely or in part on Russia and/or other areas in

Eastern Europe and Eurasia are regularly offered in a number of disciplines, including history, film history, art history, and politics.

### Beginning Russian

*Natalia Dizenko, Melissa Frazier*

*Open, Seminar—Year | 10 credits*

At a time of great crisis in Russia and in Ukraine, the study of Russian remains essential to the understanding of Russian politics, history, and culture. It is also an easy move from Russian to the study of other Slavic languages, including not just Ukrainian but also Belarusian, Czech, Slovak, Polish, Bulgarian, Serbian, Croatian, etc. To learn a new language is to open yourself to another worldview, both as you gain entry into another culture and as your own sense of self is transformed. In another language, you are still you, but the tools that you use to create and express that identity change. As English speakers find themselves in Russian, they first need to come to terms with an often complicated grammar. We will tackle that aspect of our work through a degree of analytical thought, a great deal of memorization, and the timely completion of our often lengthy biweekly homework assignments. Even as I encourage students to reflect on the very different means of expression that Russian offers, I also ask that they engage in basic but fully functional conversational Russian at every point along the way. Our four hours of class each week will be devoted to actively using what we know in both pair and group activities, role play, dialogues, skits, songs, etc. As a final project at the end of each semester, students will create their own video skits. Note that students are required to meet with the Russian assistant weekly in addition to class; attendance at our weekly Russian table is strongly encouraged.

*This course will be taught by Melissa Frazier in the fall and Natalia Dizenko in the spring.*

### Intermediate Russian

*Natalia Dizenko, Melissa Frazier*

*Intermediate, Seminar—Year | 10 credits*

*Prerequisite: one year of college-level Russian or the equivalent*

At the end of this course, students should feel that they have a fairly sophisticated grasp of Russian and the ability to communicate in Russian in any situation. After the first year of studying the language, students will have learned the bulk of Russian grammar; this course will emphasize grammar review, vocabulary accumulation, and regular oral practice. Class time will center on the spoken language, and students will be expected to participate actively in discussions based on new vocabulary. Regular written homework will be required, along with weekly conversation classes with the Russian assistant;

attendance at Russian Table is strongly encouraged. While students are welcome to include films and/or music in their conference work, my hope is that we will use that time to focus on the written language. Whatever their individual focus, students will be asked to read short texts, including song lyrics and/or screen plays as well as short stories, with the aim of appreciating a very different culture and/or literature while also learning to read independently, accurately, and with as little recourse to the dictionary as possible.

*This course will be taught by Melissa Frazier in the fall and Natalia Dizenko in the spring.*

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

Double Thoughts and Double Consciousness: Russian and African American Literature (p. 87), Melissa Frazier *Literature*

Concepts of the Mind: How Language and Culture Challenge Cognitive Science (p. 128), Sammy Floyd *Psychology*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## SARAH LAWRENCE INTERDISCIPLINARY COLLABORATIVE ON THE ENVIRONMENT (SLICE)

The Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) was developed to allow Sarah Lawrence College (SLC) students, faculty, and community partners to study a variety of environmental topics across the humanities as well as the sciences and social sciences. As multiple human- and nonhuman-induced environmental crises unfold and disproportionately affect vulnerable frontline communities, students in SLICE courses will engage in a shared dialogue about the human-environment interaction that seeks to understand environmental crises and their impacts on organisms and ecosystems; the social and economic forces contributing to climate and other environmental injustices; and the complex relationships of humanity, animality, race, class, ethnicity, gender, sexuality, and the natural world. The SLICE curriculum includes a unique, Mellon-funded, cross-institutional pedagogy that brings together students from Sarah Lawrence College and Bronx Community College (BCC) for events, workshops, discussions, collaborative projects, and field trips focused on climate justice and the humanities. Participants in SLICE cluster courses come together for two-week interludes, twice

each semester, to focus on interdisciplinary learning, seeking to understand, historicize, and analyze relationships between and among humans, animals, the land, and the environment from the perspectives of the arts and humanities, as well as mathematics, science, and social science. SLICE-affiliated courses will also participate in events and workshops while continuing course meetings throughout the semester. SLC and BCC students in SLICE-cluster and SLICE-affiliated courses have the opportunity to present their research at an interdisciplinary symposium each spring.

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

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

Ethnographic Writing (p. 6), Robert R. Desjarlais  
*Anthropology*

Indigenous Ecologies and Environmental Justice (p. 7),  
Deanna Barenboim *Anthropology*

Histories of Art and Climate Justice (p. 12), Sarah Hamill  
*Art History*

Evolutionary Biology (p. 16), Michelle Hersh *Biology*  
Giving, Taking, and Cheating: The Ecology of  
Symbiosis (p. 17), Michelle Hersh *Biology*

Ecology (p. 17), Michelle Hersh *Biology*

Microbiology (p. 19), Michelle Hersh *Biology*

First-Year Studies: The Extraordinary Chemistry of  
Everyday Life (p. 19), Mali Yin *Chemistry*

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

Organic Chemistry II (p. 21), Mali Yin *Chemistry*

First-Year Studies: Political Economy of Environmental and  
Climate Justice (p. 31), An Li *Economics*

First-Year Studies: The 2024 Presidential Election in  
Context: Inequality, the Climate Crisis, and the Global  
Far Right (p. 32), Jamee Moudud *Economics*

Legal and Political Foundations of Money, Finance, and the  
Economy (p. 32), Jamee Moudud *Economics*

Critical Political Economy of the Environment, Natural  
Resources, and Economic Development (p. 34), An Li  
*Economics*

Workshop on Sustainability Solutions at Sarah Lawrence  
College (p. 36), Eric Leveau *Environmental Studies*

Indigenous Ecologies and Environmental Justice (p. 37),  
Deanna Barenboim *Environmental Studies*

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

The Geography of Contemporary China: A Political Ecology  
of Reform, Global Integration, and Rise to  
Superpower (p. 57), Joshua Muldavin *Geography*

First-Year Studies: Deconstructing the Western Idea of  
Nature (p. 82), Eric Leveau *Literature*

Energy and Literature (p. 88), Izzy Lockhart *Literature*

## 142 Science and Mathematics

Contemporary Native American Literature (p. 90), Izzy Lockhart *Literature*

An Introduction to Statistical Methods and Analysis (p. 94), Abbe Herzig *Mathematics*

Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 95), Philip Ording *Mathematics*

Calculus I (p. 96), Philip Ording *Mathematics*

Calculus II (p. 96), Philip Ording *Mathematics*

Calculus II (p. 96), Abbe Herzig *Mathematics*

Sounding Voices and Voicing Sound: Musical and Sonic Interventions of Climate Justice (p. 107), Niko Higgins *Music*

Ethics of Eating in the Age of Climate Change (p. 112), Sarah DiMaggio *Philosophy*

Human/Nature: Philosophical Perspectives (p. 113), Roy Ben-Shai *Philosophy*

Literature, Art, and (Environmental) Ethical Attention (p. 113), Sarah DiMaggio *Philosophy*

Environmental Policy, Racism, and Social Justice (p. 134), Jessica Poling *Public Policy*

Environmental Policy, Racism, and Social Justice (p. 143), Jessica Poling *Sociology*

Creative Reuse (p. 171), Jean Shin *Visual and Studio Arts*

Writing Environments (p. 179), Kate Zambreno *Writing*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## SCIENCE AND MATHEMATICS

Science is a dynamic process by which we seek to improve our understanding of ourselves and the world around us. We use the language and methods of science and mathematics on a daily basis. Science and mathematics nurture a special kind of creativity by enhancing our abilities to ask concise, meaningful questions and to design strategies to answer those questions. Such approaches teach us to think and work in new ways and to uncover and evaluate facts and place them in the context of modern society and everyday life. Science and mathematics classes are offered in a variety of disciplines—including biology, chemistry, computer science, mathematics, and physics—and at all levels, ranging from open courses to advanced seminars and individual laboratory research projects.

Qualified students have the option of enrolling in a Science Third program, whereby students simultaneously register for the seminar component of two science/mathematics courses that comprise one-third of their curriculum. Because Science Third students will still be able to take two additional nonscience courses each semester, this option is an opportunity for well-prepared or advanced students to study multiple science courses without limiting their options in other disciplines. For more details and information, please contact the faculty group.

## Pre-Health Program

Students interested in pursuing further studies in medicine or other health-related fields may take advantage of the pre-health program, which prepares students academically for medical school and assists in meeting the demands of admission to individual medical or graduate programs. Students supplement required courses in biology, chemistry, and physics with additional courses offered by the program as part of their preparation for the MCATs and postgraduate education. Conference work provides students with additional opportunities to organize original research projects, pursue independent learning, and critically examine professional literature—skills fundamental to future success in medical and graduate schools. Students in the program have significant contact with the pre-health adviser, as well as with other faculty members in the program, through conferences, course work, and independent research; therefore, faculty members with a thorough and personal knowledge of the individual student write letters of recommendation. The pre-health adviser and faculty members also serve as resources for information regarding application procedures, research and volunteer opportunities within the community, structuring of class work, MCAT preparation, and practice interviews.

See separate entries for specific course descriptions in biology, chemistry, computer science, mathematics, and physics.

## SOCIAL SCIENCE

The social-science program is designed to enrich and systematize the understanding that we have of our own experiences in relation to broader societal forces. The social sciences begin from the premise that no matter how much we might wish to, we can never detach ourselves entirely from the social institutions and processes that are the context for our individual thoughts and actions. Thus, the purpose of the social-science curriculum is to contribute to our empowerment by helping us understand the many ways in which people's lives—values, goals, relationships, and beliefs—are affected by and have an impact on the social world. Most importantly, we can learn to contextualize our experiences in relation to those of others whose personal, social, and cultural circumstances differ from our own. An ability to think critically about our social environment can enhance our experience of whatever else we may choose to study or do.

In relation to the humanities, the social sciences offer empirical and theoretical perspectives that complement those of history, philosophy, and religion. In relation to literature and the creative arts, social sciences provide a context for a fuller understanding of the works



that we study and create. In relation to the natural sciences, social sciences help us analyze the economic, social, and political implications of modern technological advances and our complex interaction with the physical and biological environment. Finally, social-science disciplines give us access to the information and analytical tools that we must have in order to evaluate and formulate alternative public policies and to actively contribute to intellectual and public life.

For full course descriptions, see anthropology, economics, environmental studies, politics, public policy, and sociology.

## SOCIOLOGY

Class, power, and inequality; law and society (including drugs, crime, and “deviance”); race, ethnicity, and gender issues; ways of seeing...these are among the topics addressed by Sarah Lawrence College sociology courses. Increasingly, social issues need to be—and are—examined in relation to developments in global politics and economics. Students investigate the ways in which social structures and institutions affect individual experiences and shape competing definitions of social situations, issues, and identities.

While encouraging student research in diverse areas, courses tend to emphasize the relationship between the qualitative and the quantitative, the relationship between theoretical and applied practice, and the complexities of social relations rather than relying on simplistic interpretations. Through reading, writing, and discussion, students are encouraged to develop a multidimensional and nuanced understanding of social forces. Many students in sociology have enriched their theoretical and empirical work by linking it thematically with study in other disciplines—and through fieldwork.

## Environmental Policy, Racism, and Social Justice

Jessica Poling

*Open, Lecture—Year | 10 credits*

In April 2014, the residents of Flint, Michigan, noticed that something was wrong with their water. Residents of the predominantly Black city reported discolored, putrid water that produced skin rashes and even hair loss. While city officials insisted that residents had nothing to be concerned about, further testing revealed high levels of lead and bacteria, the effects of which we will see for generations to come. Flint, Michigan, reignited a national conversation about the relationship between our physical environment, race, and social (dis)ability in the United States. These themes will be central to this yearlong lecture, which investigate several questions: What is the

relationship between the physical environment and our bodies? How does environmental policy affect and produce social disabilities? How do built environments shape experiences of disabilities? We will discuss these questions using both historical and contemporary lenses. Our analysis begins with an exploration of the United States' history of imperialism, segregation, and redlining to investigate how these endeavors have shaped its natural and built environment. We will then examine how the ghosts of these histories shape contemporary environmental policies and to what degree this legacy has produced different forms of social disability. Throughout these discussions, we will attend to several themes, including how racial hierarchies shape environmental injustice, how our built environments both produce and shape experiences of marginalization, and how those experiences are addressed by communities of color and environmental justice movements. Throughout the year, group conferences will help students build and strengthen methodological skills. In the fall, students are expected to submit a research proposal, including a topic related to an environmental issue of interest, corresponding research questions, and a review of relevant literature. In the spring, students will use their proposals to build a research portfolio that empirically and theoretically explores their topic. Portfolios should include an analysis of descriptive statistics, qualitative data of the student's choosing, and an essay connecting findings to the lecture's theoretical discussions.

## Sociological Theory

Aysegül Kayagil

*Open, Lecture—Fall | 5 credits*

By covering both “classical” and “contemporary” sociological theories, this course is designed to provide students with a well-rounded understanding of sociological thought and its evolution. The main objective of the course is to introduce theoretical perspectives within sociology and how those theories have shaped the boundaries of the discipline. We will begin by exploring the concept of “sociological imagination.” Building upon that preliminary understanding, we will examine certain core sociological concepts such as class, race, gender, culture, power, institutions, and identity. While recognizing the lasting impact of sociology's pioneering theorists—Durkheim, Weber, and Marx—we will also explore approaches that critically engage and problematize aspects of the “canon.” Our examination extends to encompass contemporary perspectives, including feminist theory, postcolonial theory, and race critical theories. Incorporating these contemporary sociological approaches, we will gain multifaceted insights into the complex interplay between sociological constructs and broader societal contexts. As the course

draws to a close, students are expected to leave with a deeper appreciation of the complexity of society and the expanded array of theories through which it can be examined. Group conferences will be centered on research on related topics of students' interest, as well as engaging in creative group projects.

## Sociology of Global Inequalities

*Parthiban Muniandy*

*Open, Lecture—Spring | 5 credits*

The focus of this lecture will be to introduce students to the processes and methods of conducting sociological research projects using a transnational and/or comparative lens. We will be taking as our starting point a set of global themes—loosely categorized as human rights, culture, migration, health, climate, and development—through which we will try to build our understanding of inequality in various forms in different contexts. The approach we take here in designing research would be one that aims to move beyond the national or the nation-state as a bounded “container” of society and social issues; rather, we will aim at a better understanding of how different trends, processes, transformations, structures, and actors emerge and operate in globally and transnationally interconnected ways. For example, we can look at migration not simply through the lens of emigration/immigration to and from countries but also through the lens of flows and pathways that are structured via transnational relationships and circuits of remittances, exchanges, and dependencies. As part of group conferences, students will be asked to identify one of the key global themes through which they will examine issues of inequality, using a range of methods for data collection and analysis—datasets from international organizations, surveys, questionnaires, historical records, reports, and ethnographic accounts—that they will then compile into research portfolios produced as a group.

## Sociology of Education

*Fanon Howell*

*Open, Seminar—Fall | 5 credits*

This seminar introduces students to sociological theory, methods, and research on the topic of schooling in the United States and abroad. Using both classical and contemporary readings, we will examine the reciprocity between and among schools, individuals, and societies and traverse conversations on the purpose and promise of schooling in response to industrialization, urbanization, and globalization. Topics addressed include the influence of politics, policy, and economics on the field of education; inequality and the factors of race, ethnicity, class, gender, and sexuality; culture and youth behavior; schools'

organizational environment; and different techniques of reform in public schooling. Students are encouraged to explore particular facets of schooling for conference projects. Potential topics include book banning, principal accountability, community engagement, charter schools, vouchers, school-district governance, and teacher evaluation.

## Race and Slavery in the Middle East and North Africa

*Aysegül Kayagil*

*Open, Seminar—Fall | 5 credits*

How do we imagine slavery in the Middle East and North Africa (MENA)? How do we make sense of the histories of slavery in understanding race in the larger region today and its interconnections beyond geographical boundaries? While contemporary critical scholarship on transatlantic slavery provides a necessary corrective to colonial narratives, this course proposes to go further by bringing in voices, histories, and experiences from predominantly the Middle East and North Africa region. Drawing on a long sociohistorical arc inclusive of a wide range of localities such as Turkey, Tunisia, Egypt, Morocco, and Iran, this course offers an enriched understanding of constructions and legacies of slavery, as well as our conceptions of race as they play out in the current moment. The course is divided into three parts: Part I begins by establishing the theoretical and epistemological foundations of racial formation theory, as well as historiography. It will set the stage for an in-depth discussion on how theory informs our analyses of race and slavery in MENA. In Part II, we will develop an overview of race and the history of slavery in the region by examining racialized and gendered experiences, practices, and textual formation. Finally, in Part III, we will focus on case studies dealing with historical legacies and present-day practices of race in modern nation-states. Through an elaboration of myriad contemporary connections, the course will open up possibilities of generating more complex and nuanced historiographies that go beyond current understanding of such a phenomenon. For conference, students can look at cases both within and outside the region. Other possibilities for conference work include certain thematic areas such as language, gender, media constructions, use of religion, and contemporary politics.

## Sociology of the Body

*Jessica Poling*

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

How are bodies produced in the contemporary world? To what degree are our bodies truly our own? Using Michel Foucault's term “biopower” and his related work as its

point of departure, this course will address the above questions as well as others related to the body in order to analyze and better understand how modern social institutions and relations regulate and attempt to control our bodies. Our examination and analysis will include the various modalities through which power is enacted at the macro level—including, for example, state surveillance, violence, and policy formation. We will also explore the relation between such forces and micro-level, everyday experiences throughout, deploying the concept of “embodiment” to understand how social power not only acts upon us but also becomes internalized within our very beings. This framework will help us better understand how social power is carried through the body and shapes our physicality, as well as the ways in which we move through the social world and interact with each other. Our analysis will enable us to examine biopower more critically with respect to constructions and interpretations of sex/gender, race, class, and sexuality at multiple social scales. For conference, students are expected to select a social context of their preference through which to examine the relationship between biopolitical forces and the embodied experiences of the individual(s). Students might also explore strategies of resistance—both individual and collective—to establish bodily autonomy and resist domination. In addition to social scientific studies, students may deploy ethnographic research, media analysis, and/or turn to personal (auto)biographies as bases of their research and analysis.

## Educational Technology: Sociological Perspectives

*Fanon Howell*

*Open, Seminar—Spring | 5 credits*

This seminar will explore education technology from a sociological lens and predominantly within K-12 schooling. We will investigate how technology affects norms of education—relationships, inequality, societal effects—while also understanding that individuals are constantly shaping and being shaped by this institution’s innovations. Artificial intelligence enables new forms of pedagogy, assessment, and interactions in schools. We will probe the implications of automation and the use of technology to mimic human perception and decision making in this field. Considerations include 1) how technology impacts the practices of districts and their schools; 2) the potential of technology to restructure bureaucratic hierarchy and present democratic management forms; and 3) the effects of education technology on various racial, ethnic, gender, and socioeconomic groups.

## Bad Neighbors: Sociology of Difference and Diversity in the City

*Parthiban Muniandy*

*Open, Seminar—Spring | 5 credits*

The focus of the seminar will be on questions of diversity, difference, and cosmopolitanism as it pertains to urban life in a contemporary American city such as Yonkers or New York City, as well as in urban societies around the world. We will take a sociological look at how urban communities experience, navigate, and transform social structures, relationships, and institutions in their everyday lives, as they deal with problems such as inequality, hate, and exclusion while coexisting with different and diverse populations. We will read books and essays by Arlie Hochschild, Asef Bayat, Yuval Noah Harari, Dina Neyer, Robert Putnam, and others, as we explore ways in which cities embody histories as central while marginalizing others—and how communities and people in their everyday lives resist, alter, and decenter those histories and hierarchies. Through engaged field research, we will try to learn and understand how diverse communities of people work and live together; build and provide for the wider community; and rely on informal and formal opportunities, resources, and networks to make life in the city possible. This course aims to train students on the basics of fieldwork research and ethnography in urban settings, using a wide variety of transnationally oriented theoretical and methodological approaches. Our key thematic questions will revolve around issues of difference, diversity, and cosmopolitanism as understood through sociological lenses. By using in-depth, grounded, and deeply engaged approaches to fieldwork in the city of Yonkers and other urban areas where students live, work, or visit, we will seek to understand how communities of hyperdiversity and intense differences manage to cohabit and live together in cities and how communities deal with hate, prejudice, and structural marginalization in their everyday lives. Through grounded fieldwork, we will be able to gain a better picture of how local communities improvise and use informal means to make their everyday lives work in these spaces.

## Social Movements and Powerful Art: Aesthetics of Authority and Resistance

*Jessica Poling*

*Open, Seminar—Spring | 5 credits*

Using US-based artist Sarah Sze’s remark, “Great protests are great art works,” as its inspiration, this seminar explores the relationship between art, collective ideas, and social change within the context of social movements. We begin by discussing the relationship between aesthetics and the social sciences, focusing on a sociological notion

of art as a collective and inherently social process. Our study includes the work of social theorists Antonio Gramsci, Pierre Bourdieu, and Theodor Adorno, whose works not only illuminate how public culture communicates collective ideas but also how the latter is imbricated with existing power structures and social hierarchies. These critical frameworks will help us investigate the modern art world, exploring how artistic institutions and movements are sites that both perpetuate and resist authoritative ideologies. In the second half of the semester, students will use these frameworks to explore the role of culture and art within collective social movements. We will investigate several questions, including: What defines a social movement and what social conditions produce social movements? How are art and aesthetics used within social movements to communicate ideas and strengthen communities? In what ways do movements deploy art as a form of social resistance or authority? Our discussions will particularly attend to grassroots movements within historically marginalized communities. Throughout the semester, students will also learn about the benefits of visual methodologies and how social scholars use them to understand collective culture and social change. For conference, students will select a specific social movement, exploring how art is deployed within the movement for collective resistance or control. Possible topics include (but are not limited to) critical analysis of an artistic institution, comparative analysis of how different contexts of resistance deploy shared artistic mediums, or the use of art within a given movement over time. While class discussions will primarily focus on the United States, students are also invited to explore the relationship between art and social movements in other social locations.

## Changing Places: Social/Spatial Dimensions of Urbanization

*Shahnaz Rouse*

*Open, Seminar—Spring | 5 credits*

The concept of space will serve as the point of departure for this course. Space can be viewed in relation to the (human) body, social relations and social structures, and the physical environment. In this seminar, we will examine the material (social, political, and economic) and metaphorical (symbolic and representational) dimensions of spatial configurations in urban settings. In our analysis, we will address the historical and shifting connotations of urban space and urban life. We will then turn our attention to spatial relations within urban space(s). Here, emphasis will be placed on practices and processes whereby social “space” is created, gendered, re-visioned. “Space” will no longer be seen simply as physical space but also in terms

of the construction of meanings that impact our use of, and relations in, both physical and social settings. While economic factors will continue to be of significance to our analysis, we will emphasize extra-economic relations and constructs—including power, gender, and sexuality. The focus will also shift, as the semester proceeds, from macro-analyses to an examination of everyday life, including the significance of public-private distinctions. In the latter part of the seminar, particular attention will be paid to attempts by scholars and activists to open up space both theoretically and concretely. Although the analytical questions at the core of this seminar lend themselves to an analysis of any city, our focus in class will be largely, although not exclusively, on New York City. Students are encouraged to examine the relevance of our readings to other spaces, including places in which they have lived. In their conference work, too, students may elect to study space and place making in contexts and with respect to themes that are of particular interest to them.

## The Sociology of Sports

*Shahnaz Rouse*

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

This is a course about sports as practice. “Practice” is used here in a multiple sense. As an embodied activity, sporting practice is felt and experienced in and through the body, which is its primary but not sole “habitus”—a term the French sociologist Pierre Bourdieu elaborated upon in his use of the term “cultural capital.” Taking the sporting body and Bourdieu’s concept of habitus (taste, habits, skills, dispositions) as our point of departure, we will examine sports and their habitation of worlds that reach far beyond the individual (body) in both time and space. We will examine sports along various axes: as a collective and/or individuated activity; as a source of leisure and recreation; as a source of profitable employment; as a site of identity, as urban and nation-building projects; and as a space that engenders transnational mobilities and interconnections as well as ruptures. In its commoditized contemporary form, sports are more often than not controlled by big money and/or the state and are part and parcel of what Debord refers to as the “society of the spectacle,” a site of production, consumption, and entertainment. The complex relationship between sports as experienced through the body and as a set of disciplinary practices will allow us to think through the relation between the individual, the collective, and institutionalized power—linking those to questions of body politics. Taking the internal dynamics and meaning of sports seriously, we will engage sports as a contradictory field, as both a productive space and a space of consumption. Our readings will include scholarly works, sports journalism, films, documentaries, and other primary sources. Possible conference topics include

sports and politics; analysis of particular sports events (e.g., the Olympics, women’s basketball, the World Cup); (auto)biographies and/or oral histories of athletes; sports and protest; “fitness,” health, and the body; gender, race, sexuality, (dis)ability and sports; nationalism(s), national “styles,” and sports; and the phenomenology of sports.

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

Faking Families: How We Make Kinship (p. 5), Mary A. Porter *Anthropology*

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

Ethnographic Writing (p. 6), Robert R. Desjarlais *Anthropology*

Animal Behavior (p. 17), Liv Baker *Biology*

Viruses and Pandemics (p. 18), Drew E. Cressman *Biology*

Early-Intervention Approaches for Young Children and Their Families (p. 0), Cindy Puccio *Child Development*

Artificial Intelligence and Society (p. 24), James Marshall *Computer Science*

First-Year Studies: Political Economy of Environmental and Climate Justice (p. 31), An Li *Economics*

First-Year Studies: The 2024 Presidential Election in Context: Inequality, the Climate Crisis, and the Global Far Right (p. 32), Jamee Moudud *Economics*

Legal and Political Foundations of Money, Finance, and the Economy (p. 32), Jamee Moudud *Economics*

The US Workers’ Movement: From Colonial Slavery to Economic Globalization (Labor Economics) (p. 33), Noah Shuster *Economics*

Research Methods in Economics (p. 33), An Li *Economics*

Producing for Film and Television (p. 47), Beth Levison *Filmmaking and Moving Image Arts*

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

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 57), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 58), Joshua Muldavin *Geography*

Making Latin America (p. 65), Margarita Fajardo *History*

Decolonization and the End of Empire (p. 68), Matthew Ellis *History*

The Middle East and the Politics of Collective Memory: Between Trauma and Nostalgia (p. 69), Matthew Ellis *History*

Women and Gender in the Middle East (p. 70), Matthew Ellis *History*

Nationalism (p. 71), Matthew Ellis *History*

Perverts in Groups: Queer Social Lives (p. 79), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

First-Year Studies: Deconstructing the Western Idea of Nature (p. 82), Eric Leveau *Literature*

An Introduction to Statistical Methods and Analysis (p. 94), Abbe Herzig *Mathematics*

Game Theory: The Study of Conflict and Strategy (p. 95), Daniel King *Mathematics*

Modern Mathematics: Logic, Risk, Analytics, and Optimality (p. 95), Daniel King *Mathematics*

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 110), David Peritz *Philosophy*

Introduction to Social Theory: Philosophical Tools for Critical Social Analysis (p. 118), David Peritz *Politics*

Introduction to International Relations (p. 118), Yekaterina Oziashvili *Politics*

Polarization (p. 119), Samuel Abrams *Politics*

All Politics Is Local! (p. 120), Emmaia Gelman *Politics*

International Politics and Ethnic Conflict (p. 120), Yekaterina Oziashvili *Politics*

State Terror and Terrorism (p. 121), Elke Zuern *Politics*

Intersectionality Research Seminar (p. 127), Linwood J. Lewis *Psychology*

Perspectives on the Creative Process (p. 128), Charlotte L. Doyle *Psychology*

The Power and Meanings of Play in Children’s Lives (p. 130), Cindy Puccio *Psychology*

The Social Ecology of Caregiving (p. 131), Magdalena Ornstein-Sloan *Psychology*

Children’s Literature: Psychological and Literary Perspectives (p. 132), Charlotte L. Doyle *Psychology*

Environmental Policy, Racism, and Social Justice (p. 134), Jessica Poling *Public Policy*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 135), Jessica Poling *Public Policy*

Painting Pop (p. 168), Claudia Bitrán *Visual and Studio Arts*

Wrongfully Accused (p. 179), Marek Fuchs *Writing*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## SPANISH

Sarah Lawrence College’s courses in Spanish cover grammar, literature, film, music, and translation—all with the aim of making students more capable and confident in thinking, writing, and expressing themselves in Spanish. Each of the yearlong courses integrates activities such as panel discussions, lectures, and readings with classroom discussion and conference work to provide students with stimulating springboards for research and study.

## Beginning Spanish

*Eduardo Lago*

*Open, Seminar—Year | 10 credits*

The aim of this course is to enable students without previous knowledge of the language to develop the skills necessary to achieve effective levels of communication in Spanish at a basic level. From the start, students will be in touch with authentic language materials in the form of films, TV series, video clips, documentaries, newspaper articles, and songs, as well as short stories and poems. In the regular class meetings, we will actively implement a wide range of techniques aimed at creating an atmosphere of dynamic oral exchange. The study of grammar will take place by combining the theoretical study of morphological and syntactic structures with the exploitation of everyday situations through the incorporation of a wide set of functional-contextual activities and resources. An important component of this class is group work. Students will participate in several collaborative projects with fellow members of the class throughout the semester. Weekly conversation sessions with the language assistant are an integral part of the course.

## Advanced Beginner Spanish: Cultures in Context

*Dana Khromov*

*Open, Seminar—Year | 10 credits*

This class is for students who have had some experience with Spanish but are still laying the foundations of communication and comprehension. We will do a thorough review of basic grammatical, lexical, and syntactical concepts at a more accelerated pace than the regular Beginning Spanish class. Working with music, visual art, film, and newspaper articles from both Latin America and Spain, students will develop the ability to navigate real-life situations and will expand their vocabulary through group exercises with a communicative focus. Weekly conversation sessions are also a fundamental part of this course.

*Course taught entirely in Spanish; students should take the placement test prior to registration.*

## Intermediate Spanish: Contemporary Issues in Latin America

*Danielle Dorvil*

*Intermediate, Seminar—Year | 10 credits*

*Prerequisite: placement test taken during interview week at the beginning of the fall semester*

This course is designed for students who have at least one year of Spanish at the college level or more in high school. Through extensive grammar review and engagement with

authentic materials, students will broaden their vocabulary, hone their verbal and written communication, as well as improve their reading and analytical skills. We will discuss topics relevant to Latin American societies—such as health, education, migration, environmental concerns, gender and sexuality, race, historical memory, and technology—through poetry, short stories, documentaries, films, music, and legislation. We will carefully discuss the cultural productions of Samanta Schweblin, Andrés Wood, Valeria Luiselli, Elizabeth Acevedo, Sebastián Borensztein, and Cristina Cabral, among many others. In addition to class time, you will complete an individual conference project each semester and attend a conversation session every week with a language tutor.

*This course is taught entirely in Spanish.*

## Advanced Intermediate Spanish: The Caribbean Beyond the Tropics

*Dana Khromov*

*Intermediate, Seminar—Year | 10 credits*

*Prerequisite: placement test to be taken during fall interview week*

What is the reality of the Caribbean beyond stereotypes of a tropical paradise for vacationers from abroad? What can the region teach us about art, politics, and revolution? In this class, we will consider different definitions of, and approaches, to the Caribbean and its positioning in relation to Latin America, Europe, and the United States regarding questions of race and ethnicity, colonialism and slavery, revolution, gender and sexuality, migration, and diaspora. We will analyze literature, theory, art, film, and music by the likes of Alejo Carpentier, Fernando Ortiz, Wilfredo Lam, and Sarah Gómez. This discussion-based course is intended for students who wish to further hone their communication and comprehension skills through advanced grammar review.

*This course is conducted in Spanish.*

## Advanced Spanish: Latin American Female Artistic Productions

*Danielle Dorvil*

*Advanced, Seminar—Fall | 5 credits*

*Prerequisite: placement test to be taken during interview week at the beginning of the fall semester*

In this seminar, we will analyze how Latin American women reflected on traditional gender roles, heteronormative standards, intricate racial systems, class dynamics, technology, and environment concerns in their literary and cinematographic works. Through advanced grammar review and writing workshops, students will

hone their communication, analytic, and essay-writing skills in Spanish. Readings include texts by Aida Cartagena Portalatín, Cristina Cabral, Gabriela Mistral, and María Fernanda Ampuero; films include *La ciénaga*, *El último verano de la Boyita*, and *Fever Dream*, among many others. Students will complete an individual project.

*This course is taught entirely in Spanish.*

## Advanced Spanish- Black Presence and Representations in Contemporary Latin American and Latinx Cinema

Danielle Dorvil

*Advanced, Seminar—Spring | 5 credits*

*Prerequisite: placement test taken during interview week at the beginning of the fall semester*

What lessons can we draw from contemporary Latin American and Latinx films about Black subjects' perceived and actual presence in these societies? How can the seventh art shape our perceptions and understanding of hegemonic ideologies about Blackness circulating in Latin American societies? In this seminar, we will critically reflect on these questions by analyzing films produced in the last two decades centering on the theme of Afro-Latin American and Afro-Latinx's nuanced experiences. Alongside learning the vocabulary and developing tools for basic film analysis, we will discuss polemics around authorship in cinema. Through advanced grammar review and writing workshops, students will hone their communication, analytic, and essay-writing skills in Spanish. Films include *Afroargentinos*, *Chocó*, *Pelo malo*, *Entre fuego y agua*, and *La soledad*, among many others. Students will complete an individual project.

*This course is taught entirely in Spanish.*

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

Making Latin America (p. 65), Margarita Fajardo *History*  
First-Year Studies: Literatures of the Spanish-Speaking  
World in Context (p. 82), Eduardo Lago *Literature*  
Mirrors, Labyrinths, and Paradoxes: Mathematics and  
Jorge Luis Borges (p. 94), Daniel King *Mathematics*  
Concepts of the Mind: How Language and Culture  
Challenge Cognitive Science (p. 128), Sammy Floyd  
*Psychology*  
Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## THEATRE

The Sarah Lawrence College theatre program is a community of generous and engaged artists who value diverse, intentional, and rigorous research, process, and creation. We hold each other and ourselves accountable to responsibly challenge ourselves and each other to foster our growth as both individuals and collaborative artists. We support innovation, not only in the art that we produce but also in the systems that we make to learn, share, and create. Through an interdisciplinary curriculum that prioritizes equality, care, and experimentation, we aim to create an artistic environment steeped in joy in order to envision and build a better future. This is an open and inclusive community where everyone is welcome.

The theatre program is focused on deep collaboration, community building, and interdisciplinarity. We support performance and theatre artists through a curriculum crossing the boundaries of design, acting, directing, management, performing, writing, technology, producing, voice, movement, and much more. Classes are taught by working professionals, with the advantage of additional classes in the music and dance programs.

We encourage students to bring their own histories, experiences, and stories into the ecosystem of the program and to share in the development of new questions, political urgencies, and social engagement. Together, we will research and practice theatre and performance to expand the possibilities of critical togetherness through body, story, and experience.

### Curriculum

Students create an individualized Theatre Third with the guidance of their don and the theatre faculty. Components are chosen to extend skills and interests, to explore new areas of the art, and to develop performing and/or practical experience. Students are encouraged to find the links between their academic and arts courses, creating a holistic educational process.

Students have many opportunities to synthesize their learning by taking part in the Theatre Program Season. Student-written and/or -created work is a primary focus, while productions of published plays and classical texts are also encouraged. A proposal system for student-directed, -written, and -devised work within the Theatre Program Season's production schedule emphasizes the development of student artists. There are also opportunities in the seasons and projects organized by DownStage (a theatre program component) and by independent, student-run companies. Auditions for faculty-, student-, and guest-directed productions are open to the entire SLC community.

## Practicum

Classes provide a rigorous intellectual and practical framework, and students are continually engaged in the process of examining and creating theatre. The theatre program helps students build a solid technique based on established methodologies while also being encouraged to discover and develop their individual artistic selves.

Students can earn credits from internships or fieldwork in many New York City theatres and theatre organizations. The Theatre and Civic Engagement program is a training program that uses writing, theatre techniques, music, and the visual arts to embody social and community issues. Civic Engagement courses have been a vibrant component in the curriculum for more than three decades, encouraging the development of original material created inclusively with local partner institutions, communities, and neighbors. Several theatre components include an open class showing or performance in addition to the multiple performance, design, and production opportunities that are available to students throughout the academic year. The College's performance venues include productions in the Suzanne Werner Wright Theatre and the Frances Ann Cannon Workshop Theatre, as well as work in the student-run DownStage Theatre. Workshops, readings, and productions are also mounted in the PAC OpenSpace Theatre, the Film Viewing Room, the Remy Theatre outdoor stage, and various other performance spaces throughout the campus.

## First-Year Studies: The Art of Comic Performance

Christine Farrell

FYS—Year | 10 credits

*Life is a tragedy when seen close up, a comedy when a long shot. To truly laugh, you must be able to take your pain and play with it.* —Charlie Chaplin

What makes something funny? What does it take to make an audience laugh? An exploration of the evolution of modern comedy, we will uncover the roots of comedy in our culture through improvisation and the analysis of early texts. We will study the political comedies of Aristophanes, the characters of *commedia dell'arte*, the language of high British comedy, and the sources of African American humor in vaudeville. How are these historical constructs realized in modern-day comedies? "Laughter connects you to people. It's impossible to maintain a kind of distance when you are howling with laughter. Laughter is a force for democracy," according to John Cleese. The students will use the forms of the past to create their own material. The work will include exercises to discover your clown, the comical partnering of vaudeville, timing exercises for heightened language, and character creations of the *commedia dell'arte*. As we

investigate these classic comic structures, our goal will be to discover our own unique comic perspective as writers, actors, and theatre artists. Conferences will be weekly for the first six weeks and then biweekly thereafter. As Wanda Sykes says, "What drives the creative person is that we see it all."

## First-Year Studies: Power Plays: Theatre in Action

Kevin Confoy

FYS—Year | 10 credits

This FYS course looks at the greater role of theatre in our culture. The class will examine how theatre responds to the events and movements that shape our lives. Students will read and discuss a variety of plays in a diverse collection of styles and forms. The class looks at how theatre frames political discourse and its distinct role as a means of social activism in this country over the past 50 years. Texts range from those that address issues raised by the Black Lives Matter movement of the last few years and the AIDS crisis of the 1980s to the form-bending techniques of contemporary theatre makers and artists like Anna Deavere Smith, Lynn Nottage, Young Jean Lee, Jackie Sibbles Drury, Branden Jacobs-Jenkins, Annie Baker, Tony Kushner, Dominique Morisseau, and works from queer and trans playwrights, among many others. Power Plays looks at the innovations of mid-20th-century theatre artists like Bertolt Brecht and Samuel Beckett and at the political theatre of the Vietnam War and Civil Rights eras. The class will discuss how groundbreaking guerrilla theatre groups like ACT UP and El Teatro Campesino laid the foundation for much of the devised and immersive work that we see today. Students will read aloud from plays, screen documentaries, and related films and see productions in New York City over the course of the year. Guest artists will join Power Plays for designated classes. Students will meet with the teacher to devise conference projects to serve their distinct interests. Projects may range from acting and staging scenes to design work, dramaturgical presentations, and original plays written in the style of the events of the period and plays that we study, among other options. In addition to conference projects, students are required to submit written essays and participate fully in the discussion. Power Plays will alternate biweekly conferences with small-group meetings/conferences to include screenings, field trips, performances, and workshops.



## Acting and Performance

### Voice-Over Acting Technique

*Lisa Clair*

*Open, Component—Year*

This course is an introduction to the craft and technique of voice-over acting in various forms. The class is open to performers with an interest in gaining the necessary skills to perform in the fields of animation, video games, audio books, commercials, and more. Actors will learn to differentiate between genres and how to adapt their performance approach to each. We will cover basic skills, such as warmups, common terminology, home-studio setup, and audition and performance techniques. We will then build on those skills by learning to break down text, apply breath, perform copy, develop specific characters, and receive feedback and direction. Actors will have the opportunity to dive deeply into a genre of their choice, find and write their own copy, and practice recording and editing takes with the goal of creating a demo reel.

### Actor's Workshop: Acting the Kilroys

*Kevin Confoy*

*Open, Component—Year*

This script-based approach to acting and performance springs from the works and goals of The Kilroys, “a gang of playwrights...who came together to stop talking about gender parity in theatre and start taking action.” Students will perform given scenes written in a variety of styles by female, queer, and trans writers. Students will also study the greater context of plays, watch films and documentaries, and read and discuss essays and plays that deal with theatre’s response to the events that shape our world. Kilroys is about a way of looking at theatre: “We make trouble. And plays.” Acting the Kilroys is open to actors of any and all identities.

*This course meets twice a week.*

### Solo Performance

*Modesto Flako Jimenez*

*Open, Component—Year*

*Solo performance is nothing new. This has been happening since the dawn of man, and it will continue to happen...*

—Nilaja Sun

Discover the story you have to tell and own your voice boldly enough to tell it. Unlock your creativity not only for solo performance but also for every other aspect of your creative self! This playwriting-into-performance class will first focus on the actors finding a subject matter that motivates and sustains them. We will discuss the actor’s strengths and weaknesses throughout the process, finding

the actor’s unique voice through self-observance and self-discipline. The goal of this class is to catapult students from summary to interpretation, from regurgitation to analysis, from the simple act of seeing to the complex and bold endeavor of examination. Students are expected to actively measure relevant theoretical knowledge with critical issues pertaining to social justice and social change. Solo Performance emerges out of a desire to heal. Students are invited to create their own performance piece of theatre by developing and rehearsing a script within the spring term. Inviting them to have an intensive self-discovery and process, students will begin with reading and examining one-character plays. We will read the works of Spalding Grey, Anna Devere Smith, Lemon Andersen, and many more; then, as a class, we will discuss techniques, autobiographical subject matter, and themes. Students will create first drafts, next rewrites, then rehearsals, culminating in a final reading and/or performance of their own work.

### Acting Shakespeare

*Modesto Flako Jimenez*

*Open, Component—Year*

Those actors rooted in the tradition of playing Shakespeare find themselves equipped with a skill set that enables them to successfully work on a wide range of texts and within an array of performance modalities. The objectives of this class are to learn to identify, personalize, and embody the structural elements of Shakespeare’s language as the primary means of bringing his characters to life. Students will study a representative arc of Shakespeare’s plays, as well as the sonnets.

*This class meets twice a week.*

### Actor’s Workshop

*Marcella Murray*

*Open, Component—Year*

In this class, students will begin developing their own artistic practice for performance—supported by workshops on major acting methods such as Brecht, Stanislavski, and Hagen, as well as workshops on physical theatre and performance in the context of devised work. Through learning the historical and artistic context of different techniques, students will be encouraged to determine which practices are useful to them in their own work. These include vocal and physical warmups, relaxation, concentration, sensory awareness, listening, communication, and collaboration. Students will complete presentations that will spring from these workshops, as well as monologues and scene study. Students will work toward an awareness of their own process so that they might be confident in their ability to develop characters

outside of the context of a classroom. Students will be asked to honestly evaluate their own work, along with feedback from the professor. This class is intended for first- and second-year Theatre Thirds, as well as others who have not taken any (or any) acting courses.

## Actor's Workshop: Craft and Character

*Lauren Reinhard*  
*Open, Component—Year*

This course will be made up of exercises, monologues, and scene work intended to teach actors how to use acting techniques like Stanislavsky and Hagen in the craft of acting. Students will learn how to craft a set of given circumstances and make playable choices and objectives based on the analysis of their chosen performance text in order to create a truthful performance. The goal of the class is to give each student his/her own understanding of the importance of developing technique, rigor, and artistic practice in the craft of acting, as well as how to unlock the layers and complexities of any character that they play.

## Acting and Directing for Camera

*K. Lorrel Manning*  
*Intermediate, Component—Year*

This comprehensive, step-by-step course focuses on developing the skills and tools that young actors need in order to work in the fast-paced world of film and television while also learning how to write, direct, edit, and produce their own work for the screen. The first semester will focus on screen acting and on-camera auditions (in person and taped). Through intense scene study and script analysis, we will expand each performer's range of emotional, intellectual, physical, and vocal expressiveness for the camera. Focus will also be put on the technical skills needed for the actor to give the strongest performance "within the frame" while maintaining a high level of spontaneity and authenticity. Students will act in assigned and self-chosen scenes from film and television scripts. Toward the end of the semester, the focus will switch to on-camera auditions, where students will learn the do's and don'ts of the in-person and the self-taped camera audition. During the second semester, students will learn the basics of filmmaking, allowing them to create their own work without the restraints of a large budget and crew. The basic fundamentals of screenwriting, cinematography, directing, and editing will be covered, along with weekly writing, reading, viewing, and filming assignments. Students will finish class with edited footage of their work and clear next steps. For this course, students must have their own, or access to a, camera

(iPhone, iPad, or other camera) and a computer with editing software (e.g., iMovie, DaVinci Resolve, Final Cut Pro, Adobe Premiere).

*A theatre program acting or directing component or permission of the instructor is required.*

## Filming With Actors: A Workshop for Directors and Actors

*K. Lorrel Manning*  
*Component—Fall*

For the actors (theatre students), we will explore the basics of acting on film with a focus on script analysis and the elements of characterization. We will also explore methods that will allow the actor's work on camera to be loose, spontaneous, and real.

*Students must have completed at least one yearlong acting component in the theatre program.*

## Collaborative

## Beyond the Proscenium: Radical Acting, Directing, and Design in the Post-Internet Age

*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 the digital and post-internet world. 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.*

## Songwriting for a New Musical Theatre (Section 1)

*Storm Thomas*  
*Open, Component—Year*

This course suggests a unique approach to musical theatre making, forged during the making of the Tony/Obie award-winning musical, *Passing Strange*. The method treats song, not story, as the seed out of which a show

grows. Students are taught to conjure stories out of their songs rather than tacking songs onto a preexisting narrative. The urgency of personal biography as the source material for theatrical mythmaking (vs. invented fictions) is also emphasized, along with the incorporation of solo performance and the use of video. Emphasis on in-the-moment creating via a demystification of the songwriting process seeks to keep students inspired and motivated, with more time spent creating than listening to a lecture. Students are regularly given songwriting prompts and invited to take time away from class to compose. Students will work toward building, by semester's end, a final show drawn from the songs that they've written. Students will learn techniques that transform the "magic" of songwriting into a reflexive act of communication available to anyone, with or without songwriting experience. The fundamentals of songwriting are taught, along with an introduction to various music software apps.

## Songwriting for a New Musical Theatre (Section 2)

*Storm Thomas*

*Open, Component—Year*

This course suggests a unique approach to musical theatre making, forged during the making of the Tony/Obie award-winning musical, *Passing Strange*. The method treats song, not story, as the seed out of which a show grows. Students are taught to conjure stories out of their songs rather than tacking songs onto a preexisting narrative. The urgency of personal biography as the source material for theatrical mythmaking (vs. invented fictions) is also emphasized, along with the incorporation of solo performance and the use of video. Emphasis on in-the-moment creating, via a demystification of the songwriting process, seeks to keep students inspired and motivated, with more time spent creating than listening to a lecture. Students are regularly given songwriting prompts and invited to take time away from class to compose. Students will work toward building, by semester's end, a final show drawn from the songs that they've written. Students will learn techniques that transform the "magic" of songwriting into a reflexive act of communication available to anyone, with or without songwriting experience. The fundamentals of songwriting are taught, along with an introduction to various music software apps.

## Design and Media

### Lighting Design I

*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 assist other designers as a way of developing a greater understanding of the design process.

*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 their imagination to create a theatrical world on stage. The class covers the fundamental ideas of scenic design and basic design technique, such as research, drawing, and scale-model making. We will start from small exercise projects and complete a final design project at the end. Students will present most of the projects to the class, followed by questions and comments from fellow students. Presentation and critique skills are important in this course. Students with no experience 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.*

### Sound Design

*Glenn Potter-Takata*

*Open, Component—Year*

This course serves as an introduction to theatrical sound design. Students will learn about basic design principles, editing and playback software, content creation, basic system design, and sound theory. The course examines the function and execution of sound in theatre, dance, and interdisciplinary environments. Exercises in recording, editing, and designing sequences in performance software will provide students with the basic tools needed to execute sound designs in performance.

### Video and Media Design

*Glenn Potter-Takata*

*Open, Component—Year*

This course, which serves as an introduction to theatrical video design, explores the use of moving images in live performance, basic design principles, editing and playback software, content creation, and basic system design. The

course examines the function and execution of video and integrated media in theatre, dance, and interdisciplinary environments. Exercises in videography, nonlinear editing, and designing sequences in performance software will provide students with the basic tools needed to execute projection and video design in a live performance setting.

## Costume Design I (Section 1)

*Liz Prince*

*Open, Component—Year*

This course is an introduction to the basics of designing costumes and will cover various concepts and ideas, such as the language of clothes, script analysis, the elements of design, color theory, fashion history and figure drawing. We will work on various theoretical design projects while exploring how to develop a design concept. This course also covers various design room sewing techniques, as well as the basics of wardrobe technician duties; 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 I (Section 2)

*Liz Prince*

*Open, Component—Year*

This course is an introduction to the basics of designing costumes and will cover various concepts and ideas, such as: the language of clothes, script analysis, the elements of design, color theory, fashion history, and figure drawing. We will work on various theoretical design projects while exploring how to develop a design concept. This course also covers various design room sewing techniques, as well as the basics of wardrobe technician duties; 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.*

## Puppet Theatre

*Lake Simons*

*Open, Component—Year*

This course will explore a variety of puppetry techniques, including bunraku-style, marionette, shadow puppetry, and toy theatre. We will begin with a detailed look at those forms through individual and group research projects. Students will then have the opportunity to develop their puppet-manipulation skills, as well as to gain an understanding of how to prepare the puppeteer's body for performance. We will further our exploration with hands-on learning in various techniques of construction. The class will culminate with the creation and presentation of puppetry pieces of their own making.

*This class meets once a week for two hours.*

## Lighting Design II

*Intermediate, Component—Year*

Lighting Design II will build on the basics introduced in Lighting Design I to help develop the students' abilities in designing complex productions. The course will focus primarily on CAD and other computer programs related to lighting design, script analysis, advanced console operation, and communication with directors and other designers. Students will be expected to design actual productions and in-class projects for evaluation and discussion and will be offered the opportunity to increase their experience in design by assisting Mr. MacPherson and others, when possible.

*This class meets once a week. Completion of Lighting Design I or permission of the instructor is required.*

## 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 with examples of department productions. Students are required to present most of the projects to the class, followed by questions and comments from the fellow students.

*This class meets once a week. There is a \$50 course fee.*

*Prerequisite: Completion of Scenography I is required.*

## 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 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.

*Completion of Costume Design I or permission of the instructor is required.*

## 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.

*This class meets once a week. Completion of Costume Design I and Costume Design II or permission of instructor is required.*

## Directing

### Actor's/Director's Lab

*William D. McRee*

*Open, Component—Year*

This is a class for actors and directors to work together on new or published work. Students may choose to work as a director, an actor, or both on all class projects and may change their choice on each of the next projects as the year progresses. The fall semester will focus on scene work; the spring semester, on short plays and one-acts. There will be inside-of-class and outside-of-class rehearsals. Some of the pieces will be assigned; most will be the student director's choice.

*Class size is not limited.*

## Directing Workshop

*William D. McRee*

*Open, Component—Year*

Directors will study the processes necessary to bring a written text to life, along with the methods and goals used in working with actors to focus and strengthen their performances. Scene work and short plays will be performed in class, and the student's work will be analyzed and evaluated. Common directing problems will be addressed, and the directors will become familiar with the conceptual process that allows them to think creatively. In the second semester, students will direct a short play of their choice. This workshop is open to beginning directors and any interested student.

*This class meets twice a week.*

## Movement and Voice

### Introduction to Intimacy in Performance

*Judi Lewis Ockler*

*Component—Fall*

This semester-long class will provide students with an introduction to the language, processes, and best practices of intimacy training for stage and screen. The class will meet once per week, during which time students will engage in discussions of terms and theory, learn fundamentals of approaching scene work or material that is intimate in nature, and work collaboratively to simulate artistic settings where best practices can be enacted and assessed. Toward the end of the term, students will work with text, scenes, or breakdowns to practice their approach to solving challenges around intimacy choreography.

*Previous acting, directing, or stage-management class or faculty permission required.*

### The Articulate Instrument: Suzuki Training for the Actor

*Matthew Mastromatteo*

*Open, Component—Year*

As performers and storytellers, it is our work to transmit information or data to our audiences. In this course, we will explore how the body, as our instrument, can be a powerful tool used to amplify our ability to communicate point of view and meaning in art making. Supplementing the Suzuki Method of Actors Training, we will also draw upon trainings such as (but not limited to) Viewpoints, Michael Chekov Technique, and Miller Voice Method. Through these vocal and physical techniques, we will

develop an increased sense of bodily awareness and practice how we can use this awareness to inform expressive choice making. We will learn how to honor and navigate our habitual psychological and physical mannerisms, as we approach character and/or generative work. We will do all this while we unpack a collection of common aesthetics to help us approach any work environment in a “front-footed” manner.

## Singing Workshop

*Thomas Mandel, William D. McRee*  
*Open, Component—Year*

We will explore the actor’s performance with songs in various styles of popular music, music for theatre, cabaret, and original work, emphasizing communication with the audience and material selection. Dynamics of vocal interpretation and style will also be examined. Students perform new or returning material each week in class and have outside class time scheduled with the musical director to arrange and rehearse their material. Students enrolled in the course also have priority placement for voice lessons with faculty in the music program and enrollment in Alexander Technique classes or other movement courses of their choosing.

*This class meets once a week. Audition required.*

## Introduction to Stage Combat (Section 1, Unarmed)

*Sterling Swann*  
*Open, Component—Year*

Students learn the basics of armed and unarmed stage fighting, with an emphasis on safety. Actors are taught to create effective stage violence, from hair pulling and choking to sword fighting, with a minimum of risk. Basic techniques are incorporated into short scenes to give students experience performing fights in classic and modern contexts. Each semester culminates in a skills proficiency test, aimed at certification in one of eight weapon forms.

*This class meets once a week.*

## Introduction to Stage Combat (Section 2, Unarmed)

*Sterling Swann*  
*Open, Component—Year*

Students learn the basics of armed and unarmed stage fighting, with an emphasis on safety. Actors are taught to create effective stage violence, from hair pulling and choking to sword fighting, with a minimum of risk. Basic techniques are incorporated into short scenes to give

students experience performing fights in classic and modern contexts. Each semester culminates in a skills proficiency test, aimed at certification in one of eight weapon forms.

*This class meets once a week.*

## Introduction to Stage Combat (Section 3, Knife)

*Sterling Swann*  
*Open, Component—Year*

Students learn the basics of armed and unarmed stage fighting, with an emphasis on safety. Actors are taught to create effective stage violence, from hair pulling and choking to sword fighting, with a minimum of risk. Basic techniques are incorporated into short scenes to give students experience performing fights in classic and modern contexts. Each semester culminates in a skills proficiency test, aimed at certification in one of eight weapon forms.

*This class meets once a week.*

## Advanced Stage Combat

*Sterling Swann*  
*Advanced, Component—Year*

As a continuation of stage combat, this course deals with more complex weapon styles. The “double-fence,” or two-handed forms (rapier and dagger, sword and shield) are taught. Students are asked to go more deeply into choreography and aspects of the industry. Critical thinking is encouraged, and students will be asked to create their own short video showing an understanding of basic principles (use of distance, point of view, storytelling). The function of the stunt coordinator, essential in a growing film industry, will also be explored.

*Completion of Introduction to Stage Combat (Section 1, 2, or 3) is required.*

## Playwriting

### Act One, Scene One: Beginning to Find Yourself in the World of Diverse, Modern Playwriting

*Jonathan Alexandratos*  
*Open, Component—Year*

If you’re new to playwriting and looking for a safe, warm classroom to experiment with your burgeoning love of the craft, this is the place for you. We’ll make our own plays, but we’ll do it informed by the diversity that is on our stages right here, right now. Playwrights like David Henry

Hwang, Sarah Ruhl, Dominique Morisseau, Nilaja Sun, C. Julian Jimenez, and many others will be the voices that we elevate as we find our own. A combination of analysis and (primarily) creative workshop, Act One, Scene One is a great place to start your first (or second, or third, or fourth) play.

## Playwriting Techniques

*Stuart Spencer*

*Open, Component—Year*

In this course, you will investigate the mystery of how to release your creative process while also discovering the fundamentals of dramatic structure that will help you tell the story of your play. In the first term, you will write a short scene every week taken from *The Playwright's Guidebook*, which we will use as a basic text. At the end of the first term, you will write a short, but complete, play based on one of these short assignments. In the second term, you'll go on to adapt a short story of your choice and then write a play based on a historical character, event, or period. The focus in all instances will be on the writer's deepest connection to the material—where the drama lies. Work will be read aloud and discussed in class and discussed each week. Students will also read and discuss plays that mirror the challenges presented by their own assignments.

*This course meets once a week.*

## Queering Stages With Trans and Non-Binary Pages: Advanced Playwriting with a Focus on Trans and Non-Binary Work

*Jonathan Alexandratos*

*Advanced, Component—Year*

If you're a playwright searching for a safe place to create and/or engage trans and non-binary work, perhaps inventing your own along the way, then this is a class for you. We'll look to myriad texts—from Alok's Instagram posts, to C. Julian Jimenez's plays, to She-Ra, to Joseph Campbell (critically), to K. Woodzick's Non-Binary Monologues Project, to Disclosure, to Vivek Shraya...to much, much more—in order to synthesize what already informs some trans and non-binary work with our own creative desires. As long as you feel invested in trans and non-binary work and a classroom of respect, you're welcome here. Before I came out as non-binary, survey classes about trans and non-binary work showed me the breadth of the umbrella. I hope to do the same here.

*Completion of at least one yearlong playwriting class is required.*

## Playwrights 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 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. We read great plays and analyze them dramaturgically; it's indispensable for the playwright. We will read some existent texts, time allowing. Finally, your interest in the workshop indicates a high level of seriousness about playwriting—and all serious playwrights should take the History and Historionics course.

*This class meets twice a week. Students must have, at minimum, 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.*

## Production

### Stage Management

*Heather Drastal*

*Open, Component—Year*

Stage management is a practice grounded in supporting communication across all departments. A stage manager acts as a liaison between and among all members of the company—the cast, director, designers, producers, and technical crew. Stage managers also support the director and company by helping to set the tone of the room; they establish clear and specific expectations, develop and implement systems to help move the process forward, and manage all technical elements throughout the process. Good stage managers are flexible and exhibit transparency and empathy as they hold space for everyone, curating a culture of trust and professionalism through their work. This course will explore the basic techniques and skills of stage management via the five stages of production: preproduction, rehearsals, tech, performance, and close/strike. Students will practice script analysis and develop systems for rehearsal/performance organization and the maintenance and running of a production. A theatre-management practicum is embedded in the course

curriculum; all students will be assigned as a stage manager or assistant stage manager for an SLC Theatre production.

## Production Management

*Heather Drastal*

*Open, Component—Year*

Production managers bridge the gap between artistic and logistic elements of production. They must be problem solvers, big-picture thinkers, and well-versed in all aspects of theatre—blending technical, artistic, and managerial skills. This course is a study of theatre management, with an emphasis on real-world applications to production-management concepts. Students will develop an understanding of the relationships between and among the creative, administrative, and production departments of a theatre company and how these function collectively to achieve common organizational and artistic goals. Through project-based activities, production-management students will develop a working knowledge of the artistic and managerial elements of a theatre company and how these function together to deliver a cohesive season. Students will dialogue with innovators in the field and analyze real-world applications of production-management concepts. A theatre-management practicum is embedded in the course curriculum; all students will be assigned as a student production manager for an SLC Theatre production.

## Tools of the Trade

*Robert Gould*

*Open, Component—Year*

This is a stagehand course that focuses on the nuts and bolts of light 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, drafting, light plots, assembly and troubleshooting, and basic electrical repair. Students who take this course will be eligible for additional paid work as technical assistants in the theatre department.

*This class meets once a week.*

## DownStage

*Graeme Gillis*

*Sophomore and Above, Component—Year*

DownStage is an intensive, hands-on conference in theatrical production. DownStage student producers administrate and run their own theatre company. They are responsible for all aspects of production, including determining the budget and marketing an entire season of events and productions. Student producers are expected

to fill a variety of positions, both technical and artistic, and to sit as members of the board of directors of a functioning theatre organization. In addition to their obligations to class and designated productions, DownStage producers are expected to hold regular office hours. Prior producing experience is not required.

*This class meets twice a week. Open to both graduate and undergraduate students, sophomore and above.*

## Theatre and Civic Engagement

### The Stories We Could Tell: Theatre Through Memory

*Christine Farrell*

*Open, Small seminar—Spring | 5 credits*

All stories can enlighten us, all can transform the listener, and all can allow the storyteller to see and experience things they have forgotten. The stories we could tell are limitless. In this course, eight-to-10 students would be trained in improvisational exercises used for building community and narrative storytelling. The students would begin the course practicing and learning the varied theories connected to the work of Community and Social Practice Programs and Theatre of the Oppressed. Once the students feel comfortable using the exercises, we will spend one afternoon a week visiting and discovering the stories of the residents of the senior low-income housing and assisted-living communities at Wartburg Rehabilitation Center in Yonkers. We would listen to, invest in, and develop the stories from the lives of the residents. Some will be dramatic reflections of their life events; others will be simple adventures of everyday existence. Students do not need any background in theatre, just a desire to connect to the Wartburg culture and explore memory through storytelling. As we gather these stories, we will develop a theatre project with and for the residents. The goal of the collaboration is to motivate, expand, and create more vivid memories in us all.

*This course can be taken as a 2-3 credit course or a 5 credit course. Students who wish to take it as a 5 credit course must meet on Mondays for conferences throughout the semester.*

### Theatre and Civic Engagement: Methods of Civic Engagement

*Allen Lang*

*Open, Component—Year*

This course is for undergraduate theatre artists interested in learning and sharing theatre skills in the community. Using the vocabulary of theatre, we will investigate methods and techniques, styles, and forms to create and



develop theatre projects designed for specific community work. The course develops individual collaboration, experimentation, and understanding of specific community needs. Students will explore the essentials of constructing a creative practice for community engagement. In addition, students will learn to extend their personal theatre skills by developing detailed interdisciplinary lesson plans for specific workshops. Each community project is unique. Lesson plans may include a combination of theatre games, acting, music, story making, movement, and drawing. Participants are encouraged to teach what they already know, step outside their comfort zone, and learn more as they become aware of their placement's educational and psychological needs. The course focuses on teaching methods, making mistakes, and becoming aware of individual and personal processes. This ideal combination explores education and community problems for those considering a career in early-childhood, middle-school, and/or high-school education and beyond. Course topics will explore community self-care, lesson planning, curriculum development, and approaches to learning. Students will experience crucial connections between theory and practice through a weekly community placement. Students will learn by doing, gaining hands-on experience by collaborating as a team member at an area school, senior home, museum, or the long-running SLC Saturday Lunchbox Theatre program, which is open to the Sarah Lawrence and Yonkers communities. In addition, students will gain valuable experience as prospective teachers and teaching artists by taking this course and developing lesson plans that will be useful and valuable beyond the College experience. Students will better understand how civic-engagement practices encourage essential dialogues that deepen community connections and may lead to change. Many former students of this course are teaching and running educational programs at schools, theatres, and museums across the globe. Course readings will include the work of Paulo Freire, Augusto Boal, Viola Spolin, M. C. Richards, Vivian Gussin Paley, Pablo Helguera, and others. Placements may offer an hourly stipend.

## Theatre and Civic Engagement: Curriculum Lab

*Aixa Rosario Medina*  
Open, Component—Year

The Curriculum Lab is a required weekly course for students who are sharing their theatre and creative skills in the Saturday Lunchbox Theatre Program. The Curriculum Lab will explore the creation and development of an interdisciplinary teaching curriculum for children ages six through 18. Through this weekly lab, directly

connected to Lunchbox Theatre, students will gain insight into child-development principles, lesson-planning skills, and classroom-management strategies. Through inquiry and reflection, students will expand their critical-thinking processes while utilizing practical teaching methods and techniques suitable for multiple learning types and levels.

## Theatre and Civic Engagement: Teaching Artist Pedagogy

*Allen Lang*  
Advanced, Component—Year

Theatre and Civic Engagement teaching artists students will develop valuable creative resources while investigating the intersection of theatre and community. This course is open to graduate and upper-level undergraduate students interested in sharing theatre skills with the community. We will explore interdisciplinary creative processes, social-justice issues, and curriculum development focusing on the individual. We will analyze the crossovers between various teaching theories, pedagogies, and philosophies. In addition, students will explore creating theatre in the community that investigates the connection of art practices in education while respecting the emotional aspects of learning. Students will analyze, explore, and investigate social-justice pedagogies and philosophies and explore various practices and creative techniques to deepen awareness of critical thinking. We will look at strategies for classroom management and teaching methods suitable for different ways of learning. Students will actively create, develop, and share collaborative theatre lessons while building community with artists, teachers, and community organizations. Active class work will explore ideas for projects that will support lesson planning and the growth of curriculum concepts. In addition, students will hold yearlong placements at schools, community centers, area colleges, museums, LGBTQIA youth centers, and the long-running SLC Saturday Lunchbox Theatre program that combines the Sarah Lawrence and Yonkers communities. As a result of this course, students will have a portfolio of designed lesson plans and educational ideas that will serve as a creative template for current and future projects. We will explore the work of Paulo Freire, Augusto Boal, Suzanne Lacy, Ana Mendieta, bell hooks, and others. Placements may offer an hourly stipend.

*Undergraduate students must have completed Theatre and Civic Engagement: Methods of Civic Engagement.*

## Theatre, History, Survey

### Historic Survey of Formal Aesthetics for Contemporary Performance Practice

Lisa Clair

Open, Component—Year

Once upon a time, a playwright said in a rehearsal, “I just think that this is the most Cubist moment of this play.” Everyone in the room fell silent and grew uncomfortable, because...what in the heck did she mean by that? And aren’t we already supposed to know? This interactive lecture course surveys the aesthetic movements throughout history and teaches you to track their impact on your work. Ideas behind each movement are examined in relation to the historical moment of their occurrence and in their formal manifestations across visual-art, musical, architectural, and performance disciplines. Each student then places his/her own work within a wider context of formal aesthetic discourse—locating hidden influence and making conscious and purposeful the political resonance that is subsequently uncovered. Students are encouraged to find ways of acknowledging the responsibility that one carries for one’s own work’s impact on the world and to start using terms like “Post-Modernism” and “Futurist” with confidence.

### In Gratitude for the Dream: Theatre and Performance in African Diasporas

Marcella Murray

Open, Component—Year

In this lecture, we will focus on theatre and performance in the African diasporas. This class will discuss some of the different experiences of what it means to be of an African diaspora and to create for performance. How do you express yourself when, structurally, your environment is inhospitable to such a self? We understand that the most commonly expressed histories tend to favor Western perspectives. How, then, do we understand and trust what we learn of the history of Black performance? How do we understand and trust what we hear/read about contemporary Black theatre and performance? What IS theatre, and how does that word relate to non-Western traditions of performance? This class is interested in the connection between ritual and performance, mythology and truth, house and home; it holds space for oral traditions and modes of performance not necessarily called theatre while also maintaining a weekly practice of reading and discussing published plays, theory, and criticism.

### History and Histrionics: A Survey of Western Drama

Stuart Spencer

Open, Component—Year

This course explores 2,500 years of Western drama and how dramaturgical ideas can be traced from their origins in fifth-century Greece to 20th-century Nigeria—with many stops in between. We will try to understand how a play is constructed, rather than simply written, and how how each succeeding epoch has both embraced and rejected what has come before it in order to create its own unique 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 for the plays in question to better understand how and why they were written as they were. Classroom discussion will focus on a new play each week, with occasional written projects that explore these ideas more closely.

### The Broadway Musical: Something Great is Coming

Stuart Spencer

Open, Component—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. In the first term, we’ll focus mostly on the “integrated musical”—shows that tell a story, with the songs woven seamlessly into the plot, like *Show Boat*, *Carousel*, *South Pacific*, *My Fair Lady*, *The Music Man*, *Fiddler on the Roof*, and *Sweeney Todd*. But we’ll also spend some time looking at the much more chaotic zaniness of musical comedies, like *The Boys From Syracuse*, *Guys and Dolls*, and *How to Succeed in Business Without Really Trying*. In the second term, we move on to the “concept musical,” Broadway’s answer to cubist painting, which took a subject and looked at it from every conceivable angle except that of a conventional plot. These will include *Cabaret*, *Company*, *Candide*, *Follies*, *Chicago*, *Pacific Overtures*, and *Merrily We Roll Along*. And we’ll end the year by looking at two great Broadway operas: *Porgy and Bess* and *West Side Story*. Creative projects will be assigned for students to more deeply investigate the ideas presented by the course.

## Far Off, Off-Off, Off, and On Broadway: Experiencing the 2023 Theatre Season

William D. McRee

*Open, Component—Fall*

Weekly class meetings in which productions are analyzed and discussed will be supplemented by regular visits to many of the theatrical productions of the current season. The class will travel within the tristate area, attending theatre in as many diverse venues, forms, and styles as possible. Published plays will be studied in advance of attending performances; new or unscripted works will be preceded by examinations of previous work by the author or the company. This class meets once a week. Ticket fees for this class are covered by the Theatre Program.

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

Anthropology and Images (p. 6), Robert R. Desjarlais

*Anthropology*

First-Year Studies in Dance (p. 27), John Jasperse *Dance*

Movement Studio Practice (p. 27), Peggy Gould, Jodi

Melnick, Jennifer Nugent, Jessie Young, Catie Leasca,

Wendell Gray II *Dance*

Ballet (p. 28), Megan Williams, Susan Caitlin Scranton

*Dance*

West African Dance (p. 28), N'tifafa Tete-Rosenthal *Dance*

Hip-Hop (p. 28), Matthew Lopez *Dance*

Guest Artist Lab (p. 28) *Dance*

Live Time-Based Art (p. 29), Beth Gill, Juliana F. May, John

Jasperse *Dance*

Performance Project (p. 29), Jordan Demetrius Lloyd,

Eleanor Smith, Molly Lieber *Dance*

Anatomy (p. 29), Peggy Gould, Jessie Young *Dance*

Choreographing Light for the Stage (p. 29), Judy Kagel

*Dance*

Yoga (p. 30), Patti Bradshaw *Dance*

The Movie Musical (p. 41), Leana Hirschfeld-Kroen *Film*

*History*

Producing for Film and Television (p. 47), Beth Levison

*Filmmaking and Moving Image Arts*

Filming With Actors: A Workshop for Directors and

Actors (p. 48), K. Lorrel Manning *Filmmaking and*

*Moving Image Arts*

Beginning French (p. 53), Ellen Di Giovanni *French*

Feminist and Queer Waves: Reading Canon in

Context (p. 79), Benjamin Zender *Lesbian, Gay,*

*Bisexual, and Transgender Studies*

Shakespeare and the Semiotics of Performance (p. 83),

Joseph Lauinger *Literature*

Ancient Eros: Love in Classical Literature (p. 87), Emily

Fairey *Literature*

The Stories We Could Tell: Theatre Through

Memory (p. 130), Christine Farrell *Psychology*

Senior Studio (p. 164), John O'Connor *Visual and Studio*

*Arts*

Visual Arts Fundamentals: Materials and Play (p. 165),

John O'Connor *Visual and Studio Arts*

Visual and Studio Arts Fundamentals: Our Eight

Senses (p. 166), John O'Connor *Visual and Studio*

*Arts*

Painting Pop (p. 168), Claudia Bitrán *Visual and Studio Arts*

Performance-Art Tactics (p. 168), Dawn Kasper *Visual and*

*Studio Arts*

Performance Art (p. 168), Clifford Owens *Visual and Studio*

*Arts*

First-Year Studies: Poetry: The Human Song (p. 174), Marie

Howe *Writing*

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

Nonfiction Laboratory (p. 181), Stephen O'Connor *Writing*

Dream Logic (p. 181), Stephen O'Connor *Writing*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## URBAN STUDIES

Urban studies is a field dedicated to the study of cities across disciplines, focusing on the fabric of cities and the culture, society, and economy particular to cities and to those who live within them. Some of the topics that urban studies may explore are the histories of cities; space, design, and power; cities and suburbia; the city and the country; megacities; casino urbanization; cities remembered (memoirs based on urban space); and cities of the future (real and science-fiction cities). Among the many themes addressed in urban studies are space and sociability, including urban planning, public and private space, social relations and structures, the right to city space, gender and power, urban social movements, and public art. Among the many disciplines that offer courses related to urban studies are anthropology, architecture, economics, environmental studies, politics, public policy, and sociology.

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

Anthropology and Images (p. 6), Robert R. Desjarlais

*Anthropology*

Ethnographic Writing (p. 6), Robert R. Desjarlais

*Anthropology*

Monuments and Memory (p. 11), Cat Dawson *Art History*

Hip-Hop (p. 28), Matthew Lopez *Dance*

First-Year Studies: Political Economy of Environmental and

Climate Justice (p. 31), An Li *Economics*

## 162 Visual and Studio Arts

First-Year Studies: The 2024 Presidential Election in Context: Inequality, the Climate Crisis, and the Global Far Right (p. 32), Jamee Moudud *Economics*

Legal and Political Foundations of Money, Finance, and the Economy (p. 32), Jamee Moudud *Economics*

The US Workers' Movement: From Colonial Slavery to Economic Globalization (Labor Economics) (p. 33), Noah Shuster *Economics*

Research Methods in Economics (p. 33), An Li *Economics*

Geospatial Data Analysis (p. 35), Bernice Rosenzweig *Environmental Science*

Environmental Data (p. 35), Bernice Rosenzweig *Environmental Science*

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

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 57), Joshua Muldavin *Geography*

The Rise of the New Right in the United States (p. 58), Joshua Muldavin *Geography*

First-Year Studies: The Urban Century: How Cities Shaped and Were Shaped by Modern European History (p. 64), Philipp Nielsen *History*

First-Year Studies: In the Tradition: Introduction to African American History (p. 65), Komozi Woodard *History*

Who Owns History? Urban and Ethnic History in America (p. 65), Komozi Woodard *History*

The Jewish Century: European Jewish History From Emancipation to Destruction (p. 66), Philipp Nielsen *History*

Screening the City (p. 67), Ryan Purcell *History*

The Power of Place: Museums, Monuments, and Public History in Yonkers (p. 71), Mary Dillard *History*

Urban Humanities (p. 71), Ryan Purcell *History*

Public Humanities in Practice: The Yonkers Public Library (p. 72), Benjamin Zender *History*

An Introduction to Statistical Methods and Analysis (p. 94), Abbe Herzig *Mathematics*

Capitalism and Schizophrenia: A Thousand Plateaus (p. 112), Roy Ben-Shai *Philosophy*

Polarization (p. 119), Samuel Abrams *Politics*

All Politics Is Local! (p. 120), Emmaia Gelman *Politics*

Intersectionality Research Seminar (p. 127), Linwood J. Lewis *Psychology*

Food Environments, Health, and Social Justice (p. 127), Magdalena Ornstein-Sloan *Psychology*

Environmental Policy, Racism, and Social Justice (p. 134), Jessica Poling *Public Policy*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 135), Jessica Poling *Public Policy*

Jews of New York (p. 139), Hannah Zaves-Greene *Religion*

Environmental Policy, Racism, and Social Justice (p. 143), Jessica Poling *Sociology*

Sociological Theory (p. 143), Aysegul Kayagil *Sociology*

Sociology of Education (p. 144), Fanon Howell *Sociology*

Educational Technology: Sociological Perspectives (p. 145), Fanon Howell *Sociology*

Bad Neighbors: Sociology of Difference and Diversity in the City (p. 145), Parthiban Muniandy *Sociology*

Social Movements and Powerful Art: Aesthetics of Authority and Resistance (p. 145), Jessica Poling *Sociology*

Changing Places: Social/Spatial Dimensions of Urbanization (p. 146), Shahnaz Rouse *Sociology*

The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*

Urban Voids as Artifacts (p. 163), Nick Roseboro *Visual and Studio Arts*

The Pendulum of Labor and Leisure (p. 163), Nick Roseboro *Visual and Studio Arts*

Creative Reuse (p. 171), Jean Shin *Visual and Studio Arts*

What Remains: Presenting Absence (p. 172), Jean Shin *Visual and Studio Arts*

Activating Art in Public Places (p. 172), Jean Shin *Visual and Studio Arts*

Children's Literature (p. 175), Myra Goldberg *Writing*

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

Forms and Fictions (p. 178), Myra Goldberg *Writing*

Words and Pictures (p. 178), Myra Goldberg *Writing*

Creative Nonfiction (p. 181), Jo Ann Beard *Writing*

## VISUAL AND STUDIO ARTS

The visual and studio arts program is dedicated to interdisciplinary study, practice, experimentation, and collaboration among young artists. Students focus on traditional studio methods but are encouraged to bridge those ideas across disciplines, including experimental media and new techniques. The program offers courses in painting, drawing, printmaking, photography, sculpture, video art, installation, creative programming, interactive art, interventionist art, games, and simulation. Students pursue a multidisciplinary course of study while gaining proficiency in a wide range of methods and materials. Working within a liberal-arts context, students are also encouraged to form collaborations across fields of practice and often work with musicians, actors, and scenic designers, as well as biologists, mathematicians, architects, philosophers, or journalists. Conference work, senior show, and senior thesis allow the integration of any combination of fields of study, along with the opportunity for serious research across all areas of knowledge.

The Heimbold Visual Arts Center offers facilities for woodworking, plaster, printmaking, painting, video making, and installation. Advanced studios offer individual work areas. In addition to art studios, students have access to presentation rooms and exhibition spaces. Courses are taught in the traditional seminar/conference format, with studio classes followed by one-on-one conferences with faculty. All students are encouraged to

maintain a presence through social media and are especially encouraged to supplement their work in studio through participation in the program's ongoing series of special topic workshops—small three-to-five session minicourses that cover current thought in art theory, discipline-specific fundamentals, new technologies, and professional practices. Past workshops have included woodworking, fiber arts, metalwork, printmaking, letterpress, figure drawing, printing for photographers, creative coding, virtual reality, MAX/MSP, online portfolio design, writing an artist's statement, navigating the art world, the art of critique, applying for grants, and more. Students who invest significant time in the program are encouraged to apply for a solo gallery show in their senior year and may take on larger capstone projects through a yearlong, practice-based senior thesis.

In addition to these resources, the Visiting Artist Lecture Series brings a wide range of accomplished artists to campus for interviews and artist talks. In a feature unique to the program, faculty routinely arrange for one-on-one studio critiques between students and guest faculty or artists who are visiting campus through the lecture series. Art vans run weekly between campus and New York City museums and galleries. Visual-arts students typically hold internships and assistantships in artist studios, galleries, museums, and many other kinds of arts institutions throughout the city.

## Architecture

### The Pendulum of Labor and Leisure

*Nick Roseboro*

*Open, Seminar—Fall | 5 credits*

Work/labor are directly connected and drive reasoning for producing more commodities, people, and even art—extending our livelihoods further into the future. Leisure is a vital part of a system where labor is extracted from society and, in turn, yearns for time away from work or something in return. Some tensions lie in the decision-making process of wanting time from work and the rewards of that work that generate paradoxical circumstances. Workers give their labor and, in return, earn a conditioned status that is sought after and that perpetually feeds this cycle. The course looks at work typologies embedded within their leisure and the amenities used as a tool for greater work output. A question arises regarding the work/life vs. work/leisure paradigm and the blurred line between them. Counter examples include the festival as a site of leisure, the home, and more sites that function as a release for work—but is work still happening on these sites? Through drawing, collage, and mapping, students will identify the experiences in these spaces, how they function with or against the norms of society, and where the future of these

spaces linked to “play” symbolizes for them. What aspects of leisure are necessity vs. desire, and what is the role of aesthetics in these places?

### Urban Voids as Artifacts

*Nick Roseboro*

*Open, Seminar—Spring | 5 credits*

Defined by Ignacio Sola Morales as land in its exploitable state, urban voids have been a topic of discussion for quite some time. This course aims to reexamine the notion of the void not as land ripe for building real estate capital but, rather, as space for cultural expression. Students are given a list of different voids—infrastructural areas, parks, empty/unused buildings, and land that has transformed many times over with histories of erasure and dispossession. Exercises include visual representation via an exegetic collage of the assigned void. What are the colors of the voids? Do these colors and textures differ from their context? The project then would be to design an intervention as a response to the context of the chosen void. What does the context need? Who is it for, and why? Responses could interface with political, economic, and social concerns with the varying matter on our planet but also with an underlying conceptual underpinning of their interconnectedness of site, land, and the collective.

## Drawing

### The Face Is a Clock: Drawing Portraits

*John O'Connor*

*Open, Seminar—Fall | 5 credits*

Portraiture has a rich and complex history. Drawing a face is an ideally challenging way for students to learn how to render realistically, through line, light, shadow, volume, and space. Intentionally manipulating this same graphic language can embed portraits with the complex emotional and psychological states that lie beyond visual representation. Politically, socially, and historically, portraits have been a means to establish class and gender, provide immortality, and document the human condition. In this course, you will learn the fundamentals of drawing through the subject of the portrait. The act of looking will be primary for us, as seeing the face accurately—as it truly exists—is a constant challenge for artists. As the semester progresses, we'll move from observational portraits 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 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 of the studio in

order to build a disciplined drawing practice. For context, we will look at a range of historical and contemporary examples of portraiture and will visit New York City exhibitions to see art works. A visiting artist working in portraiture will visit class, as well.

## 1,001 Drawings

*John O'Connor*

*Open, Seminar—Spring | 5 credits*

This will be a highly rigorous drawing class that pushes young artists to develop a disciplined, sustainable, and experimental drawing practice with which to explore new ways of thinking, seeing, and making art. Each week, you will make 50 to 100 small works on paper based on varied, open-ended, unpredictable prompts. These prompts are meant to destabilize your practice and encourage you to interrogate the relationship between a work's subject and its material process. You will learn to work quickly and flexibly, continually experimenting with mediums and processes as you probe the many possible solutions to problems posed by each prompt. As you create these daily drawings, you will simultaneously work on one large, ambitious, labor-intensive drawing that you revisit over the entire semester. That piece will evolve slowly, change incrementally, and reflect the passage of time in vastly different ways from your daily works. This dynamic exchange will allow you to develop different rhythms in your creative practice, bridging the space between an idea's generation and its final aesthetic on paper. This course will challenge you to ambitiously redefine drawing and, in doing so, will dramatically transform your art-making practice.

## Drawing the Body in the 21st Century

*Marion Wilson*

*Intermediate, Seminar—Spring | 5 credits*

*Prerequisite: Liquid Drawing or any drawing or painting class*

This drawing class creates works on paper in watercolor, ink, and collage using the human form while considering the ways in which the body has been depicted in art of the 21st century. Feminist artists and BIPOC artists have transformed the way we see and construct the world and how the figure is used in art. Borrowing a conceptual frame, in part from an exhibition curated by Apsara Di Quinzio at Berkeley Art Museum (2022), student assignments will include the following: returning the gaze, the body in pieces, absence and presence, gender alchemy, activism, domesticity and labor. In the first half of the class, students can draw directly with a model present in the classroom; the second half will introduce alternative substrates, including medical textbooks,

fashion magazines, and collage. Artists will be introduced to the work of Louise Bourgeois, Jenny Holzer, Lynn Hershman Leeson, Luchita Hurtado, Sarah Lucas, Mary Minter, Kiki Smith, Lorna Simpson, Karen Finley, Kara Walker, Rona Pondick, Simone Leigh, Zanele Muholi, Wangechi Mutu, Mary Kelly, Janine Antoni, Carolee Schneeman, Kerry James Marshall, Lyle Ashton Harris, Bob Flanagan, and Félix Gonzalez Torres.

## First-Year Studies Program

### FYS Project

*Angela Ferraiolo, John O'Connor*

*Seminar—Fall*

FYS Project will serve as an orientation to the fundamental disciplines within the visual and studio arts. Each year, the entire visual-arts FYS cohort will come together to make a series of works revolving around a particular theme to be chosen by the FYS faculty each year. Within this theme, FYS students will take short workshops in each discipline, making a thematically-based artwork in each medium. Group critique sessions will be held every other week by select faculty members, with the goal of teaching students how to analyze and discuss works of art; the entire project will culminate in an end-of-semester exhibition and reception in the Barbara Walters Gallery. The cohort will gain a multidisciplinary understanding of the fundamentals of visual arts while forming personal connections to their fellow classmates. FYS Project will have six sessions with alternating group critiques; class size, 30-40 students.

*FYS Project is required for first-year students in architecture, drawing, new genres, painting, photography, printmaking, and sculpture.*

## Interdisciplinary

### Senior Studio

*John O'Connor*

*Advanced, Seminar—Year | 10 credits*

*Prerequisite: seniors with at least 25 visual arts credits; additional creative arts credits considered, as well*

This course is intended for seniors interested in pursuing their own art-making practice more deeply and for a prolonged period of time. Students will maintain their own studio spaces and will be expected to work independently and creatively and to challenge themselves and their peers to explore new ways of thinking and making. The course will incorporate prompts that encourage students to make art across disciplines and will culminate in a solo gallery exhibition during the spring semester, accompanied by a

printed book that documents the exhibition. We will have regular critiques with visiting artists and our faculty, discuss readings and myriad artists, take trips to galleries and artist's studios, and participate in the Visual Arts Lecture Series. Your art-making practice will be supplemented with other aspects of presenting your work—writing an artist statement, writing exhibition proposals, interviewing artists, and documenting your art—along with a series of professional-practices workshops. This is an immersive studio course meant for disciplined art students interested in making work in an interdisciplinary environment.

*Please bring examples of your artwork to interviews for discussion.*

## Art From Code

Angela Ferraiolo

*Open, Seminar—Fall | 5 credits*

A “live-coding,” practice-based introduction to visual-arts programming—including color, shape, transformations, and motion—this course is designed for artists with little or no prior programming experience. We'll meet twice weekly to code together live, working on short, in-class exercises within a larger analysis of the social, cultural, and historical nature of programming cultures. All students will be required to keep a sketchbook and participate in installation. Artists include Reas, Davis, Riley, MacDonald, and others. The class is taught using Processing software.

## New Genres: Diary Forms

Angela Ferraiolo

*Open, Seminar—Fall | 5 credits*

In a search for form, many contemporary artists have turned to the diary. Diaries and diary forms—like to-do lists, calendars, notebooks, and so on—are a kind of ready-made structure for image making and art installation. Some diaries are based in drawing and painting, but many more are hybrid works that draw from all kinds of media, including video, computation, and photography. This semester, New Genres looks at the ways in which recent artists have flipped the diary form into works of contemporary art. Two small exercises will build into one longer conference work. Artists surveyed include Acconci, Boltanski, Breakwell, Calle, Haring, Kelley, Leeson, Pruitt, Raad, and more. No prior art experience is needed for this studio.

## Visual Arts Fundamentals: Materials and Play

John O'Connor

*Open, Seminar—Fall | 1 credit*

This class is open to all students of any experience level, including those currently enrolled in a creative arts FYS, and serves as an introduction to fundamental areas of the visual arts, including drawing, painting, printmaking, sculpture, photography, collage, and related mixed-media processes. We'll discuss these mediums through image presentations, videos, and a gallery/museum visit. Students will then make art in each of those areas via open-ended prompts, experimenting with new materials, processes, techniques, and ideas. Materials will be provided, and you'll be encouraged to discover through play. Emphasis will focus on developing your creative imagination and building visual literacy. This class culminates in an end-of-semester exhibition.

## New Genres: Abstract Video

Angela Ferraiolo

*Open, Seminar—Spring | 5 credits*

Although amateurs often confuse the two terms, abstract video is a new art form that is very different from the experimental film movement of the 1970s and '80s. Often drawing from the digital worlds of games, signal processing, 3D modeling, and computational media, abstract video has become an important new aspect of art installation, site-specific sculpture, and gallery presentations. This small-project class is an introduction to the use of video as a material for visual artists. Using open-source software and digital techniques, students will create several small works of video abstraction intended for gallery installation, ambient surrounds, and new-media screens. Artists studied include Refik Anadol, Light Surgeons, Ryoji Ikeda, and others.

## New Genres: Drawing Machines

Angela Ferraiolo

*Open, Seminar—Spring | 5 credits*

In 2016, So Kanno and Takahiro Yamaguchi used skateboards and pendulums to create “The Senseless Drawing Bot,” a self-propelling device that sprays abstract lines on walls. Meanwhile, François Xavier Saint Georges used power tools to create “The Roto,” a small, circular machine that prints orbital graphite patterns on flat surfaces. In 2011, Eske Rex, a designer in Copenhagen, built two nine-foot towers to stage a double harmonograph for Milan Design Week. Joseph Griffiths uses exercise bikes. Alex Kiessling uses robot arms. Olafur Eliasson simply vibrates balls, covered in ink, across paper.

For centuries, artists have been obsessed with machines that make pictures; today, their ongoing experiments with mechanics, scanners, plotters, and bizarre contraptions have become a core aspect of the studio's relationship to technology. Part art studio, part history, and part mad-scientist lab with a bit of eBay salvage thrown in, this class is devoted to the exploration of drawing machines and the intent of turning ordinary objects into marvelous machines—goofy gadgets that know how to draw, hopefully, in a way all their own.

## Visual and Studio Arts Fundamentals: Our Eight Senses

*John O'Connor*

*Open, Seminar—Spring | 1 credit*

This class is open to all students of any experience level, including those currently enrolled in a creative arts FYS, and serves as an introduction to fundamental areas of the visual arts via the human senses. Roughly every two weeks, you will be given an open-ended prompt based on select senses (vision, hearing, smell, taste, touch, balance, temperature, proprioception) from which you will be asked to experiment with materials and follow your ideas in new directions. Our artwork will cross disciplines, combining elements of drawing, painting, printmaking, sculpture, sound art, digital collage, and all areas in between. We'll discuss each prompt through image presentations, videos, and a gallery/museum visit. Materials will be provided, and you'll be encouraged to follow your ideas and intuition across mediums. Emphasis will focus on developing your creative imagination and building visual literacy. This class culminates in an end-of-semester exhibition.

## Figure Drawing

*Vera Iliatova*

*Open, Concept—Fall | 2 credits*

This course is an introduction to figure drawing of live male and female models, using a variety of drawing materials, techniques, and artistic approaches. The purpose of the course is to help students obtain the basic skill of drawing the human form, including: anatomy; observation of the human form; and fundamental exercises in gesture, contour, outline, and tonal modeling. In the shorter drawings, students will explore the fundamentals of drawing, such as measurement, mark-making, value structure, and composition. Observational drawing will be used as a point of departure to examine various strategies to construct a visual world. Students will proceed to develop technical and conceptual skills that are crucial to the drawing process. The work will fluctuate between specific in-class and homework

assignments. In-class drawing assignments will be supplemented by keynote presentations, video screenings, selected readings, and group critiques.

*Enrollment in this class requires student attendance at one OSHA training session.*

## New Genres: Graphic Novel

*Angela Ferraiolo*

*Open, Concept—Spring | 2 credits*

This course explores the graphic novel as a creative medium, from the intricacies of page layout to panel-to-panel transitions, text-to-image relationships, time mapping, and other innovations of the form. Designed for both beginning and advanced creators from all disciplines, students may work on creative projects or written analysis—but everyone will try the visual form. You will need a notebook, journal, or sketchbook of some sort for ongoing short assignments. Artists surveyed include Auster, Barry, Bechtel, Kuper, Madden, McCloud, Pekar, Ware, and others. No prior drawing experience is necessary.

## Painting

### Intro to Painting

*Claudia Bitrán*

*Open, Seminar—Fall | 5 credits*

In this introduction to painting course, students will learn about color and composition through observation and imagination; exploring value, intensity, hue, temperature, vectors, edges, shapes; translating volume to a 2D surface; and more. Projects will focus on direct observation from still life, collage, the live model, and imagination. Students will learn the basics of painting by using acrylic paint and other water soluble painting materials, mixing and desaturating paint colors on a palette, and using a variety of brushes and mediums. Demos and dynamic in-class exercises will be the pillar of this experience. Students will develop basic knowledge of art history and contemporary painting through thematic slide lectures and assignments.

## 10 Paintings

*Yevgeniya Baras*

*Intermediate, Seminar—Fall | 5 credits*

*Prerequisite: college-level painting course*

This is a project-based painting intensive that builds on introductory painting skills. Students will be given 10 specific prompts, which will lead them to generate work that is theirs. Prompts encourage visual and personal research in preparation for making. Technical exploration,



perception, development of ideas, intuition, invention, representation, and communication are at the core of this class. We will have a chance to explore different ways of working with acrylic paint and expand upon the idea of what painting can be. We will view slide lectures and have discussions about historical and contemporary painting. We will engage in explorations and techniques for gathering imagery, with ample studio time and one-on-one and group critiques. As a result of this class, students will produce a group of 10 personal paintings (and sketches, preparatory works, collages, photographs) and gain insight into numerous methods of making 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 already part of you but, rather, challenge yourself 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.

## Intro to Painting

*Claudia Bitrán*

*Open, Seminar—Spring | 5 credits*

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## From Collage to Painting

*Yevgeniya Baras*

*Open, Concept—Spring | 2 credits*

This is a two-credit class in which we will explore the process of collage as a method for creating dynamic compositions. Collage is a way to communicate complex emotions, layered ideas, non-linear stories. We will be learning different techniques of collage, using found materials, photographs, and craft supplies. Collage in this class will be utilized as a preparation toward making a series of paintings but will also become a part of paintings. At the core of this class is openness to material experimentation, interest in learning how to communicate

through paint as well as nontraditional painting materials, and learning about other artists who have used collage and assemblage in their work. The class follows a series of prompts or visual problems that are posed by the instructor. By the end of the course, a series of works will be produced. Each student will investigate topics of interest to them through methods of collage and painting. Some of the visual materials we will reference are stained-glass windows, quilts, tiles, mail art, book art, as well as artists who have used/use collage in their paintings/drawings/sculpture today.

## Painting Pop

*Claudia Bitrán*

*Open, Concept—Fall | 2 credits*

In this experimental studio class, we will explore how to digest, appropriate, reconfigure, and rewrite popular media using mostly, but not limited to, painting, drawing, and collage and open to video, animation, sculpture, and performance. We will examine how artists operate as consumers, catalysts, motors, and destroyers of TV, film, music, social media, and advertisement. Slideshows, readings, and presentations will exemplify the tight relationship between art and popular media throughout history and contemporary art and will serve as inspiration for students to create their own works. Students will be encouraged to deconstruct their own spectacles of adoration and critique and celebrate images that are impactful to them. We will promote generative group conversations, studio time, experimentation, collaboration, creativity, and improvisation.

## Performance

### Performance-Art Tactics

*Dawn Kasper*

*Open, Seminar—Fall | 5 credits*

Experiment and explore contemporary performance art. Through surveying a range of important artworks and movements, we will review the histories, concepts, and practices of performance art. Born from anti-art, performance art challenges the boundaries of artistic expression through implementing as material the concepts of space, time, and the body. Examples of artists that we will review are John Cage, Joan Jonas, Bruce Nauman, Martha Rosler, Mike Kelley, Paul McCarthy, Pope.L, Laurie Anderson, Joseph Beuys, Janine Antoni, Suzanne Lacy, Aki Sasamoto, and Anna Halprin, to name a few. Reviewing dialogues and movements introducing performance art—such as sculpture, installation art, protest art, social media, video art, happenings, dada, comedy, sound art, graphic notation, scores, collaboration,

and movement—students will be able to relate the form and function of performance art through research, workshopping ideas, experimentation, improvisation, and movement, thereby developing the ability to confidently implement any method of the performance-art genre.

## Performance Art

*Clifford Owens*

*Open, Seminar—Spring | 5 credits*

Since the early 20th century, artists have explored performance art as a radical means of expression. In both form and function, performance pushes the boundaries of contemporary art. Artists use the medium for institutional critique, social activism, and to address the personal politics of gender, sexuality, and race. This course approaches performance art as a porous, transdisciplinary medium open to students from all disciplines, including painting, drawing, printmaking, photography, sculpture, video, filmmaking, theatre, dance, music, creative writing, and digital art. Students learn about the legacy of performance art from the 1970s to the present and explore some of the concepts and aesthetic strategies used to create works of performance. Through texts, artists' writings, video screenings, and slide lectures, students are introduced to a range of performance-based artists and art movements.

## Photography

### Contemporary Art-Related Photography Through Its Exemplars

*Joel Sternfeld*

*Open, Seminar—Year | 10 credits*

In the past 75 years, our understandings of the photographic image have changed utterly: A simplistic belief in the image as a truth-conveying artifact of a real moment or object is deeply suspect and perhaps archaic. With these changes in understanding have come different usages of the lens-based image or light-based image (that might not even involve a lens) in art intended to function within the gallery or museum or book or digital space. The plurality of approaches and results is overwhelming and does not lend itself to simple categorization for study. And so, this is a course designed to provide a survey introduction to the would-be practitioner through a deeper study of exemplars: noted figures whose work has stood out...so far. Of course, the designation of someone as an exemplar runs the risk of new canonization; so, the exemplars to be studied each semester in this two-semester course will be democratically determined. Approximately three weeks will be spent on slideshows, presentations by faculty and students, and review of

student work in class criticism—all inspired by the exemplar culled from a list that will include (in no particular order): La Toya Ruby Frazier, Alfredo Jaar, Cindy Sherman, Nan Goldin, David Wojnarowicz, Carrie Mae Weems, William Eggleston, Robert Adams, Justine Kurland, Lucas Blalock, and others.

## The New Narrative Photography

*Joel Sternfeld*

*Open, Seminar—Year | 10 credits*

A photograph presented alone and without a description in words is a simple utterance. “Ooh,” “Aah,” and “Huh?” are its proper responses. When pictures are presented in groups with accompanying text (of any length) and perhaps in conjunction with political or poetic conceptual strategies, any statement becomes possible. The photographs can begin to function as a sentence, a paragraph, or an entire treatise. Whether working in fiction, nonfiction, or in a fictive space, artists such as Robert Frank, Jim Goldberg, Roni Horn, Dorothea Lange, Susan Meiselas, Alan Sekula, Taryn Simon, Larry Sultan, and numerous others have been in the process of transforming photography with their work. Or perhaps they have created a medium: the new narrative photography. In this course, students will initially study the work of these “narrative” photographers and either write about their work or make pictures in response to it. The culmination of this experience will be students’ creation of their own bodies of work. If you have a story to tell, a statement to make, or a phenomenon that you wish to study and describe, this course is open to you. No previous photographic experience or special equipment is necessary. The opportunity to forge a new medium is rare. This course aims to create the forum and the conditions necessary for all to do so in a critical and supportive workshop environment.

## Black-and-White Darkroom: An Immersion

*Sophie Barbasch*

*Open, Seminar—Fall | 5 credits*

This class will focus on the technical and conceptual underpinnings of black-and-white photography. Students will learn how to use the 35mm film camera and how to print in the darkroom. We will cover a wide range of technical topics, including exposure, film development, printing on RC and fiber paper, and split-filter printing. In-class lectures will introduce students to historical and contemporary practitioners, with a focus on voices and perspectives that have too often been sidelined in photo history curricula. Weekly shooting assignments will challenge students to engage with the complexities of the

medium and to think beyond traditional modes of presentation. Reading and writing assignments will supplement studio work. In addition to art criticism, we will read fiction and poetry by writers such as Elena Ferrante, Rebecca Solnit, and Jorie Graham. Some of the guiding questions for our class will include: How can we use photography, the indexical medium, to investigate what we don’t understand? How can making images teach us about the people and places closest to us? And how can printing and installation choices support our artistic arguments? At the end of the semester, each student will present a body of work on a topic of their choice. This class is open to beginners.

## Relationship Stories

*Sophie Barbasch*

*Intermediate, Seminar—Spring | 5 credits*

*Prerequisite: one prior college-level photography course*

How do we tell the story of a relationship through pictures? How can photography express interpersonal dynamics in a way that words cannot? In this course, students will develop a body of work about a relationship or set of relationships. There will be an emphasis on consistent project development, with weekly critiques, readings, and written reflections. Some of the themes we will consider include the complexities of closeness, interpersonal power dynamics, identity within a group, community archives, and the role of narrative in relationships. We will look at artists who draw on formats like the family archive, the diary, and the confessional as we discuss editing, sequencing, photographic voice and project structure. Independent studio work will be complemented by technical demonstrations on image editing and printing in the digital lab. In addition, we will focus on how to write an artist statement. Readings from various fields—including psychoanalysis, poetry, and art history—will provide a conceptual framework for the photographic process. Some of the artists we will look at include Elle Perez, Pao Houa Her, Kate Ovaska, Jacolby Satterwhite, Ka-Man Tse, Clifford Prince King, Maria Antelman, Genesis Baez, and Paul Mpagi Sepuya.

## Reality TV: Ritual and Catharsis

*Sophie Barbasch*

*Open, Concept—Spring | 2 credits*

In this hybrid lecture-studio class, we will study reality television as a visual and cultural phenomenon. Why has this format gained ever-increasing traction in our culture? How do reality shows enforce or subvert our understanding of popular forms like the hero’s journey or the fairytale? How do they reflect our values and needs as a society? Starting with a history of the genre, we will

consider topics like cyberfeminism, gendered performance, the influencer economy, and evolving notions of privacy. We will discuss how reality TV can provide a script or structure for artistic work. Students will be encouraged to explore a variety of media and approaches, as they engage in their own projects. Writings by Legacy Russell, Donna Haraway, Naomi Fry, and Coco Fusco will create a basis for ongoing studio work. Some of the artists we will look at include Sophia Narrett, Casey Jane Ellison, Penelope Umbrico, Pamela Chen, Christine Wang, and Tony Cokes.

## Art for Good

Joel Sternfeld

*Open, Concept—Spring | 2 credits*

Some 60 or 70 years ago, the idea of art as a comfort to middle- and upper-class tastes and values—more or less a visual soporific to be occasionally consumed, as needed—began to come under assault. The methodologies of the Fluxus Movement, the happenings of the '60s, and various conceptual practices of the '70s provided a ground from which artists such as Hans Haacke or Neo Rauch could make work that was critical of prevailing economic or political realities. In 1971, when a pointed artwork by Haacke caused the Guggenheim Museum to cancel his retrospective, the then-director of the museum wrote to 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 Nato Thompson's *Seeing Power: Art and Activism in the 21st Century* as our text, we will examine the work of artists whose work has intentionally called for a different social or political order. Exemplars to be studied will include Francis Alys, David Hammons, Alfredo Jaar, Barbara Kruger, Suzanne Lacy, Ana Mendieta, Adrian Piper, Pussy Riot, Martha Rosler, Doris Salcedo, Carolee Schneemann, Felix Gonzalez Torres, Kara Walker, Carrie Mae Weems, Ai Weiwei, and Fred Wilson, to name but a very few. In the beginning of the semester, students will respond to readings, class discussions, and prompts with artworks that relate to the issues at hand. As the semester progresses, students will also work on a conference project that is borne of their own independent concerns.

*Enrollment in this class requires student attendance at one OSHA training session.*

## Printmaking

### Intaglio (Etching)

Katie Garth

*Open, Seminar—Fall | 5 credits*

Students in this studio course will acquire a variety of traditional and experimental intaglio techniques informed by contemporary, nontoxic printmaking practices. While instilling basic etching skills, the class will also strengthen individual capacity for creative image development. As course work and demonstrations create technical frameworks from which to understand this historic medium, students will be encouraged to integrate and interrogate their own creative processes. Group critiques will create opportunities to expand critical insight in the visual arts, both formally and conceptually.

### Painterly Print

Vera Iliatova

*Open, Seminar—Fall | 5 credits*

This course is an opening foray into the possibilities of painterly printmaking and experimental processes that merge printmaking with painting and drawing. 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. The course will also cover fundamentals such as basic drawing and color mixing. As a means to explore an individual idea, students will begin to develop a method to investigate meaning, or content, through the techniques of painterly printmaking. There will be an examination of various strategies that fluctuate between specific in-class assignments and individual studio work. In-class assignments will be supplemented with PowerPoint presentations, reading materials, film clips and video screenings, group critiques, homework projects, and visits to artist studios.

### Relief Printmaking

Vera Iliatova

*Open, Seminar—Spring | 5 credits*

This course is designed to introduce students to a range of relief printing techniques while also assisting students in developing their own visual imagery through the language of printmaking. Students will work with linoleum and woodblock materials. Students will develop drawing skills through the printmaking medium and experiment with value structure, composition, mark making, and interaction of color. Students will explore the history of printmaking media, the evolution of subject matter and technique, and the relationship of graphic arts to the

methods of mechanical reproduction. Course objectives will include becoming familiar with using printing equipment, printing an edition, critically discussing one's work, and developing a process of visual storytelling. The course will be supplemented by technical demonstrations, critiques, field trips, and keynote presentations.

## Advanced Printmaking Workshop

*Katie Garth*

*Intermediate/Advanced, Seminar—Spring | 5 credits*

*Prerequisite: printmaking experience*

With a variety of print media at their disposal, experienced printmaking students will use this course to support their ongoing studio investigations. Students' own creative inquiries will direct relevant technical demonstrations; potential media may include monoprinting, etching, relief, intaglio, and screenprinting, among others. Students will work across techniques to individualize and refine their creative output, with attention toward printmaking in the expanded field. Discussions and critiques will offer theoretical and historical context for analysis.

## Zines and Artists' Publications

*Katie Garth*

*Open, Concept—Spring | 2 credits*

In this fast-paced course, students will use a variety of prompts from which to self-publish zines and relevant printed ephemera. Lectures, field trips, and readings will provide insight into the history and politics of the medium. The course will involve relatively few technical demonstrations, with a focus on spirited creative output. Students will share their work in group discussions and critiques, developing the critical vocabulary to guide their own aesthetic and conceptual pursuits.

## Sculpture

### Free-Standing: Intro to Sculptural Forms

*Katie Bell*

*Open, Seminar—Fall | 5 credits*

This introductory course will explore the fundamentals of sculpture, with an emphasis on how objects function in space and the connections between two-dimensional and three-dimensional forms. This class will focus on the process of building and constructing, working with varied materials and tools. Students will explore various modes of making, binding, building, fastening, and molding, using wood, cardboard, plaster, and found materials. Using Richard Serra's Verb List as inspiration, students will use

verbs as a guide for building. Technical instruction will be given in the fundamentals of working with hand tools, as well as other elemental forms of building. This course will include an introduction to the critique process, as well as thematic readings with each assignment. Alongside studio work, the class will look at historical and contemporary artists, such as Jessica Stockholder, Martin Puryear, Judith Scott, Rachel Whiteread, Simone Leigh, Louise Nevelson, Alexander Calder, Donald Judd, Robert Morris, Eva Hesse, and Louise Bourgeois, among others.

## Creative Reuse

*Jean Shin*

*Open, Seminar—Fall | 5 credits*

By adopting creative reuse strategies in art-making practices, we can transform everyday objects, remnants, and trash into treasures. When researching a common object's history, its use, circulation, and disposal, we see the devastating consequences of extractive practices and overconsumption on our planetary health. How can we, instead, use our junk and leftover scraps to hold memory, tell stories, and evoke regenerative possibilities? While salvaging and repurposing materials, students explore innovative ways to infuse personal meaning, cultural significance, and ecological urgency in their artwork. The course is structured around assignments, hands-on experimentation, research, and field trips. Students will develop a conference project that gives discards a second life.

## Intro to Rhino and 3D Fabrication

*Momoyo Torimitsu*

*Open, Seminar—Fall | 5 credits*

This course is a comprehensive introduction to Rhino7 for Mac OS X and additive digital fabrication. 3D software and digital fabrication have a variety of uses in contemporary art and the real world. The course covers basic model manipulation, rendering operations, and 3D printing; we will also explore ways of adapting more advanced 3D modeling techniques. In the first half of the semester, students will gain the technical knowledge needed for a rigorous exploration of 3D modeling in Rhino through a series of small projects. The second half of the course will focus on working toward the student's approved project of their choosing. By course end, students will have the opportunity to output their work via 3D printing, 2D rendered visualization, and more. This multidisciplinary digital sculpture studio is open to interdisciplinary projects. Although not required, students are welcome to pursue the digital fabrication of the whole or part/s of their final projects.

## Assemblage: The Found Palette

Katie Bell

*Open, Seminar—Spring | 5 credits*

Layered, built, found, saved, applied, collected, arranged, salvaged...Jean Dubuffet coined the term “assemblage” in 1953, referring to collages that he made using butterfly wings. Including found material in a work of art not only brings the physical object but also its embedded narrative. In this course, we will explore the various ways in which the found object can affect a work of art and its history dating back to the early 20th century. We will look at historical and contemporary artists, such as Joseph Cornell, Robert Rauschenberg, Hannah Höch, Betye Saar, Richard Tuttle, Rachel Harrison, and Leonardo Drew. This course will tackle various approaches, challenging the notions of “What is an art material?” and “How can the everyday inform the creative process?”

## Activating Art in Public Places

Jean Shin

*Open, Seminar—Spring | 5 credits*

The course will guide students in navigating the complexity of working in the public realm. The class explores methodologies and precedents for how artists translate their concepts, research, materials, processes, and scale into proposals for public works that respond to the needs of place and community. How can your work be in direct dialogue with its surroundings—physically, historically, and metaphorically—to activate the site? How can art mobilize the public into civic engagement, social change, and ecological repair? Through intentionality, projects engage audiences in participation, collaboration, or even disruption. Students will propose and develop a conference project with regular feedback, critique, and support from faculty and peers.

## Intro to Rhino and 3D Fabrication

Momoyo Torimitsu

*Open, Seminar—Spring | 5 credits*

This course is a comprehensive introduction to Rhino7 for Mac OS X and additive digital fabrication. 3D software and digital fabrication have a variety of uses in contemporary art and the real world. The course covers basic model manipulation, rendering operations, and 3D printing; we will also explore ways of adapting more advanced 3D modeling techniques. In the first half of the semester, students will gain the technical knowledge needed for a rigorous exploration of 3D modeling in Rhino through a series of small projects. The second half of the course will focus on working toward the student’s approved project of their choosing. By course end, students will have the opportunity to output their work via 3D printing, 2D

rendered visualization, and more. This multidisciplinary digital sculpture studio is open to interdisciplinary projects. Although not required, students are welcome to pursue the digital fabrication of the whole or part/s of their final projects.

## Experiments in Sculptural Drawing

Katie Bell

*Open, Concept—Spring | 2 credits*

This course is an open-ended exploration of the links between drawing and sculpture. Students will explore drawing as a means of communicating, brainstorming, questioning, and building. Assignments will promote experimentation and expand the ways that we use and talk about drawing by interrogating an inclusive list of materials. The course will consider unusual forms of mark making, such as lipstick left on a glass and a tire track on pavement. Each student will cultivate a unique index of marks, maintaining his/her own sketchbook throughout the course. The class will provide contemporary and historical examples of alternate means of mark making, such as John Cage, Robert Rauschenberg, Ana Mendieta, Robert Smithson, Fred Sandback, Gordon Matta-Clark, David Hammons, and Janine Antoni, among others.

## What Remains: Presenting Absence

Jean Shin

*Open, Concept—Spring | 2 credits*

How do we notice the traces of what’s no longer here? How do surfaces and forms bear the lingering presence of human use? This course will consider the artistic and philosophical concept of absence in its many forms: vanishing, dematerialization, disappearance, nothingness, forgetting, loss, and grief. Through lectures, readings, and studio exercises, we will experiment with multiple artistic and conceptual frameworks for bearing witness to acts of removal, erasure, and temporality. The class will explore how these strategies can, in fact, bring more visibility to suppressed bodies, histories, and ecologies. Some of the artists whose works we will consider include Gordon Matta-Clark, Félix González-Torres, Ana Mendieta, David Hammons, Doris Salcedo, Rachel Whiteread, Walid Raad, Do Hoh Suh, Danh Vō, Janine Antoni, and Stephanie Syjuco, among others.

## Push and Pull: SubD Modeling in Rhino

*Momoyo Torimitsu*

*Open, Concept—Spring | 2 credits*

This course suits students seeking to create organic forms in 3D modeling—for free-form jewelry, furniture, architecture, sculptural objects, and more. By the time the course ends, students will have the opportunity to output their work via 3D printing. If you enjoy pull-and-push components as in clay modeling, SubD is the method for your 3D modeling. It is a new geometry type that can create editable, highly accurate shapes. In this course, students will learn SubD basic commands through small modeling projects such as simple characters, jewelry, or other organic shapes (TBA). The second half of the course will focus on working toward the student's approved project of their choosing. Ideally, you should have basic knowledge of Rhino NURBS modeling, but it is not required.

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

Anthropology and Images (p. 6), Robert R. Desjarlais

*Anthropology*

Ethnographic Writing (p. 6), Robert R. Desjarlais

*Anthropology*

Histories of Queer and Trans Art (p. 10), Cat Dawson

*Art History*

Monuments and Memory (p. 11), Cat Dawson

*Art History*

Romanesque and Gothic Art: Castle and Cathedral at the

Birth of Europe (p. 11), Jerrilynn Dodds

*Art History*

Art and History (p. 11), Jerrilynn Dodds

*Art History*

Paris: A History Through Art, Architecture, and City

Planning (p. 12), Jerrilynn Dodds

*Art History*

History of the Museum, Institutional Critique, and Practices

of Decolonization (p. 12), Sarah Hamill

*Art History*

Histories of Art and Climate Justice (p. 12), Sarah Hamill

*Art History*

Public Humanities in Practice: The Hudson River

Museum (p. 13), Karantha Lowe

*Art History*

First-Year Studies in Dance (p. 27), John Jasperse

*Dance*

Guest Artist Lab (p. 28)

*Dance*

Live Time-Based Art (p. 29), Beth Gill, Juliana F. May, John

Jasperse

*Dance*

Anatomy (p. 29), Peggy Gould, Jessie Young

*Dance*

Choreographing Light for the Stage (p. 29), Judy Kagel

*Dance*

Yoga (p. 30), Patti Bradshaw

*Dance*

Not for Children (p. 44), Robin Starbuck

*Filmmaking and*

*Moving Image Arts*

Digital 3D Animation: Character and Environment

Building (p. 45), Kyle Hittmeier

*Filmmaking and*

*Moving Image Arts*

2D Character Animation (p. 45), Scott Duce

*Filmmaking*

*and Moving Image Arts*

Experiments in Hybrid Film/Animation (p. 46), Robin

Starbuck

*Filmmaking and Moving Image Arts*

Producing for Film and Television (p. 47), Beth Levison

*Filmmaking and Moving Image Arts*

Storyboarding for Film and Animation (p. 46), Scott Duce

*Filmmaking and Moving Image Arts*

Concept Art: Visual Development (p. 47), Scott Duce

*Filmmaking and Moving Image Arts*

Editing for Film and TV (p. 52), Brian Emery

*Filmmaking*

*and Moving Image Arts*

First-Year Studies: The Senses: Art and Science (p. 124),

Elizabeth Johnston

*Psychology*

Psychology of Children's Television (p. 125), Jamie Krenn

*Psychology*

Art and Visual Perception (p. 126), Elizabeth Johnston

*Psychology*

Technology and Human Development (p. 127), Jamie Krenn

*Psychology*

Perspectives on the Creative Process (p. 128), Charlotte L.

Doyle

*Psychology*

Children's Literature: Psychological and Literary

Perspectives (p. 132), Charlotte L. Doyle

*Psychology*

Social Movements and Powerful Art: Aesthetics of

Authority and Resistance (p. 135), Jessica Poling

*Public Policy*

Social Movements and Powerful Art: Aesthetics of

Authority and Resistance (p. 145), Jessica Poling

*Sociology*

Changing Places: Social/Spatial Dimensions of

Urbanization (p. 146), Shahnaz Rouse

*Sociology*

The Sociology of Sports (p. 146), Shahnaz Rouse

*Sociology*

From Collage to Painting (p. 167), Yevgeniya Baras

*Visual*

*and Studio Arts*

10 Paintings (p. 166), Yevgeniya Baras

*Visual and Studio*

*Arts*

10 Paintings (p. 167), Yevgeniya Baras

*Visual and Studio*

*Arts*

Performance Art (p. 168), Clifford Owens

*Visual and Studio*

*Arts*

Creative Reuse (p. 171), Jean Shin

*Visual and Studio Arts*

What Remains: Presenting Absence (p. 172), Jean Shin

*Visual and Studio Arts*

Activating Art in Public Places (p. 172), Jean Shin

*Visual*

*and Studio Arts*

First-Year Studies: Poetry: The Human Song (p. 174), Marie

Howe

*Writing*

Children's Literature (p. 175), Myra Goldberg

*Writing*

Episodes (p. 177), Myra Goldberg

*Writing*

Forms and Fictions (p. 178), Myra Goldberg

*Writing*

Words and Pictures (p. 178), Myra Goldberg

*Writing*

Nonfiction Laboratory (p. 181), Stephen O'Connor

*Writing*

Creative Nonfiction (p. 181), Jo Ann Beard

*Writing*

On Collecting/Collections (p. 184), Matthea Harvey

*Writing*

## WRITING

Sarah Lawrence College offers a vibrant community of writers and probably the largest writing faculty available to undergraduates anywhere in the country. We offer courses in fiction, nonfiction, and poetry and encourage students to explore an array of perspectives and techniques that will extend their writing ability whatever their preferred genre. In workshops, students share their writing in a supportive atmosphere. In conferences, teachers provide students with close, continual mentoring and guidance. Visits from guest writers, who give public readings and lectures throughout the year, are an important component of the curriculum.

Our writing classes are equitable forums for free and open expression that encourage experimentation, play, and risk-taking in students' writing and reading. Accordingly, faculty members do not provide trigger or content warnings. We believe that students are invigorated, not harmed, by contact with art and ideas that challenge and disturb. We favor inquiry over censure, discussion over suppression, and understand both to be an important part of a student's education in the art of writing. We seek to foster a community of writers whose members draw inspiration from their artistic and intellectual differences as much as from their areas of agreement.

Sarah Lawrence College also takes full advantage of its proximity to the New York City literary scene, with its readings, literary agencies, publishing houses, and bookstores, as well as its wealth of arts and culture. The city provides fertile ground for internships in which students can use their writing training in educational programs, schools, publishing houses, small presses, magazines, and nonprofit arts agencies.

### First-Year Studies: The Short Story: Explorations

*Carolyn Ferrell*

*FYS—Year | 10 credits*

What does it mean to be a writer today? How do we find our subject matter, our voices? 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? What are the tools of a fiction writer? The workshop will be divided between discussions of student stories and of published fiction writers, including Carmen Maria Machado, George Saunders, Edward P.

Jones, Jamil Jan Kochai, Venita Blackburn, and Nana Kwame Adjei-Brenyah, among others. 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; writing time will also be structured into class. Perhaps most importantly, we will work on developing our constructive criticism from the very start. 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: Poetry: The Human Song

*Marie Howe*

*FYS—Year | 10 credits*

In this FYS class, we will study the art, the mystery, and the power of poetry. In our first semester, we will learn to pay attention. We will become intimate with the skills of the art: with the sounds of sense, the way a word feels in the mouth, the where-it-is in a sentence (diction, syntax). We will wonder: What is a line of poetry? What part does silence play in a poem? How is poetry experienced out loud—or read silently to oneself? Why use a metaphor? How important are forms? How do we know when a poem is "finished"? How do we write into what we don't know? We will read the work of many published poets. We will read essays, watch films, take field trips, and meet in weekly poetry dates and in conferences. You will write a poem every week and bring it to class to share; then, you will revise each poem that you bring. At the end of the first semester, you will collect your revised poems into a chapbook. Expect to spend a great deal of time every week reading the poems written by other people—both dead and living. Expect to read the poems of your class community. Expect to spend time dwelling with your own writing—without preoccupations. In our second semester, we will concentrate on ecopoetry, poetry that concerns itself with the living world and the current planetary emergency. We will read ecopoems in order to come to an understanding of the possibilities. Each of you will choose a topic to learn about (an animal? a river? a forest?) and write into that knowledge, into a new understanding. At the end of the second semester, you will collect your poems into a chapbook. We will create a community together of trust and care so that every writer feels free to share work. We will delight in each other's voices, in reading together, in wandering into the power of poetry. And we will have a wonderful time. This course will have biweekly conferences. During conferences, we will check on your well-being, go over your recent poems and



revisions, review your responses to your reading of weekly poetry packets, and take a look at your weekly observations.

## First-Year Studies: Literature of Fact: Reading and Writing the Nonfiction Essay

*Nicolaus Mills*

*FYS—Year | 10 credits*

We are living in an era in which the literature of fact is thriving both online and in print. Writers have found, as the late Tom Wolfe observed, that it is possible to turn out nonfiction as lively as fiction and, in the process, capture the history of one's own times. The aim of this course is to explore nonfiction in a variety of forms and for students to write nonfiction of their own on a steady basis. Class will be used to go over assigned reading and as a workshop for student writing. Students should be prepared to have their work read both in early drafts and in completed drafts. The course is structured around six sections: basic reporting, memoirs, op-eds, reviews, profiles, and long-form journalism. The writing that we do for class will parallel the writing that we are reading at the time. We will begin with short assignments that emphasize writing techniques and move on to longer assignments in which research, interviews, and legwork play an increasingly important role. The writers we study will be a mix of old and new and range from George Orwell and Joan Didion to James Baldwin and Zadie Smith. We will meet weekly in individual donning and academic conferences until October Study Break, then biweekly for the rest of the year.

## First-Year Studies: Where Was It One First Heard of the Truth?

*Vijay Seshadri*

*FYS—Year | 10 credits*

In this omnibus nonfiction writing class, we will encounter and examine over the course of a year a range of literary, artistic, social, and historical phenomena—from plays by Shakespeare and poems by Whitman, to selections from autobiographies of Gandhi and Malcolm X and Virginia Woolf, to films and memoirs of identity and gender liberation, to a classic documentary about the terminal ward of a great Northeastern-seaboard hospital, to an oral history of a poor neighborhood in Mexico City, to artwork in New York museums and current art exhibits in Chelsea, to sports events and contemporaneous political conflicts, to masterworks of modernist nonfiction experimentation. In response to this range and overflowing variety of material, students will be asked to write accurately and cogently, in the tradition of various nonfiction genres,

designed to capture one aspect or another of these encounters with reality. We will write impersonal work—reportage, reviews, journalistic profiles, editorials; and we will write highly personal pieces involving the life experiences of each of us in relation to what we encounter—personal essays, memoir fragments, hybrid pieces that experiment with form, that create their own genre, that allow us to fully explore our subjectivity and our unique points of view. We will work out the rhetorical and investigative techniques, whereby the truth of experience is represented on the page. We will also look at the many ways in which language can be used to distort, obscure, and evade the truth. We will think practically and will think philosophically about representing reality. We will develop our voices and our control of words, sentences, paragraphs, and larger units. Our biases will tend toward clarity of thought and beauty of expression. In this course, there will be weekly conferences for the first six weeks and biweekly conferences thereafter.

## Fiction

### Children's Literature

*Myra Goldberg*

*Open, Small Lecture—Fall | 5 credits*

Who doesn't love *Frog and Toad*? Have you ever wanted to write something like it—or like *Charlotte's Web* or *A Snowy Day*? Why do our favorites work so well and so (almost) universally? We will begin by reading books we know and books we missed and discuss what makes them so good. We will be looking at read-to books, early readers, instructional books for children, rude books, chapter books, books about friendship, and (possibly) young adult books. We may consider what good children's history and biography might be like. We will talk about the place of the visual, the careful and conscious use of language, notions of appropriateness, and what works at various age levels. Invariably, we will talk about childhood, our own and as part of an ever-changing set of social theories. We will try our hand at writing picture books, early readers, friendship stories, collections of poems like *Mother Goose*. Conference work will involve making a children's book of any kind, on any level. Classes will be in both lecture and conversational mode, and group conferences will involve looking at our writing.

### The Art of the Short Story

*Brian Morton*

*Open, Small Lecture—Spring | 5 credits*

In this class, we'll look at the short story from the mid-19th century to today. Among the writers we're likely to read are Isaac Babel, Nana Kwame Adjei-Brenyah, Kathleen Collins,

Anton Chekhov, Percival Everett, F. Scott Fitzgerald, Mary Gaitskill, Ernest Hemingway, Franz Kafka, D. H. Lawrence, Carmen Maria Machado, Katherine Mansfield, Gabriel Garcia Marquez, Lorrie Moore, ZZ Packer, Grace Paley, George Saunders, Nafissa Thompson-Spires, and Virginia Woolf. We'll also read criticism, letters, and maybe a little bit of theory. In our group conferences, students will share very short stories, written in response to prompts, in a supportive atmosphere. Though formally a lecture, this will heavily be a discussion-based class; so please consider registering for it only if you're interested in sharing your thoughts about the readings every week.

## The Enemies of Fiction: A Fiction-Writing Workshop

David Hollander

*Open, Seminar—Year | 10 credits*

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 across 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 and ignored. These 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: The Short Story

Rattawut Lapcharoensap

*Open, Seminar—Year | 10 credits*

Frank O'Connor claims that the short story is a form characterized not by its length but by its subject matter—by its habitual interest in what he calls “submerged population groups,” people for whom a “normal society” is the “exception” rather than the “rule”—in short, outsiders, losers, the marginalized, the dispossessed. In this yearlong course, we will begin with O'Connor’s description and then move on to examine canonical, as well as contemporary, examples of the form in hopes of generating a portfolio of stories about a “submerged population group” of our own. Our readings may include Edward P. Jones, Raymond Carver, James Alan Macpherson, Grace Paley, Alice Munro, Denis Johnson, Junot Diaz, George Saunders, Lydia Davis, Sherman Alexie, and Charles Baxter, among many others. We will divide our time between reading published works and examining each other’s efforts through workshops, critical and generative writing exercises, and one-on-one conferences. The fall semester’s reading will be taken from an anthology, so as to give students a survey of the form’s depth and breadth; in the spring semester, we will examine single-author short-story collections. Throughout, we will ask questions not only about craft and technique in short-story writing but also larger questions about the form itself and the traditions in which short-story writers are all necessarily enmeshed.

## Writing and Reading Fiction

Brian Morton

*Open, Seminar—Year | 10 credits*

A novelist once began a lecture by asking how many people in the audience wanted to be writers. When almost everyone raised a hand, he said, “So, why the hell aren’t you home writing?” The novelist was asking the right question. The only way to improve as a writer is to write a lot. You might have all the talent in the world; you might have had a thousand fascinating experiences; but talent and experience won’t get you very far unless you have the ability to sit down, day after day, and write. Accordingly, my main goal is to encourage you to develop or sustain the habit of steady writing. You’ll be sharing a very short story with the class every week in response to prompts that I’ll provide, and you’ll be producing an additional longer story for conference every two weeks. We’ll also be learning from writers who have come before us, reading a mix of classic and contemporary writers that include Anton Chekhov, Jennifer Egan, Percival Everett, ZZ Packer, Philip Roth, and Virginia Woolf.

## Fiction Workshop

*April Reynolds Mosolino*

*Open, Seminar—Year | 10 credits*

All great stories are built with good sentences. In this workshop, students will create short stories or continue works-in-progress that will be read and discussed by their peers. Class sessions will focus on constructive criticism of the writer's work, and students will be encouraged to ask the questions with which all writers grapple: What makes a good story? Have I fully developed my characters? And does my language convey the ideas that I want? We will talk about the writer's craft in this class—how people tell stories to each other, how to find a plot, and how to make a sentence come to life. This workshop should be seen as a place where students can share their thoughts and ideas in order to then return to their pages and create a completed imaginary work. There will also be some short stories and essays on the art of writing that will set the tone and provide literary fodder for the class.

## Fiction Workshop

*Melvin Jules Bukiet*

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

You write. I read. We talk. Honestly, that's all there is. But I'm expected to say more, so here goes. Each week, two students distribute copies of their work. The next week, that work is discussed in class. Everyone in the room addresses every story on the table. The aim, using practice and analysis, is to help students move toward becoming the kind of writer they want to be.

## Episodes

*Myra Goldberg*

*Open, Seminar—Fall | 5 credits*

The use of the episode is both ancient and modern and is central to storytelling in everything from *The Arabian Nights* to telenovelas, from *The Canterbury Tales* to Netflix, from comics to true-crime podcasts. Episodes differ from chapters in a novel and from short stories and can have many changing characters and plot lines. Episodes are disinclined toward resolution but love time, hunks of it, and do well depicting both the daily, including work, and the historical. We will be reading, looking at, discussing, and writing episodes in several forms and, for conference work, writing or rewriting six or so related episodes supported by small brainstorming conference groups as we go forward.

## Fiction Workshop: Asian American Writing

*Rattawut Lapcharoensap*

*Open, Seminar—Fall | 5 credits*

This fiction workshop seeks to draw inspiration in both our reading and writing from the work of Asian American writers. In addition to coming together to support one another in a writing workshop environment—discussing matters of “craft,” “technique,” and the like—we'll also spend our time discussing questions about race, immigration, nationality, and storytelling (in addition to any other questions) as they arise through the fiction of Asian American writers. We'll begin with Sui Sin Far (Edith Eaton) and work our way “forward” to a reading list that may include Maxine Hong Kingston, Frank Chin, Shawn Wong, Hisaye Yamamoto, Theresa Hak Kyung Cha, Lois-Ann Yamanaka, Jessica Hagedorn, R Zamora Linmark, Amy Tan, Don Lee, Anthony Veasna So, Ocean Vuong, Julie Otsuka, David Wong Louie, K-Ming Chang, Nam Le, Chang-rae Lee, Gish Jen, Jhumpa Lahiri, Bharati Mukherjee, Akhil Sharma, Paul Yoon, Jenny Zhang, Viet Thanh Nguyen, Lan Samantha Chang, and Ayad Akhtar, among others. To be clear, this is a writing class and not a critical survey of Asian American literature and literary history—at least not in the manner that my colleagues in the literature program might be able to provide. Nevertheless, Asian American fiction will constitute the common source material from which, I hope, students might derive their pleasures (and lessons) as aspiring fiction writers regardless of their chosen subjects. In addition to actively participating in class discussions and providing their peers with constructive feedback for their work, students will be expected by the end of the semester to develop and produce—through the conference system—a portfolio of short fiction.

## The Voice

*Nelly Reifler*

*Open, Seminar—Fall | 5 credits*

This workshop will focus on the process of finding and deepening voice as the vernacular of your imagination. We will build stories and their inhabitants using source material that is meaningful to each of us: literature, of course, but also music, film and video, visual art, semiotics, fashion, architecture, games, urban myths, family lore and history, our ever-shifting identities, and more. We will work toward writing the voices that feel most true to us and shaping stories based on our own visions for narrative itself. We will read work by writers such as Samuel Beckett, Deb Olin Unferth, Etgar Keret, Clarice Lispector, James Hannaham, Garielle Lutz, Carmen Maria Machado, Robert Lopez, D. Foy, and Shelly Oria. We will also listen to music, watch videos and excerpted films,

look at art, and examine popular culture and our own families as if we were anthropologists. We will work to shed ideas of what we should be writing and discover what's already inside us ready to be written.

## Speculative Fiction Workshop

*Chandler Klang Smith*

*Open, Seminar—Fall | 5 credits*

Speculative fiction is a blanket term for writing that speculates on a world unlike our own. Sci-fi, fantasy, and horror are a few of the best-known categories; but speculative fiction also encompasses the uncategorizable—work that challenges our understanding of causality, time, the self, the mind, and the cosmos...or that just barely cracks the surface of the familiar, allowing the weird to seep through. At its best, speculative fiction uses imagination and metaphor to explore ideas and facets of the human experience that would otherwise remain unexpressed. In this course, we will read short stories and novels by mostly contemporary speculative-fiction authors, with a writerly eye for technique. We will also workshop fiction by students; discuss process and goals; and form a supportive, constructive community where even the wildest visions can flourish.

## Memory and Fiction

*Victoria Redel*

*Intermediate, Seminar—Fall | 5 credits*

*Prerequisite: prior fiction seminar*

The poet Rainer Maria Rilke wrote about shaping art: “You must be able to think back to streets in unknown neighborhoods, to unexpected encounters, and to partings you had long seen coming; to days of childhood, whose mystery is still unexplained; to parents whom you had to hurt when they brought in a joy, and you didn’t pick it up (it was a joy meant for somebody else); to childhood illnesses that began so strangely, with so many profound and difficult transformations; to days in quiet restrained rooms and to mornings by the sea; to the sea itself; to seas, but it is still not enough to be able to think of all that.” In this class, we will explore the uses of childhood and memory as springboards for fiction. How do fiction writers move from the kernel of lived experience to the making of fiction? How do we use our past to develop stories that are not a retelling of “that’s what happened” but, rather, an opportunity to develop characters with their own stories, their own integrity and truth? How do we switch from our personal perspective to empathic observations of others and other narratives. How do we work with what we have half-known or half-observed to shape rich stories and rounded characters? And having created characters, what is their relationship to memory? In this class, we will

develop short stories from writing experiments and an intensive study of craft as we read short fictions, novels, and essays.

## Forms and Fictions

*Myra Goldberg*

*Open, Seminar—Spring | 5 credits*

Whatever short form you are interested in—episode, story, reflection, memoir, essay, tale—you will find in this course, both for reading and writing. We will talk about how different forms open the door to different takes on experience and how content or change can become more or less accessible in different forms. We will write 100-word pieces each week to learn to edit ourselves and to search through our minds for what’s there. We will practice pacing, dialogue, scene, portraiture. We will discuss what our favored forms say about our lives and the people in them. We will be writing and reading short pieces all semester, then editing, redrafting, and arranging them for conference work.

## Words and Pictures

*Myra Goldberg*

*Open, Seminar—Spring | 5 credits*

This is a course with writing at its center and other arts—mainly, but not exclusively, visual—around it. We will read all kinds of narratives, children’s books, folk tales, fairy tales, graphic novels...and try our hand at many of them. Class reading will include everything from ancient Egyptian love poems to contemporary Latin American literature. For conference work, students have created graphic novels, animations, quilts, a scientifically accurate fantasy involving bugs, rock operas, items of clothing with text attached, nonfiction narratives, and dystopian fictions with pictures. There will be weekly assignments that involve making something. This course is especially suited to students with an interest in another art or a body of knowledge that they’d like to make accessible to nonspecialists.

## The Revolution Will Not Be Televised: Writing and Producing Audio Fiction Podcasts

*Ann Heppermann*

*Open, Seminar—Spring | 5 credits*

The goal of this class is to start a revolution. We are currently in a robust audio industry, one that surprisingly thrived during COVID-19. Even as podcasting continues to grow into the stratosphere, there is a problem: The field is dominated by nonfiction. Our goal is to change that. In this

class, students will learn to write and produce groundbreaking contemporary audio dramas and, eventually, attempt to sell them to a network. We will listen to works from venerable podcasts, such as *Welcome to Night Vale*, *The Truth*, *Homecoming*, *Black Tapes*, and *Bright Sessions*. We will also listen to audio fiction from collectives like Mermaid Palace that explicitly address identity and sexuality to challenge the status quo. And we will create our own critical discourse for contemporary audio drama—analyzing writings and essays from the fields of screenwriting, sound art, contemporary music, and literature—to help understand and analyze the works that we are creating. Creators from *Welcome to Night Vale*, Mermaid Palace, and Audible will join our discussions to talk about their stories and production processes. Throughout the semester, students will make works and create their own podcasts. At the end of the semester, students will pitch their fiction ideas to audio executives at Audible—and, who knows, maybe land a development deal.

## The Rules—and How to Break Them

*Nelly Reifler*

*Open, Large seminar—Spring | 5 credits*

In this class, we will interrogate and test the rules for writing fiction. We'll look at how some writers explode those rules—and we'll see how we can do the same in our own writing by asking questions. What does it mean when we ask what's at stake in a story? What makes dialogue believable? How do we create embodied characters? What makes an ending resonate? How do we build cohesive worlds? What is a beginning? An end? With an eye toward playfully disrupting the rules of fiction, we'll use lists, footnotes, erasures, numbering, and omissions; we'll study verb mood, unexpected points of view, and tense; and we'll collaborate on other formulae that can help us and our readers find new paths to our imaginations. Students will work with writing assignments, play writing games, and do in-class exercises to generate narratives. Most conferences will be small-group meetings, with time set aside for individual conferences as well. Conference work will focus on expanding and fine-tuning what we have written. Each student will finish the semester with several complete pieces of fiction. We will read work by authors such as Maurice Kilwein Guevara, Uchido Hyakken, Edouard Leve, Garielle Lutz, Anton Chekhov, Elizabeth Crane, Padgett Powell, Katherine Anne Porter, Octavia Butler, Robert Lopez, Renee Gladman, D. Foy, Karl Ove Knausgaard, and members of the Oulipo movement.

## Speculative Fiction Workshop

*Chandler Klang Smith*

*Open, Seminar—Spring | 5 credits*

Speculative fiction is a blanket term for writing that speculates on a world unlike our own. Sci-fi, fantasy, and horror are a few of the best-known categories; but speculative fiction also encompasses the uncategorizable—work that challenges our understanding of causality, time, the self, the mind, the cosmos...or that just barely cracks the surface of the familiar, allowing the weird to seep through. At its best, speculative fiction uses imagination and metaphor to explore ideas and facets of the human experience that would otherwise remain unexpressed. In this course, we will read short stories and novels by mostly contemporary speculative-fiction authors, with a writerly eye for technique. We will also workshop fiction by students; discuss process and goals; and form a supportive, constructive community where even the wildest visions can flourish.

## Nonfiction

### Wrongfully Accused

*Marek Fuchs*

*Open, Seminar—Year | 10 credits*

Long-form investigative journalism has opened many doors, perhaps most literally in America's penal system where journalists have regularly revealed—and freed—the wrongfully convicted. This class will set out to expose the innocence (or confirm the guilt) of a man or woman convicted of a controversial murder or other serious felony. Working collectively and using all of the tools and traditions of investigative journalism, the class will attempt to pull out all known and unknown threads of the story to reveal the truth. Was our subject wrongfully accused? Or are his or her claims of innocence an attempt to game the system? The class will interview police, prosecutors, and witnesses, as well as friends and family of the victim and of the accused. The case file will be examined in depth. A long-form investigative piece will be produced, complete with multimedia accompaniment.

## Writing Environments

*Kate Zambreno*

*Open, Seminar—Year | 10 credits*

This yearlong writing seminar will radically revise tropes of nature writing; i.e., the literature of the solitary white European male enraptured by his landscape, as well what constitutes writing the “outdoors,” “landscape,” and “nature.” As opposed to focusing entirely on the solitary, we will also think through the collective and collaborative,

kinships with the nonhuman, the histories and ghosts of place. The first semester, we will be thinking and writing through radical acts of attention, as an ethics of life and art—sitting in a place and listening, including together outside, taking walks, meditating on the rhythms of the seasons, and thinking about fieldwork, history, and research when writing through place (including cities and suburbs). In the fall, we will read together poetic notebooks and collections, crossing genres—Etel Adnan's *Surge*, Jenny Odell's *How to Do Nothing*, Tove Jansson's *The Summer Book*, Aisha Sabatini Sloan's *Borealis*, Jazmina Barrera's *On Lighthouses*, Lydia Davis's *The Cows*, W. G. Sebald's *The Rings of Saturn*. In the spring, we will continue to write through the problem of the person in time and space, reading prose that meditates on the ordinary and the daily, as well as concepts of carework and community—Marlen Haushofer's speculative novel *The Wall*, Bhanu Kapil's *Ban en Banlieue*, T. Fleischmann's *Time is a Thing a Body Moves Through*, Renee Gladman's *Calamities*, Robin Wall Kimmerer's *Braiding Sweetgrass*. This course will fully participate in the spring 2024 Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) Mellon course cluster, with a focus on environmental and climate justice and a strong involvement with local organizations. The semester will include two interludes during which students will engage in collaborative projects across disciplines and in partnership with students from Bronx Community College. Students will have the opportunity to develop field-based conference projects.

## Narrative Podcasting and Production

Ann Heppermann

Open, Seminar—Fall | 5 credits

We are living in “The Golden Age of Narrative Audio.” Shows like *This American Life*, *Radiolab*, and numerous other story-driven shows not only dominate podcasts and airwaves but also have created the paradigm for shows like 99% *Invisible*, *Love + Radio*, and many others. We've also entered the age of the serialized podcast, with limited-run series and others put out by podcast companies like Audible, Spotify, Gimlet, First Look Media, WNYC Studios, and so many others. This class will teach students the practicalities of how narrative audio podcasting works, while we explore what this narrative movement means. Students will learn practicalities; e.g., pitching both multipart and narrative stories, using the actual “call for stories” from studios and shows like *This American Life* and *Radiolab* and from audio companies like Audible and Spotify; the fundamentals of how to record and mix stories, using the latest digital-editing technology; what narrative editors expect in a series; and the skills necessary for a podcast internship. We will also reflect on the theoretical and ethical considerations for this “Golden

Age of Narrative Audio.” We will ask questions, such as: How does imposing narrative structures affect nonfiction storytelling? How do narrative shows deal with ethical missteps? What does it mean to have “a voice”? Does it matter who gets to tell the story? (Answer on the last question is “yes.” We'll discuss why.) Producers, editors, and freelancers for *This American Life*, Audible, *Radiolab*, and others will visit the class to provide insight into their shows and answer student questions—and students will pitch audio executives their ideas at the end of the course.

## Edgy Memoirs

Mary Morris

Open, Seminar—Fall | 5 credits

People write memoirs when they've had a great acting career or been president of a large country. We read these for their historic/cultural value; our interest is in the story of their lives. But another kind of memoir is trying to tell another kind of truth. These are more personal stories of dysfunction, addiction, social injustice, overcoming the odds. They take us on alcoholic journeys and into scary families and scarier societies and souls. In this workshop, we attempt to uncover this kind of truth. But this isn't a class in autobiography. It is a class in telling a story. What differentiates these stories from other tales of grief and woe is that they are, quite simply, well-told. We will read memoirs by authors such as James Baldwin, Kathryn Harrison, Maxine Hong Kingston, Nick Flynn, Maggie Nelson, Michael Ondaatje, and Jeanette Taylor—and attempt to write one of our own. The emphasis will be on how to tell our stories. This workshop is best for those who have had some experience in creative nonfiction, but that is not required.

## Nonfiction Workshop: Writing the Reflective Essay

Brian Morton

Open, Seminar—Fall | 5 credits

This course is for students interested in writing essays set on the borderland where the personal essay and the essay of cultural opinion meet. Each week in class, in addition to talking about your work, we'll discuss two or three published pieces that look at social questions from widely different points of view. Our aim will not be to arrive at a consensus as to which ideas have greater merit; rather, we'll be examining the rhetorical strategies by which different writers seek to persuade. Writers we're likely to read include James Baldwin, G. K. Chesterton, Joan Didion, Henry Louis Gates Jr., Vivian Gornick, bell hooks, Irving Howe, Laura Kipnis, John McWhorter, George Orwell, Zadie Smith, and Virginia Woolf. Given the range of writers and opinions that we'll be reading, it's safe to say

that everyone in the class will be encountering many ideas that they consider objectionable over the course of the semester. So if you believe you can be harmed by exposure to points of view that differ starkly from your own, it would be best not to register for this class. Otherwise, it's open to all interested students.

## Nonfiction Laboratory

*Stephen O'Connor*

*Open, Seminar—Fall | 5 credits*

This course is for students who want to break free from the conventions of the traditional essay and memoir and discover a broader range of narrative and stylistic possibilities available to nonfiction writers. During the first half of the semester, students will read and discuss examples of formally innovative nonfiction by writers such as Claudia Rankine, Nathalie Sarraute and George W. S. Trow. These readings will serve as the inspiration for brief assignments that will be read aloud and discussed each week. During the second half of the semester, students will workshop longer pieces that they will have written in consultation with the instructor as a part of their conference work. Required texts: *The Next American Essay*, edited by John D'Agata, and *Multiple Choice* by Alejandro Zambra. All other readings are in the PDF packet.

## Nonfiction Workshop: Reading and Writing Personal Essays

*Clifford Thompson*

*Open, Seminar—Fall | 5 credits*

This course will be divided into three units, each of which will involve reading published essays and writing our own. In the first unit, *People You Know*, students will write personal narratives involving people in their lives and read, as models, published examples of such works; for instance, Phillip Lopate's portrait of his family in the essay "Willy." In the second unit, called *Place*, we will read and write essays about authors' relationships to particular places—less travelogues than investigations of the dynamic between the person and the place; examples of published essays we will read for this unit are "Stranger in the Village," by James Baldwin, and Annie Dillard's essay "Aces and Eights." The third unit is called *The Personal in the Critical/Journalistic (PCJ)*; a work in that genre combines personal reflection with consideration of an outside subject—for example, a favorite movie or an event like 9/11. The interaction of the personal and the outside subject yields a third element, an insight that would not be possible without the first two elements; an example: Jonathan Lethem's personal essay about the movie, *The Searchers*.

## Creative Fiction

*Jo Ann Beard*

*Intermediate/Advanced, Seminar—Fall | 5 credits*

*Prerequisite: one or more creative writing courses*

This is a course for creative writers who are interested in exploring nonfiction as an art form. We will focus on reading and interpreting outside work—essays, articles, and journalism by some of our best writers—in order to understand what good nonfiction is and how it is created. During the first part of the semester, writing will be comprised mostly of exercises and short pieces aimed at putting into practice what is being illuminated in the readings; in the second half of the semester, students will create longer, formal essays to be presented in workshop.

## Dream Logic

*Stephen O'Connor*

*Open, Seminar—Spring | 5 credits*

Dream logic stories are immensely complex mechanisms. When we talk about how they work, we often confine our discussion to their most straightforward elements: the relationship between conflict and suspense, for example, or between verisimilitude and believability. But stories also derive a substantial proportion of their meaning and force from elements not so easily pinned down: from the potency of their images, from their surprising and suggestive juxtapositions, or from other qualities apprehended more easily by the unconscious rather than the conscious mind. The villagers in Kafka's *A Country Doctor* strip the doctor naked and place him in bed with his grotesquely wounded patient—an action with little clear connection to the conflicts established in the story and little to recommend it in regard to verisimilitude. And yet, it is precisely weird, suggestive, and not entirely interpretable images such as this that make Kafka's writing so feverishly compelling and that grant it its measure of beauty and truth. During the first half of the semester, students will read, discuss, and write two- to three-page imitations of folk tales and myths, as well as short stories by some of the great fabulists of the modern era—including Gogol, Kafka, Garcia-Marquez, George Saunders, Jeanette Winterson, Helen Oyeyemi, and Karen Russell. The second half of the semester will be devoted to workshoping students' own stories.

## Workshop in Personal Essay

*Jacob Slichter*

*Open, Seminar—Spring | 5 credits*

We write personal essays to learn about ourselves, to face our demons, to understand what entangles us, to expose the lies that we have allowed ourselves to believe, to recognize what we are running away from, to find insight,

and/or to tell the truth. This workshop is designed for students interested in doing that work and learning to craft what they have written so that their readers can share in that learning. We will learn to read as writers, write as readers, and, where relevant, draw connections between writing and other creative fields such as music and film.

## Nonfiction Workshop: The World and You

Clifford Thompson

Open, Seminar—Spring | 5 credits

This course will be divided into three units, each of which will involve reading published essays and writing our own. The first unit, Demons, will focus on writers' personal challenges—from mental illness (as in Suzanna Kaysen's memoir, *Girl, Interrupted*) to migraines (the subject of Joan Didion's essay "In Bed"). The second unit focuses on braided essays; the class will read essays whose authors juxtapose seemingly disparate topics in forming coherent works, such as Melissa Febos's "All of Me," which reveals how writing, singing, tattoos, and heroin addiction all relate to the need to deal with pain. For the final unit, Critical Survey, we will read and write critical takes on works or figures in particular fields; for example, James Agee's essay, "Comedy's Greatest Era," about silent-film comedians and Toni Morrison's (very) short book, *Playing in the Dark*, about race as it pertains to Early American literature.

## A Question of Character: The Art of the Profile

Alice Truax

Open, Seminar—Spring | 5 credits

Any writer who tries to capture the likeness of another—whether in biography, history, journalism, or art criticism—must face certain questions. What makes a good profile? What is the power dynamic between subject and writer? How does a subject's place in the world determine the parameters of what may be written about him/her/they? To what extent is any portrait also a self-portrait? And how can the complexities of a personality be captured in several thousand—or even several hundred—words? In this course, we will tackle the various challenges of profile writing, such as choosing a good subject, interviewing, plotting, obtaining and telescoping biographical information, and defining the role of place in the portrait. Students will be expected to share their own work, identify what they admire or despise in other writers' characterizations, and learn to read closely many recognized practitioners of the genre. We will also turn to shorter forms of writing—personal sketches, brief

reported pieces, physical descriptions—to further illuminate what we mean when we talk about "identity" and "character." The goal of this course is less to teach the art of profile writing than to become better readers and writers generally.

## Poetry

### Details Useful to the State: Writers and the Shaping of US Empire

Suzanne Gardinier

Open, Small Lecture—Fall | 5 credits

*Are you going to ask where I am? I'll tell you—giving only details useful to the State...* —Pablo Naruda, *Letter to Miguel Otero Silva*, 1948.

What might it mean for a writer to be useful to a state? How have states used writers, witting and unwitting, in projects aimed at influence and hegemony? How might a state make use of language as a weapon? How might a state deflect and influence the intimacy between a writer and what they may write? What might it mean for a writer to attempt to avoid being useful to a state? In this class, we'll discuss an array of choices that writers have made in relation to state power, focusing particularly on the United States from just after World War II until the present. You'll be asking to read excerpts from four books: Joel Whitney's *Finks: How the CIA Tricked the World's Best Writers*; Frances Stonor Saunders' *The Cultural Cold War: The CIA and the World of Arts and Letters*; Eric Bennett's *Workshops of Empire: Stegner, Engle, and American Creative Writing During the Cold War*; Peter Dale Scott's long poem, *Coming to Jakarta*; and Dionne Brand's *Inventory*. This is not a history or literature class: Our lens will be that of a writer, using deep study and playful practice to figure out the dilemmas and best practices of the present. Although this is a lecture class, with a limit of 30 students, you'll be asked to participate, improvise, and do some class reading and writing, work with a partner, as well as participate in one group conference a week often focused on in-class writing exercises. The only prerequisite is the courage to think out loud with other people; aka, the courage required to learn.

### Yearlong Poetry Workshop: The *Zuihitsu*

Suzanne Gardinier

Open, Seminar—Year | 10 credits

*There is nothing like a zuihitsu, and its definition slips through our fingers. It is a classical Japanese genre that*



*allows a series of styles, and everything can be constantly reshuffled and reordered in every conceivable way.* —Italo Calvino, *Six Memos for the Following Millennium*

The name *zuihitsu* is derived from two Kanji: “at will” and “pen.” In this class, we’ll explore the Japanese poetic form of the *zuihitsu* via six required texts—*The Pillow Book* of Sei Shōnagon; Kenko’s *Essays in Idleness*; Chomei’s *The Ten-Foot-Square Hut*; two versions of *Narrow Road to the Interior*, one by Bashō and one by Kimiko Hahn; and Theresa Hak Kyung Cha’s *Dictee*—and, as writers, using the materials of haiku, lists, interviews, dialogues, travelogues, monologues, letters, maps, Orts, scraps, fragments, 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, the courage to give up spectatorhood for active participation, a willingness to do in-class writing exercises, a willingness to work with a partner, 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.

## Hybrids of Poetry and Prose

Jeffrey McDaniel

*Open, Seminar—Year | 10 credits*

One of the exciting literary developments in recent years is the plethora of work that disrupts the notion of genre—writers such as Eula Biss, Jenny Offill, and Ben Lerner. In this workshop, we will read a book each week and consider architecture, diction, association, metaphor, and other issues of craft. Students will be required to bring in a new piece of writing each week and to occasionally write critical responses to the reading. This class will be a good fit for students who are comfortable reading 100-200 pages a week, in addition to generating their own creative writing. For workshop, students 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 each semester, students will turn in a revised, final portfolio with at least two earlier drafts for each piece, as well as their hybrid project.

## Kitchen Sink: A Poetry Writing Workshop

James Hoch

*Open, Seminar—Fall | 5 credits*

“Lacks one, lacks both,” Whitman says. “Just throw in the kitchen sink, why don’t ya,” my mother used to say. This is a poetry-writing wonder romp through a series of polar tensions that pervade modern and contemporary poetry. Through exercises, readings, and your own work, we will explore a variety of dichotomies that might enable us to engage our poems with a greater sense of presence and emotional possession. Occasion and directionality, intensity and intimacy, figure and ground, speech and writing, line and syntax, structure and body, eye and I...there are plenty of concepts and mechanics, concerns of craft and art, to throw into this course. Primarily, we will be investigating and claiming the best ways that serve our poems—our sense of belonging with poetry—that either narrow our concern or expand our vision, or both.

## Funny Ha-Ha

Jeffrey McDaniel

*Open, Seminar—Fall | 5 credits*

We will look at a wide range of mostly American poets who employ humor in their work. We will focus on post-World War II to the present. Poets to be read include Allen Ginsberg, Frank O’Hara, Charles Simic, Bernadette Mayer, Etheridge Knight, Billy Collins, David Berman, Sommer Browning, Chessy Normile, Nicanor Parra, and others. Students will read the equivalent of 100 pages of poetry each week and write weekly critical responses. Roughly half of each class will be spent discussing published work, and the other half will be spent discussing student work. There will be weekly writing prompts, and the semester will culminate with each student turning in a portfolio of at least seven poems—three drafts for each poem.

## Poetry Workshop: The *Zuihitsu*

Suzanne Gardinier

*Open, Seminar—Spring | 10 credits*

*This class combines Sarah Lawrence students and students from the Bedford Correctional Facility and takes place at Bedford one night a week. Acceptance into this class is via interview only. Interviews will be held during the fall term of 2023. In order to interview, you must be 21 years old on or before January 20, 2024.*

“There is nothing like a *zuihitsu*, and its definition slips through our fingers. It is a classical Japanese genre that allows a series of styles, and everything can be constantly reshuffled and reordered in every conceivable way,” according to Italo Calvino, *Six Memos for the Following*

*Millenium*. (The name *zuihitsu* is derived from two Kanji: “at will” and “pen.”) In this class, we’ll explore the poetic form of the *zuihitsu* as readers via three required texts—*The Pillow Book of Sei Shōnagon* and two versions of *Narrow Road to the Interior*, one by Bashō and one by Kimiko Hahn—and, as writers, using the materials of haiku, lists, interviews, dialogues, travelogues, monologues, letters, maps, ors, scraps, fragments, and poems of all varieties. You’ll be expected to attend class, engage with assigned and suggested readings, and participate in discussions. Participants will also be required to make an individual *zuihitsu* and to contribute to the making of a collective one. In conference, we’ll discuss your reading, which may or may not overlap or coincide with class readings, and your drafts. In class, we’ll discuss readings as a way of guiding our own makings. The only prerequisites are to be 21 or older, as indicated above; have a desire to be challenged and a thirst for reading that equals your thirst for writing; have the courage to give up spectatorhood for active participation; and have a willingness to undertake whatever labors might be necessary to read and write better on our last day of class than on our first.

## Contemporary American Poetry

Jeffrey McDaniel

Open, Seminar—Spring | 5 credits

In this one-semester class, we will look at contemporary American poetry (1980 to the present) through the lens of the Pitt Poetry Series, published by the University of Pittsburgh Press. We will read a book each week. Students will write a critical response to each book and also have weekly writing prompts. Authors to be read include: Etheridge Knight, Sharon Olds, and Larry Levis from the 1980s and '90s and David Hernandez, Ross Gay, and Quan Barry from the last few years. Roughly half of each class will be spent discussing published work, and the other half will be spent discussing student work. The semester will culminate with each student turning in a portfolio of at least seven poems—three drafts for each poem.

## On Collecting/Collections

Matthea Harvey

Sophomore and Above, Small seminar—Spring | 5 credits

*Collecting expresses a free-floating desire that attaches and reattaches itself—it is a succession of desires. The true collector is in the grip not of what is collected but of collecting.* —Susan Sontag, *The Volcano Lover*

I’m always looking for new lenses to use with the writing and reading of poetry. As poets, we are natural collectors—collecting images, bits of dialogue, phrases, titles. In this poetry workshop, we will discuss and write

about our collections (collections of facts, objects, memories) while looking at how collections of poems and prose are constructed/corralled/arranged. Books discussed will include, among others, *The Book of Delights* by Ross Gay, *Obit* by Victoria Chang, *Frank Sonnets* by Diane Seuss, *Hoarders* by Kate Durbin, *The Octopus Museum* by Brenda Shaughnessy, and various essays and handouts on collecting and artists who use collection as part of their practice. This semester, you might collect dreams or facts or an object that you regularly encounter on the street. How this informs your writing can be organic. You might become obsessed with a collector’s collection and write about it. You might use your collected delights to add a new color to your emotional palette. You might start looking at the objects in your poems in a different way, writing about them with greater specificity. Most weeks, there will be a collecting or poem prompt. Each student will give a 10- to 15-minute presentation on one of their collections.

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

Anthropology and Images (p. 6), Robert R. Desjarlais

*Anthropology*

Ethnographic Writing (p. 6), Robert R. Desjarlais

*Anthropology*

First-Year Studies in Dance (p. 27), John Jasperse *Dance*

Live Time-Based Art (p. 29), Beth Gill, Juliana F. May, John Jasperse *Dance*

First-Year Studies: Hollywood From the Margins (p. 40), Leana Hirschfeld-Kroen *Film History*

Feminist Film History (p. 42), Leana Hirschfeld-Kroen *Film History*

Not for Children (p. 44), Robin Starbuck *Filmmaking and Moving Image Arts*

Digital 3D Animation: Character and Environment Building (p. 45), Kyle Hittmeier *Filmmaking and Moving Image Arts*

Beginning French (p. 53), Ellen Di Giovanni *French*

Public Humanities in Practice: The Yonkers Public Library (p. 72), Benjamin Zender *History*

Intermediate Italian: Modern Italian Culture and Literature (p. 76), Tristana Rorandelli, Annemarie Tamis-Nasello *Italian*

High Romantic Poetry: Blake to Keats (p. 83), Neil Ardit *Literature*

Elective Affinities in Contemporary Poetry (p. 86), Neil Ardit *Literature*

Ancient Eros: Love in Classical Literature (p. 87), Emily Fairey *Literature*

Emersonian Quartet: Whitman, Dickinson, Frost, and Stevens (p. 89), Neil Ardit *Literature*

- Mirrors, Labyrinths, and Paradoxes: Mathematics and  
 Jorge Luis Borges (p. 94), Daniel King *Mathematics*
- Perspectives on the Creative Process (p. 128), Charlotte L.  
 Doyle *Psychology*
- The Stories We Could Tell: Theatre Through  
 Memory (p. 130), Christine Farrell *Psychology*
- Children's Literature: Psychological and Literary  
 Perspectives (p. 132), Charlotte L. Doyle *Psychology*
- Sociology of the Body (p. 144), Jessica Poling *Sociology*
- Bad Neighbors: Sociology of Difference and Diversity in the  
 City (p. 145), Parthiban Muniandy *Sociology*
- The Sociology of Sports (p. 146), Shahnaz Rouse *Sociology*
- First-Year Studies: The Art of Comic Performance (p. 150),  
 Christine Farrell *Theatre*
- The Stories We Could Tell: Theatre Through  
 Memory (p. 158), Christine Farrell *Theatre*
- The Face Is a Clock: Drawing Portraits (p. 163), John  
 O'Connor *Visual and Studio Arts*
- 1,001 Drawings (p. 164), John O'Connor *Visual and Studio  
 Arts*
- Senior Studio (p. 164), John O'Connor *Visual and Studio  
 Arts*
- Visual Arts Fundamentals: Materials and Play (p. 165),  
 John O'Connor *Visual and Studio Arts*
- New Genres: Abstract Video (p. 165), Angela Ferraiolo  
*Visual and Studio Arts*
- New Genres: Drawing Machines (p. 165), Angela Ferraiolo  
*Visual and Studio Arts*
- Visual and Studio Arts Fundamentals: Our Eight  
 Senses (p. 166), John O'Connor *Visual and Studio  
 Arts*
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## **GRADUATE COURSES OPEN TO ADVANCED UNDERGRADUATE STUDENTS**

In addition to our undergraduate curriculum, we offer select graduate courses across our graduate degree programs in the arts; health, sciences, and society; and children, childhood, and education. Limited spaces in these courses are open to juniors and seniors with some prior experience in related areas of study at the undergraduate level. Interested students should email faculty instructors for additional information on these courses and/or to schedule an interview. Most graduate-level courses are between one and three credits, although some are five credits.

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# FACULTY

**Colin Abernethy** Chemistry (on leave spring 2024)  
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 (on leave fall 2023)  
BA (Hons.), University of Adelaide, Australia. MA, MPhil, PhD, Columbia University. Special interest in lesbian/gay/queer studies, 20th-century British and American literature, contemporary feminisms, and literatures of the city; author of *Are Girls Necessary?: Lesbian Writing and Modern Histories*, *Metropolitan Lovers: The Homosexuality of Cities*, and numerous essays; editor of *Diana: A Strange Autobiography*; contributor to *The Nation* and *The Women's Review of Books*. SLC, 2000–

**Samuel Abrams** Politics (on leave spring 2024)  
AB, Stanford University. AM, PhD, Harvard University. Visiting fellow at the American Enterprise Institute in Washington, DC; faculty fellow at George Mason's Institute for Humane Studies; faculty fellow at Center for Advanced Social Science Research at NYU; and member of the Council on Foreign Relations. A graduate of Harvard University's Kennedy School of Government Program on Inequality and Social Policy and a former affiliate of Harvard's Canada Program and Institute for Quantitative Social Science. Main topics of research include social policy, inequality, international political economy, and comparative and American politics; special interest in network analysis, the media, Congress, political behavior, urban studies and cities, public opinion and survey research, political communication and elections, and the social nature of political behavior. Conducted fieldwork throughout Europe and North America. Authored three books and numerous peer-reviewed and popular press works. Two substantial projects are presently in progress: a deep-dive into American political tradition and local community and an empirical study aimed at understanding the political culture on college and university campuses. SLC, 2010–

**Kameron Ackerman** French  
BM, University of Central Oklahoma. BA, University of Central Oklahoma, Hunter College, Oregon State University. MS, New York University. MFA, University of California–Los Angeles. MA, Montclair State University. MPhil, Graduate Center at City University of New York. Currently writing PhD dissertation at the Graduate Center at CUNY. Primary area of specialization: Sub-Saharan African literature. Other research and teaching interests include: 19th-century French, American, and British realism; 20th-century literature of Spain, Latin America, France, and the United States; second language acquisition; and film studies. SLC, 2023–

**Gillian Adler** Esther Raushenbush Chair in Humanities—Literature (on leave for Spring 24)  
BA, Barnard College. MA, University of York, UK. PhD, University of California, Los Angeles. Special interest in Chaucer, Dante, Old English and Middle English literature; the history of the book; romance, epic, hagiography, and mystical and contemplative writings. Author of two books, as well as essays published in the *Journal of Medieval Religious Culture*, *Arthuriana*, *Medieval Feminist Forum*, *Carte Italiane*, and *Comitatus: A Journal of Medieval and Renaissance Studies*. Her recent co-authored book, *Alle Thyng Hath Tyme: Time and Medieval Life* (Reaktion Books, 2023), recreates medieval people's experience of time: as continuous and discontinuous, linear and cyclical, embracing Creation and Judgment, shrinking to “atoms” or “droplets,” and extending to the silent spaces of eternity. Her first book, *Chaucer and the Ethics of Time* (Cardiff: University of Wales Press, 2022), examines Chaucer's philosophical ideas of time and strategies of narrative time. SLC, 2018–

**Ron Afzal** Religion (on leave spring 2024)  
BA, Grinnell College. MA, McGill University. MDiv, Yale University. PhD, Columbia University. Active member of the Society of Biblical Literature and the American Academy of Religion, as well as the Catholic Biblical Association; has written on the Apocalypse of John and has taught broadly in the fields of New Testament and Early Christianity, Judaism in the Second Temple Period, the Hebrew Bible, and Late Antique Christian Mysticism. SLC, 1992–

**N'tifafa Akoko Tete-Rosenthal** Dance  
BA, Grand Valley State University. MFA, Sarah Lawrence College. Born in Tsévié, Togo, and raised in Togo, Ithaca, NY, and Flint, MI, Akoko Tete-Rosenthal is an artist and performer based in New York City. She began her formal dance training in Flint through a youth ballet company. Later, as an independent study student at the Alvin Ailey School of Dance, she was introduced to traditional Guinean and Senegalese dance forms—which molded her choice of study for the next 10 years. She now performs as an independent artist and has worked with companies

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such as the Maimouna Keita Dance Company and Fusha Dance Company and tours internationally with Gala Rizzatto. Her performance work is rooted in a traditional and contemporary West African dance, influenced by classical and modern aesthetics. SLC, 2023–

### **Hamid Al-Saadi** Music

*Maqam* scholar, singer, artist and writer, Al-Saadi learned the art of singing and performing the Iraqi *maqam* from the legendary Yusuf Omar (1918-1987); Omar's own teacher, Muhammed Al-Gubbenchi (1901-1989)—probably the most influential *maqam* reciter in history—said that he considered Al-Saadi to be the “ideal link to pass on the *maqam* to future generations.” Al-Saadi is also author of *al-maqam wo buhoor al-angham*, a comprehensive text on the Iraqi Maqam and its poetry. SLC, 2019; 2022–

### **Tea Alagic** Theatre

BFA, Charles University, Prague, Czech Republic. MFA, Yale School of Drama. An internationally acclaimed, multilingual director based in New York City, Alagic's credits include Off-Broadway, regional, and international productions of both traditional theatre and devised work. At Yale School of Drama, she received the Julian Milton Kaufman Prize in Directing. She serves as a professor of directing and collaboration at The New School for Drama, having taught there since 2012; from 2016–2020, she served as that school's Head of the Directing Department for BFA and MFA. SLC, 2022–

### **Glenn Alexander** Music (Guitar)

BA, Wichita State University. A composer, guitarist, and vocalist, Alexander has received extensive airplay and critical acclaim from around the world on his recordings *Stretch*, *Glenn Alexander*, *The Connection*, *Rainbow's Revenge*, *Oria*, *The Coalition*, *Northern Lights* (Scott Healy~Glenn Alexander Quartet), *Glenn Alexander & Shadowland*, and *Knockin' On The Door* (Glenn Alexander & Shadowland). He has played everywhere from bars to theaters, to concert halls, to stadiums, and live on both radio and television. He has performed and/or recorded with some of the biggest names in music, including: Chico Hamilton, L. Shankar, Jan Hammer with The Mahavishnu Project, The Max Weinberg 7 (*Late Night With Conan O'Brien*), Southside Johnny and The Asbury Jukes, Jon Bon Jovi, Randy Brecker, Bruce Springsteen, Levon Helm, Elvis Costello and Allen Toussaint, Tom Scott, Brenda Russell, Regina Bell, Liza Minnelli, Deniese Williams, Manolo Badrena (Weather Report), Dave LaRue and T Lavitz (The Dixie Dregs), Gary U.S. Bonds, and many, many others. Glenn has recorded on countless albums as a sideman, recently appearing on jazz saxophone great Jon Arabagon's “Outright, Unhinged,” to which *Downbeat* gave five stars and singled out the guitar work, calling it

“fusionistic, face-melting guitar solos.” Alexander has served on the faculty of his alma mater, Wichita State University, and The New School. SLC, 2017–

### **Jonathan Alexandratos** Theatre

Alexandratos (they/them) is a non-binary storyteller based in New York City, whose work typically lives at the intersection of pop culture, queerness, and catharsis. Being an Ingram New works Playwright at Nashville Repertory Theatre from 2015– 2016, Alexandratos explored their paternal ancestral past by bringing bootleg superhero action figures alive onstage to tell the immigration story of their maternal grandmother in an immersive theatre experiment called *We See What Happen*. When that season ended, their animal allegory about friendship and *Star Wars* action figures, titled *Duck*, opened in Strasbourg, France, which allowed them to work with an international team on their deeply personal story. In the following year, *We See What Happen* won the Greenhouse Award from Strange Sun Theater, and they received a New Works Grant from the Queens Council on the Arts to tell their mother's immigration story. In doing so, Alexandratos explored what it means to be Burrnesha, an Albanian gender in which someone assigned female at birth transitions to take on a socially masculine comportment and status. Out of that, they devoted an entire play, *Turning Krasniqi*, to the experience—one deeply close to Alexandratos's life as a non-binary person who is partly of Albanian descent. This play won the 2020 Parity Commission from Parity Productions and is now in development. Beyond the stage, Alexandratos writes academic essays about toys. They created the first edited collection devoted entirely to scholarly work around action figures, *Articulating the Action Figure: Essays on the Toys and Their Messages*, out now from McFarland. They are currently working on a book about the cultural impact of fast-food kid's meal toys. All of this serves Alexandratos's belief that the small, neglected, or marginalized aspects of life are actually among the most important threads in its tapestry—and they use all tools at their disposal to highlight that. SLC, 2022–

### **Andrew Algire** Music (African Percussion)

University of Wisconsin. Currently, musical director of the New York-based Feraba African Rhythm Tap; works with a number of groups, including The Mandingo Ambassadors, Kakande, The Afro-yorkers, Saida Fikri, and others. Performs locally and internationally with several African recording artists, including Sekouba Bambino and Oumou Dioubate. Traveled to Europe, Cuba, Guinea, and Mali to study and perform; received composition grants from various New York arts foundations. Residencies throughout New York and New England. SLC, 2017–

### **Bruce Alphenaar** Physics

BS, Trinity College. PhD, Yale University. Author of publications and patents in the fields of nanoscale device

physics, optoelectronic characterization of novel materials, photovoltaics, and advanced concepts for logic and memory applications. Recipient of research grants from the National Science Foundation, US Department of Defense, US Department of Energy, and NASA. Previously taught at the University of Louisville and the University of Cambridge, England. Industrial research experience at Philips Research Laboratories (Eindhoven, The Netherlands) and Hitachi (Cambridge, England and Tokyo, Japan). SLC, 2022–

**Abraham Anderson** Philosophy  
AB, Harvard College. PhD, Columbia University. Fellowships at École Normale Supérieure and the University of Munich. Interests in philosophy and history of science, history of modern philosophy, and the Enlightenment. Author of *The Treatise of the Three Impostors and the Problem of Enlightenment*, as well as articles on Kant, Descartes, and other topics. Contributor to the new *Kant-Lexikon*. Has taught at the Collège International de Philosophie, St. John's College, Instituto de Investigaciones Filosóficas, and elsewhere. SLC, 2007–

**Chris Anderson** Music (Trumpet)  
BM, Manhattan School of Music. Lead trumpet and horn arranger: Southside Johnny and The Asbury Jukes, Allman Brothers Band; Beacon Theater Residency, 2003-2015. Co-founder, New York Horns. Lead trumpet: Donald Fagen New York Rock and Soul Revue, 1991-92; Hector Lavoe, 1986-88; Ray Barretto, 1981-1986. Touring: Bruce Springsteen, Jon Bon Jovi, Celia Cruz, Marc Anthony, Illinois Jacquet Big Band, Little Kids Rock Gala House Band, Michael Bolton, Shadowland, S'Killit. Broadway: *Movin' Out*, *In The Heights*, *Swing*, *The Full Monty*, *Beehive*, *Bring in 'da Noise Bring in 'da Funk*. SLC, 2017–

**William Anderson** Music (Guitar)  
BA, SUNY-Purchase. Performed at Tanglewood Festival and with the Metropolitan Opera Chamber Players, Chamber Music Society of Lincoln Center, and New York Philharmonic. Guest on WNYC Leonard Lopate Show. Featured on NPR's *All Things Considered*, where excerpts of his composition were broadcast throughout the United States. His *Djuna Barnes* settings were orchestrated and performed by the Riverside Symphony in 2015. Founder of Cygnus Ensemble. SLC, 2017–

**Emily Anhalt** Classics, Literature, Greek (Ancient), Latin  
(on leave for 23-24)  
AB, Dartmouth College. PhD, Yale University. Primary interests are Greek epic and lyric poetry, Greek historiography, Greek tragedy, and Greek and Roman sexuality. Publications include: *Embattled: How Ancient Greek Myths Empower Us to Resist Tyranny* (Stanford University Press, 2021), *Enraged: Why Violent Times Need Ancient Greek Myths* (Yale University Press, 2017), *Solon the Singer: Politics and Poetics* (Lanham, MD, 1993), as

well as several articles on the poetics of metaphor in Homer and on narrative techniques in Herodotus. SLC, 2004–

**Yoshimi Arai** Japanese  
BA, Japan Women's University, Tokyo. Japanese language teaching certification, Aoyama Language School, Tokyo. A passionate educator with myriad expertise—most prominently in Japanese language and culture, including cooking, art, and calligraphy as well as physical fitness—Yoshimi is also a Zumba instructor, certified by Zumba Fitness; an aqua exercise instructor, certified by the Aquatic Exercise Association; and was a cooking assistant to nationally acclaimed chef and cooking instructor Tokiko Suzuki in Tokyo. In the United States, she was a private Japanese language teacher for more than 70 students age 4 through 75, with proficiency ranging from beginner to N1 (near native fluency) level, and a workshop facilitator of Japanese cooking, calligraphy, and art for workshops hosted throughout Westchester, including at Sarah Lawrence College, the Hammond Museum and Japanese Stroll Garden, and more than 10 public libraries in the county. She is founder of Magokoro New York; her original artwork features Yuzen Washi (mulberry paper). From 2008–present, Yoshimi has been a Japanese language tutor at Sarah Lawrence College; from 2008-2017, a private flute teacher; from 2015–present, a Zumba exercise instructor at Fort Fitness, Fort Montgomery, NY; from 2016–present, an aquatic exercise instructor at Premier Athletic Club, Montrose, NY; and from 2020–present, founder and lead instructor of the original online exercise “Rejuvex.” In 2016, she was translator for the documentary film *Sense the Wind*; and from 2008-2018, she was a contributing writer for the bimonthly magazine *You-You* in Osaka, Japan. Since 2008, Yoshimi has been chairman of the New York Alumnae division of Japan Women's University in Tokyo; and since 2010, she has been a board member and treasurer of the Croton Council on the Arts. SLC, 2022–

**Neil Arditi** Literature  
BA, Yale University. MA, PhD, University of Virginia. Special interests in British Romantic poetry; Romantic legacies in Victorian, modern, and contemporary poetry; aestheticism, pragmatism, and Jewish literary culture in the 19th and 20th centuries. Essays and reviews published in *Raritan*, *Parnassus*, *Keats-Shelley Journal*, *Philosophy and Literature*, *Virginia Quarterly Review*, *The Jewish Review of Books*, and *Jewish-American Dramatists and Poets*. SLC, 2001–

**Brandon Arroyo** Film History  
BA, Brooklyn College. MA, New York University. PhD, Concordia University. Co-editor (with Tom Waugh) of *I Confess!: Constructing the Sexual Self in the Internet Age* (McGill-Queen's University Press, 2019), as well as articles published in *Porn Studies*, *Queer Studies in Media*

& *Popular Culture*, *MedisCommons*, *Communication*, *Culture and Critique*, *ScreeningSex*, *Synoptique*, and a chapter in *Handbook of Adult Film and Media* (Intellect Press, forthcoming). Primarily interested in theorizing about adult media, affect theory, queer theory, and new media. Currently working on a monograph about *Cruising* (1980) and teaching at Queens College. SLC, 2023–

**Damani Baker** Filmmaking and Moving Image Arts BA, Sarah Lawrence College. BA, MFA, University of California-Los Angeles, School of Film and Television. Baker's more than 20-year directing career includes work that spans museum exhibits, feature documentaries, music videos, and advertising. Most recently, in his critically acclaimed feature, *The House on Coco Road* (acquired by Ava Duvernay's ARRAY Releasing), Baker combines family Super-8 with archival news and family interviews to weave his mother's personal story with broader historical threads in order to tell a story of migration and the Grenada Revolution. *The House On Coco Road* and his first feature, *Still Bill*—on the life and music of the legendary Bill Withers—have been critically acclaimed and have enjoyed worldwide distribution on Showtime, Netflix, and BBC. With Ralph Appelbaum Associates, Baker has directed more than 20 films for museums around the world, featuring notables such as President Bill Clinton, Kofi Annan, and Liberia's President Ellen Johnson Sirleaf—all stories rooted in understanding the human story and its connection to place. Baker has been featured in *The New York Times*, *The New Yorker*, *Los Angeles Times*, and *Time Out*, among other publications. He is currently directing a six-part docuseries for OWN/Discovery Networks. Baker is a tenured professor at Sarah Lawrence College, where he teaches filmmaking to a diverse group of creatives, ensuring that stories from all communities continue to be told with grace, dignity, and power. SLC, 2003–

**Jen Baker** Music (Trombone) BM, Oberlin Conservatory. MFA, Mills College. Trombonist/composer. Awards: ASCAP Plus Award, 2012, 2013; Meet the Composer award, 2012. Member, International Alliance of Women Musicians, International Society of Improvised Music, and International Trombone Association. Author: *Hooked on Multiphonics*. (July 2016). Collaborates with artists throughout the world in site-specific, mixed-media performances, concert halls, solo and chamber commissions. Featured on the soundtrack to Werner Herzog's Oscar-nominated *Encounters at the End of the World*. Toured with Arijit Singh, Karole Armitage, Mansour, new music ensembles S.E.M. and TILT brass, and the mobile ensemble Asphalt Orchestra (founding member). SLC, 2017–

**Liv Baker** Biology BA, Mount Holyoke College. MSc, University of Massachusetts, Amherst. PhD, University of British

Columbia, Vancouver. A conservation behaviorist and expert in wild animal wellbeing, her research focuses on human-animal relationships and how individual animals engage with their environments; the roles wild animals have in the health of their social groups, cultures, and populations—exploring the similar patterns of well-being and behavior seen across the animal kingdom; seeing that animals want to learn about and hold sway over their lives; that good psychological health corresponds to good physical health; that social context matters; and that positive emotions and challenges are not luxuries but are integral elements to being alive. Conservation and well-being research involves a range of wild animals, including elephants, primates, arachnids, rodents, and macropods. Select recent publications include, “Psycho-ecological autonomy and wildness: An observational study of rewilded Asian elephants in Thailand (forthcoming); “Conservation, Animal Well-being, and Indigenous Participation at an Elephant Sanctuary in Mondulkiri, Cambodia” (2023); “Ethics, Well-being, and Wild Lives (2023); “Asian elephant rescue, rehabilitation, and rewilding” (2020). SLC, 2023–

**Yevgeniya Baras** Visual and Studio Arts BA, MS, University of Pennsylvania. MFA, School of the Art Institute of Chicago.

An artist working in New York, Baras has exhibited her work at galleries that include: White Columns, New York; Reyes Finn Gallery, Detroit; Gavin Brown Enterprise, New York; Nicelle Beauchene, New York; Mother Gallery, New York; Inman Gallery, Houston; Sperone Westwater Gallery, New York; Thomas Erben Gallery, New York; the Pit, Los Angeles; as well as internationally, including NBB Gallery, Berlin; Julien Cadet Gallery, Paris; and Station Gallery, Sydney. She is represented by the Landing Gallery in Los Angeles and Sargent's Daughters in New York.

Baras received the Pollock-Krasner grant in 2023 and 2018 and was named Senior Fulbright Scholar for 2022/2023. She was a recipient of the New York Foundation for the Arts Fellowship in 2021 and Guggenheim Fellowship in 2019; was selected for the Chinati Foundation Residency in 2018 and the Yaddo Residency in 2017; and received the Artadia Prize and was selected for the Sharpe-Walentas Studio Program and the MacDowell Colony residency in 2015. In 2014, Baras was named a recipient of the Rema Hort Mann Foundation's Emerging Artist Prize.

Her work has been reviewed in *The New York Times*, *Los Angeles Times*, *ArtForum*, *The New York Review of Books*, and *Art in America*. She co-founded and co-curated Regina Rex Gallery on the Lower East Side of New York (2010-2018). SLC, 2018–2022; 2023–

**Sophie Barbasch** Visual and Studio Arts BA, Brown University. MFA, Rhode Island School of Design. A New York-based photographer, Barbasch has exhibited



internationally. Her selected grants and residencies include Light Work, the Bemis Center for Contemporary Arts, and a Fulbright Fellowship to Brazil. SLC, 2021-

**Carl Barenboim** Psychology

BA, Clark University. PhD, University of Rochester. Special interest in the child's developing ability to reason about the social world, as well as the relation between children's social thinking and social behavior; articles and chapters on children's perspective-taking, person perception, interpersonal problem solving, and the ability to infer carelessness in others; past member, Board of Consulting Editors, *Developmental Psychology*; principal investigator, grant from the National Institute of Child Health and Human Development. SLC, 1988-

**Deanna Barenboim** Anthropology, Psychology, Child Development

BA, Sarah Lawrence College. MA, PhD, University of Chicago. Special interests in political/legal anthropology and medical/psychiatric anthropology; transnational migration, diaspora, and mobilities; race, ethnicity, and indigeneity; urbanism, space, and place; expressive culture; new media; Maya peoples, languages, and cultures; Mexico and Latin America; North America. Recipient of grants and fellowships from US Department of Education, Fulbright, and National Science Foundation. SLC, 2009-2017; 2018-

**Itziar Barrio** Theatre

A multimedia artist and educator based in New York City, Barrio's survey exhibition, *By All Means*, was curated by Johanna Burton (director of The Museum of Contemporary Art, MOCA, in Los Angeles and former curator at the New Museum) at Azkuna Zentroa, Bilbao (2018). Barrio's long-term project, *The Perils of Obedience* (2010 - 2022), merges different media to generate a movie in real time—participating in a larger debate about labor conditions and subjectivity—and it recently premiered at Participant Inc. in New York City. Her work has been presented internationally at MACRO Museum (Rome), Matadero Madrid, MACBA Museum (Barcelona), Belgrade's Contemporary Art Museum, Museo del Banco de la República (Bogotá), Abrons Arts Center (NYC), Anthology Films Archives (NYC), Salzburger Kunstverein, Espacio ODEÓN (Bogotá), Academy of Fine Arts in Gdansk (Poland), tranzit (Romania), European Network for Public Art Producers (ENPAP), ARTIUM Museum (Vitoria-Gasteiz), and the Havana Biennial, among many others. Barrio is a New Museum's cultural incubator, NEW INC member (2020-2022), and was a 2018-2019 recipient of the Spanish Academy in Rome Fellowship (Rome prize). She has received awards and grants by institutions that include the Brooklyn Art Council, Ministry of Culture of Spain, New York City Department of Cultural Affairs, Foundation for Contemporary Arts, New York Foundation for the Arts, and BBVA Foundation. She has been an artist

in residence at the Skowhegan School of Painting and Sculpture, the International Studio & Curatorial Program (ISCP), La Escuelita Nicaragua, and the Hudson Valley Center for Contemporary Art. She teaches at the School of Visual Arts and has lectured at New York University, Hunter College, MICA, Montclair University, and the New School, among many others. SLC, 2022-

**Jo Ann Beard** Writing

BFA, MA, University of Iowa. Essayist and novelist, author of *The Boys of My Youth*, *In Zanesville*, *Festival Days*, *Cheri*, and *The Collected Works of Jo Ann Beard*—published in the United States and abroad—as well as essays and journalism published in magazines and anthologies; recipient of a Whiting Writers' Award, fellowships from the Guggenheim Foundation and the New York Foundation for the Arts, and a Literature Award from the American Academy of Arts and Letters. SLC, 2000-2005, 2007-

**Katie Bell** Visual and Studio Arts

BA, Knox College. MFA, Rhode Island School of Design. Bell has shown her work at a variety of venues, including Spencer Brownstone Gallery (New York City), Kavi Gupta Gallery (Chicago, IL), Smack Mellon (Brooklyn, NY), Locust Projects (Miami, FL), Hallwalls Contemporary Arts Center (Buffalo, NY), the Brooklyn Academy of Music (Brooklyn, NY), and the deCordova Sculpture Park and Museum (Lincoln, MA). Her work has been written about in *BOMB Magazine*, *Whitewall*, *Hyperallergic*, *Artnet*, *Sculpture Magazine*, and *Art in America*. In 2011, Bell was an artist-in-residence at the Marie Walsh Sharpe Art Foundation's Space Program. She was awarded a fellowship in painting by the New York Foundation for the Arts and, in 2016, the Saint-Gaudens Memorial Fellowship. Bell lives and works in New York, NY. She is currently teaching at Drew University and Sarah Lawrence College. SLC 2021-

**Roy Ben-Shai** Philosophy

BA, Tel-Aviv University. MA, PhD, New School for Social Research. Mellon Postdoctoral Fellowship, Haverford College. Interests in 19th- and 20th-century Continental philosophy—in particular, Nietzsche, Heidegger, existentialism, and poststructuralism—and in the history of philosophy more broadly. Author of *Critique of Critique* (Stanford University Press, 2023); co-editor of *Synontology: The Ontology of Relations*, a special issue of *Philosophy Today* (2023); and co-editor of *The Politics of Nihilism: From the Nineteenth Century to Contemporary Israel* (Bloomsbury Academic, 2014). Published essays in *Telos*, *The European Legacy*, and *The Journal of French and Francophone Philosophy*, among others. SLC, 2018-

**Claudia Bitrán** Visual and Studio Arts

BFA, Universidad Católica de Chile. MFA, Rhode Island School of Design. Bitrán, who works primarily through painting and video, has exhibited individually at Cristin

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Tierney Gallery in NY (2022), Walter Storms Galerie in Munich (2020-2021), Spring Break Art Show in NY (2020), Muhlenberg College Gallery (2018-2019) and Practice Gallery in PA (2018), Brooklyn Bridge Park in NY (2018), Roswell Museum and Art Center in New Mexico (2017), and Museo de Artes Visuales in Santiago Chile (2016), among others. She has also participated in numerous group exhibitions and screenings internationally. Bitrán has held residencies at Pioneer Works (2021), Skowhegan School of Painting and Sculpture (2014), Bemis Center for Contemporary Arts (2014), Roswell Artist-in-Residence Program (2016), Smack Mellon Studio Program (2017), Outpost Projects (2018), and Pioneer Works (2020-2021). Grants and awards include: The New York Trust Van Lier Fellowship; Hammersley Grant, Emergency Grant for Artists Foundation for Contemporary Arts; Jerome Foundation Grant for Emerging Filmmakers; first prize, Britney Spears Dance Challenge; first prize, UFO McDonald's Painting Competition; first honorable mention, Bial de Artes Mediales, Museo de Bellas Artes, Santiago, Chile. She currently teaches in the painting departments at Rhode Island School of Design and at Pratt Institute and is a guest critic at NYC Crit Club in NY and at SIA in Beijing. SLC, 2022-

### **Emily C. Bloom** Literature

BA, Washington University in St Louis. MA, Boston College. PhD, University of Texas at Austin. Special interests include 20th-century British and Irish literature, media studies, the history of technology, and disability studies. Author of *The Wireless Past: Anglo-Irish Writers and the BBC, 1931-1968* (Oxford University Press, 2016), which was awarded the First Book Prize by the Modernist Studies Association. Essays published in *Public Books*, *The Irish Times*, *International Yeats Studies*, and *Éire-Ireland*, among others. Currently at work on a book about motherhood and technology. SLC, 2021-

### **Tei Blow** Theatre

A performer and media designer born in Japan, raised in the United States, and based in Brooklyn, New York, Blow's work incorporates photography, video, and sound with a focus on found media artifacts. He has performed and designed for The Laboratory of Dmitry Krymov, Mikhail Baryshnikov, Jodi Melnick, Ann Liv Young, Big Dance Theater, David Neumann, and Degani Shemy & Company. He also performs as Frustrator on Enemies List Recordings and is one-half of Royal Osiris Karaoke Ensemble. Blow's work has been featured at Hartford Stage, Dance Theater Workshop, Lincoln Center Festival, The Kitchen, BAM, The Public Theater, Kate Werble Gallery, Baryshnikov Arts Center, Wadsworth Atheneum, and at theatres around the world. He is the recipient of a 2015 New York Dance and Performance "Bessie" Award for Outstanding Sound Design. Blow composed the sound score for *I Understand*

*Everything Better* by dancer and choreographer David Neumann, in which Blow also performed; the piece won a 2015 New York Dance and Performance "Bessie" Award for Outstanding Production. Blow's most recent production with Royal Osiris Karaoke Ensemble, *The Art of Luv Part I: Elliot*, premiered in The Public Theater's Under the Radar Festival in January, 2016; it was reviewed in *The New York Times*. Royal Osiris Karaoke Ensemble is the recipient of a 2016 Creative Capital award. SLC, 2016-

### **Patti Bradshaw** Dance

BM, University of Massachusetts. Certified yoga union instructor and Kinetic Awareness instructor. Taught at The New School, and Fundação Calouste Gulbenkian; workshops at New York University, The Kitchen, hospitals, and various schools and studios in New York and Greece. Divisor, choreographer, and maker of puppet and physical theatre. SLC, 2000-

### **Kirsten Brown** Music

#### **Melvin Jules Bukiet** Writing

BA, Sarah Lawrence College. MFA, Columbia University. Author of *Sandman's Dust*, *Stories of an Imaginary Childhood*, *While the Messiah Tarries*, *After*, *Signs and Wonders*, *Strange Fire*, and *A Faker's Dozen*; editor of *Neurotica*, *Nothing Makes You Free*, and *Scribblers on the Roof*. Works have been translated into a half-dozen languages and frequently anthologized; winner of the Edward Lewis Wallant Award and other prizes; stories published in *Antaeus*, *The Paris Review*, and other magazines; essays published in *The New York Times*, *Washington Post*, *Los Angeles Times*, and other newspapers. SLC, 1993-

### **Lorayne Carbon** Director, Early Childhood Center—Psychology

BA, State University of New York-Buffalo. MEd, Bank Street College of Education. Special areas of interest include social justice issues in the early childhood classroom and creating aesthetic learning environments for young children. Former early childhood teacher and director at Oak Lane Child Care Center, Chappaqua, New York, and education coordinator of the Virginia Marx Children's Center of Westchester Community College. An adjunct professor at Westchester Community College, Carbon is a frequent workshop leader and speaker at seminars and conferences on early childhood education. She has been director of the Early Childhood Center since August 2003 and is a faculty advisor to the College's Child Development Institute. SLC, 2003-

### **David Castriota** Art History (on leave spring 2024)

BA, New York University. MA, MPhil, PhD, Columbia University. Special interests in Greek art of the classical and Hellenistic periods, Roman art of the late republic and early empire, and the art of prehistoric Europe; author of

*Myth, Ethos, and Actuality: Official Art in Fifth-Century B.C. Athens, The Ara Pacis Augustae and the Imagery of Abundance in Later Greek and Early Roman Imperial Art*, and a critical commentary on Alois Riegl's *Problems of Style: Foundations for a History of Ornament*; editor of *Artistic Strategy and the Rhetoric of Power: Political Uses of Art from Antiquity to the Present*; recipient of fellowships from the Dumbarton Oaks Center for Early Christian and Byzantine Art and the Society of Fellows of Columbia University and of grants from the National Endowment for the Humanities and the American Philosophical Society. SLC, 1992–

**William Catanzaro** Dance

Composer and multi-instrumentalist; recognition and funding from NEA, The Samuel S. Fels Fund, New York State Council on the Arts, Harkness Foundation, NYU Humanities Council, NYU Service/Learning Fund; commissions include choreographers Anna Sokolow, Steve Paxton, Viola Farber, Milton Myers; work presented nationally and internationally with the New Danish Dance Theatre, TanzFabrik Berlin, Amsterdam Theatreschool, Cyprus Festival, Teatro San Martin, The Alvin Ailey School, Philadanco, Player's Project, Dallas Black Theatre, Jacob's Pillow, DTW, and others. Former accompanist and teacher of music for dancers at The Juilliard School, Marymount Manhattan College, José Limón School, Martha Graham School, New York University. Current faculty at The Alvin Ailey School and Steps on Broadway; music director for the Young Dancemakers Company. SLC, 2003–

**Mallory Catlett** Theatre

An Obie and Bessie award-winning creator/director of performance across disciplines from opera to installation art, Catlett's work in New York has premiered and been performed at 3LD, HERE, Ontological-Hysteric, PS122, Abrons, Chocolate Factory, and EMPAC; featured at COIL, Prototype, and BAM's Next Wave; developed at CultureHub, Barishnykov Arts, Pioneer Works, Watermill Center, McDowell, Performing Garage, HERE, Mabou Mines, LMCC, EMPAC, and Yaddo; and toured internationally to Canada, France, United Kingdom, Ireland, and Australia. She has received three MAP Fund grants, two NYSCA Commissions, a 2016 Creative Capital Grant, and a 2015 Foundation for the Contemporary Arts Grants to Artists Award. Catlett is the founder of Restless Production NYC ([restlessproductionsnyc.org](http://restlessproductionsnyc.org)), an associate artist at CultureHub, a member of the Collapsible Hole (an artist-run development and performance venue), and the newly appointed co-artistic director of Mabou Mines. She has written about her work in *Canadian Theatre Review*, *Theatre Magazine*, *Performance Research*, and *PAJ*. Her first book, co-written with Aaron Landsman and called *No One Is Qualified: a Primer for Participation*, will be published in 2022 by Iowa University Press. SLC, 2021–

**Eileen Ka-May Cheng** Sara Yates Exley Chair in Teaching Excellence—History

BA, Harvard University. MA, MPhil, PhD, Yale University. Special interest in early American history, with an emphasis on the American Revolution and the early American republic; European and American intellectual history; and historiography. Author of *The Plain and Noble Garb of Truth: Nationalism and Impartiality in American Historical Writing, 1784-1860* and *Historiography: An Introductory Guide*; editor, *Classic Texts in Context, Bloomsbury History: Theory and Method Digital Resource*; author of articles and book reviews for *History and Theory*, *Early American Studies*, *Journal of American History*, *Reviews in American History*, *Journal of the Early Republic*, *American Historical Review*, and *Women's Review of Books*. SLC, 1999–

**Kim Christensen** Economics

BA, Earlham College. PhD, University of Massachusetts-Amherst. Taught economics and women's/gender studies (1985-2010) at SUNY-Purchase, where she received the SUNY Chancellor's Award for Distinguished College Teaching. Christensen has taught economics, labor history, gender studies, and public policy at Sarah Lawrence since 2008. Her research focuses on the intersection of economics with public-policy issues, with a particular emphasis on issues of race, gender, class, and labor; e.g., the changes in diverse women's occupational positions in the postwar era, the economics of campaign-finance regulation, organizing precarious/gig workers, and proposals for worker representation in US corporations. SLC, 2008–

**Una Chung** Literature

BA, University of California-Berkeley. PhD, Graduate Center of the City University of New York. Special interests include Asian American and postcolonial literatures, new media studies, and critical theory. SLC, 2007–

**Lisa Clair** Theatre

BA, Bard College. Certificate of Completion in Clown, The Burlesk Center, Locarno, Switzerland. MFA, Brooklyn College. A New York based playwright, performer and educator, Clair makes work under the name Lisa Clair Group—a collective of performers, musicians, and designers who collaborate across disciplines to create live, experimental performance. Clair is a New Georges-affiliated artist and a 2020/21 New Georges Audrey Resident, as well as an affiliated artist with Immediate Medium/AGENCY. Her work has been presented at The Collapsible Hole, Target Margin Theater, SPRING/BREAK art show, The SFX Festival@The Wild Project, The Bushwick Starr Reading Series, Ars Nova, Dixon Place, JACK, The Performance Project at University Settlement, and The Silent Barn. Her play, *Willa's Authentic Self*, is slated to have a 2023 world premiere in partnership with

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Immediate Medium. She is also a voice over artist, having voiced numerous animated and commercial characters. SLC, 2022-

**Heather Cleary** Spanish, Literature (on leave for 23-24) BA, MA, New York University. PhD, Columbia University. Special interests include contemporary Latin American culture and the theory and practice of translation. Scholarly publications include *The Translator's Visibility: Scenes from Contemporary Latin American Fiction* (Bloomsbury, 2021) and essays published in *Hispanic Review* and *Mutatis Mutandis*; translations include more than a dozen volumes of poetry and prose by Brenda Lozano, Sergio Chejfec, Betina González, Mario Bellatin, and Oliverio Gironde, among others. SLC 2015-

**Shamus Clisset** Visual and Studio Arts BFA, The College of Santa Fe, New Mexico. Digital artist and master printer working with 3D modeling, rendering, and multidisciplinary digital media. Exhibitions include Galerie Jette Rudolph and Galerie Thomas Flor, both in Berlin, and Tracy Williams, Ltd. in New York. Recent projects include *Empties* at Caesura Gallery (Caesura.cc) and *FakeShamus: Manifest Destinaut*, featured in BEAUTIFUL/DECAY *Book 8: Strange Daze*. As a master printer, he has produced exhibition prints for galleries and museums all over the world, including MoMA, The Guggenheim, The Metropolitan Museum of Art, and SFMoMA. Recent highlights include prints for the Maurizio Cattelan retrospective at The Guggenheim and the first solo show of photographs by the late war photographer, Tim Hetherington, at Yossi Milo in New York. SLC, 2012-

**Kevin Confoy** Theatre, Theatre MFA Program BA, Rutgers College. Certificate, London Academy of Music and Dramatic Art (LAMDA). Graduate, The Conservatory at the Classic Stage Company (CSC), Playwrights Horizons Theatre School Directing Program. Actor, director, and producer of Off Broadway and regional productions; resident director, Forestburgh Playhouse; producer/producing artistic director, Sarah Lawrence theatre program (1994-2008); executive producer, Ensemble Studio Theatre, New York (1992-94); associate artistic director, Elysium Theatre Company, New York (1990-92); manager, development/marketing departments of Circle Repertory Company, New York. Recipient of two grants from the Alfred P. Sloan Foundation; OBIE Award, Outstanding Achievement Off and Off-Off Broadway (producer, E.S.T. Marathon of One-Act Plays); nomination, Drama Desk Award, Outstanding Revival of a Play (acting company); director, first (original) productions of 13 published plays. SLC, 1994-

**Matthew Cooper** German BA, University of California-Riverside. MA, PhD, University of California-Irvine. Special interests include German idealism, with emphasis on aesthetic idealism and

Schelling's philosophy of art; Naturphilosophie; German Romanticism; and representations of nature in German tragic drama. Current research is in the environmental humanities, ecocriticism, and ecophenomenology. SLC, 2023-

**Michael Cramer** Film History BA, Columbia University. MA, MPhil, PhD, Yale University. Author of several articles on European cinema and television and the book *Utopian Television: Roberto Rossellini, Peter Watkins, and Jean-Luc Godard Beyond Cinema* (University of Minnesota Press, 2017). Special interests in film and media theory, European cinema of the 1960s and '70s, contemporary world cinema, the relationship of cinema and television, documentary and nonfiction cinema, and the politics of aesthetics. SLC, 2015-

**Drew E. Cressman** Biology BA, Swarthmore College. PhD, University of Pennsylvania. Special interest in the molecular basis of gene regulation and the control of gene expression; specifically focused on the control of antigen-presenting genes of the immune system and the subcellular localization of the regulatory protein CIITA; author of papers on mammalian liver regeneration and CIITA activity; recipient of grants from the Irvington Institute for Biomedical Research and the National Science Foundation. SLC, 2000-

**Timothy Cryan** Theatre MFA, NYU Tisch Design. As a New York-based lighting designer specializing in dance and theatre, whose work has been seen in the United States and Europe, Cryan has had the opportunity to collaborate with a variety of artists, including: the Berkshire Fringe, BodyStories Teresa Fellion Dance, Bryn Cohn + Artists, Caborca Theatre Company, Danspace Project, Delirious Dances, Fiasco Theatre Company, Fusionworks Dance Company, Erwin Maas, the Nature Theatre of Oklahoma, and Netta Yerushalmy. He has toured as a lighting supervisor for the Martha Graham Dance Company, as well as Reggie Wilson/Fist & Heel Performance Group and Bridgeman Packer Dance. Cryan has taught classes on design and collaboration at Hunter College, Providence College, the Dalton School, Bard College at Simon's Rock, and LIU Brooklyn. SLC, 2023-

**Stephen Tyler Davis** Theatre BA, University of Alabama. MFA, Sarah Lawrence College. A New York-based multi-hyphen artist from Huntsville, Alabama, committed to connecting communities and inspiring joy through theatre and music, Davis has worked over the past decade as a director, teacher, writer, performer, producer, and designer at colleges, regional theatres, New York Musical Theatre Festival, and New York International Fringe Festival. He is the author of plays, poetry, and original musicals, such as *Huckleberry Haywood*, *Bird Brain*, *Bad Kiss*, *Little Trees*, *Rusty the*

*Robot, Stargazing With Helen Keller, and Lights Out in Cootah County*, as well as an original shadow puppetry adaptation of *A Christmas Carol*. Davis has toured the United States for three seasons with TheatreWorks USA and can be found daily as a singing hologram on Broadway at Ripley's Museum in Times Square. He is a founder and artistic director of CitySalt Theatricals, an ordained minister, ASCAP songwriter, and a member of the Actors Equity Association. SLC, 2017–

**Cat Dawson** Art History

BA, Smith College. MBA, IE Business School, Madrid, Spain. PhD, University of Buffalo. Dawson works at the intersection of an art historian and a scholar of gender and sexuality studies and explores the relationships of culture, technology, and subjectivity. They are currently working on their second book, *Trans Form*, which articulates a trans method for art history. Their first book, *Monumental: Race, Representation, Redress*, will be published by MIT Press in 2024. SLC, 2023–

**Lauren DeLeon** Theatre

BA, SUNY Purchase. MA, New York University. DeLeon is an American-Uruguayan intimacy director/coordinator, director, and teacher from Miami, Florida. As an intimacy choreographer, she has worked with Queens College, Weston Playhouse Theatre, New York University, The New School, BRIC, Columbia University, and Downstage at SLC, as well as multiple short films. As a director, her work has been presented at INTAR, The Wild Project, Nuyorican Poets Cafe, The Flea, Pregones Theater, Harlem 9 Inc, and Adelphi University. DeLeon teaches intimacy direction with IDC Professionals and has taught and co-taught introductory intimacy workshops at The American Academy for Dramatic Arts and New York University. She worked in Development at both The Lark Theatre and Manhattan Theatre Club and was a resident director at The Flea, a member of Roundabout Theatre's 2019-2020 Emerging Director's Group, and part of Roundabout's Refocus Project Artistic Council. Currently, she is the co-captain of Culture and Accountability, as well as the resident intimacy director at The Fled Collective. SLC, 2021–

**Robert R. Desjarlais** Anthropology (on leave spring 2024)

BA, University of Massachusetts-Amherst. MA, PhD, University of California-Los Angeles. Special interests in the cultural construction of experience, subjectivity and intersubjectivity, death and mourning, and the political economy of illness and healing; ethnographic fieldwork in the Nepal Himalayas, with the residents of a homeless shelter in Boston, and among competitive chess players; author of *Body and Emotion: The Aesthetics of Illness and Healing in the Nepal Himalayas*; *Shelter Blues: Sanity and Selfhood Among the Homeless*; *Sensory Biographies: Lives and Deaths Among Nepal's Yolmo Buddhists*; and

*Counterplay: an Anthropologist at the Chessboard.*

Recipient of a Guggenheim fellowship and a Howard fellowship. NIMH postdoctoral research fellow at Harvard Medical School. SLC, 1994–

**Alessandra Di Croce** Art History

BA, University of Rome La Sapienza. MA, University of Rome La Sapienza and Columbia University; PhD, Columbia University. Di Croce works in the area of early-modern visual and material culture, investigating how artifacts and art objects can help address historical questions regarding ideology, power, cultural and religious identity. She has published in Italian journals and in the edited volume *Re-Thinking, Re-Making, Re-Living Christian Origins* (Rome 2018). She is currently completing an article, "Negotiating Truth in Post-Tridentine Culture: Ars Historica, Rhetoric, and Narrative Art in late Cinquecento Rome." Her book project, entitled *Fragments of Truth. Evidence and Imagination in post-Tridentine Representation of Christian Antiquity*, was awarded a competitive research grant from the University Grant Committee (UGC) of Hong Kong in June 2021. Before joining Sarah Lawrence, Di Croce was research assistant professor at Lingnan University in Hong Kong and lecturer in Art History at Columbia University. She has also taught several courses in Western art history at New York University School for Professional Studies and at Parsons School of Art and Design in New York, as well as seminars on Latin paleography at the Frick Art Reference Library. From 2015 to 2018, she collaborated as research assistant with the Frick Collection. Before moving to New York, she worked at the Superintendence for the Artistic Patrimony in Rome, where she was involved in many curatorial projects that included large-scale exhibitions and cataloguing campaigns. SLC, 2022–

**Ellen Di Giovanni** French

BA, Tufts University. Licence ès Lettres, Université Paris 8. MA, Columbia University. Special interest in the use of literary texts as source material for the stage. Creator of *How to Write a Letter*, an ensemble-based theatre piece based on the 17th-century letters of Marie de Rabutin-Chantal, Madame de Sévigné. SLC, 2019–

**Mary Dillard** History

BA, Stanford University. MA, PhD, University of California, Los Angeles. Major Cultures Fellow, Columbia University Society of Fellows in the Humanities. Special interests include West African social history, particularly in Ghana and Nigeria; history of intelligence testing and education in Africa; history of science in Africa; women's history; gender, health care, and education. Recipient of fellowships from the Spencer Foundation and National Endowment for Humanities. Director of SLC's Graduate MA Program in Women's History, 2016-2021. SLC, 2001–

**Sarah DiMaggio** Philosophy  
BA, Lebanon Valley College. PhD, Vanderbilt University. DiMaggio specializes in environmental philosophy and ethics, with a focus on feminist approaches to animal ethics, environmental ethics, and climate justice. Her current book project explores the notion of kinship in animal ethics and environmental ethics. SLC, 2022-

**Beth Ann Ditkoff** Biology  
BA, Yale University. MD, The Johns Hopkins School of Medicine. Former surgical oncologist at New York-Presbyterian Hospital, Columbia University Medical Center; Department of Surgery, College of Physicians & Surgeons, Columbia University. Author of *The Thyroid Guide* (HarperCollins, 2000) and *Why Don't Your Eyelashes Grow? Curious Questions Kids Ask About the Human Body* (Penguin, 2008). SLC, 2010-

**Natalia Dizenko** Russian

**Jerrilynn Dodds** Art History  
BA, Barnard College. MA, PhD, Harvard University. Dodds's scholarly work is centered on transculturation in the arts and how religious groups—in particular Christians, Jews, and Muslims—form identities through art and architecture. Among her publications are: *Architecture and Ideology in Early Medieval Spain*; *NY Masjid: The Mosques of New York*; and, as co-author, *Arts of Intimacy: Christians, Jews, and Muslims in the Making of Castilian Culture*. Dodds edited the catalogue *Al Andalus: The Arts of Islamic Spain* and co-curated that exhibition at the Metropolitan Museum of Art and the Alhambra in Granada; she was curatorial consultant of the exhibition *The Arts of Medieval Spain* at the Metropolitan Museum of Art, and co-curated *Convivencia: The Arts of Jews, Christians and Muslims in Medieval Iberia*, among other publications and exhibitions. She has written and directed films in conjunction with museum exhibitions and for wider audiences. In 2018, she was knighted by the government of Spain as the recipient of the Cruz de la Orden de Mérito Civil (Cross of the Order of Civil Merit). Dean of the College, 2009-15. SLC, 2009-

**Roland Dollinger** German, Literature  
BA, University of Augsburg, Germany. MA, University of Pittsburgh. PhD, Princeton University. Special interest in 20th-century German and Austrian literature; author of *Totalität und Totalitarismus: Das Exilwerk Alfred Döblins* and several essays and book reviews on 19th- and 20th-century German literature; co-editor of *Unus Mundus: Kosmos and Sympathie, Naturphilosophie, and Philosophia Naturalis*. SLC, 1989-

**Danielle Dorvil** Spanish  
BA, Drew University. MA, PhD, Vanderbilt University. Special interests include Caribbean and Latin American literatures and cultures since the 19th century; Afro-Latin

American, Caribbean, and Latinx fictions; women's and gender studies; ethnic and race studies; nationalism; film studies; ecocriticism; and ecofeminism. Scholarly publications appeared in *A Contracorriente* and *Journal of Haitian Studies*. SLC, 2023-

**Charlotte L. Doyle** Psychology  
BA, Temple University. MA, PhD, University of Michigan. A generalist in psychology with special interests in the creative process, psychological theory, and children's literature. Articles written on the creative process in art, the fiction-writing episode, facilitating creativity in children, and the definition of psychology. Books include *Explorations in Psychology* (a textbook) and seven picture books for children: *Hello Baby*, *Freddie's Spaghetti*, *Where's Bunny's Mommy?*, *You Can't Catch Me*, *Twins!*, *Supermarket!*, and *The Bouncing Dancing Galloping ABC*. Her most recent book in psychology, *The Creative Process: Stories from the Arts and Sciences*, was published in 2022. SLC, 1966-

**Heather Drastal** Theatre  
BA, BS (with Honors), C. W. Post Long Island University. MA, New York University. Drastal served as general manager for LIU Post Theatre Company since 2005, where she oversaw all aspects of production and supervised management students. She recently managed international productions of *Thou Art Thou* (IUTA-Manizales, Colombia), *Conditions of Love* (Edinburgh International Fringe Festival), and *Re-Membering Antigone*, (winner of five national awards at the 2012 Kennedy Center American College Theatre Festival, touring to Woodstock Playhouse and The International Theatre Festival in Montreal, Canada). She also managed *Third Child: Orestes Revisited* at the New York International Fringe Festival (as well the IUTA Conference in Urbino, Italy, and The Prague International Fringe Festival). As education director for several New York City-based classical theatre companies—including LITC: Classics On Tour, The American Globe Theatre, and The National Shakespeare Company—Drastal structured programming, trained and mentored teaching artists, and developed and managed touring performances and workshops. She has worked as a teaching artist, theatre teacher, actor, stage manager, technician, and group life counselor for at-risk teenage girls. She has presented workshops on new techniques for teaching Shakespeare at Stage The Change, NYSTEA (New York University) and Balanced Mind and has been a guest lecturer at both Brooklyn College and LIU Post. As coordinator for the Institute for Arts & Culture at LIU, she worked to establish a satellite of Lincoln Center's Institute for Aesthetic Education on Long Island. He holds a BA Education and BS in Theatre (with Honors) from C.W. Post Long Island University, and MA in Educational Theatre from New York University. Drastal has served as a mentor for high-school

theatre students through the NYCDOE and is New York State-certified to teach both English and theatre to grades K-12. SLC, 2022-

**Scott Duce** Filmmaking and Moving Image Arts BFA, University of Utah. MFA, Boston University. Visual artist with multiple awards and grants, including a National Endowment for the Arts artist grant. Exhibitions include solo exhibits in New York City, Chicago, Atlanta, Boston, and internationally in Paris, Barbizon, Florence, and Lima. Notable collections include Random House, General Electric, IBM, McGraw-Hill, Petroplus Holdings (Switzerland), Seagram's (Montreal), and US Embassy (Stockholm). Currently producing work for exhibitions, creating hand-drawn animated shorts, and developing a series of e-book artist catalogues. SLC, 2012-

**Glenn Dynner** Religion (on leave yearlong) BA, Brandeis University. MA, McGill University. PhD, Brandeis University. Scholar of East European Jewry, with a focus on the social history of Hasidism and the Haskalah (Jewish Enlightenment). Author of *Men of Silk: The Hasidic Conquest of Polish Jewish Society*, which received a Koret Publication Award and was a National Jewish Book Awards finalist. Received textual training in several Israeli yeshivas and the Hebrew University of Jerusalem. Additional interests include Polish-Jewish relations, Jewish economic history, and popular religion. Recipient of the Fulbright Award. Member (2010-11), Institute for Advanced Study, Princeton University. SLC, 2004-

**Jason Earle** French, Literature AB, University of Chicago. MA, MPhil, PhD, Columbia University. Area of primary specialization: 20th-century French literature. Other research and teaching interests include 19th- and 21st-century French and francophone literature, the history and theory of the novel in French, literature and politics, and the avant-garde. Articles published on conspiracy theories, surrealism, Céline, interwar journalism, and William S. Burroughs. SLC, 2012-

**Matthew Ellis** Christian A. Johnson Endeavor Foundation Chair in Middle Eastern Studies and International Affairs—History BA, Williams College. MPhil, University of Oxford. MA, PhD., Princeton University. Dr. Ellis specializes in the social, intellectual, and cultural history of the modern Middle East. His first book, *Desert Borderland: The Making of Modern Egypt and Libya* (Stanford University Press, 2018), examines lived experiences of territoriality in the Eastern Sahara in the late 19th and early 20th centuries and the role these experiences played in facilitating the emergence of Egypt and Libya as modern, bordered political spaces. His broader intellectual and teaching interests include: the politics and culture of nationalism; modernity and identity formation in the Ottoman and post-Ottoman Middle East; cities and imagined urbanism;

nostalgia and the politics of collective memory; popular culture; British, French, and Italian imperialism and decolonization; and the history of mass media and propaganda. Dr. Ellis has published articles in *The International Journal of Middle East Studies* and *History Compass* and contributed a chapter to *The Long 1890s in Egypt: Colonial Quiescence, Subterranean Resistance* (Edinburgh University Press, 2014). He has received several fellowships supporting his research, including grants from Fulbright, the Social Science Research Council, and the American Research Center in Egypt. Most recently, he was the recipient of the Paul Mellon/Andrew W. Mellon Foundation Rome Prize in Modern Italian Studies, awarded by the American Academy in Rome for the 2020-21 academic year. Dr. Ellis is currently at work on two research projects. The first is a study of Italian imperial citizenship in Libya, with a particular focus on the ways the colonial government responded to the challenge of Libyan mobility as tens if not hundreds of thousands of Libyans fled Italian rule and took refuge in neighboring countries such as Tunisia and Egypt. The second aims to provide an intellectual genealogy of American mass media and propaganda in the middle decades of the 20th century, paying special attention to how social scientists conceived the relationship between mass persuasion and nation-building in the era of decolonization. SLC, 2012-

**Brian Emery** Filmmaking and Moving Image Arts BA, Sarah Lawrence College. Technical director of Sarah Lawrence College's filmmaking and moving image arts program since 2008, where he became a guest professor in 2018 teaching postproduction. Emery has been on the faculty at the Feirstein Graduate School of Cinema at Brooklyn College since 2020. He is an Apple-certified trainer in both Final Cut Pro and Blackmagic DaVinci Resolve. He has also taught camera, editing, and production workshops at the New York International Film Institute since 2006. His freelance filmmaking and editing clients include TED, Almond Cow, and Kodak, among others. Recent editing projects have screened at the United Nations and have garnered film festival success. When not working with students, Emery tends to jump from corporate work, music videos, and web series to both short and feature films, including shooting the feature film *Red Monsoon*, shot on location in Kathmandu, Nepal, as well as editing the feature film *Martin Eden*, based on the novel by Jack London. Most recently, he filmed a documentary in Tanzania about women wildlife scientists working with local communities, which he is currently editing. He finds great joy in working with students and helping them find their passion in filmmaking. SLC, 2018-

**Sadah Espii Proctor** Theatre

An XR director and sound/media designer for live performance and immersive experiences, Espii was

recognized by *American Theatre Magazine* for multimedia storytelling in the "Six Theatre Artists to Know" series. She also received a Barrymore Award for Outstanding Media Design. Her work encompasses global stories of women, social issues, and the African Diaspora, often with an Afrofuturist/Cyberpunk lens. SLC, 2021–

**Emily Fahey** Classics, Greek (Ancient), Latin MA, Pratt Institute. PhD, CUNY. Fahey has taught Latin, Greek, and classical studies at CUNY colleges, Drew University, Rutgers University, Stern College, and Sarah Lawrence College. She has also managed digital humanities projects, such as the L'Année Philologique (2000–2008), and has worked at the Brooklyn College Open Educational Resources Project, performing website building, digital pedagogy, and instructional design (2015–present). SLC, 2023–

**Margarita Fajardo** History (on leave spring 2024) BA, Universidad de los Andes, Bogotá, Colombia. PhD, Princeton University. Fajardo is the author of *The World That Latin America Created: The United Nations Economic Commission for Latin America in the Development Era*, published in early 2022 by Harvard University Press. In recent years, she has received fellowships from Duke University's Center for the History of Political Economy and the National Endowment for the Humanities. She work has been published in the *Latin American Research Review* and will soon appear in the *American Historical Review* and in series of edited volumes about the developmental state in Latin America, the Cold War social science and the global social sciences. She is interested in the history of Latin American and global capitalism, as well as the in the history and political economy of ideas, science, and expertise. SLC, 2015–

**Christine Farrell** Theatre BA, Marquette University. MFA, Columbia University. One-Year Study Abroad, Oxford, England. Actress, playwright, director. Appeared for nine seasons as Pam Shrier, the ballistics detective on *Law and Order*. Acting credits on TV include *Saturday Night Live* and *One Life to Live*; films, *Ice Storm*, *Fatal Attraction*; stage: *Comedy of Errors*, *Uncle Vanya*, *Catholic School Girls*, *Division Street*, *The Dining Room*. Two published plays: *Mama Drama* and *The Once Attractive Woman*. Directed in colleges, as well as Off Broadway, and was the artistic director and co-founder of the New York Team for TheatreSports. Performed in comedy improvisation throughout the world. SLC, 1991–

**Kim Ferguson** Dean of Graduate and Professional Studies—Psychology BA, Knox College. MA, PhD, Cornell University. Special interests include sustainable, community based participatory action research, cultural-ecological approaches to infant and child development, children at risk (children in poverty, HIV/AIDS orphans, children in

institutionalized care), community play spaces, development in Southern and Eastern African contexts, and the impacts of the physical environment on children's health and wellbeing. Areas of academic specialization include southern African and North American infants' language learning, categorization, and face processing, the physical environment and global children's health and wellbeing, community adventure play experiences, adolescents' remote acculturation in southern African contexts, and relationships between the quality of southern African orphan care contexts and child development and health. SLC, 2007–

**Angela Ferraiolo** Mary Griggs Burke Chair in Art & Art History—Visual and Studio Arts BLS, SUNY–Purchase. MFA, CUNY Hunter College. MFA, Brown University. Professional work includes RKO, H2O Studios, Westwood Studios, Electronic Arts. Solo and group screenings in the United States and Europe, including SIGGRAPH (Los Angeles), ISEA (Vancouver, Hong Kong), EVA (London), ArtMachines2 (Hong Kong), New York Film Festival (New York), Courtisane Festival (Ghent), Collectif Jeune Cinéma (Paris), Copacabana Media Festival (Ghent), Australian Experimental Film Festival (Melbourne), International Conference of Generative Art (Rome), Digital Fringe (Melbourne), Die Gesellschafter Filmwettbewerb (Germany), Granoff Center for the Arts (Providence), Microscope Gallery (Bushwick), Nospace Gallery (Vancouver), D-Art Gallery (London), Interests include open-endedness, morphogenesis, and adaptive systems. SLC, 2010–

**Carolyn Ferrell** Writing BA, Sarah Lawrence College. MA, City College of New York. Author of the novel *Dear Miss Metropolitan* (Holt, 2021), which was a finalist for the PEN/Hemingway Award for Debut Novel and the PEN Faulkner Award for Fiction. Her story collection, *Don't Erase Me*, was awarded the 1997 Art Seidenbaum Award for First Fiction of the Los Angeles Times Book Prizes, the John C. Zacharis First Book Award given by Ploughshares, and the Quality Paperback Book Prize for First Fiction. Ferrell's stories and essays have been anthologized in *The Best American Short Stories 2018* and *The Best American Short Stories 2020*, edited by Roxane Gay and Curtis Sittenfeld, respectively; *The Best American Short Stories of the Century*, edited by John Updike; *Children of the Night: The Best Short Stories by Black Writers, 1967 to the Present*, edited by Gloria Naylor; *Apple, Tree: Writers on Their Parents*, edited by Lise Funderburg; and other places. She is the recipient of grants and awards from the Fulbright Association, the Bronx Council on the Arts, the National Endowment for the Arts, the Corporation of Yaddo, and Sarah Lawrence College. SLC, 1996–



**Modesto Flako Jimenez** Theatre

A Bushwick-raised artist and educator, Modesto Flako Jimenez is a 2015 HOLA Best Ensemble Award Winner, an ATI Best Actor Award Winner 2016, a HOLA Outstanding Solo Performer 2017, a 2016 Princess Grace Honorarium in Theatre, and has been profiled in *The New York Times*. He has taught theatre/poetry in New York City public schools for 10 years. Flako Jimenez has toured internationally and has appeared on TEDxBushwick and in *Early Shaker Spirituals* (Wooster Group), Richard Maxwell's *Samara* (Soho Rep.), Kaneza Schaal's *Jack & (BAM)*, and Victor Morales *Esperanto* (Sundance). In 2018, he became the first Dominican-American lead artist in The Public Theatre's UTR Festival for *iOye! For My Dear Brooklyn*. SLC, 2020–

**Sammy Floyd** Psychology

BA, Smith College. PhD, Princeton University. Postdoctoral Fellow, Massachusetts Institute of Technology. Psychologist with a focus on child development, linguistics, quantitative and computational methods, and neurodiversity. Author of papers on language interpretation in machine models, communication in child development, and language learning in autistic youth. Current special interests include historical language change, eye-tracking methods, dead words, and children learning language from peers (rather than caretakers). SLC, 2023–

**Emma Forrester** Psychology

BA, Sarah Lawrence College. PhD, Derner School of Psychology, Adelphi University. Clinical psychologist with special interests in complex trauma, post-traumatic growth, trauma recovery across the lifespan, and psychodynamic approaches to working with trauma and neurodevelopmental delays. SLC, 2018–

**Emily Foster** Literature

BA, Cornell University. MA, Stanford University. MA, MPhil, Columbia University. Special interests include 19th-century literature, Victorian literature and culture, gender studies, reader-reception theory, genre studies, and intersections between the Victorian and the Early Modern periods. SLC, 2022–

**Griffith Foulk** Religion

BA, Williams College. MA, PhD, University of Michigan. Trained in Zen monasteries in Japan; active in Buddhist studies, with research interest in philosophical, literary, social, and historical aspects of East Asian Buddhism, especially the Ch'an/Zen tradition. Co-editor in chief, *Soto Zen Text Project* (Tokyo); American Academy of Religion Buddhism Section steering committee, 1987–1994, 2003–; board member, Kuroda Institute for the Study of Buddhism and Human Values. Recipient of Fulbright,

Eiheiji, and Japan Foundation fellowships and grants from American Council of Learned Societies and National Endowment for the Humanities. SLC, 1995–

**Melissa Frazier** Russian, Literature (on leave spring 2024)

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;

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certified professional co-active coach, Coach Training Institute; certified designer and facilitator of LEGO Serious Play Method; certified instructor, Omotesenke tea ceremony. Recipient of Grants-in-Aid for Scientific Research, The Ministry of Education, Culture, Sports, Science and Technology, Japan. Interests include intercultural communication, ethnography, narrative analysis, discourse analysis, intercultural training, and intercultural coaching. SLC, 2014–

**Suzanne Gardinier** Anita Stafford Chair in Service Learning—Writing

BA, University of Massachusetts-Amherst. MFA, Columbia University. Author of 12 books, most recently *América: The Post-Election Malas 1-9* (2017), *Notes from Havana* (2016), *Carta a una compañera* (2016), *Homeland* (2011), *Iridium & Selected Poems* (2010), & *Letter from Palestine* (2007). Her poetry has appeared in *Grand Street*, *The New Yorker*, and the *Wolf* magazine in the United Kingdom; her fiction in *The Paris Review & Fiction International's* "Artists in Wartime" issue; and her essays in *The Manhattan Review*, *The Progressive*, & *Siècle 21* in Paris. Served on an American Studies Association Panel called "American Jews, Israel, & the Palestinian Question," and as resident director of the Sarah Lawrence College study abroad program in Havana. A recipient of awards from the New York Foundation for the Arts and the Lannan Foundation. SLC, 1994–

**Katie Garth** Visual and Studio Arts

BFA, University of Wisconsin–Madison. MFA, Tyler School of Art. Select exhibitions include International Print Center (New York), The Painting Center (New York), Morgan Conservatory (Cleveland), Pyramid Atlantic Art Center (Maryland), Fairmount House (Philadelphia), and Seacourt Print Workshop (Ireland). Her work has been written about in the *Washington Post*, *PRINT*, *Poets & Writers*, *The Hartford Courant*, and *Forbes*. She has been a resident at Anderson Ranch Arts Center and co-founded Quarantine Public Library. Garth has taught at Tyler School of Art, Moore College of Art & Design, and Kutztown University. SLC, 2022–

**Emmaia Gelman** Public Policy

BA, Columbia University. MCP, Massachusetts Institute of Technology. PhD, New York University. American studies scholar, specializing in the political history of ideas about race, queerness, and rights with a practitioner focus on public history and scholar-activism. Her book manuscript (in development) on the Anti-Defamation League is based on archival research and collaborations with Black, Jewish, Arab, Muslim, and queer grassroots organizations. SLC, 2022–

**Beth Gill** Dance

BA, New York University's Tisch School of the Arts. A choreographer, Gill has been making contemporary dance

and performance in New York City since 2005. Her body of work critically examines issues within the fields of contemporary dance and performance studies through a focused exploration of aesthetics and perception. Gill has been commissioned by New York Live Arts, The Chocolate Factory Theater, The Kitchen, and Dance Theater Workshop. Her performances have toured nationally and internationally at Fusebox, the Nazareth College Arts Center Dance Festival, and Dance Umbrella. She is a 2012 Foundation for Contemporary Art grant recipient, a current member of The Hatchery Project, and a 2015–2016 Lower Manhattan Cultural Council Extended Life Artist in Residence. In 2011, Gill was awarded two New York State Dance and Performance "Bessie" Awards for Outstanding Emerging Choreographer and the Juried Award for "the choreographer exhibiting some of the most interesting and exciting ideas happening in dance in New York City today." She was also awarded a 2013–2015 New York City Center choreography fellowship. In 2012, *Dance Magazine* named Gill one of the top 25 artists to watch. Guest artist at Barnard College, Eugene Lang College at the New School for Liberal Arts, and Arizona State University. SLC, 2017–

**Graeme Gillis** Theatre

Artistic director of Youngblood, the company of emerging playwrights at Ensemble Studio Theatre (2012 Obie Award). Director of the E.S.T./Sloan Project, a \$1.5 million program that fosters plays about science, technology, and economics. Worked as a playwright at theatres throughout the United States and Canada, including E.S.T. (Youngblood, Marathon of One-Act Plays), Rattlestick, Cherry Lane, Vampire Cowboys, Williamstown Theatre Festival, Source Theatre (DC), Tarragon Theatre (Toronto). Published by Dramatists Play Service and Applause Books. Member of the Actors Studio and E.S.T. SLC, 2013–

**Myra Goldberg** Writing

BA, University of California–Berkeley. MA, City University of New York. Author of *Whistling and Rosalind: A Family Romance*; stories published in journals, including *The Transatlantic Review*, *Ploughshares*, *Feminist Studies*, *The Massachusetts Review* and *The New England Review*, and in the book anthologies *Women in Literature*, *Powers of Desire*, and *The World's Greatest Love Stories* and elsewhere in the United States and France; nonfiction published in *Village Voice* and elsewhere; recipient of Lebensberger Foundation grant. SLC, 1985–

**Martin Goldray** Marjorie Leff Miller Faculty Scholar in Music—Music (on leave fall 2023)

BA, Cornell University. MM, University of Illinois. DMA, Yale University. Fulbright scholar in Paris; pianist and conductor, with special interests in 17th- through 20th-century music. Performed extensively and recorded as pianist, soloist, chamber musician, and conductor; performed with most of the major new music ensembles, such as the New Music Consort and Speculum Musicae;

worked with composers such as Babbitt, Carter, and numerous younger composers and premiered new works, including many written for him. Toured internationally as a member of the Philip Glass Ensemble from 1983-1996; conducted the premieres of several Glass operas and appears on many recordings of Glass's music. Conducted film soundtracks and worked as producer in recording studios. Formerly on the faculty of the Composers Conference at Wellesley College. 2010 Recipient of the Lipkin Family Prize for Inspirational Teaching. SLC, 1998-

**Peggy Gould** Dance (on leave spring 2024)

BFA, MFA, New York University, Tisch School of the Arts. Certified teacher of Alexander Technique; assistant to Irene Dowd; private movement education practice in New York City. Other teaching affiliations: Smith College, The Ailey School/Fordham University, Dance Ireland/IMDT, 92nd St. Y/Harkness Dance Center, SUNY Purchase (summer), Jacob's Pillow. Performances in works by Patricia Hoffbauer and George Emilio Sanchez, Sara Rudner, Joyce S. Lim, David Gordon, Ann Carlson, Charles Moulton, Neo Labos, T.W.E.E.D., Tony Kushner, Paula Josa-Jones. Choreography presented by Dixon Place, The Field, PS 122, BACA Downtown (New York City); Big Range Dance Festival (Houston); Phantom Theater (Warren, Vermont); Proctor's Theatre (Schenectady, 2008/09 Dangerous Music Commission). Grants: Meet the Composer, Lower Manhattan Cultural Council, Harkness Dance Center. Fulbright Specialist in Dance (2017-2021), Ecuador multi-city Fulbright project incorporating functional anatomy into dance training in professional, university and community settings (2019); Presenter/panelist UMass Amherst Dance Science Symposium, "Utilizing Functional Anatomy Concepts in Dance Training: Observations, Inspirations & Notes from the Field" (2021); SLC, 1999-

**Robert Gould** Theatre

MFA, Sarah Lawrence College. Active in performance art and theatre since the mid-1980s, starting as technical director at The Franklin Furnace performance space. Co-founded DSR, a sound performance group, and toured Japan and Europe in the late '80s and early '90s. Assistant Technical Director for the SLC theatre program prior to starting his own sound design company. Sound design credits include: work for Off Broadway theatre companies, including Naked Angels, Clubbed Thumb, Cucaracha and Gabrielle Lansner; in-house sound designer for Ensemble Studio Theatre (1999-2003) and designed most of its yearly Marathon series productions of one-act plays during those years; created sound for dance choreographers Jeanine Durning, Hetty King, Lans Gries, and Lisa Race; and currently is an audio engineer for CBS News. SLC, 2008-

**Wendell Gray II** Dance

BFA, University of the Arts, Philadelphia. Gray, a Brooklyn-based dance artist, choreographer, and teacher, has performed in the works of artists that include Tere O'Connor, Joanna Kotze, Jordan Demetrius Lloyd, Miles Greenberg, Kevin Beasley, Pavel Zustiak, Maria Bauman, Jonah Bokaer, Christal Brown, J Bouey, and more. As a maker, he has shown his work at Kinosaito Arts Center, Gibney, Center for Performance Research (CPR), Movement Research at Judson Church, La Mama Galleria, and Bronx Academy of Arts and Dance. Gray has also been supported by residencies with Sightlines Dance Festival, STUFFED at Judson Church, Chez Bushwick, Work Up 6.0 at Gibney, and the Black Diaspora Space Grant. He has additionally set work on companies including Michiyaya Dance, Pennsylvania Ballet II, Philadanco II, and Periapsis Music and Dance. SLC, 2023-

**Maggie Greenwald** Filmmaking and Moving Image Arts  
Film writer and director. Her award-winning film, *Sophie and the Rising Sun*, premiered at Sundance 2016 at the Salt Lake City Gala; it was her third theatrical feature film at the festival. At Sundance 2000, *Songcatcher* garnered a Special Jury Award for Ensemble Performance before winning awards at film festivals around the world. Her noir classic, *The Kill-Off*—adapted from a novel by Jim Thompson—has been described by the British Film Institute as one of the "100 Best American Independent Films." Greenwald's groundbreaking western, *The Ballad of Little Jo*, is taught in college courses on western film and feminist cinema and is soon to be re-released by Kino Lorber Films. Greenwald's numerous TV movies as director include the Lifetime, GLAAD-awarded, *What Makes a Family*, for which she did an uncredited rewrite. Also for Lifetime, Greenwald directed *Tempted* and the Christmas classic, *Comfort and Joy*. She directed *Get a Clue* for Disney Channel and *Good Morning, Killer* for TNT. Recent forays into episodic directing include *Madam Secretary* and *Nashville*. Greenwald's original spec TV pilot, *Higher Ground*, was nominated by Writers Guild of America as the one of the five Best Unsold Pilots of 2019. Greenwald has taught film directing at Columbia University Graduate Film School (1997-2009), screenwriting at NYU Tisch Graduate Film School (2010), and both disciplines at Sarah Lawrence College. SLC, 2010-

**Sarah Hamill** Professor of Modern and Contemporary Art and Noble Foundation Chair in Art and Cultural History—Art History

BA, Reed College. MA, University of California, Berkeley. PhD, University of California, Berkeley. Specializes in modern and contemporary art history, with a focus on sculptural aesthetics, postwar American sculpture, and contemporary photography. Author of *David Smith in Two Dimensions: Photography and the Matter of Sculpture* (University of California Press, 2015) and, with Megan R.

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Luke, co-editor of *Photography and Sculpture: The Art Object in Reproduction* (Getty Publications, 2017). Her new book project explores sculptural abstraction, feminist politics, and media in the 1970s through the work of Mary Miss. Before coming to Sarah Lawrence, Hamill taught at Oberlin College. She has received fellowships from the American Council of Learned Societies, the Getty Research Institute, Villa I Tatti, the Harvard Center for Italian Renaissance Studies, and the Clark Art Institute. SLC, 2017–

**Matthea Harvey** Writing (on leave fall 2023)  
BA, Harvard College. MFA, University of Iowa Writers' Workshop. Poet and author of *Pity the Bath tub Its Forced Embrace of the Human Form*; *Sad Little Breathing Machine*; *Modern Life* (winner of the Kingsley Tufts Award, a *New York Times* Notable Book of 2008 and a finalist for the National Book Critics Circle Award); and *If the Tabloids Are True What Are You?* Author of two fables for children and adults, *The Little General and the Giant Snowflake* (illustrated by Elizabeth Zechel) and *When Up and Down Left Town* (illustrated by Amy Jean Porter), and a picture book, *Cecil the Pet Glacier* (illustrated by Giselle Potter). A recipient of the Kingsley Tufts Award and a Guggenheim fellowship, she most recently collaborated on a musical oratorio, *The Temp*, with Taylor Ho Bynum, creating the libretto by erasing *The Tempest*. SLC, 2004–

**Mark Helias** Music (Contrabass)

**Ann Heppermann** Writing  
A Peabody award-winning audio journalist, editor, educator, and media artist with more than 20 years of experience in the field, Heppermann has reported, produced and edited for numerous audio shows, including: *This American Life*, *Radiolab*, *99% Invisible*, *Marketplace*, *Studio360*, WNYC, and numerous other outlets. She also has been the senior producer and editor for narrative podcast series like *Heaven's Gate* and *No Man's Land*. Heppermann is also a dedicated educator, having taught audio journalism and podcasting at Sarah Lawrence College since 2009. Her fellowships include being a 2011 Rosalynn Carter Mental Health Journalism Fellow. That same year, she was also named a United States Artist Rockefeller Fellow for her media innovation. In 2015, she founded The Sarah Awards—an international audio fiction award. She is currently an executive producer at Audible. SLC, 2010–

**Luisa Laura Heredia** Joanne Woodward Chair in Public Policy—Public Policy (on leave for 23–24)  
BA, University of Notre Dame. MA, PhD, Harvard University. Research interests include Latino and immigration politics, with special interests in migration control regimes, social movements, inequalities in citizenship, and religion in the United States and Spain. Current work compares the development of US and Spain

enforcement regimes, their constructions of racialized “illegal” bodies, and their radical movements to dismantle the state's migration control practices. Her first book project, *Illegal Redemption*, investigates the crucial yet contradictory role that the Catholic Church has played in challenging a growing and restrictive regime of immigration control in the United States in the contemporary period. Author of “From Prayer to Protest: The Immigrant Rights Movement and the Catholic Church,” a chapter in the edited volume, *Rallying for Immigrant Rights*, by Irene Bloemraad and Kim Voss. SLC, 2014–

**Michelle Hersh** Biology  
AB, Bryn Mawr College. PhD, Duke University. Postdoctoral Research Associate, Bard College, Cary Institute of Ecosystem Studies. Community ecologist with a special interest in the connections between biodiversity and disease. Author of articles on how fungal seedling pathogens maintain tree diversity in temperate forests and how animal diversity alters the risk of tickborne diseases. Recipient of grants from the National Science Foundation. Previously taught at Bard College and Eastern Michigan University. SLC, 2013–

**Abbe Herzig** Mathematics  
MPhil, Yale University. PhD, University of Wisconsin–Madison. A statistician and mathematics educator, Dr. Herzig teaches courses in mathematics, statistics, research methods, and social justice in education. Her research documented successful practices and policies for supporting equity and diversity in mathematics education, and she has worked with scientists and attorneys on health care quality and safety, equity and inclusion in education, and voting rights. She spends most of her time working to expand access to STEM education for students of all personal, professional, and social identities through teaching, research, advocacy, and faculty professional development. SLC, 2023–

**Niko Higgins** Music  
BA, Wesleyan University. MA, MPhil, PhD, Columbia University. Ethnomusicologist and saxophonist. Interests in South Indian classical music and fusion, jazz, world music, improvisation, globalization, cosmopolitanism, sound studies, and ecomusicology. Author of two articles on South Indian fusion and leader and producer of two recordings. Taught at Columbia University, Montclair State University, and The New School. Fulbright and Fulbright Hays recipient. SLC, 2015–

**Leana Hirschfeld-Kroen** Film History  
AB, Princeton University. MA, PhD, Certificates in European Cultural Studies and Visual Art, Yale University. Hirschfeld-Kroen works on 19th- to 20th-century US and European film, literature, media, and culture, with specializations in classical Hollywood, feminist film theory

and history, media archaeology, and cinematic allegories of media labor and technology. She has taught courses at Yale and Sarah Lawrence on the movie musical, Hollywood from the margins, feminist film history, 19th-century foundations of film, machines of modern gender from the spindle to Siri, and the working girl around the world in film. Hirschfeld-Kroen is currently adapting her dissertation into a book. *Rise of the Modern Mediatrix: The Feminization of Media and Mediating Labor, 1865-1945* assembles a vast archive of fictional telegraph, telephone, and typewriter girls to illustrate how the feminization of low-level information labor shaped modern media. Through readings of newsreels, ads, novels, plays and films from four national contexts (US, France, Germany, England), she offers a new take on the relationship between film and media studies, showing how old cultural conceptions of feminine mediation and new feminized media infrastructures like the switchboard and typing pool shaped film form. An article based on this work, "Weavers of Film: The Girl Operator Mends the Cut," won the 2021 Society for Cinema and Media Studies (SCMS) Gender and Feminisms Caucus Graduate Student Writing Prize and was published in *Feminist Media Histories: An International Journal* (summer 2021). Hirschfeld-Kroen's research interests include media archaeology (modern discourse networks, female information workers, cyborgs, androids, ties between communications and entertainment media); Classical Hollywood and European film history (especially through gender/race/ethnicity, intermediality/intertextuality, sound/voice studies, star studies, fan/spectator studies, studio authorship, apparatus theory, the history of film editing and other gendered forms of technical mediating labor); French and US silent and sound film comedy (especially slapstick, screwball, romantic); critical theory (psychoanalysis, Marxism, Frankfurt school, feminist literary/film/media theory and techno-science), feminized genres/forms (esp. domestic novel, sentimental fiction, melodrama, "women's films," and the musical); modernism/modernity studies (new cultural illnesses, allegories of alienated machine labor, proto-cinematic media, cosmological imaginaries/mass media from Edisonades to planetaria and geodesic domes); disability studies (especially deaf and blind studies); and cultural histories of ventriloquism, childhood, play, and semiotics of popular culture/everyday life. Her research interests are intertwined with an abiding interest in film curation and preservation. While pursuing her PhD at Yale, she was a frequent speaker at screenings and programmed film series for the Graduate Film Colloquium, Films at the Whitney, and Yale's annual European film conference. She also interned in film programming at the Museum of the Moving Image. From years of inspecting and repairing 8mm and 16mm reels in the Yale Film Archive, she learned a material approach to film and media history, which she brings to the classroom. SLC, 2023-

**Kyle Hittmeier** Filmmaking and Moving Image Arts BA, University of California. Davis. MFA, Rhode Island School of Design. Hittmeier is an interdisciplinary artist and curator, whose work integrates computer-assisted design and rendering with physical media such as painting and drawing. He has exhibited nationally and internationally at Nancy Margolis Gallery, Boston Center for the Arts, Lamar Dodd School of Art, Ontario College of Art and Design, SPRING/BREAK, Arlington Arts Center, Transfer Gallery, Coherent Gallery, High Noon Gallery, and the Austrian Cultural Forum, among others. He is a founding member of Below Grand Gallery (formerly Super Dutchess Gallery) in New York City. Hittmeier teaches at Lehman College and Pratt Institute, as well as at Sarah Lawrence College. SLC, 2023-

**James Hoch** Writing BA, Millersville University of Pennsylvania. MFA, University of Maryland. Hoch is the author, most recently, of poetry collections *Miscreants* (Norton) and *A Parade of Hands* (Silverfish Review Press). *Last Pawn Shop in New Jersey* (LSU Press, finalist for The Paterson Prize) and *Radio Static* (Green Linden Press appeared in spring 2022). His poems have appeared in *Poetry Magazine*, *The New Republic*, *Washington Post*, *Slate*, *Chronicle Review of Higher Education*, *American Poetry Review*, *New England Review*, *Kenyon Review*, *Tin House*, *Ploughshares*, *Virginia Quarterly Review*, and many other publications and were selected for inclusion in *Best American Poetry 2019*. Hoch has received fellowships from the NEA, Bread Loaf, and Sewanee writers conferences, as well as St Albans School for Boys, The Frost Place, and Summer Literary Seminars. Currently, he is professor of creative writing at Ramapo College of New Jersey, as well as guest faculty member at Sarah Lawrence College. SLC, 2012-

**David Hollander** Writing BA, State University of New York-Purchase. MFA, Sarah Lawrence College. Hollander is the author of the novels *Anthropica*, a finalist for The Big Other Award for Fiction, and *L.I.E.*, a finalist for the NYPL Young Lions Award. His short fiction and nonfiction have appeared in numerous print and online forums, including *McSweeney's*, *Fence*, *Conjunctions*, *Post Road*, *The New York Times Magazine*, *Poets & Writers*, *Lit Hub*, and *Unsaid*. He has co-authored the book for a full-length musical, *The Count*, and his work has been adapted for film and frequently anthologized—notably in *Best American Fantasy*. SLC, 2002-

**James Horowitz** Literature BA, New York University. MA, PhD, Yale University. Special interests include Restoration and 18th-century literature, the history of the novel, film and film theory, political history, Henry James, and gender studies. SLC, 2008-

**Jesse Horst** Director, Sarah Lawrence Program at Havana, Cuba—History

BA, St. Olaf College. MA, PhD, University of Pittsburgh. Historian of modern Latin America—especially Cuba, with interest in Brazil, the Caribbean, and Afro-Latin America more generally—Horst specializes in the history of urban informality and social movements in the Global South. Director of Sarah Lawrence in Cuba, the longest consecutively running US academic exchange program in Havana, he has lived in Havana full-time since 2016. His book manuscript (in progress) centers on slum clearance, urban planning, and city politics in Havana from 1930-1970, the decades before and after the Cuban Revolution of 1959. The book engages with historical debates over issues like the so-called “culture of poverty” and connects to contemporary issues like gentrification. Horst was awarded the University of Pittsburgh’s Eduardo Lozano Memorial Dissertation Prize for best doctoral dissertation in Latin American studies. His previous work has appeared in the *Hispanic American Historical Review*, the *Journal of Urban History*, and other journals. SLC, 2016–

**Marie Howe** Writing

BS, University of Windsor, Canada. MFA, Columbia University. Author of four books of poetry, the most recent *Magdalene* (WW Norton and Company). Howe was New York State Poet Laureate from 2012-2016. She is currently a chancellor of the Academy of American Poets and the poet-in-residence at The Cathedral Church of St John the Divine. She has received grants and awards from the Guggenheim Foundation, The National Endowment for the Arts, The Bunting Institute at Radcliffe/Harvard, and The Fine Arts Work Center in Provincetown. Her poems have appeared in *The New Yorker*, *The Atlantic*, *The American Poetry Review*, *POETRY*, and other magazines. Her *New and Selected Poems* is forthcoming from Norton in 2024. SLC, 1993–

**Fanon Howell** Sociology

BA, Morehouse College. MA, New York University. PhD, The New School for Social Research. Postdoctoral fellowship in the Department of Education Policy and Social Analysis at Teachers College, Columbia University. Special interest in sociology of education, urban sociology, sociology of knowledge, and organizational sociology. Author of “Entropic Management: Restructuring District Office Culture in the New York City Department of Education”; co-author of “Max Weber Matters: Interweaving Past and Present.” Management experience with New York City Department of Education, Center for Alternative Sentencing and Employment Services, and YMCA of Greater New York. SLC, 2013–2016; 2023–

**Vera Iliatova** Visual and Studio Arts

BA, Brandeis University. MFA, Yale University. Represented by Nathalie Karg Gallery, New York City. Work

included in numerous exhibitions in the United States and abroad at venues that include: Katonah Museum, NY; Contemporary Jewish Museum, San Francisco; Fahrenheit Madrid Gallery, Spain; New Langton Art Center, San Francisco; Artist Space, New York City; Monya Rowe Gallery, New York City; and David Castillo Gallery, Miami. Previously held full-time teaching appointments at Massachusetts College of Art, University of California–Davis, and University of New Hampshire. Recipient of residencies at Skowhegan School of Art and Vermont Studio Center; awarded free studio space in The Space Program at the Marie Walsh Sharpe Foundation, 2007/2008, and NYFA Grant 2018. SLC, 2014–

**Melvin Irizarry-Gelpi** Physics

BS, University of Puerto Rico-Mayagüez. PhD, Stony Brook University. Previously taught physics at Westchester Community College (Valhalla) and currently teaching at College of Mount Saint Vincent (The Bronx). SLC, 2021–

**John Isley** Music

**Meghan Jablonski** Director of Embedded Education—Psychology, Practicum

BA, Muhlenberg College. MA, PhD, The New School for Social Research. A clinical psychologist and educator with over 20 years of experience, Jablonski has worked in a range of professional and academic settings—including nine years teaching in psychology at SLC. Common threads throughout her work include an emphasis on experience-based learning; integrating academic knowledge and experiential engagement; applying skills in dynamic, intersectional contexts; and building community through collaboration and shared experiences. Jablonski’s work aims to center opportunities for experience-based learning that is supported by an inclusive community. As Director of Embedded Education, Jablonski values collaborative partnerships on campus and beyond—including those with students, alumni, faculty groups, campus resources, and community partners—in growing opportunities for experience-based learning and a thriving, engaged community. SLC, 2013–

**John Jasperse** Director, Dance Program—Dance

BA, Sarah Lawrence College. Founded John Jasperse Company, later renamed John Jasperse Projects, in 1989 and has since created 17 evening-length works through this nonprofit structure, as well as numerous commissions for other companies, including Baryshnikov’s White Oak Dance Project, Batsheva Dance Company, and Lyon Opera Ballet. John Jasperse Projects have been presented in 24 US cities and 29 countries by presenters that include the Brooklyn Academy of Music, The Joyce Theater, New York Live Arts, Dance Theater Workshop, The Kitchen, Walker Art Center, Museum of Contemporary Art Chicago, American Dance Festival, La Biennale di Venezia, Dance Umbrella London, Montpellier Danse, and Tanz im August

Berlin. Recipient of a 2014 Doris Duke Artist Award, two Bessie awards (2014, 2001), and multiple fellowships from US Artists, Foundation for Contemporary Arts, Tides/Lambent Foundation, Guggenheim Foundation, New York Foundation for the Arts, and National Endowment for the Arts, in addition to numerous grants and awards for John Jasperse Projects. On the faculty and taught at many distinguished institutions nationally and internationally, including Hollins University MFA, University of California–Davis, Movement Research, PARTS (Brussels, Belgium), SEAD (Salzburg, Austria), Centre National de la Danse (Lyon, France), and Danscentrum (Stockholm, Sweden). Co-founder of CPR (Center for Performance Research) in Brooklyn, NY. SLC, 2016–

**James Jeter** Music

**Elizabeth Johnston** Margot C. Bogert Distinguished Service Chair—Psychology  
MA, St. Andrew's University, Scotland. DPhil, Oxford University. Special interests in human perception of three-dimensional shape, binocular vision, and the perception of depth from motion; author of articles and book chapters on shape perception from stereopsis, sensorimotor integration, and combining depth information from different sources. SLC, 1992–

**Jian Jung** Theatre

MFA, New York University. MFA, Ewha Women's University (Korea). Born and raised in Korea, Jung is a New York-based set designer whose design has been acclaimed as “innovative,” “inventive,” “genius,” and “spectacular” by major press such as *The New York Times*, *Los Angeles Times*, *Time Out*, and many others. Her theatre work has been in numerous downtown New York City theatres—including Classic Stage Company, ART/NY, The Kitchen, The Bushwick Starr, The Flea, Abrons Arts Center, Theater Row, and Soho Rep—as well as outside of New York City and in Venezuela, Cuba, Puerto Rico, Korea, and Los Angeles. Her opera work has been in Long Beach Opera (CA), Lincoln Center Juilliard School, Huntington Theatre (Boston), among many venues. Jung received the 2015 Edith Lutyens & Norman Bel Geddes Design Enhancement Award and was nominated for the 2019 Henry Hewes Design Award. Her design in Venezuela was presented at Prague Quadrennial 2015, the world's largest scenography exhibition. SLC, 2020–

**Judy Kagel** Dance

BFA, SUNY–Purchase. Kagel (she/her) is a New York City-based lighting designer for theatre and dance, with a passion for new works. Her designs have been seen at The WP Theater, The Wild Project, Dixon Place, Access Theater, Arts on Site, LPAC Rough Draft Festival, and NY Fringe Festival, among others. Kagel also works extensively as a theatre educator. Recently, she has been a guest teaching artist at Emerson Jr./Sr. High School, Livingston

High School, Eastchester High School, and Friends Seminary. She is a technical advisor for Arts Connection's Broadway Jr. and Broadway Bound Kids programs in New York City's public schools. SLC, 2022–

**Rosie Kaplan** Music

**Dawn Kasper** Visual and Studio Arts

BFA, Virginia Commonwealth University. MFA, University of California, Los Angeles. Select solo and group exhibitions: Portikus (Frankfurt), 57th Venice Biennale (Italy), Portland Institute for Contemporary Art (Portland), Tang Museum, Skidmore College (New York), Granoff Center for the Arts (Providence), ADN Collection (Italy), CCS Bard College (New York), Issue Project Room (New York) David Lewis (New York), American Academy in Rome (Italy), 2012 Whitney Biennial (New York), Tramway (Scotland), Hammer Museum (Los Angeles), Los Angeles County Museum of Art (Los Angeles), Pacific Standard Time Public and Performance Art (Los Angeles), Public Art Fund, (Miami), Migros Museum fur Gegenwartskunst (Zurich). Kasper is represented by David Lewis (New York) and has work included in the collections of the Whitney Museum of American Art, (New York) ADN Collection (Italy), and Aishti Foundation (Beirut). She has been visiting faculty and guest critic at Temple University Tyler School of Art and Architecture (Philadelphia), Yale University (New Haven), Städelschule (Frankfurt), Brown University (Providence), Rhode Island School of Design (Providence), Parsons (New York), California Institute of the Arts (Valencia), and Otis College (Los Angeles). SLC, 2020–

**Aysegul Kaygılı** Sociology

BS, Middle East Technical University, Turkey. MA, Koc University, Turkey. PhD, The New School for Social Research. Visiting Research Fellow at the Institute for Research on Migration, Ethnicity and Society (REMESO), Sweden (2016-2017). Research interests include race, ethnicity, gender, Turkish nationalism, legacies of slavery in the Middle East and North Africa, and 19th-century Orientalist art. Published on semantics of racial and ethnic identifications in Turkey. Current research explores the erasure of the history of slavery under the Ottoman rule in light of its coexistence with racialized and gendered notions of the dominant ethno-national identity in Turkey, as well as in the larger Mediterranean basin. Recipient of grants and fellowships from Andrew W. Mellon Foundation, Swedish Institute, Turkish American Society and Turkish Fulbright Commission. SLC 2023–

**Sibyl Kempson** Theatre, Theatre MFA Program

MFA, Brooklyn College. Kempson's plays have been presented in the United States, Germany, and Norway. As a performer she toured internationally from 2000–2011 with Nature Theater of Oklahoma, New York City Players, and Elevator Repair Service. Her own work has received

support from the Jerome Foundation, the Greenwall Foundation, National Endowment for the Arts, and Dixon Place. She was given four Mondo Cane! commissions from 2002-2011 for *The Wytche of Probylmm Plantation*, *Crime or Emergency*, *Potatoes of August*, and *The Secret Death of Puppets*). She received an MAP Fund grant for her collaboration with Elevator Repair Service (*Fondly, Collette Richland*) at New York Theatre Workshop (NYTW), a 2018 PEN/Laura Pels International Foundation for Theater Award for American Playwright at Mid-Career (specifically honoring "her fine craft, intertextual approach, and her body of work, including *Crime or Emergency* and *Let Us Now Praise Susan Sontag*"), and a 2014 USA Artists Rockefeller fellowship with NYTW and director Sarah Benson. She received a 2013 Virginia B. Toulmin Foundation commission for *Kyckling and Screaming* (a translation/adaptation of Ibsen's *The Wild Duck*), a 2013-14 McKnight National residency and commission for a new play (*The Securely Conferred, Vouchsafed Keepsakes of Maery S.*), a New Dramatists/ Full Stage USA commission for a devised piece (*From the Pig Pile: The Requisite Gesture(s) of Narrow Approach*), and a National Presenters Network Creation Fund Award for the same project. Her second collaboration with David Neumann/Advanced Beginner Group, *I Understand Everything Better*, received a Bessie Award for Outstanding Production in 2015; the first was *Restless Eye* at New York Live Arts in 2012. Current and upcoming projects include a new opera with David Lang for the Isabella Stewart Gardner Museum in Boston for 2018, *Sasquatch Rituals* at The Kitchen in April 2018, and *The Securely Conferred, Vouchsafed Keepsakes of Maery S.* Kempson is a MacDowell Colony fellow; a member of New Dramatists; a USA Artists Rockefeller fellow; an artist-in-residence at the Abrons Arts Center; a 2014 nominee for the Doris Duke Impact Award, the Laurents Hatcher Award, and the Herb Alpert Award; and a New York Theatre Workshop Usual Suspect. Her plays are published by 53rd State Press, *PLAY: Journal of Plays*, and *Performance & Art Journal (PAJ)*. In addition to Sarah Lawrence College, she teaches and has taught experimental performance writing at Brooklyn College and the Eugene Lang College at the New School in New York City. Kempson launched the 7 Daughters of Eve Theater & Performance Co. in April 2015 at the Martin E. Segal Center at the City University of New York. The company's inaugural production, *Let Us Now Praise Susan Sontag*, premiered at Abrons Arts Center in New York City. A new piece, *Public People's Enemy*, was presented in October 2018 at the Ibsen Awards and Conference in Ibsen's hometown of Skien, Norway. *12 Shouts to the Ten Forgotten Heavens*, a three-year cycle of rituals for the Whitney Museum of American Art in the Meatpacking District of New York City, began on the vernal equinox in March 2016 to recur on each solstice and equinox through December 2018. SLC, 2016-

**Paul Kerekes** Music (Composition)

BMus, CUNY Queens College. MM, MMA, Yale School of Music. New York-based composer and pianist whose music has been performed by American Composers Orchestra, Da Capo Chamber Players, and New Morse Code, in Merkin Hall, (le) poisson rouge, and The Winter Garden. He attended The Bang on a Can Summer Music Festival, Aspen Music Festival, and The Young Artists Piano Program at Tanglewood. Member of Grand Band, a six-piano ensemble featured in The Bang on a Can Marathon and the Gilmore International Keyboard Festival. Award recipient from ASCAP, the Academy of Arts and Letters; recipient of the 2015 JFund award from the American Composer's Forum. SLC, 2017-

**Dana Khromov** Spanish

BA, Ithaca College. MA, PhD, University of Pennsylvania. Special interests include contemporary Latin American literature and film, new materialism, animal studies, and postanthropocentric theories. Scholarly publications include articles in the *Journal of Latin American Cultural Studies* and *Revista Iberoamericana* (forthcoming); critical essays published in *Asymptote Journal*. SLC, 2022-

**Yeong Ran Kim** Filmmaking and Moving Image Arts,

Lesbian, Gay, Bisexual, and Transgender Studies BA, Seoul National University. MA, The New School University and New York University. PhD, Brown University. An interdisciplinary artist and researcher, Kim sees aesthetic practices as central means to build social movements that create unique moments of coming together. Her interdisciplinary projects draw together her research in the contemporary queer culture with performance theory, Asian/American studies, gender and sexuality studies, and film and new media studies. Kim is a visual/sonic media composer and a member of "The Urban Mythsfits," a performance-artists collective based in New York City. Her work has been showcased at Re/Mixed Media Festival, Queens Museum, and the Martin E. Segal Theatre Center at CUNY Graduate Center. SLC, 2020-

**Daniel King** Mathematics

BS, Lafayette College. MS, PhD, University of Virginia. Special interests in mathematics education, game theory, history and philosophy of mathematics, and the outreach of mathematics to the social sciences and the humanities. Author of research papers in the areas of nonassociative algebra, fair-division theory, and mathematics education; former chair and governor of the Metropolitan New York Section of the Mathematical Association of America; former member of the Board of Editors, *The College Mathematics Journal*. SLC, 1997-

**Jamie Krenn** Psychology

MA, MA, MPhil, PhD, Teachers College, Columbia University. BS, CW Post Long Island University (Honors).



Krenn leads the Children & Media: Analysis & Evaluation area of focus at Teachers College, Columbia University, focusing on research and theories relevant to learning and developing educational materials for children. Her research interest includes cognitive media processing, creative preschool curriculum preparation, and culinary cognition. Krenn teaches at several institutions as an adjunct associate professor, including Columbia University's Teachers College and Siena College, as well as Sarah Lawrence College. She previously worked as an educational media consultant for media entities such as Disney, Nickelodeon, YouTube Originals, and PBSKids. Krenn is an expert who knows firsthand that there aren't many tools to support work-from-home parents like her and wants to help change this. She hopes to share her experience and training with others in food, parenting, psychology, and product development. SLC, 2022–

**Mary LaChapelle** The Michelle Tolela Myers Chair in Writing—Writing (on leave for 23–24)  
BA, University of Minnesota. MFA, Vermont College. Author of *House of Heroes and Other Stories*; stories, essays and anthologies published by New Rivers Press, Atlantic Monthly Press, *Columbia Journal*, *Global City Review*, *Hungry Mind Review*, *North American Review*, *Newsday*, *The New York Times*; recipient of the PEN/ Nelson Algren, National Library Association, Loft Mcknight and The Whiting Foundation awards; fellowships from the Hedgebrook, Katherine Anne Porter, Edward Albee, and Bush foundations. SLC, 1992–

**Eduardo Lago** Spanish, Literature  
MA, Universidad Autónoma de Madrid, Spain. PhD, Graduate Center, City University of New York. Special interests: Spanish and Latin American literature, US Latinx writers, European literature. Author of the award-winning novel, *Call Me Brooklyn* (2006), translated into 18 languages. Other fiction works include short-story collections *Scattered Tales* and *Map Thief* and *I Always Knew I Would See You Again*, *Aurora Lee*, a novel (2013)—all in Spanish. Translator into Spanish of works by John Barth, Sylvia Plath, Henry James, Junot Díaz, Hamlin Garland, William Dean Howells, and Charles Brockden-Brown. Recipient of the 2002 Bartolomé March Award for Excellence in Literary Criticism for his comparative analysis of James Joyce's *Ulysses* translations into Spanish. Director of the Cervantes Institute in New York, 2006–2011. Holder of a Chair of Excellence at Carlos III University, Madrid, in 2008. His most recent books are *Walt Whitman No Longer Lives Here: Essays on North American Literature* (2018) and *We Are All Leopold Bloom: Reasons To (Not Read) Ulysses* (2022). SLC, 1993–

**Kevin Landdeck** The Merle Rosenblatt Goldman Chair in Asian Studies—Asian Studies, History  
BA, Valparaiso University. MA, University of Michigan–Ann Arbor. PhD, University of California–Berkeley. Recipient of a Chiang Ching-kuo Foundation dissertation grant for archival research in Chongqing, China. Research concerns 20th-century China, specifically Kuomintang war mobilization and interior society during the Sino-Japanese War (1937–45). Dissertation, “Under the Gun: Nationalist Military Service and Society in Wartime Sichuan, 1938–1945,” presently being revised for future publication, examines the state-making projects embedded within conscription and voluntary enlistment in Chiang Kai-shek's army. Translating the confessions and jottings of a captured KMT spy, who spent 16 years undergoing self-reform in a communist prison, is a side project currently in progress. Key areas of interest include China's transition from a dynastic empire to a nation-state; the role of war in state-making; modes of political mobilization and their intersection with social organization; and private life and selfhood, including national, regional, or local and personal identities. Broadly teaches on modern (17th century to present) East Asian history, with a focus on politics, society, and urban culture. In addition to a course on war in 20th-century Asia, a personal involvement in photography has inspired a course on photographic images and practice in China and Japan from the 19th century through the present. Member of the American Historical Association, Association of Asian Studies, and Historical Society for Twentieth-Century China. SLC, 2011–

**Allen Lang** Director, Theatre Outreach—Theatre  
BA, University of Wisconsin—Stevens Point. MFA, SUNY–Empire State College. Published plays include *Chimera*, *White Buffalo*, and *The Wading Pool*. Recipient of the Lipkin Playwright Award and Drury College Playwright Award. Plays produced in New York City at Pan Asian Rep, Red Shirt Entertainment, La Mama, The Nuyorican Poets Cafe, and other venues. In New York, directed new plays by Richard Vetere, Adam Kraar, Diane Luby, and Michael Schwartz. Established The River Theatre Company in Central Wisconsin with a company of local players. Directed, toured with the work of Samuel Beckett, Eugene Ionesco, Slawomir Mrozek, David Lindsay Abaire, and John Patrick Shanley, among others. Performances presented on NPR and in shopping malls, street festivals, bus stops, parking lots, and abandoned stores, as well as more traditional venues. Conducted theatre workshops for participants of all ages in New York City, Yonkers, Westchester County, and throughout the United States and abroad. Wrote, directed, and performed in original plays presented in schools, community centers, and museums in Yonkers, Westchester County, and beyond. Recipient of grants from the National Endowment of the Arts, The Wisconsin Council of the Arts. Sarah Lawrence

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College Theatre Outreach co-director; artistic director of the Sarah Lawrence College theatre program, 2007-2010. SLC, 1998–

### **Rattawut Lapcharoensap** Writing

BA, Cornell University. MFA, University of Michigan. Fiction writer. Author of *Sightseeing*, a collection of short stories, which received the Asian American Literary Award and was shortlisted for the *Guardian* First Book Award. His work has appeared in *Granta*, *One Story*, *The Guardian*, *Zoetrope*, *Best New American Voices*, and *Best American Non-Required Reading*, among others. He is a recipient of a Whiting Writer's Award, a DAAD Artist-in-Berlin fellowship, a National Book Foundation *5 Under 35* honor, and an Abraham Woursell Prize through the University of Vienna; he was named by *Granta* magazine to its list of "Best of Young American Novelists." SLC, 2018–

### **Joseph Lauinger** Literature

BA, University of Pennsylvania. MA, Oxford University. MA, PhD, Princeton University. Special interest in American literature and film, the history of drama, and classical literature; recipient of the New York State Teacher of Excellence Award and a grant from the National Endowment for the Humanities; fiction and poetry published in *Epoch*, *Lost Creek*, *Georgetown Review*, *Confrontation*, and *Pig Iron*; plays performed throughout the United States and in the United Kingdom, Australia, and India; member of the Dramatists Guild. SLC, 1988–

### **Catie Leasca** Dance

BFA, The University of the Arts. A dance artist currently based in Brooklyn, NY, and with roots in Massachusetts, Leasca has traveled and danced abroad in Israel, France, Belgium, and Germany. She has worked professionally with Netta Yerushalmy, Helen Simoneau Danse, Jessie Young, Ambika Raina, Janessa Clark, MG+Artists, and others. She has been awarded choreographic residencies at Gibney Dance through Work Up 5.0, New Dance Alliance through LiftOff, and was a 2019 Space Grant Recipient as well as an Upstart artist at Brooklyn Arts Exchange. Leasca has shown her work at Movement Research through Judson Church, FAILSPACE at The Woods, Center for Performance Research, Dixon Place, and WIP IV at STUDIO4, among others. She has also assisted Netta Yerushalmy at Princeton University. Leasca's writing can be found in *Dancegeist Magazine*. SLC, 2022–

### **Sean Leo** Theatre

A media designer and creative producer for live performance, Sean Byrum Leo makes work that is deeply rooted in storytelling, that investigates the use of media as a performative tool, and that uses technology to explore minimalist spectacle. In addition to his practice as a designer, Leo has worked in New York City's cultural sector for several years. He has produced festivals of exciting, genre-defying performances; managed venues and

welcomed audiences all over New York; supported artists in the creation of new projects; and helped fill a hotel with bespoke murals in every room. SLC, 2020–

### **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, École Normale Supérieure, Lyon, France. Agrégation, Doctorate, Paris-Sorbonne. Special interest in early modern French literature, with emphasis on poetics and the evolution of notions of writer and style during the period. Current research in environmental criticism, theory, and literary representations of the environment in the Western tradition. SLC, 2003-2006; 2008–

### **Beth Levison** Filmmaking and Moving Image Arts

BA, Middlebury College. An Emmy- and Peabody Award-winning filmmaker, Levison has worked in film and television for more than two decades and is the founder of Hazel Pictures, LLC. She is also a co-founder of the Documentary Producers Alliance (DPA), a former producing faculty member with the School of Visual Arts MFA program in social documentary film, and a member of the Academy of Motion Picture Arts and Sciences. Levison is a producer of *The Martha Mitchell Effect*, a 40-minute film that premiered at the 2022 Sundance Film Festival and will launch on Netflix in June 2022. She is also the director—alongside cinematographer Jerry Risius—and producer of *Storm Lake*, which was nominated for a 2021 Peabody Award, shortlisted by the International Documentary Association as one of the best films of the year, and broadcast on PBS' *Independent Lens* series. Levison has produced many other award-winning, feature-length documentaries, including: *Women in Blue*, *Made in Boise*, *Personal Statement*, *The Trials of Spring*, and *Lemon*—which she also codirected. Prior to her work in independent film, she was a producer for HBO, the Sundance Channel, and THIRTEEN/WNET's "EGG the arts show," which received a 2002 Peabody Award, four 2002 National Emmy Awards, and five 2001 New York Emmy Awards. Levison is an author of *Best Practices in Documentary Crediting*, published by the Documentary Producers Alliance, and *Documentary Producers Alliance Unveils Crediting Guidelines*. She has been a guest lecturer at Columbia University, Graduate School of Journalism; the Sundance Collab; Hunter College, Integrated Media Arts MFA program; Chicken & Egg Pictures Accelerator Lab; and An-Najah National University, Nablus, West Bank. SLC, 2022–

**Linwood J. Lewis** Psychology

BA, Manhattanville College. MA, PhD, City University of New York. MS, Columbia University. Special interests in the effects of culture and social context on conceptualization of health and illness; effects of the physical environment on physical, psychological, and social health; multicultural aspects of genetic counseling; the negotiation of HIV within families; and the development of sexuality in ethnic minority adolescents and adults. Recipient of a MacArthur postdoctoral fellowship and an NIH-NRSA research fellowship. SLC, 1997–

**Judi Lewis Ockler** Theatre

BFA, New School. A professional intimacy director, fight director, stunt performer, teaching artist, and clown. Ockler's directing work has found collaboration with Signature Theater, WP Theater, New World Stages, The Flea Theater, Classic Stage, Dixon Place, Here Arts Space, The Wild Project, and Williamstown Theatre Festival. Stunt credits include feature films—*The Wolf of Wall Street*, *Enchanted*, *Across the Universe*—and television shows—30 Rock, Gotham, Big Dogs, House of Cards, Boardwalk Empire. She is a founding member of Kendall Cornell's Clowns Ex Machina, an all-female clown troupe in residency at LaMama, ETC. Ockler is a certified Intimacy Director with Intimacy Directors International and Intimacy Directors and Coordinators. She teaches/directs intimacy and violence in performance at Tisch Drama, The Meisner Studio, Playwrights Horizons, Atlantic Theater School, National Theater Institute, The New School for Drama, HB Studios, Stella Adler Studios, The American Academy of Dramatic Arts, and The American Musical and Dramatic Academy, NYC. SLC, 2021–

**An Li** The John A. Hill Endowed Chair in Economic Analysis—Economics

BA, MA, Renmin University of China, Beijing. PhD, University of Massachusetts, Amherst. Teaching areas include microeconomics and macroeconomics, environmental economics, political economy, urban and regional economics, international trade, and economics of public policy. Current research interests include the political economy of environmental justice, environmental justice in developing countries, property-right regimes and the environment, the global outsourcing of pollution-generating activities, and the interaction between economic inequality and the environment. Recipient of Sun Yefang Economic Science Award for theoretical and empirical research on economic crisis. SLC, 2019–

**Molly Lieber** Dance

Since 2006, Eleanor Smith and I have collaborated somatically to create feminist statements that strive to break down heteropatriarchal racism and sexism through abstract dances that denounce the hypersexualization of the white ciswoman and speak out through her. Our non-

hierarchical methodology processes content by filtering information between us; feelings are recognized and recreated physically through energetic transference and psychoanalytically through communication and mirroring. Our eight collaborations premiered in NYC, where we are committed to building sustainability for artists and directly serving marginalized families through lactation work, reproductive justice, and somatic improvisation workshops. Works: Zero Station (Lower Manhattan Cultural Council, 2023; Gloria rehearsal (excerpt) LIVE, Jane Hotel, 2022; Gloria rehearsal (excerpt), Baryshnikov Arts Center, 2022; Gloria, Abrons Arts Center, 2021, and New York Live Arts, 2022; Body Comes Apart, New York Live Arts, 2019 and 2020, archived in The New York Public Library Jerome Robbins Dance Division; Basketball, PS 122 and Baryshnikov Arts Center; Rude World, PS 122 and The Chocolate Factory Theater; Tulip, Roulette, 2013, Danspace Project, 2012; Beautiful Bone, The Chocolate Factory Theater, 2012. Residencies/Awards: 2023/2024 Lower Manhattan Cultural Council Extended Life Award, 2021/2022 Artists in Residence at Movement Research, 2021 Jerome Hill Fellowship Finalists, 2020/2021 Jerome Foundation AIRSpace Residency at Abrons Art Center, 2019 FCA Emergency Grant, 2019 BACSpace Residency at Baryshnikov Art Center, 2018 Family Residency at Mt. Tremper Arts, 2018 Bessie Schonberg Fellows at The Yard, 2018 DiP Artists at Gibney, Featured in *The New York Times* "Best Dance of 2017," 2016 New York Dance and Performance "Bessie" Award for Outstanding Performance (Molly Lieber), 2016 Lower Manhattan Cultural Council Process Space Residency, 2013 New York Dance and Performance "Bessie" Award Nomination Emerging Choreographer, 2013 NYFA Fellow Finalist Award. We have had the pleasure of teaching at Connecticut College (2015), Sarah Lawrence College (2018), The New School (2019), and Pratt Institute (2023). SLC, 2017–2018; 2023–

**Jordan Demetrius Lloyd** Dance

The College at Brockport (NY). A dance artist based in Brooklyn, NY, LLoyd has collaborated with and performed for Karl Rogers, Netta Yerushalmy, Tammy Carrasco, Monica Bill Barnes, Catherine Galasso, Laura Peterson, Ambika Raina, and David Dorfman Dance. His teaching practice has brought him to Rutgers University, The American Dance Festival, and Mark Morris Dance Center. His work has been produced by New York Live Arts, BRIC, ISSUE Project Room, BAAD!, Movement Research at Judson Memorial Church, The Center for Performance Research, and Brooklyn Studios for Dance. Recently, he received the 2021-23 Jerome Hill Artist Fellowship. SLC, 2022–

**Izzy Lockhart** Literature

PhD, Princeton University. A 2022-24 Mellon Fellow in the Sarah Lawrence Interdisciplinary Collaborative on the

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Environment (SLICE). Lockhart works on 20th-century and contemporary literature across the fields of the environmental humanities, the energy humanities, and Indigenous studies. SLC, 2022–

**Jazmín López** Filmmaking and Moving Image Arts  
Universidad del Cine, Buenos Aires. MFA, New York University. A filmmaker, visual artist, and professor. López participated in the WhitneyISP program. Her work has been featured in venues such as Fondation Pernod Ricard, San Jose Museum, OCAT, Tabacalera, Kadist, Istanbul Biennial, Orizzonti official competition Venezia Biennial, Rotterdam Film Fest, Viennale, New Directors New Films at MoMA and Lincoln Center, Centre George Pompidou, and KW institute Berlin, among many other world film festivals, and has been featured in *Variety* and *The New York Times*. SLC, 2023–

**Matthew Lopez** Dance  
BA, University of Central Florida. Studying theatre at Northeastern University. Dancer at Walt Disney World. Background dancer for Hillary Duff in the Christmas Day Parade televised on ABC, Sean Kingston and Wyclef Jean on PBS, Demi Lovato on *Good Morning America*. Mascot for the New England Patriots and currently a choreographer for the New England Patriots cheerleaders. Featured on *Live with Regis and Kelly*. Audition facilitator for a Nicki Minaj performance and lead dancer in Times Square for the debut of her album, *Pink Friday: Roman Reloaded*. Choreographed for Madison Square Garden and New York Knicks pre-game show; choreographed for R&B/Pop artist, Sid Haywoode, whose song, "No Excuses," was #6 on Europe's dance-hit chart. Serves on the committee for the Bessie Dance Awards. Teaches across the United States and abroad in the Philippines, Japan, Colombia, Israel, Canada, and the United Kingdom. Selected as one of the Top 12 Dance Convention Teachers in the USA by *Dance Informa Magazine*. Currently teaching hip hop/street jazz at Steps on Broadway, Broadway Dance Center, Ballet Hispanico, New York Theatre Ballet, and the New York Film Academy. SLC, 2017–

**Karintha Lowe** History  
BA, Macalester College. MA, Harvard University. PhD, Harvard University. Special interests include Asian American literature and history, ethnic studies, 20th-century immigration policy, and media studies. An interdisciplinary scholar and curator, Lowe has also worked at the New York Historical Society and the Museum of Chinese in America, where she developed public programming and exhibitions on Asian American multimedia art. SLC, 2023–

**Greg MacPherson** Theatre  
BA, University of Vermont. Studio and Forum of Stage Design, New York City. Designed lighting for hundreds of plays and musicals in New York and around the United

States, as well as in Europe, Australia, Japan, and the Caribbean. Designs have included original plays by Edward Allan Baker, Cassandra Medley, Stewart Spencer, Richard Greenberg, Warren Leight, Lanford Wilson, Romulus Linney, Arthur Miller, and David Mamet. McPherson continues to design the Las Vegas production of Penn & Teller and to work as resident designer for the 52nd Street Project. He received an American Theatre Wing Maharam Award nomination for his lighting design of E.S.T.'s *Marathon of One-Act Plays*. SLC, 1990–

**Michael Malin** Chemistry  
BS, City College of New York, PhD, Rutgers University. Postdoctoral Fellow, Rutgers University, Brandeis University. Assistant Professor of Chemistry, Western Connecticut State University (WCSU); T. J. Lipton, Inc, tea chemistry; Technicon Instruments Corp/Bayer Diagnostics, hematology automated analyzer methods/reagents, photocurable adhesives, chemiluminescence, ceramic hardware degradation, phthalocyanine dyes; Bayer Technical Achievement Award, Automated Hemoglobin Detection Methods. Author of 20 publications and patents in biochemistry and chemistry. WCSU chemistry adjunct, 2010-2022. Author of *The Chemistry and Mechanism of Art Materials: Unsuspected Properties and Outcomes*, 2021. SLC, 2003 (guest), 2007-2009, 2023–

**Thomas Mandel** Theatre  
BA, Bowdoin College. Songwriting with Paul Simon, New York University, 1969; taught Singing Workshop with John Braswell at Sarah Lawrence (1971-77); scored musicals at Sarah Lawrence, Astor Place Theatre, and Cafe LaMaMa, New York City; composed, orchestrated, and musical-directed three rock operas Off-Off Broadway and at Sarah Lawrence. (The first, *Joe's Opera*, was twice optioned for Broadway production; animated the second, *The Sea of Simile*, on a full-length DVD.) Toured and recorded (1977-1998) from Vietnam to Vienna, New York City to Sun City, with Dire Straits, Bryan Adams, Cyndi Lauper, Tina Turner, Bon Jovi, B-52s, the Pretenders, Nils Lofgren, Little Steven, Peter Wolf, Ian Hunter/Mick Ronson, two former NY Dolls, *Live at CBGB's*, the Spinners, Shannon, John Waite, and Pavarotti. Returned to Sarah Lawrence in 2000 to work with Shirley Kaplan, William McRee, and Thomas Young. Fields of expertise: Hammond organ, rock-and-roll piano, synthesizer programming and sequencing, piano accompaniment, popular and progressive music of the 1950s-1990s. SLC, 1971-77, 2000–

**K. Lorrel Manning** Theatre, Filmmaking and Moving Image Arts  
MFA, Columbia University. BFA, University of Georgia. Award-winning filmmaker and theatre artist. Film festivals and awards include: South By Southwest (World premiere, Narrative competition); Hamptons Film Festival (New York premiere); Discovery Award & Best Actor Award, Rhode

Island International Film Festival; Audience Award—Best Feature, Oldenburg International Film Festival; Jury Award—Best Film, Beaufort International Film Festival; David Horowitz Media Literacy Award, Santa Fe Indie Film Festival; Best Film, North Country Film Festival; Best Film, Peace On Earth Film Festival; Opening Night Film, Kansas City Film Festival; Voice Award, Nominee. As a theatre director and playwright, Manning has worked extensively Off-Broadway and Off-Off Broadway. Most recently, he wrote, directed, and starred in the critically-acclaimed Off-Broadway play *AWAKE*, which received its world premiere at the Barrow Group Theatre Company. Other recent theatre directing work includes: a new, critically-acclaimed adaptation of Henrik Ibsen's *An Enemy of the People* (co-written with Seth Barrish) and John Yearley's *The Unrepeatable Moment*. Manning is currently developing his second feature film, a television series, and a full-length documentary on young Cameroonian painter Ludovic Nkoth. SLC, 2018—

**Caden Manson** Director, Theatre Program—Theatre A performance maker (Big Art Group), curator (Contemporary Performance and Special Effects Festival), and educator SLCTheatre), Manson's performance work—through the company Big Art Group—creates radical queer narrative structures and embodiments to construct and aid transitory generative critical space for both participants and audience. Their work is dense, fast, and multilayered and traverses multiple genres and forms, often using interference, slippage, and disruption strategies. Manson's work has been presented throughout 14 countries and more than 50 cities in Europe, Asia, and North America. Their work has been co-produced by the Vienna Festival, Festival d'Automne a Paris, Hebbel Am Ufer, Rome's La Vie de Festival, PSI22, and Wexner Center for The Arts. Manson is a Foundation For Contemporary Art fellow, Pew fellow, and a MacDowell fellow. Their writing, with Jemma Nelson, can be found in the publications *PAJ*, *Theatre Magazine*, *Theatre der Zeit*, and *Theatre Journal*. BA, MFA. SLC, 2019—

**Adil Mansoor** Theatre, Theatre MFA Program A theatre director and educator centering the stories of queer folks and people of color, Mansoor has directed projects that include *Gloria* by Branden Jacobs-Jenkins (Hatch Arts), *Chickens in the Yard* by Paul Kruse (Hatch Arts and Quantum Theatre), *Desdemona's Child* by Caridad Svich (Carnegie Mellon University), *Dark Play or Stories for Boys* by Carlos Murillo (Carnegie Mellon University), and an upcoming ensemble-generated piece with Pittsburgh Playhouse. Mansoor's solo performance adapting Sophocles's *Antigone* as an apology to and from his mother, *Amm(i)gone*, is being co-commissioned by Kelly Strayhorn Theater in partnership with The Theater Offensive and National Performance Network. Mansoor has developed and directed new work through New York

University, Bronx Academy of Arts and Dance, The Frank-Ratchye STUDIO for Creative Inquiry, and PearlArts Studio. He is a founding member and resident director with Pittsburgh's Hatch Arts Collective, a member of DirectorsLabChicago, a Gerri Kay New Voices Fellow with Quantum Theatre, and a 2050 fellow with New York Theatre workshop. As an educator, Mansoor has worked with Middlebury College, Carnegie Mellon University, The Mori Art Museum, and The Warhol. He led educational programming at Dreams of Hope, an LGBTQA+ youth arts organization in Pittsburgh, for more than five years. SLC, 2020—

**Rona Naomi Mark** Filmmaking and Moving Image Arts BA, Hebrew University of Jerusalem. MFA, Columbia University. Award-winning writer, director, and producer. Festivals and awards include: Best of Fest, Edinburgh International Film Festival; Audience Choice Award, *Filmmaker Magazine*; Scenario Award, Canadian International Film and Video Festival; Best Short (second place), Galway Film Fleadh; Best Comedy/Best of Night, Polo Ralph Lauren New Works Festival; BBC's Best Short Film About the Environment, Tel Aviv International Student Film Festival; opening-night selection, Three Rivers Film Festival; Hong Kong International Jewish Film Festival; Irish Reels Film Festival; Seattle True Independent Film Festival; New Filmmakers Screening Series; Hoboken International Film Festival; Miami Jewish Film Festival; Munich International Student Film Festival; Palm Beach International Jewish Film Festival; Pittsburgh Israeli Jewish Film Festival; Toronto Jewish Film Festival; Vancouver Jewish Film Festival; finalist, Pipedream Screenplay Competition; third prize, Acclaim TV Writer Competition; second place, TalentScout TV Writing Competition; finalist, People's Pilot Television Writing Contest; Milos Forman Award; finalist, Academy of Motion Picture Arts and Sciences Student Film Awards. Current feature film projects include: screenwriter/director/producer, *Strange Girls*, Mdux Pictures, LLC; screenwriter/director, *Shoelaces*. SLC, 2007—

**James Marshall** Computer Science BA, Cornell University. MS, PhD, Indiana University-Bloomington. Special interests in robotics, evolutionary computation, artificial intelligence, and cognitive science. Author of research papers on developmental robotics, neural networks, and computational models of analogy; author of the Metacat computer model of analogy. SLC, 2006—

**Matthew Mastromatteo** Theatre

**Juliana F. May** Dance BA, Oberlin College. MFA, University of Wisconsin-Milwaukee. A Guggenheim and NYFA Fellow, for the past 15 years she has taught dance and choreography at numerous institutions in K-12 and university settings,

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including at Trevor Day School, Barnard College, The New School, and, most recently, at The American Dance Festival in Durham, North Carolina. She has created nine works since 2002, including seven evening-length pieces with commissions and encore performances from Dance Theatre Workshop, New York Live Arts, The Chocolate Factory Theatre, Barnard College, The New School, Joyce SoHo, and The American Realness Festival. She has been awarded grants and residencies through The Map Fund, The Jerome foundation, Lower Manhattan Cultural Council, and Gibney DIP. SLC, 2017–

### **Daniel McCarthy** Lesbian, Gay, Bisexual, and Transgender Studies

BM (magna cum laude), Catholic University of America. MM, Boston University. Performer's Diploma, Southern Methodist University. DMA, University of Illinois Urbana-Champaign. McCarthy's interdisciplinary scholarship draws upon their experiences as both a classically-trained musician and a scholar of feminist, queer, and transgender thought. Recent publications include their essay, "Queering Abuelita: Reconciling Loss Through the Speculative," published in the Winter 2022 issue of *Departures in Critical Qualitative Research*. McCarthy's versatile music career includes collaborations with members of the Borromeo, Emerson, Escher, and Miró quartets and performances in venues such as the National Arts Centre (Ottawa, Canada), Harpa (Reykjavik, Iceland), Theresienstadt (Czech Republic), the Embassy of Austria, the residences of the ambassadors to Romania and Portugal, and the White House. Before arriving at Sarah Lawrence College, McCarthy taught in the Department of Gender and Women's Studies at the University of Illinois Urbana-Champaign and the Institute for Women's, Gender and Sexuality Studies at Georgia State University. SLC 2023–

### **Jeffrey McDaniel** Writing

BA, Sarah Lawrence College. MFA, George Mason University. Author of six books of poetry, most recently *Holiday in the Islands of Grief* (University of Pittsburgh Press, 2020). Other books include *Chapel of Inadvertent Joy* (Pittsburgh, 2013), *The Endarkenment* (Pittsburgh, 2008), *The Splinter Factory* (Manic D Press, 2002), *The Forgiveness Parade* (Manic D Press, 1998), and *Alibi School* (Manic D Press, 1995). McDaniel's poems have appeared in numerous places, including *The New Yorker*, *The New York Times*, and *Best American Poetry* in 1994, 2010, and 2019. Recipient of an NEA fellowship. SLC, 2001–

### **William D. McRee** Theatre

BA, Jacksonville University. MFA, Sarah Lawrence College. Co-founder and artistic director for Jacksonville's A Company of Players, Inc.; productions with The Actor's Outlet, Playwrights Horizons, Summerfest, and the Ensemble Studio Theatre. SLC, 1981–

### **Aixa Rosario Medina** Theatre

For the past two decades Aixa has been living in Westchester and fully engaged in sharing her skills with numerous community organizations, including but not limited to: Youth Theatre Interactions, The Hudson River Museum, Yonkers Public Schools, The Gateway Program and Wartburg Senior Center. Professional experience includes: Broadway, regional and international theaters; industrials, TV, film, commercials, choreographer, assistant choreographer, dance instructor and dance and theatre director and coordinator. She also owns a Pilates studio in Yonkers, Mind-Body Pilates, teaches Pilates for the Lion King Company on Broadway and works as a faculty member for the Civic Engagement Theatre Program in the Sarah Lawrence College Theatre Program. SLC, 2019–

### **Jodi Melnick** Dance

BFA, State University of New York–Purchase. Choreographer, performer, and teacher. A 2012 Guggenheim fellow and recipient of the Jerome Robbins New Essential Works grant (2010-2011), a Foundation for Contemporary Arts award, 2011 Grants to Artists award, and two Bessies (2001 and 2008). Her dances have been performed at The Joyce Theatre and City Center in New York City; her works have been commissioned and presented by The Kitchen (*Fanfare*, with set décor by Burt Barr), Dance Theater Workshop, La Mama for OtherShore Dance Company, Jacob's Pillow, The American Dance Festival, Barnard College, Bennington College, Dance Box, Kansai, Japan, and opening the Dublin Dance Festival (2011) at the Irish Museum of Modern Art. She has worked with a vast array of dance artists such as Twyla Tharp and Mikhail Baryshnikov and continues to perform with choreographers Sara Rudner, Vicky Shick, Jon Kinzel, John Jasperse, Liz Roche, and Susan Rethorst. Currently, she also teaches at Barnard College at Columbia University, New York University (in the Experimental Theatre Wing), and Trevor Day School. SLC, 2013–

### **Roberta Michel** Music (Flute)

BA, University of Colorado at Boulder. MM, SUNY–Purchase. DMA, City University of New York Graduate Center. Recipient of the Artists International Special Presentation Award, debuted at Carnegie Hall's Weill Recital Hall. Winner, National Flute Association's Graduate Research Competition, Purchase College Baroque Concerto Competition. Bang on a Can Summer Institute fellow. Participant in the Institute and Festival of Contemporary Performance at Mannes College, Banff Festival, and Domaine Forget. SLC, 2017–

### **Nicolaus Mills** Literature

BA, Harvard University. PhD, Brown University. Special interest in American studies. Author of: *Every Army Man is With You: The Cadets Who Won the 1964 Army-Navy Game, Fought in Vietnam, and Came Home Forever*

*Changed; Winning the Peace: The Marshall Plan and America's Coming of Age as a Superpower; The Triumph of Meanness: America's War Against Its Better Self; Their Last Battle: The Fight for the National World War II Memorial; Like a Holy Crusade: Mississippi 1964; The Crowd in American Literature; and American and English Fiction in the 19th Century.* Editor of: *Getting Out: Historical Perspectives on Leaving Iraq; Debating Affirmative Action; Arguing Immigration; Culture in an Age of Money; Busing USA; The New Journalism; and The New Killing Fields.* Contributor to: *The New Republic, The Daily Beast, The Boston Globe, The New York Times, New York Daily News, Chicago Tribune, San Francisco Chronicle, Newsday, The Nation, Yale Review, Commonweal, National Law Journal, Journal of American Studies, Western Humanities Review, and The Guardian;* editorial board member, *Dissent* magazine. Recipient of fellowships from the Woodrow Wilson Foundation, American Council of Learned Societies, and the Rockefeller Foundation. SLC, 1972–

**Nike Mizelle** German  
BA, Queens College. MA, MPhil, Graduate Center of the City University of New York. Special interests in New German Cinema, German Romanticism, contemporary German authors, and 20th-century art history. Translator of articles on German music; contributor to Pro Helvetia Swiss Lectureship. Monika Maron Symposium chairperson, Ghent University, Belgium. SLC, 1987–

**Bill Moring** Music (Bass, Jazz Ensembles)  
Indiana State University. Taught at Montclair State University, NJPAC Jazz for Teens, Long Island University. Lectures and concerts with Staten Island Chamber Music Players Jazz Quartet. Adjudicator at numerous high schools and universities across the United States and Europe; private teacher and ensemble coach. Recipient: National Endowment for the Arts Study Grant, Rufus Reid. Performances, notable festivals, and concerts: Tchaikovsky Hall, Moscow; Monterey Jazz Festival, California; JVC Jazz Festival, New York; Carnegie Hall, New York; Wigan Jazz Festival, England; Estoril Jazz Festival, Portugal. SLC, 2017–

**Mary Morris** Writing (on leave spring 2024)  
BA, Tufts College. MPhil, Columbia University. Author of 16 books—eight novels, including, most recently *Gateway to the Moon* (Nan A. Talese/Doubleday, 2018); three collections of short stories; and four travel memoirs, including the travel classic, *Nothing to Declare: Memoirs of a Woman Traveling Alone* (Houghton Mifflin, 1988), and an anthology of travel literature. Her numerous short stories, articles, and travel essays have appeared in places such as *The Atlantic, Narrative, The Paris Review, and The New York Times.* Morris is the recipient of a Guggenheim Fellowship, the George W. Perkins Fellowship from Princeton University, and the Rome Prize in Literature. In

2016, *The Jazz Palace* was awarded the Anisfield-Wolf Award for fiction. This prize goes to a literary work that addresses the issues of racism and cultural diversity. Her work has been translated into many languages. SLC, 1994–

**Bari Mort** Music

BFA, State University of New York–Purchase. MM, The Juilliard School. Pianist, winner of Artists International Young Musicians Auditions; New York recital debut at Weill Recital Hall at Carnegie Hall. Member of New York Chamber Ensemble; performed with International String Quartet, Musica de Camera, Da Capo Chamber Players, Colorado String Quartet, American Symphony Orchestra, Columbia Artists' Community Concerts. Broadcasts include PBS's *Live From Lincoln Center* and NPR in New York and San Francisco. Recorded for ERM Records and Albany Records. Faculty member, Bard College, 1997–2006. SLC, 2008–

**Brian Morton** Writing

BA, Sarah Lawrence College. Author of five novels, including *Starting Out in the Evening* and *Florence Gordon*, and of the memoir *Tasha*; editorial board member of *Dissent* magazine. SLC, 1998–

**April Reynolds Mosolino** Writing

BA, Sarah Lawrence College. Taught at the 92nd Street Y and New York University. Her short story, *Alcectis*, appeared in *The Bluelight Corner: Black Women Writing on Passion, Sex, and Romantic Love*; her fiction work has appeared in the anthology *Mending the World With Basic Books, 110 Stories: New York Writes After September 11* (New York University Press) and in *The Heretics Bible* (Free Press). Her first novel, *Knee-Deep in Wonder*, won the Zora Neale Hurston/Richard Wright Foundation Award. Her second novel, *The Book of Charlemagne*, is forthcoming (Free Press/Simon & Schuster). SLC, 2003–

**Jamee Moudud** Economics

BS, MEng, Cornell University. MA, PhD (Honors), The New School for Social Research. Moudud is a board member of the Association for the Promotion of Political Economy and the Law and a co-founder and on the editorial board of the *Journal of Law and Political Economy*. He is also on the editorial board of the journal, *Money on the Left*. As a contributor to the contemporary Law and Political Economy intellectual movement, his work focuses on understanding the nature of corporations and money and the ways in which constitutional clauses structure socioeconomic inequalities. Professor Moudud is currently working on a book entitled, *Legal and Political Foundations of Capitalism: The End of Laissez-Faire?*, to be published by Routledge as part of its Economics as Social Theory series. He is a Fellow in the Political Economy of Corporations Curriculum Project, University of California Berkeley. SLC, 2000–

**Patrick Muchmore** Music

BM, University of Oklahoma. Composer/performer with performances throughout the United States; founding member of New York's Anti-Social Music; theory and composition instructor at City College of New York. SLC, 2004–

**Joshua Muldavin** Geography

BS, MA, PhD, University of California–Berkeley. Special interests in China, Japan, and Asia policy, rural development, international aid, agriculture and food, climate change, political economy, and political ecology. Current research projects analyze global resource and development conflicts via capital flows to Africa, Latin America, and South/Southeast Asia; international environmental policy and impacts on local resource use and vulnerability in the Himalayan Region; climate-change policy; socialist transition's environmental and social impacts in China; sustainable agriculture and food systems; and aid to China since 1978. Forty years field research, primarily in rural China. Recipient of grants from National Science Foundation, Social Science Research Council, Ford Foundation, MacArthur Foundation, and Fulbright. Invited lecturer at Princeton, Yale, Oxford, Johns Hopkins, National University of Singapore, US Congressional Commission, European Parliament. Founder of the Action 2030 Institute. Contributor to *The Political Geography Handbook*, *Economic Geography*, *Geopolitics, Environment and Planning A*, *Geoforum*, *Annals of the Association of American Geographers*, *International Herald Tribune*, BBC World News, and other media outlets. SLC, 2002–

**Parthiban Muniandy** Sociology (on leave fall 2023)

BA, PhD, University of Illinois. Research focuses on temporary labor migration in Southeast Asia and South Asia; particular interest in exploring how new regimes of migration are emerging, under which “temporary labor” migrants are becoming increasingly commonplace in fast-developing societies in Asia, and how informality and informal practices become important elements that affect the lives of migrant women and men. Author of *Politics of the Temporary: Ethnography of Migrant life in Urban Malaysia* (2015) and peer-reviewed articles in *International Sociology*, *Journal of Ethnic and Migration Studies* and *Asian Journal of Social Science*. Former appointments: Lecturer of Global Studies, University of Illinois at Urbana-Champaign. SLC, 2017–

**Marcella Murray** Theatre

A New York-based theatre artist from Augusta, Georgia, Murray is a playwright, performer, collaborator, and puppeteer. Her work is heavily inspired by the observed ways in which people tend to segregate and reconnect. Her work tends to focus on themes of identity within a community and (hopefully) forward momentum in the face of trauma. Performances include *The Slow Room*, a

piece directed by Annie Dorsen at Performance Space New York; a workshop of *Ocean Filibuster*, which was co-created by the team Pearl D'Amour (Lisa D'Amour and Katie Pearl) with composer Sxip Shirey at Abrons Arts Center; the work-in-progress, *I Don't Want to Interrupt You Guys*, created in collaboration with Leonie Bell and Hyung Seok Jeon during RAP at Mabou Mines; *New Money*, created by Maria Camia at Dixon Place; and *Shoot Don't Talk* at St. Ann's Warehouse/Puppet Lab, created by Andrew Murdock. Along with David Neumann, Murray recently co-created *Distances Smaller Than This Are Not Confirmed* (Obie Special Citation for Creation and Performance), which opened at Abrons Arts Center in January 2020. Murray is part of an artist collective called The Midwives. SLC, 2022–

**Ellen Neskar** Asian Studies (on leave fall 2023)

BSc, University of Toronto. MA, MPhil, PhD, Columbia University. Special interest in the social and cultural history of medieval China, with emphasis on the intersection of politics and religion; author of *Politics and Prayer: Shrines to Local Worthies in Sung China*; member, Association of Asian Studies; recipient of an American Council of Learned Societies grant. SLC, 2001–

**David Neumann** Theatre (on leave fall 2023)

As artistic director of the Advanced Beginner Group, Neumann's work has been presented in New York City at PS 122, Dance Theatre Workshop, Central Park SummerStage (collaboration with John Giorno), Celebrate Brooklyn, and Symphony Space (collaboration with Laurie Anderson). Featured dancer in the works of Susan Marshall, Jane Comfort, Sally Silvers, Annie-B Parson & Paul Lazar's Big Dance Theatre, and club legend Willi Ninja; previously a member of Doug Varone and Dancers and an original member and collaborator for eight years with the Doug Elkins Dance Company. Over the past 20 years, choreographed or performed with directors Hal Hartley, Laurie Anderson, Robert Woodruff, Lee Breuer, Peter Sellars, JoAnn Akalaitis, Mark Wing-Davey, and Les Waters; recently appeared in *Orestes* at Classic Stage Company, choreographed *The Bacchae* at the Public Theatre, and performed in a duet choreographed with Mikhail Baryshnikov. SLC, 2007–

**Philipp Nielsen** Adda Bozeman Chair in International Relations—History

BSc, London School of Economics and Political Science. PhD, Yale University. Philipp Nielsen specializes in the intellectual, cultural, and political history of modern Europe, with particular emphasis on German and Jewish history. Research addresses the history of democracy and its relation to emotions, constitutional law, and architecture. His first monograph, *Between Heimat and Hatred: Jews and the Right in Germany, 1871-1935* (Oxford University Press, 2019) traces the involvement of German Jews in nonliberal political projects from the founding of



the German Empire to the Nuremberg Laws. He also also co-edited volumes on the connection between architecture, democracy and emotions, and emotional encounters in history. He is currently working on a manuscript on “democratic architecture” in postwar Germany, and on a short history of compromise. SLC, 2016–

**Jennifer Nugent** Dance

Originally from Hollywood, Florida, Nugent has been living and working in New York City since 1998. Her practices are profoundly inspired by Daniel Lepkoff, Wendell Beavers, Patty Townsend, Thomas F. DeFrantz, and Paul Matteson. Through performing and teaching, she aims to nurture the proposition of physicality as a theoretical and complex language that resides inside a rejuvenating container of possibility. Nugent continues to augment these practices through sharing and refining ideas in front of others—a transmission of spoken and gestural language. Since living in New York City, she has performed most notably with Bill T. Jones/Arnie Zane Company (2009-2014), Paul Matteson (2002-2020), David Dorfman Dance (1999-2007), and Martha Clarke (2007-2008). She is currently a teaching artist at Gibney Dance (NYC), Sarah Lawrence College, and the virtual platform freeskwel, where she hosts a monthly series called Pedagogy/Poetic Entry. SLC, 2017–

**Dennis Nurkse** Writing (on leave for 23-24)

BA, Harvard University. Author of twelve books of poetry (under “D. Nurkse”), including the forthcoming *A Country of Strangers, Love in the Last Days, The Border Kingdom, Burnt Island, The Fall, The Rules of Paradise, Leaving Xaia, Voices Over Water, and A Night in Brooklyn*; poems have appeared in *The New Yorker, Atlantic Monthly*, and in six editions of the *Best American Poetry* anthology series. Recipient of a literature award from the American Academy of Arts and Letters, a Guggenheim fellowship, a Whiting Writers’ award, two National Endowment for the Arts fellowships, two New York Foundation for the Arts fellowships, two Pushcart Prizes, two awards from The Poetry Foundation, and a finalist for the Forward Prize for best poetry book published in the UK. SLC, 2004–

**John O'Connor** Visual and Studio Arts

BA, Westfield (Mass.) State College. MFA, MS, Pratt Institute. Attended Skowhegan School of Painting and Sculpture. Recipient of a New York Foundation for the Arts grant in painting and the Pollock-Krasner Foundation grant. Taught at Princeton University, Pratt Institute, and New York University. Recent exhibitions at Pierogi Gallery in Brooklyn, Martin Asbaek Projects in Copenhagen, Fleisher Ollman Gallery in Philadelphia, and The Lab in Dublin (Ireland). His work is included in the collections of the Museum of Modern Art, Whitney Museum of American Art, Southern Methodist University, and New Museum of Contemporary Art. SLC 2010–

**Stephen O'Connor** Writing

BA, Columbia University. MA, University of California–Berkeley. Author of the novel *Thomas Jefferson Dreams of Sally Hemings*; two collections of short fiction, *Here Comes Another Lesson and Rescue*; two works of nonfiction, the memoir *Will My Name Be Shouted Out?* and *Orphan Trains: The Story of Charles Loring Brace and the Children He Saved and Failed*, history/biography; and *Quasimode*, poetry, forthcoming. Fiction and poetry have appeared in *The New Yorker, Conjunctions, One Story, Electric Literature, Threepenny Review, The Missouri Review, The Quarterly, Partisan Review, The Massachusetts Review*; an excerpt from his novel-in-progress, *We Want So Much to be Ourselves*, will be in the February 2020 edition of *Harper’s*. Essays and journalism have been published in *The New York Times, DoubleTake, The Nation, AGNI, Chicago Tribune, Boston Globe, and New Labor Forum*, among others. Recipient of the Cornell Woolrich Fellowship in Creative Writing from Columbia University, the Visiting Fellowship for Historical Research by Artists and Writers from the American Antiquarian Society, and the DeWitt Wallace/Reader’s Digest Fellowship from the MacDowell Colony. SLC, 1997, 2002–

**Philip Ordng** Mathematics

BA, PhD, Columbia University. Research interests in geometry, topology, and the intersection of mathematics with the humanities. Mathematical consultant to New York-based artists since 2003. Author of *99 Variations on a Proof* (Princeton, 2019), a compendium of mathematical style. SLC, 2014–

**Magdalena Ornstein-Sloan** Psychology

MA, Columbia University, Teachers College. MPH, Hunter College. PhD, CUNY, The Graduate Center. During 15 years of work in the nonprofit sector and 20 years as a personal health care advocate, Dr. Ornstein’s experience encompasses individual and public-policy advocacy related to the delivery of long-term and end-of-life care. She is a Certified Brain Injury Specialist (CBIS) and has served on advisory boards of the New York State Office for the Aging Family Caregiver Council, New York State Caregiving and Respite Coalition, Caregiving Youth Research Collaborative, and American Association of Caregiving Youth. A public health geographer, her research focuses on the experiences of family caregivers, specifically related to their experiences of their home environments and interactions with the health care system. Special interests include brain injury, caregiving youth and qualitative methods. SLC, 2015–

**Marygrace O’Shea** Filmmaking and Moving Image Arts

BA, Haverford College. MFA, Columbia University Graduate School of Film. Film and television writer with credits that include NBC Universal/Wolf Films: *Law & Order: Special Victims Unit* and *Law & Order: Criminal Intent*; HBO: *In Treatment*, Season 2; Fox Television: *Golden Parachutes*;

*Thieves Like Us* (creator, writer, and executive producer for the original TV series pilot) and *Carnegie Heights* (creator, writer, and executive producer for the program in development). Member, Writers Guild of America East. Recent awards: 2013 winner, Writer's Guild of America East Screenplay Reading Series; winner, New York Women In Film Screenplay Readings; winner, American Accolades Screenwriting Competition. Honors: Hudson Valley Short Film Festival, Manhattan Short Film Festival, Austin Film Festival. SLC, 2013–

**Clifford Owens** Visual and Studio Arts

BFA, School of the Art Institute of Chicago. MFA, Mason Gross School of the Arts, Rutgers University. Postgraduate, Whitney Museum Independent Study Program and Skowhegan School of Painting and Sculpture. Owens is an interdisciplinary artist; he makes photographs, performance art, drawings, videos, and texts. His art has appeared in many solo and group exhibitions, both nationally and internationally. Solo museum exhibitions include *Anthology* at MoMA PS1; *Better the Rebel You Know* at the former Cornerhouse (Manchester, England); and *Perspectives 173: Clifford Owens at the Contemporary Arts Museum* in Houston, Texas. Group exhibitions include *Freestyle*, Greater New York 2005 and *Performance Now: The First Decade of the New Century*, Walker Arts Center, Yerba Buena Center for the Arts, The Kitchen, Museum of Modern Art, and others. Owens's performance-based projects and performances have been widely presented in museums and galleries, including the Museum of Modern Art, the Baltimore Museum of Art, Brooklyn Academy of Music, Performa05, Pulitzer Arts Foundation, and elsewhere. His collections are in the Museum of Modern Art, Whitney Museum of American Art, Baltimore Museum of Art, Studio Museum in Harlem, and in private collections. Owens has received numerous fellowships and awards, including: Guggenheim Fellowship, William H. Johnson Prize, Louis Comfort Tiffany Award, Art Matters, New York Foundation for the Arts, Ralph Bunche Graduate Fellowship. Publications: *Anthology*, edited by Christopher Y. Lew, including contributions by Kellie Jones, Huey Copeland, and John P. Bowles; reviews and interviews in *The New Yorker*, *The New York Times*, *Artforum*, *Art in America*, *Bomb*, *The Drama Review*, *New York Magazine*; articles published in *The New York Times*, *PAJ: A Journal of Performance Art*, *Artforum*, and exhibition catalogues. Artist in residence: Artpace International Artist in Residence (San Antonio, Texas), MacDowell Colony (Peterborough, New Hampshire), Sharpe-Walentas Studio Program (Brooklyn, NY), Studio Museum in Harlem (New York, NY), and others. Owens served as a critic at Columbia University and Yale University and visiting artist faculty member at Cooper Union, Virginia Commonwealth University, and the School of the Art Institute of Chicago. SLC, 2019–

**Yekaterina Oziashvili** Politics

BA, Barnard College. PhD, Graduate Center, City University of New York. Research and teaching interests include ethnic conflict, ethnofederalism and multinational states, political economy, revolutions and social movements, politics of Eastern Europe and post-Soviet states, American constitutional law, and American political development. Recent awards include Fulbright/IEE Dissertation Fieldwork Fellowship and the Social Science Research Council's International Dissertation Research Fellowship. Conducted field research in Russia. Taught courses in comparative and American politics at City University of New York. SLC, 2012–

**Galen Pardee** Visual and Studio Arts

BA, Brandeis University. MArch, Columbia University Graduate School of Architecture, Planning, and Preservation (GSAPP). Pardee directs the design and research studio Drawing Agency, which explores dimensions of architectural advocacy, material economy, adaptive reuse, and expanded practice through writing, exhibitions, and design commissions in New York City, California, and Colorado. Research projects have been funded by The Ohio State University, Columbia University GSAPP, and the Graham Foundation and published in *Avery Review*, *Faktur Journal*, *Urban Omnibus*, and *Thresholds*, among others. Drawing Agency's work has been included in solo exhibitions, group shows, and symposia in the United States and abroad, including the Chicago Architectural Biennial and Venice Architecture Biennale. Pardee has taught at Columbia University GSAPP, Barnard University, University of Tennessee, and The Ohio State University, where he was the LeFevre Emerging Practitioner Fellow. SLC, 2022–

**Ross Parker** Mathematics

BA, Bowdoin College. PhD, Brown University. NSF RTG postdoctoral fellowship, Southern Methodist University. Research interests in dynamical systems, bifurcation theory, and mathematical neuroscience. Author of research papers on coherent structures in Hamiltonian systems, nonlinear optics, and neural network models. SLC, 2023–

**David Peritz** Politics

BA, Occidental College. DPhil, Oxford University. Special interests in democracy in conditions of cultural diversity, social complexity and political dispersal, critical social theory, social contract theory, radical democratic thought, and the idea of dispersed but integrated public spheres that create the social and institutional space for broad-based, direct participation in democratic deliberation and decision-making. Recipient of a Marshall scholarship. Taught at Harvard University, Deep Springs College, and Dartmouth College; visiting scholar at Erasmus University in Rotterdam and the London School of Economics. SLC, 2000–

**Mary Phillips** Music

BA, Rhode Island College. MM, Yale University School of Music. Phillips, a mezzo-soprano, has worked in the theatre for more than 30 years. Her Broadway debut was in the first revival of Stephen Sondheim's *Sweeney Todd*. Her talents led her into opera and oratorio. In the early '90s, she started performing with the Bronx Opera, Santa Fe Opera, and San Francisco Opera and has never stopped. She is closely associated with the music of Wagner and Verdi. She has sung roles in Wagner's *Der Ring Des Nibelungen* with The Metropolitan Opera, Canadian Opera, Scottish Opera, Seattle Opera, Hawaii Opera, and Dallas Opera. She won a Grammy Award for her solo work in The Met's 2012 recording of *The Ring Cycle*; she made an acclaimed role debut as Brangäne in *Tristan und Isolde* for Dallas Opera and sang the role with the Winnipeg Symphony. As a Verdi mezzo, Phillips has sung mezzo-soprano solos in Verdi's *Requiem*, Eboli in *Don Carlos*, Amneris in *Aida*, Azucena in *Il Trovatore*, and Preziosilla in *La Forza del Destino*. Concert highlights include numerous performances of Handel's *Messiah* with The Dallas Symphony, Teatro Massimo Bellini in Italy, Oratorio Society of New York at Carnegie Hall, The New Jersey Symphony, and Gulbenkian Orchestra in Lisbon; Mahler's *Symphony No. 8* with New York Philharmonic; and Mahler's *Symphony No. 2* with Atlanta Symphony (recorded for Telarc), Los Angeles Philharmonic, and Hong Kong Philharmonic. Upcoming performances of Beethoven's *Symphony No. 9* with The Seattle Symphony will be December 2021. Philipps is working on a new opera with New York City Opera, with a production scheduled for January 2022. SLC, 2019–

**Gina Philogene** Psychology

PhD, École des Hautes Études en Sciences Sociales, Paris. Interests in social and cultural psychology, history of psychology, race, and social identity, as well as social representations. Author of *From Black to African American: A New Representation, The Representations of the Social: Bridging Theoretical Traditions* (with Kay Deaux), *Racial Identity in Context: The Legacy of Kenneth B. Clark*, and the forthcoming *How the Right Made It Wrong: Names in the Shadow of the Political Correctness*. Recipient of several grants, including the National Science Foundation and the American Psychological Association. Published several articles in professional journals and currently an associate editor of the *Journal of Community and Applied Social Psychology*. SLC, 1998–

**Kevin Pilkington** Writing Coordinator—Writing

BA, St. John's University. MA, Georgetown University. Author of nine books of poetry, including: *Spare Change* (1997), which was the La Jolla Poets Press National Book Award winner; *Ready to Eat the Sky* (2004); *In the Eyes of a Dog* (2009), which won the New York Book Festival Award; and *The Unemployed Man Who Became a Tree*

(2011), which was a Milt Kessler Poetry Book Award finalist. Poems have appeared in numerous magazines, including: *The Harvard Review*, *Poetry*, *Ploughshares*, *Boston Review*, *Columbia*, *North American Review*. His debut novel, *Summer Shares*, was published in 2012; his collection *Where You Want to Be: New and Selected Poems*, in 2015. SLC, 1991–

**Jessica Poling** Sociology

BA, Haverford College. MA, PhD, Rutgers, the State University of New Jersey. Academic specialization in culture/cognition, gender, and the sociology of the body. Current research projects investigate how embodied identities and institutional contexts shape experiences of bodily change and what strategies individuals construct to rationalize corporeal disruptions. Author of peer-reviewed articles in *Sociological Forum*, *Journal of Applied Gerontology*, and *Innovation in Aging*. Former appointments include: managing editor of *Sociological Forum*, and instructor of sociology at Iona University. SLC 2023–

**Mary A. Porter** Anthropology

BA, Manchester University. MA, PhD, University of Washington. Ethnographic studies in East Africa, the United Kingdom, and the United States. Areas of expertise include kinship theory, postcolonial studies, feminist anthropology, queer anthropology, educational studies, and oral history. Current work examines discourses of race, class, and kinship embedded in foster care and adoption, both domestically and transnationally. Co-author of *Winds of Change: Women in Northwest Commercial Fishing* and author of articles on gender, kinship, education, and sexuality. Grants include Fulbright-Hays Doctoral Research fellowship and Spencer fellowship. Consultant, UNESCO. Associate Dean of the College, 2007-12. SLC, 1992–

**Glenn Potter-Takata** Theatre

MFA, Sarah Lawrence College. Potter-Takata is a Bronx-based artist of Japanese descent working at the intersection of Japanese religious ritual and butoh. His work, which centers on Japanese-American experience, is preoccupied with the consumer culture runoff from the Japanese archipelago. Born into a Buddhist family in Los Angeles, Potter-Takata was raised in the Shingon and Jodo-Shin traditions of Buddhism and, as an adult, has become a practicing Shingon monk. Shingon is notable for its extensive pantheon of buddhas and bodhisattvas, as well as its intricate ritual practices. His work reinterprets these practices in ways that reflect the values of his American context. By utilizing Buddhist ideas of embodiment to create performances around the body as a historical site, Potter-Takata's work uproots latent narratives of Japanese internment through performance. He is a 2022 Bronx Dance Fund Award recipient, a current Movement Research artist-in-residence, and has been

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awarded residencies through Rogers Art Loft, Gibney Dance Center, amandaplusjames, and Lehman College/CUNY Dance Initiative. His performances have also been shown at Triskelion Arts, HERE Arts Center, Dixon Place, Arts On Site, Abrons Art Center, WestFest, and with Pioneers Go East at Judson Church. When studying at Sarah Lawrence College, Potter-Takata focused on multimedia performance and studied butoh under Kota Yamazaki and Mina Nishimura. SLC, 2017–

### **Liz Prince** Theatre, Dance

BA, Bard College. Designer of costumes for theatre, dance, and film. Recent work includes Bill T. Jones' *Analogy Trilogy* for the Bill T. Jones/Arnie Zane Co., as well as *We Shall Not Be Moved*, the opera that Jones recently directed for Opera Philadelphia, with music by Danial Bernard Roumaine and librettist Marc Bathmuti Joseph. Prince has designed numerous works for Bill T. Jones since 1990. Other recent work includes Doug Varone's *In The Shelter of the Fold* for BAM's Next Wave Festival, as well as his *Half Life*, commissioned by Paul Taylor Company's 2018 Lincoln Center season. She has designed numerous works for Varone since 1997. Other premieres this year include works by Bebe Miller, Liz Gerring, and Pilobolus in collaboration with Bela Fleck and Abigail Wasburn. Prince's costumes have been exhibited at The New York Public Library for the Performing Arts; Cleveland Center for Contemporary Art; the 2011 Prague Quadrennial of Performance, Design and Space; Snug Harbor Cultural Center; and Rockland Center for the Arts. She received a 1990 New York Dance and Performance Award (BESSIE) and a 2008 Charles Flint Kellogg Arts and Letters Award from Bard College. SLC, 2017–

### **Ben Pryor** Theatre

A curator and producer working across independent and institutional contexts, Thomas Benjamin Snapp Pryor (Ben Pryor) has produced more than 150 performance engagements of 22 evening-length dance, theatre, and performance works by artists including Miguel Gutierrez, Trajal Harrell, Ishmael Houston-Jones/Dennis Cooper/Chris Cochrane, and Deborah Hay (among others) and realized with 83 museums, performing-arts centers, festivals, and cultural institutions in 54 cities across 16 countries. Pryor created American Realness, an annual festival of performance and discourse, to call attention to the proliferation of choreographic practices transcending the historic notions of American dance. From 2010–2019, the festival served as a launching pad for artists entering the national and international performing-arts field. Pryor has curated programs for Centre National de la Danse (Pantin, France), Théâtre Garonne (Toulouse, France), Les Subsistances (Lyon, France), Wiener Festwochen (Vienna, Austria), and Hollins University MFA Dance program

(Roanoke, Virginia). He is currently senior producer for Kelly Strayhorn Theater in Pittsburgh, Pennsylvania. SLC, 2021–

### **Cindy Puccio** Psychology

BA, Middlebury College. MA, Sarah Lawrence College. MSW, New York University. PhD, Fielding Graduate University. Developmental psychologist and clinical social worker. Areas of speciality and interest in autism and developmental disorders, infancy and early childhood mental health, child-centered play therapy, humor development, therapeutic work with parents, and sensory processing and integration in young children. SLC, 2017–

### **Maia Pujara** Psychology

BA, Furman University (Greenville, South Carolina). PhD, University of Wisconsin-Madison. Postdoctoral Fellow, National Institute of Mental Health, National Institutes of Health (Bethesda, Maryland). Neuroscientist with a focus on the effects of emotion (affect) on decision-making and positive mood inductions to improve decision-making, well-being, and mental health. Author of papers on the role of the ventromedial prefrontal cortex and its interactions with subcortical brain areas in guiding learning about rewards and making adaptive choices. SLC, 2020–

### **Ryan Purcell** History

BS, MA, Rutgers University. MA, PhD, Cornell University. Special interests in US cultural and intellectual history, public history, 20th Century popular music and cinema, and history of the City of New York. Purcell's work on history and popular culture has been recognized in the *Journal of Urban History*, *Rethinking History*, *Los Angeles Review of Books*, and *Hyperallergic*. In addition to his academic work, he has served as a consultant on public programs and exhibitions at the New York Historical Society and Lincoln Center for the Performing Arts. A member of the editorial board at the Gotham Center for New York City History at the City University of New York, Purcell is finalizing the Columbia University Press's publication of his debut book, which explores the queer origins of punk rock in New York City in the 1970s. SLC, 2022–

### **Jeremy Randall** Film History

BA, Colgate University. MA, American University of Beirut. PhD, The Graduate Center, City University of New York. Randall works on 20th-century Middle East studies, with a focus on the Levant, cinema, leftist movements, and internationalism. He is the author of the article "Affective Alternatives to Sectarianism in Maroun Baghdadi's Documentaries" and forthcoming articles on solidarity between Palestinian movements and Japanese counterparts. SLC, 2023–

**Victoria Redel** Writing

BA, Dartmouth College. MFA, Columbia University. Author of four books of poetry and five books of fiction, including her most recent, *Paradise* (2022). For her collection of stories, *Make Me Do Things* (2013), Redel was awarded a 2014 Guggenheim fellowship for fiction. Her novels include *The Border of Truth* (2007) and *Loverboy* (Graywolf, 2001/Harcourt, 2002), which was awarded the 2001 S. Mariella Gable Novel Award and the 2002 Forward Silver Literary Fiction Prize and was chosen in 2001 as a Los Angeles Times Best Book. *Loverboy* was adapted for a feature film, directed by Kevin Bacon. *Swoon* (University of Chicago Press, 2003) was a finalist for the James Laughlin Award. Her work has been widely anthologized and translated and has appeared in numerous publications, including *Granta*, *Harvard Review*, *The Quarterly*, *The Literarian*, *The New York Times*, *Los Angeles Times*, *O, The Oprah Magazine*, *Elle*, *BOMB*, *More*, and *NOON*. SLC, 1996–

**Nelly Reifler** The Ellen Kingsley Hirschfeld Chair in Writing—Writing

BA, Hampshire College. MFA, Sarah Lawrence College. Author of: *See Through*, a story collection; *Elect H. Mouse State Judge*, a novel; fiction in magazines and journals, including *Guernica*, *Electric Literature*, *Story*, *Tweed's*, *BOMB*, *McSweeney's*, *Black Book*, *The Milan Review*, and *Lucky Peach*, as well as in the anthologies *110 Stories: New York Writes After September 11*, *Lost Tribe: New Jewish Fiction From the Edge*, *Found Magazine's Requiem for a Paper Bag*, and *No Near Exit: Writers Select Their Favorite Work From Post Road Magazine*. Fiction also read on NPR's *Selected Shorts* and as an Audible à la carte edition. Recipient of a Henfield Prize, a UAS Explorations Prize, and a Rotunda Gallery Emerging Curator grant for work with fiction and art. Writer in Residence, Western Michigan University, 2014. SLC 2002–

**Lauren Reinhard** Theatre

MFA, Sarah Lawrence College. Director, movement director, and experimental playwright focusing on devised theatre in New York City. Reinhard's work seeks to usher in a new epoch of feminine mythology with magic, symbols, and ritual as constant creative companions. Selected directing credits include: *Iphigenia and Other Daughters*, *(Trojan) Women: Redux*, *Orson's Shadow*, *The Inferno Project*, *House of Yes*, *Trojan Women 2.0*, *Rumors*, 'night mother, *Damnee Manon Sacree Sandra*, and *The Changeling*. Selected performance credits include: *4.48 Psychosis*, *Crave*, *The Bakkhai*, *Midsummer Night's Dream*, and her solo show, *All the Tiny Pieces*. As a playwright, Reinhard's plays have been performed in and around New York City. She has served on the advisory and literary board of Rapsallion Theatre Collective, as director of development for TheatreRats, and has worked in casting for Horizon Theatre Repertory. She is an audition coach in

Manhattan and a member of Lincoln Center Directors Lab and The Magdalena Project, an international network of women in theatre. She is the founder of Lauren Reinhard Performance Works. SLC, 2022–

**Elise Risher** Director, Dance/Movement Therapy Program—Dance/Movement Therapy

BA, Trinity College. MS, Hunter College. MA, PhD, Long Island University. Board-certified dance/movement therapist, licensed clinical psychologist. Twenty five years of clinical experience working in both psychiatric and community settings with infants, children, and adults. Taught at Mercy College, Westchester Community College, Long Island University, and The New School. Research interests include the impact of neurological disorders on time perception and the intersection of psychotherapy and Eastern philosophies. SLC, 2012–

**Cat Rodríguez** Theatre

BFA, Yale University. MFA, Carnegie Mellon. Rodríguez (she/ella) *weqrs* in theatre and media, serving collaboration, community, and *lqqs*, and wears many wigs: She acts, directs, and dramaturgs. A co-foundress of the queer collective Fake Friends, Rodríguez recently performed in the company's Off-Broadway production of *Circle Jerk* (2021 Pulitzer Prize for Drama Finalist). A “people person” with a politic and a love for the Ridiculous, she's all about bringing discernment, critical rigor, playfulness, specificity, and laughter to process. Black/Latinx feminisms, as well as collectivist organizing experiences, fundamentally inform her artmaking and pathtaking. She lives and labors in both *english y español*, talks with her hands, and also *anda con ganas*. Formally trained at Yale School of Drama and Carnegie Mellon (where she's taught, too), Rodríguez stays undomesticated and undisciplined; she's a feral force. A freelancing femme, she considers herself a nomad but always names New Orleans and Nicaragua home. 2022 Latine Fellow, Sundance Institute. 2021-22 Art of Practice Fellow + Community Leader, Sundance Interdisciplinary Program. SLC, 2022–

**Elias Rodriques** Literature

BA, Stanford University. MA, PhD, University of Pennsylvania. Special interest in African-American literature, critical prison studies, Black feminism, and Black Marxist thought. Essays published or anthologized in *Best American Essays*, *The Guardian*, *The Nation*, *Bookforum*, *n+1*, and other venues. First novel is *All the Water I've Seen Is Running*. His current academic book project considers representations of police violence in the African-American novel after 1945. SLC, 2021–

**Tristana Rorandelli** Hyman H. Kleinman Fellowship in the Humanities—Italian, Literature (on leave spring 2024)

BA (Magna cum laude), Università degli Studi di Firenze, Italy. MA, PhD (with distinction), New York University. Areas of specialization: 20th-century Italian women's writings; modern Italian culture, history, and literature; fascism; Western medieval poetry and thought. Recipient of the Julie and Ruediger Flik Travel Grant, Sarah Lawrence College, for summer research, 2008; Penfield fellowship, New York University, 2004; and Henry Mitchell MacCracken fellowship, New York University, 1998-2002. Publications: *Nascita e morte della massaia di Paola Masino e la questione del corpo materno nel fascismo in Forum Italicum* (Spring 2003). Translations: *The Other Place*, by Barbara Serdakowski, and *Salvation*, by Amor Dekhis, in *Multicultural Literature in Contemporary Italy* (editors Graziella Parati and Marie Orton, Fairleigh Dickinson University Press, 2007). SLC, 2001-2002; 2004; 2005-

**Nick Roseboro** Visual and Studio Arts  
BFA, The New School. MSCCCP, Columbia University Graduate School of Architecture, Planning, and Preservation (GSAPP). A designer, musician, and co-founder of the research and design agency Architensions—a studio that works at the intersection of theory and practice, focusing on architecture as a network condition in continuous dialogue with the political and social context, that aims to create new possibilities for contemporary living and production. Roseboro's interests include redefining design and research practice through curatorial, pedagogical, and cross-disciplinary exploration toward new creative and cultural production at multiple scales. He has recently been researching tensions between labor and leisure in the post-World War II period to unveil the creation of other places and methods of cultural identity and production under the theme of architecture and leisure. Recent projects of his studio include curating the Common Visions Festival: Links in San Ferdinando, Calabria, Italy (2023); research and design of the large-scale installation *The Playground*, Coachella (2022); and the transformation of a typical suburban home in Babylon, New York. He has exhibited at the a83 Gallery in New York City (2022), Modest Commons in Los Angeles (2023), and Center for Architecture (2022). His office was recently listed in the *Wallpaper\* Guide to Creative America: 300 Names to Know Now*. Along with his practice, he has taught at the Barnard architecture program and has been a guest critic at various schools. SLC, 2023-

**Andrew Rosenthal** Politics

BA, University of Denver. Rosenthal retired in June 2016 from his position as editorial page editor of *The New York Times*, after overseeing the newspaper's opinion sections

for more than nine years. As editorial page editor, he created the Op-Docs series, a forum for short documentaries that was the first of its kind and has won a Peabody Award, three Emmy Awards, and two Academy Award nominations. The editorial department also created a pioneering space for transgender Americans to share their stories and be seen, part of a series on transgender rights that changed Pentagon policy. Rosenthal was a podcaster and Op-Ed columnist for the *Times* until 2018 and the editor of *The New York Times Book of Politics: 167 Years of Covering the State of the Union*, published in October 2018. In the fall of 2017, he was the Visiting Edward R. Murrow Lecturer of the Practice of the Press and Public Policy at the Harvard Kennedy School of Government, where he taught a class on Race, Politics, and the Media. In the spring of 2017, he co-taught a class in international reporting at the City University of New York's Graduate School of Journalism and was professional in residence at the Annenberg Center for Public Policy at the University of Pennsylvania, also in 2017. In 2015, Rosenthal led the creation of a series of editorials on the scourge of firearms in the United States, including the first page-one editorial that *The Times* had published in nearly a century; the series was a finalist for a Pulitzer Prize in editorial writing. He was also the primary editor of *The Times's* special daily section, "A Nation Challenged," following the 9/11 attacks; that section won the Pulitzer Prize for Public Service in 2002. Before serving as editorial page editor of *The Times*, Rosenthal was deputy editorial page editor starting in August 2003; assistant managing editor for news from September 2001; and the foreign editor beginning in May 1997. While foreign editor, he also served as national editor of *The Times* for six months in 2000, supervising coverage of the presidential election and the postelection recount. He joined *The Times* in March 1987 as a Washington correspondent and was the paper's Washington editor beginning in November 1992. While in Washington, he covered the first Bush administration, the 1988 and 1992 presidential elections, and the Persian Gulf War. He also supervised coverage of the 1994 and 1996 national elections. Before arriving at *The Times*, Rosenthal worked at *The Associated Press*, where, since July 1986, he was its bureau chief in Moscow after three years there as a correspondent for the wire service. His other assignments with *The AP* included editor on the foreign desk in New York from April 1982 until June 1983 and reporter in the Denver bureau from October 1978 until April 1982. Born in New Delhi, Rosenthal attended high school in New York. In college, he was a sports stringer for the Associated Press from January to April 1976 and a police reporter for *The Rocky Mountain News* from October 1976 to June 1977. Rosenthal is currently at work on a memoir about his life and career while also teaching graduate and undergraduate courses. He is also editor-in-chief of *Bulletin*, an online news startup in Sweden. SLC, 2022-

**Bernice Rosenzweig** The OSilas Endowed Professorship in Environmental Studies—Environmental Science BS, Rutgers University. PhD, Princeton University. Postdoctoral Research Associate, Environmental Sciences Initiative, City University of New York. Earth scientist with a special interest in urban hydrology and climate change resilience. Author of articles on green stormwater infrastructure, adaptation to extreme rain, pluvial flooding, ecosystem-based nitrogen regulation, and resilience indicators. Previously taught at Queens College and the City College of New York. SLC, 2020–

**Shahnaz Rouse** Joseph Campbell Chair in the Humanities—Sociology (on leave fall 2023) BA, Kinnaird College, Pakistan. MA, Punjab University, Pakistan. MS, PhD, University of Wisconsin–Madison. Special student, American University of Beirut, Lebanon. Academic specialization in historical sociology, with emphasis on the mass media, gender, and political economy. Author of *Shifting Body Politics: Gender/Nation/State*, 2004; co-editor, *Situating Globalization: Views from Egypt*, 2000; contributor to books and journals on South Asia and the Middle East. Visiting faculty: Lahore School of Economics–Graduate Institute of Development Studies, University of Hawaii at Manoa, and American University in Cairo. Editorial Board member and book review editor, *Dialectical Anthropology*. Past member, editorial advisory board, and contributor to *Indian Sociology*. Past member, editorial committee, of the Middle East Research and Information Project. Past consultant to the Middle East and North Africa Program of the Social Science Research Council, as well as to the Population Council West Asia and North Africa Office (Cairo). Recipient of grants from Fulbright–Hays Foundation, Social Science Research Council, American Institute of Pakistan Studies, and Council on American Overseas Research Centers. SLC, 1987–

**Misael Sanchez** Filmmaking and Moving Image Arts BFA, New York University. Certificate in Producing, The New School. Co-founder and director of instruction at The International Film Institute of New York, currently working in collaboration with Sarah Lawrence College. Recent production credits include a feature-length documentary, *Last Call* (director and cinematographer), now in post-production and producer on the feature-length narrative, *Central Avenue*, scheduled to cast Marisa Tomei and Lorraine Bracco. A book-in-progress on cinematography lighting techniques is titled *Lighting Tricks and ShortCuts*. Staff member, faculty member, and head of the cinematography concentration at Columbia University's Graduate Film Division, where he supervises students on thesis productions. Past work includes four one-hour specials on Latinos in the media for network television, short documentary projects, films, music videos, and industrials. SLC, 2009–

**Kristin Zahra Sands** Frieda Wildy Riggs Chair in Religious Studies—Religion BA, The New School. MA, PhD, New York University. Special interests include Sufism, Qur'anic exegesis, religion and media, and political theology. Author of *Sufi Commentaries on the Qur'an in Classical Islam* and numerous articles on mystical exegesis. Translator of Abu'l-Qasim al-Qushayri's *Subtle Allusions* (Part I) for The Great Commentaries on the Holy Qur'an Project. SLC, 2003–

**Nyoman Saptanyana** Music

**Carsten Schmidt** Music (on leave for 23-24) 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–

**Susan Caitlin Scranton** Dance BA, Smith College. A New York City-based dancer, teacher, and producer, Scranton has worked with Cornfield Dance, Mark Dendy, the Metropolitan Opera Ballet, Paul Singh, Phantom Limb, Ramon Oller, Mark Morris Dance Group, and Christopher Williams since coming to the City in 2005. She joined the Lucinda Childs Dance Company as a soloist in 2009 and continues to perform and produce for the company. She is currently touring Netta Yerushalmy's *Movement* and will appear in *The Hours*, a new production at the Metropolitan Opera choreographed by Annie B. Parson. Scranton has toured numerous operas, including the 2012 revival of *Einstein on the Beach*. She teaches master classes internationally and has been on faculty at the Taylor School, Gibney Dance Center, and Point Park University. In 2015, Scranton co-founded The Blanket, a dance production organization. SLC, 2023–

**Rakia Seaborn** Dance BA, Oberlin College. MFA, Sarah Lawrence College. Seaborn, a native of Detroit, is a writer, choreographer, educator, and performer whose work has appeared at JACK, Dixon Place, La Mama E.T.C., The Tank, AUNTS, chashama, and Brooklyn Studios for Dance. She has worked with Kathy Westwater, Dianne McIntyre, Rashaun

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Mitchell, Jodi Melnick, and Meta-Phys Ed. Seaborn teaches Movement for Trinity College's Experimental Performing Arts Program at La Mama, E. T. C. She is a 2018 Mertz Gilmore Late Stage Creative Stipend recipient. Her latest work, A RUIN, had its world premiere at JACK in May 2022. SLC, 2023–

### **Shelley Senter** Theatre

**Vijay Seshadri** Writing (on leave 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–

### **Jean Shin** Visual and Studio Arts

Shin is known for her sprawling and often public sculptures, transforming accumulations of discarded objects into powerful monuments that interrogate our complex relationship between material consumption, collective identity, and community engagement. Often working cooperatively within a community, she amasses vast collections of everyday objects—e.g., Mountain Dew bottles, mobile phones, 35mm slides—while researching their history of use, circulation, and environmental impact. Distinguished by this labor-intensive and participatory process, Shin's creations become catalysts for communities to confront social and ecological challenges. Born in Seoul, South Korea, and raised in the United States, she works in Brooklyn and Hudson Valley, New York. Her work has been widely exhibited and collected in more than 150 major museums and cultural institutions, including solo exhibitions at The Museum of Modern Art in New York, Philadelphia Museum of Art, Smithsonian American Art Museum in Washington, DC, and Asian Art Museum in San Francisco. Shin has received numerous awards, including the Frederic Church Award for her contributions to American art and culture. Her works have been highlighted in *The New York Times* and *Sculpture Magazine*, among others. Her body of work includes several permanent public artworks commissioned by major agencies and municipalities, most recently a landmark commission for the MTA's Second Ave Subway in NYC. Before joining the faculty at Sarah Lawrence, she

taught at Pratt Institute for more than 25 years and holds an honorary doctorate from New York Academy of Art. SLC, 2023–

### **Mark R. Shulman** History

BA, Yale University. MSt, Oxford University. PhD, University of California–Berkeley. JD, Columbia University. Served as editor-in-chief of the *Journal of Transnational Law* at Columbia and received the Berger Prize for international law. Served as associate dean for global admissions at New York University and assistant dean for Graduate Programs & International Affairs at Pace Law School. Created and directed the Worldwide Security Program at the EastWest Institute and practiced law at Debevoise & Plimpton. A long-time leader of the Association of the Bar of the City of New York, he currently chairs the Committee on Asian Affairs and serves on the Council on International Affairs and the Task Force on National Security and the Rule of Law. He previously chaired the City Bar's Committee on International Human Rights and the Council on International Affairs. He has taught the laws of war at Columbia Law School; military history at Yale, the Air War College, and Columbia (SIPA); and human rights at Sarah Lawrence and Hunter colleges. He has published widely in the fields of history, law, and international affairs. His books include *The Laws of War: Constraints on Warfare in Western World* (1994), *Navalism and the Emergence of American Sea Power* (1995), *An Admiral's Yarn* (1999), and *The Imperial Presidency and the Consequences of 9/11* (2007). His articles have appeared in the *Columbia Journal of Transnational Law*, *Journal of National Security & Policy*, *Fordham Law Review*, *Journal of Military History*, *Intelligence and National Security*, and *The New York Times*, among others. SLC, 2009–

### **Scott Shushan** Philosophy

BA, Loyola University New Orleans. PhD, New School for Social Research. Research interests in aesthetics, moral psychology, and, broadly, the history of philosophy. Current book project, *Aesthetic Education: On the Moral Effects of Art*, investigates the variety of ways in which art can be thought to not only further our individual moral development but also help us appreciate what morality is. Forthcoming articles are on G. W. F. Hegel and Iris Murdoch. Previously taught at Eugene Lang College, Fordham University, and Pratt Institute. SLC, 2019–

### **Noah Shuster** Economics

BA, Binghamton University. PhD, New School for Social Research. Taught English and political science at the New School and several CUNY campuses, particularly Brooklyn College (2013–). Shuster has taught about US social-movement history, criminal justice/pre-law, labor history, and current New York City. His research has focused on ethnographic understandings of retail workers, particularly their daily practices of resistance and



desertion. His future research is planned around qualitative understandings of precarious workers and social-movement history. SLC, 2023-

**Michael Siff** Computer Science  
BA, BSE., MSE, University of Pennsylvania. PhD, University of Wisconsin-Madison. Special interests in programming languages, cryptology, and software engineering; author of research papers on interplay between type theory and software engineering. SLC, 1999-

**Lake Simons** Theatre  
BFA, University of North Carolina School of the Arts. École Jacques Lecoq, Paris. Theatre work includes designing sets, puppets, and costumes and directing, choreographing, and performing. Drawn to incorporating puppetry, movement, and live music into the theatre, shows are frequently made from the ground up. Work seen in many New York theatres, including HERE Theatre, La Mama E.S.T., P.S. 122, St. Mark's Church, Dixon Place, and One Arm Red. Past collaborative work includes *Electric Bathing*, *Wind Set-up*, *White Elephant*, *Alice's Adventures in Wonderland*, *What's Inside the Egg?*, *How I Fixed My Engine With Rose Water*, and *Etiquette Unraveled*. As an artistic associate with the Hip Pocket Theatre in Fort Worth, Texas, designed sets and puppets for a multitude of productions over the years, presented seven collaborative theatre pieces, performed in more than 30 world premieres, and launched its Cowtown Puppetry Festival. Puppet/mask designer for New York Shakespeare Festival, Signature Theatre Company, My Brightest Diamond, Division 13, Kristin Marting, Doug Elkins, Cori Orlinghouse, Daniel Rigazzi, and various universities; puppetry associate for *War Horse* on Broadway. Awarded a variety of grants and awards for theatre work. SLC, 2012-

**Kanwal Singh** Provost and Dean of Faculty—Physics  
BS, University of Maryland—College Park. MA, PhD, University of California—Berkeley. Postdoctoral research associate, University of Oslo, Norway. Special interests in low-temperature physics, science education and education policy, and scientific and quantitative literacy. Author of articles in theoretical condensed-matter physics (models of superfluid systems) and physics teaching. Taught at Middlebury College, Wellesley College, and Eugene Lang College at The New School University. SLC, 2003-

**Lyde Cullen Sizer** Associate Dean of the College—History  
BA, Yale University. MA, PhD, Brown University. Special interests include the political work of literature, especially around questions of gender and race; US cultural and intellectual history of the 19th and early 20th centuries; and the social and cultural history of the US Civil War. Authored *The Political Work of Northern Women Writers and the American Civil War, 1850-1872*, which won the Avery O. Craven Award from the Organization of American

Historians. *The Civil War Era: An Anthology of Sources*, edited with Jim Cullen, was published in 2005; book chapters are included in *Love, Sex, Race: Crossing Boundaries in North American History*; *Divided Houses: Gender and the American Civil War*; and *A Search for Equity*. SLC, 1994-

**EmmaGrace Skove-Epes** Dance  
A Brooklyn-born and based movement, sound, and text-based artist, performer, and educator, Skove-Epes's performance work has lived at venues including the Center for Performance Research, the 92nd Street Y, Nothing Space, Gibney, TheaterLab, Theater for the New City, Roulette Intermedium, Brooklyn Studios for Dance, New York Live Arts, AUNTS/Arts@Renaissance, Brooklyn Bridge Park, Riverside Park, Triskelion Arts, and the School of Contemporary Dance and Thought (MA). She is currently an artist in residence at MoTiVE Brooklyn and has previously been in residence at Chez Bushwick Inc., the Brooklyn Arts Exchange, Gowanus Arts, Gibney (Work Up), New York Live Arts (Fresh Tracks, with collaborator Jonathan González), the Sable Project (VT), and Arts on Site (Kerhonkson, NY). As a performer, Skove-Epes currently works with choreographers Edisa Weeks and Julie Mayo and has previously been a collaborating performer in the works of choreographers RoseAnne Spradlin, Jill Sigman, Kathy Westwater, Mariangela Lopez, Jon Kinzel, Dianne McIntyre, Jodi Melnick, Peniel Guerrier, Jesse Phillips-Fein, Jonathan González, Mor Mendel, Nadia Tykulsker, Sondra Loring, Noemie LaFrance, Leslie Boyce, Maria Simpson, and Aileen Passloff—and has performed as a vocalist with the band SCHOOL. Skove-Epes currently teaches dance technique, improvisation, and dance composition at DanceWave and is a practitioner of the MELT Method, a self-treatment technique and form of bodywork. She has previously taught dance and somatics through the American Dance Festival, New York Live Arts, Movement Research, James Baldwin High School, Brooklyn Studios for Dance, Stella Adler/NYU Tisch Drama Department, NYU Tisch Summer Dance Residency Festival and Bard College. Skove-Epes is a new member of Bodies For Bodies, a collective of queer and trans bodyworkers who offer sliding-scale and free-of-charge bodywork to queer and trans clients in Brooklyn, NY. They have organized with Creating New Futures, Artist Co-Creating Real Equity, European Dissent, Breaking White Silence, and Resource Generation. SLC, 2023-

**Jacob Slichter** Writing  
BA, Harvard College. Author of *So You Wanna Be a Rock & Roll Star* (Broadway Books, 2004) and the drummer for the band Semisonic. He has written for *The New York Times*, has been a commentator for NPR's *Morning Edition*, and he blogs about connections between music, writing, and other art forms at [portablephilosophy.com](http://portablephilosophy.com). SLC, 2013-

**Chandler Klang Smith** Writing

MFA, Columbia University. Smith's genre-bending novel, *The Sky Is Yours* (Hogarth/Penguin RH, 2018), was listed as a best book of 2018 by *The Wall Street Journal*, New York Public Library, Locus, LitHub, Mental Floss, and NPR—which described it as “a wickedly satirical synthesis that underlines just how fractured our own realities can be during periods of fear, unrest, inequality, and instability.” She has served twice as a juror for the Shirley Jackson Awards, worked in book publishing and as a ghostwriter, and taught creative writing at institutions that include SUNY Purchase, New York University School of Professional Studies, and the MFA program at Sarah Lawrence College. SLC, 2018, 2021, 2022–

**Eleanor Smith** Dance

Since 2006, Molly Lieber and I have collaborated somatically to create feminist statements that strive to break down heteropatriarchal racism and sexism through abstract dances that denounce the hypersexualization of the white ciswoman and speak out through her. Our non-hierarchical methodology processes content by filtering information between us; feelings are recognized and recreated physically through energetic transference and psychoanalytically through communication and mirroring. Our eight collaborations premiered in NYC, where we are committed to building sustainability for artists and directly serving marginalized families through lactation work, reproductive justice, and somatic improvisation workshops. Works: Zero Station (Lower Manhattan Cultural Council, 2023; Gloria rehearsal (excerpt) LIVE, Jane Hotel, 2022; Gloria rehearsal (excerpt), Baryshnikov Arts Center, 2022; Gloria, Abrons Arts Center, 2021, and New York Live Arts, 2022; Body Comes Apart, New York Live Arts, 2019 and 2020, archived in The New York Public Library Jerome Robbins Dance Division; Basketball, PS 122 and Baryshnikov Arts Center; Rude World, PS 122 and The Chocolate Factory Theater; Tulip, Roulette, 2013, Danspace Project, 2012; Beautiful Bone, The Chocolate Factory Theater, 2012. Residencies/Awards: 2023/2024 Lower Manhattan Cultural Council Extended Life Award, 2021/2022 Artists in Residence at Movement Research, 2021 Jerome Hill Fellowship Finalists, 2020/2021 Jerome Foundation AIRSpace Residency at Abrons Art Center, 2019 FCA Emergency Grant, 2019 BACSpace Residency at Baryshnikov Art Center, 2018 Family Residency at Mt. Tremper Arts, 2018 Bessie Schonberg Fellows at The Yard, 2018 DiP Artists at Gibney, Featured in *The New York Times* “Best Dance of 2017,” 2016 New York Dance and Performance “Bessie” Award for Outstanding Performance (Molly Lieber), 2016 Lower Manhattan Cultural Council Process Space Residency, 2013 New York Dance and Performance “Bessie” Award Nomination Emerging Choreographer, 2013 NYFA Fellow Finalist Award. We have had the pleasure of teaching at

Connecticut College (2015), Sarah Lawrence College (2018), The New School (2019), and Pratt Institute (2023). SLC, 2017–2018; 2023–

**Fredric Smoler** Literature (on leave fall 2023)  
BA, Sarah Lawrence College. MA, MPhil, PhD, Columbia University. Central interest in European history and culture, with special emphasis on military history and literature. Writes regularly for *First of the Month and Dissent*; occasional contributor to *The Nation*, *The Observer* (London); former editor, *Audacity*; contributing editor, *American Heritage Magazine*. SLC, 1987–

**Charles Snyder** Philosophy

BA, The Catholic University of America. MA, PhD, New School for Social Research. Postdoctoral Fellowships at Bard College, The Hannah Arendt Center for Politics and Humanities; Bard Prison Initiative; and the University of Hamburg, Maimonides Centre for Advanced Studies. Research Interests in the history of Ancient Greek and Roman philosophy, especially the early Hellenistic period, and social and political philosophy. Author of *Beyond Hellenistic Epistemology* (Bloomsbury, 2021) and published papers in *Ancient Philosophy*, *Bochumer Philosophisches Jahrbuch für Antike und Mittelalter*, *Review of Metaphysics*, and *Études platoniciennes*. SLC 2023–

**George Southcombe** Director, Sarah Lawrence Program at Wadham, Oxford—History, Literature  
BA, MA, DPhil, University of Oxford. Fellow of the Royal Historical Society. Special interests in nonconformist religion, early modern literature, Restoration England, satire and laughter. Author of, among other works, *The Culture of Dissent in Restoration England: The Wonders of the Lord*; co-author of *Restoration Politics Religion and Culture: Britain and Ireland, 1660-1714*; editor of *English Nonconformist Poetry, 1660-1700*. SLC, 2014–

**Marion Lorrain Spencer** Theatre

**Stuart Spencer** Theatre  
BA, Lawrence University (Appleton, Wisconsin). MFA, Sarah Lawrence College. Author of numerous plays performed in New York and around the country, including *Resident Alien* (Broadway Play Publishing). Other plays include *In the Western Garden* (Broadway Play Publishing), *Blue Stars* (Best American Short Plays of 1993-94), and *Sudden Devotion* (Broadway Play Publishing). A playwriting textbook, *The Playwright's Guidebook*, was published by Farrar, Straus and Giroux in 2002. Recent plays are *Alabaster City*, commissioned by South Coast Rep, and *Judy Garland Died for Your Sins*. Former literary manager of Ensemble Studio Theatre; fellow, the Edward Albee Foundation; member, Dramatist Guild. SLC, 1991–

**Robin Starbuck** Filmmaking and Moving Image Arts BA, Salem College (North Carolina). MFA, School of the Art Institute of Chicago. Post-Graduate Certificate, New York University Tisch School of the Arts. An award-winning filmmaker and artist who produces experimental nonfiction films, installations, and animated media for theatre and opera, Starbuck employs a mixture of documentary and reflexive film styles in her work. By working in a nontraditional form, she strives to create a cinematic space in which the world is perceived rather than known. In response to her work, viewers are invited to interact with what they see on the screen and to create meaning by reflecting on their own experiences, ideas, and truths. She has exhibited works at the Boston Center for the Arts, The Walker's Point Art Center, Milan Biennale, Indie Open in New York City, Anthology Film Archives, Deluge Contemporary Art & Antimatter, Collected Voices Chicago, XVI Cine Pobre Cuba, the Madrid Film Festival, the Ethnographia Film Festival in Paris, The Stockholm Experimental and Animation Film festival, and other festivals, art centers, and galleries in the United States, Europe, and Asia. Most recently, her film, *How We See Water*, was nominated for four international documentary awards at the X Short Film Festival in Rome. Starbuck is currently an active member of the Women in Animation Association. She is a professor of Experimental film and Animation and the current Chair of Filmmaking & Moving Image Arts. SLC, 2003–

**Joel Sternfeld** Visual and Studio Arts BA, Dartmouth College. Photographer/artist with exhibitions at Museum of Modern Art, Art Institute of Chicago, and San Francisco Museum of Modern Art. Recipient of two Guggenheim fellowships and a Prix de Rome. Author of *American Prospects, On This Site, Stranger Passing*, and 10 other books. SLC, 1985–

**Stew Stewart** Theatre As a Tony Award- and two-time Obie Award-winning playwright/co-composer of the ground-breaking musical *Passing Strange*, critically acclaimed singer/songwriter and veteran of multiple dive-bar stages, Stewart's classes are hothouses of multi-disciplinary, self-challenging experimentation that encourage celebratory transformation via myth-making and song. His courses are equally informed by the spontaneous immediacy of rock-club survival tactics and the human grandeur of theatre. As an instructor, he strives to demystify the songwriting process while simultaneously inviting students to create myths out of their truths so that those truths might reach deeper and shine brighter. Stewart's works: 2019—"Maybe There's Black People in Fort Greene," composed for Spike Lee's TV show, *She's Gotta Have It*. 2018—"A Clown With the Nuclear Code," composed for Spike Lee's TV show, *She's Gotta Have It*. 2017—"Resisting My Resistance to the Resistance," Metropolitan Museum

of Art. 2016—"Mosquito Net" (NYUAD Arts Center, Abu Dhabi). 2015—"Notes of a Native Song," commissioned by Harlem Stage and performed worldwide. 2015—"Wagner, Max!!! Wagner!!!" Kennedy Center. 2013—"Chicago Omnibus," commissioned by and debuted at Museum of Contemporary Art, Chicago. 2012—"Southern California Analog," UCLA. 2010—"Brooklyn Omnibus," Brooklyn Academy of Music. 2010—"Making It," St Ann's Warehouse, Brooklyn. 2009—*Spike Lee's Passing Strange* (film) 2008—*Passing Strange*, Tony Award for Best Book of a Musical, Broadway. 2007—*Passing Strange*, Obie Award for Best New Theater Piece and Best Ensemble, Public Theater. 2006—*Passing Strange*, world premiere, Berkeley Repertory. Stew & the Negro Problem have released 12 critically acclaimed albums between 1997 and the present. Stewart is the composer of "Gary Come Home," of *SpongeBob SquarePants* fame—which, honestly, is all anyone cares about anyway. SLC, 2022–

**Rachelle Sussman Rumph** Associate Dean of Studies—History MA, Sarah Lawrence College. PhD, New York University. Rumph's research and teaching interests include visual culture theory, media history, critical race theory, and gender studies. For many years, she taught media and communication studies courses at New York University and worked with students as an administrator in the areas of academic advisement and student support. She is currently a guest faculty member in the Women's History program and an Associate Dean of Studies at SLC. SLC, 1996–

**Sterling Swann** Theatre BA, Vassar College. Postgraduate training at London Academy of Music and Dramatic Art (LAMDA), at Sonia Moore Studio, and with David Kaplan (author, *Five Approaches to Acting*). President and artistic director, Cygnet Productions, National Equity Theatre for Young Audiences Company; leading performer, Boston Shakespeare Company; guest faculty at Storm King School, Western Connecticut State University, and at Vassar College; certified instructor, Society of American Fight Directors (SAFD); winner of the Society of American Fight Directors' 2006 Patrick Craen award; designated practitioner, Stough Institute of Breathing Coordination; certified teacher, Alexander Technique. SLC, 1991–

**Philip Swoboda** Alice Stone Ilchman Chair in Comparative and International Studies—History BA, Wesleyan University. MA, MPhil, PhD, Columbia University. Special interest in the religious and intellectual history of early modern Europe and in the history of Eastern Europe, particularly Russia and Poland. Author of articles on early 20th-century Russian philosophy and religious thought; served on the executive committee of

the Mid-Atlantic Slavic Conference. Previously taught at Columbia University, Hunter College, Lafayette College, University of Wisconsin–Madison. SLC, 2004–

**Annemarie Tamis-Nasello** Italian

PhD, New York University. Tamis-Nasello's research area is Italian colonial cinema, with a focus on the ethnographic component in 1930s feature films. Her article, entitled "Kif tebbi: visions of colonial Libya in novel and film," appeared in the *Journal of Romance Studies*. "Re-Imagining the Colonial Landscape: Notions of Faith, Healing, and Prestige in Goffredo Alessandrini's *Abuna Messias*" was published in *Italica*. Her review of "If Only I Were That Warrior," Valerio Ciriaci's award-winning documentary film on Italian colonial war crimes, was published in *Italian American Review*. Tamis-Nasello is an adjunct associate professor of Italian at the Fashion Institute of Technology, SUNY. She recently taught a course at FIT, entitled "Rome: the eternal city," in which students explored varying perspectives of the city of Rome—from its founding to the present day—through history, literature, cinema, art, tourism, fashion, and the like. She also led the short-term study abroad program in Florence, Italy, for five years; served as a member of FIT's Diversity Council & Outreach Subcommittee; and is an LGBTQ+ Safe Zone Ally. SLC, 2023–

**N'tifafa Tete-Rosenthal** Dance

BA, Grand Valley State University. MFA, Sarah Lawrence College. Born in Tsévié, Togo, and raised in Togo, Ithaca, NY, and Flint, MI, Akoko Tete-Rosenthal is an artist and performer based in New York City. She began her formal dance training in Flint through a youth ballet company. Later, as an independent study student at the Alvin Ailey School of Dance, she was introduced to traditional Guinean and Senegalese dance forms—which molded her choice of study for the next 10 years. She now performs as an independent artist and has worked with companies such as the Maimouna Keita Dance Company and Fusha Dance Company and tours internationally with Gala Rizzatto. Her performance work is rooted in a traditional and contemporary West African dance, influenced by classical and modern aesthetics. SLC, 2023–

**Mia Theodoratus** Music (Celtic Harp)

BFA, University of Texas–Austin. MFA, California Institute of the Arts. Teacher, Irish Arts Center; president, Metro Harp Chapter of the American Harp Society; founder, NYC Harp Orchestra. Performed at Lincoln Center Outdoors, Congressional Building by invitation of President Obama, Irish Arts Center (NY), and Carnegie Hall. SLC, 2017–

**Storm Thomas** Theatre

MFA, Sarah Lawrence. A mixed-Black-trans drummer from Los Angeles, Thomas writes musicals: *Notes on the Past* (Trans Theatre Fest), *Ancient Future* (Polyphone Festival), and *Be Like Bone* (in progress). Co-founder: Theatre, But

Dance. Teacher: Black Musical Theatre (Uarts), Music for Performance (Playwrights), New Musical Theatre Lab (Uarts), Theatre of the Oppressed NYC, Completely Ridiculous Productions (Anti-Racist Musical Theatre), Queer Musical Theatre (NYU Tisch/Theatre Studies Department. Performances: *Animal Wisdom* album, *The Skin of Our Teeth* (TFANA), *Futurity* (Soho Rep/Ars Nova), 2017 Obie Awards. Recognition: New Visions Fellowship Finalist, Baltimore Center Stage finishing commission, NYSCA Grant Recipient FY2022. In residence with Musical Theatre Factory. SLC, 2022–

**Clifford Thompson** Writing

BA, Oberlin College. Author of *What It Is: Race, Family, and One Thinking Black Man's Blues* (2019), which was selected by *Time* magazine as one of the "Most Anticipated Books" of the season. Thompson received a Whiting Writers' Award for nonfiction in 2013 for *Love for Sale and Other Essays*, published by Autumn House Press, which also brought out his memoir, *Twin of Blackness* (2015). His personal essays and writings on books, film, jazz, and American identity have appeared in publications that include *The Best American Essays 2018*, *The Washington Post*, *The Wall Street Journal*, *The Village Voice*, *The Times Literary Supplement*, *The Threepenny Review*, *Commonweal*, *Cineaste*, and *The Los Angeles Review of Books*. He is the author of a novel, *Signifying Nothing*. For more than a dozen years, Thompson served as the editor of *Current Biography*. He is the writer and illustrator of the graphic novel *Big Man and the Little Men*, published by Other Press in Fall 2022. SLC, 2016–

**Melisa Tien** Theatre

BA, University of California–Los Angeles. MFA, Columbia University. Diploma, French Culinary Institute. A New York-based playwright, lyricist, and librettist, Tien is the author of the plays *Untitled Landscape*, *The Boyd Show*, *Best Life*, *Yellow Card Red Card*, *Familium Vulgare*, and *Refrain*. *Mary*, her musical co-written with composer Matt Frey, will have a workshop at New Dramatists in fall 2019. Her play *Best Life* was selected to participate in the 2018 Bushwick Starr Reading Series and will be part of JACK's inaugural season in its new space in Brooklyn. Her play *Yellow Card Red Card* was presented as part of the Ice Factory Festival in 2017 at the New Ohio Theatre and had a workshop production at the American Academy of Dramatic Arts in 2016. In addition to being a resident playwright at New Dramatists, she is a New York Foundation for the Arts fellow in playwriting/screenwriting, a Walter E. Dakin fellow at the Sewanee Writers' Conference, and a recipient of the Theater Masters Visionary Playwright Award. She has been a resident of the MacDowell Colony and the Millay Colony and was a member of the 2010-2012 Women's Project Lab. She has presented work at the Great

Plains Theatre Conference, the Women Playwrights International Conference, and the National Asian American Theatre Conference and Festival. SLC, 2019–

**Nelida Tirado** Dance

**Momoyo Torimitsu** Visual and Studio Arts

Born in Japan, Torimitsu has lived and worked in New York City since 1996, when she arrived for the PS1 International Studio Program. Torimitsu uses a variety of forms to create her work, including kinetic sculpture, time-based installation, inflatable balloons, video, photographs, performance, media art, and site-specific projects. Her work is inspired by the hypocritical imagery of corporate culture and media stereotypes of cuteness and happiness reexamined through the lenses of irony and humor. Torimitsu has been showing her works internationally, including at Hawai'i Triennial 2022; Honolulu, frei\_raum Q21 exhibition space/MuseumsQuartier Wien (2019); ArtScience Museum, Singapore (2019); Manifesta11, Zurich, (2016); Shenzhen Biannual of Urbanism/Architecture 2009, Shenzhen China; ZKM, Karlsruhe(2007); Mori Art Museum, Tokyo (2007); Gwangju Biennale, Gwangju, (2004); De Apple, Amsterdam (2000); Tate Gallery, London. SLC, 2022–

**Cecilia Phillips Toro** Biology

BA, Reed College (Portland, Oregon). PhD, Brown University. Postdoctoral Fellow, Oregon Hearing Research Center and Vollum Institute, Oregon Health & Science University. Neurobiologist with a special interest in sensory hair cell function. Author of papers on dopamine in the zebrafish lateral line, voltage-gated calcium channels, and synaptic physiology. Recipient of grants from the National Institutes of Health. Previously taught at Linfield College. SLC, 2018–

**Alice Truax** Writing

BA, Vassar College. MA, Middlebury College. Editor at *The New Yorker*, 1992-2002; book editor, 2001-present. Book reviews have appeared in *The New York Times Book Review*, *The New Yorker*, *Vogue*, and *The New York Review of Books*. Edited books include *Random Family* by Adrian Nicole LeBlanc, *Aftermath* by Joel Meyerowitz, *The Surrender* by Toni Bentley, *The End of Your Life Book Club* by William Schwalbe, *Far From the Tree* by Andrew Solomon, and *The Shadow in the Garden* by James Atlas. SLC, 2004–

**Nicholas Utzig** Literature

BS, US Military Academy, West Point. MA, New York University. PhD, Harvard University. Special interests include Shakespeare, early modern English drama, history of the book, and war & literature. Scholarly work appears in *Shakespeare Bulletin* and *The Journal of War and Culture Studies*. He occasionally reviews military-themed work for the *Los Angeles Review of Books*. SLC, 2022–

**Neelam Vaswani** Theatre

Originally from Atlanta, GA, Vaswani spent the last 18 years working as a production stage manager and production manager in New York City. She currently serves as the director of production at Sarah Lawrence College. In her freelance career, she has worked on a wide range of shows, including Mabou Mine's *Peter and Wendy* and Mine's *Song for New York* by the late Ruth Maleczek. She has stage-managed the majority of Basil Twist's repertoire, including, *Arias With A Twist*, *Master Peter's Puppet Show*, *Petrushka*, *Dogugaeshi*, *La Bella Dormente nel Bosco*, and *Sister's Follies*. Other credits include *The Adventures of Charcoal Boy*, *Wind Set-up*, *Don Cristobal*, and *Wind-up Bird Chronicle*, which was presented at the International Edinburgh Festival and the Singapore Arts Festival. Vaswani's work in the theatre has brought her all over the United States, as well as overseas to France, Stockholm, Edinburgh and Singapore. Currently, she is also a member of the Alphabet Arts collective, whose focus is to continue arts education through poetry and puppetry—specifically to underprivileged communities. And when not working in a dark theatre, she is the project manager for Emdee International, a textile company where she designs, builds, and does all the visual merchandising for six annual trade shows. SLC, 2016–

**Larissa Velez-Jackson** Theatre

A choreographer and hybrid artist who uses improvisation as a main tool for research and creation, focusing on personhood and the dancing/sound-making body, Velez-Jackson (LVJ) employs a deep humor to grant audiences universal access to contemporary art's critical discourse. Of her critically-acclaimed, 2010 show at Danspace Project, *The New York Times* said, "Ms. Velez-Jackson demonstrates her own formidable presence as she bursts into the space....A choreographer who is not afraid of being (or showing) ugly onstage, she disarms her audiences with humor...." In 2011, she launched with her husband, Jon Velez-Jackson (Yackez), a song-and-dance collaboration called, "The World's Most Loveable Musical Duo." For more info on Yackez, visit [www.yackez.com](http://www.yackez.com). Velez-Jackson is also the artistic director of the LVJ Performance Co. Her works have been performed widely in New York City, including at The Bushwick Starr, The Chocolate Factory, Roulette, Museum of Art and Design, Danspace Project, New Museum, American Realness Festival at Abrons Arts Center, and Martin E. Segal Theatre. In May 2014, LVJ performed S.P.E.D. THE BX, an exciting mobile outdoor work, with the support of the Bronx nonprofit, Papatian and Casita Maria Center for Arts and Education. S.P.E.D. THE BX was a durational, site-specific work that culminated for an audience of 70 children and BRONXNET cable television. Later in 2014, LVJ premiered "Star Crap Method" at Chocolate Factory Theater. The piece was the culmination of three years of studio and stage research in LVJ's improvisational performance practices for a cast of

four people. The piece also featured lighting designer Kathy Kaufmann, who improvised the lighting design anew each performance. Talya Epstein, a member of the cast, was nominated for a 2015 New York Dance and Performance “Bessie” award for her performance in “Star Crap Method.” SLC, 2020–

**Giancarlo Vulcano** Filmmaking and Moving Image Arts, Music

BA, Sarah Lawrence College. MA, Queens College.

Composer for the following: *Briarpatch* (2020), network anthology series, starring Rosario Dawson, Alan Cumming, and Jay Ferguson; *Modern Persuasion* (2019), independent feature; *State of Stress with Sanjay Gupta* (2018-2019), documentary for HBO; *Unbreakable Kimmy Schmidt*, Netflix series; *Great News* (2016-2018), NBC series created by Tracey Wigfield (2014-2018); *Getting Naked: A Burlesque Story* (2017), feature-length documentary by James Lester; *30 Rock* (2007-13), NBC series created by Tina Fey, starring Tina Fey, Tracy Morgan, Alec Baldwin, and Jane Krakowski; *Keith Broke His Leg* (2015-present), web series by Keith Powell; *Unfinished Spaces* (2012), feature-length documentary by Alysa Nahmias and Ben Murray; *Reise nach Tulum* (2011), feature film by Eduardo Villanueva; *What's the Harm?* (2010), short film by Steve Reese; *Under the Cover of Darkness: The Work of Michael Flomen* (2009), feature-length documentary by André Cornellier; *Love and Roadkill* (2008), short film by John David Allen; and *Red Angel* (2007), short film by Matthew Ross. Orchestrator for *Les Traducteurs* (2018), French feature film directed by Régis Roinsard, score by Jun Miyake. Orchestra score supervisor for *Gangs of New York* (2002), feature film starring Leonardo DiCaprio, Cameron Diaz, and Daniel Day-Lewis and directed by Martin Scorsese. Score producer for *Baby Mama* (2008), feature film produced by Universal, starring Tina Fey and Amy Poehler. Score production for *The Aviator* (2004), feature film starring Leonardo DiCaprio, Cate Blanchett, and Kate Beckinsale and directed by Martin Scorsese. Music score coordinator for *The Departed* (2006), feature film starring Jack Nicholson, Leonardo DiCaprio, Matt Damon, Alec Baldwin, and Martin Sheen and directed by Martin Scorsese. Music preparation for the following: *A History of Violence* (2005), feature film starring Viggo Mortensen, Maria Bello, and Ed Harris and directed by David Cronenberg; and *The Lord of the Rings* (2000-02), feature film trilogy directed by Peter Jackson; *Saturday Night Live* (2000-08)...among others. SLC, 2022–

**Seth Watter** Film History

BA, Binghamton University. PhD, Brown University. Author of *The Human Figure on Film: Natural, Pictorial, Institutional, Fictional* (SUNY Press, forthcoming), as well as articles in *Grey Room*, *JCMS*, *Camera Obscura*, *Film International*, *Millennium Film Journal*, *Effects*, *NECSUS*,

the volumes *Seeing Science: How Photography Reveals the Universe* (Aperture, 2019), and *Holisms of Communication: The Early History of Audio-Visual Sequence Analysis* (Language Science Press, 2021). Special interests in film theory, media theory, cultural techniques, nonverbal communication, and the history of the behavioral sciences. Currently at work on a book called *Nothing Never Happens: The Study of Interaction Since 1900*, which was supported by a NOMIS Postdoctoral Fellowship at the eikones – Center for the Theory and History of the Image, University of Basel, Switzerland (2020-21). Previous appointments include Brooklyn College, School of Visual Arts, and Pratt Institute. SLC, 2021–

**Megan Williams** Dance

BFA, The Juilliard School. MFA, Sarah Lawrence College.

An independent dance artist, choreographer, teacher and répétiteur, Williams guest-taught in a variety of settings in 2020-21, choreographed two films for the Young People's Chorus of New York City, and made two commissioned dance films for the Katonah (NY) Museum of Art, where she recently premiered a new site-adaptive work, “Beauty Persists.” Her choreography has been produced by 92nd St Y, DanceNOW NYC at Joe's Pub and Dance Theater Workshop, 10Hairy Legs, as well as by the Rivertown Artist's Workshop, Barnspace, MIXT Co., Purchase College, Marymount Manhattan College, Connecticut College, and Interlochen Arts Academy. In addition to performing her own work, Williams was recently dancing with choreographer Rebecca Stenn and in Netta Yurashalmy's Paramodernities project. In the early '80s, Williams performed and toured internationally with the companies of Laura Glenn, Ohad Naharin, and Mark Haim; and in 1988, she joined the Mark Morris Dance Group—dancing for 10 years, touring worldwide, teaching, and appearing in several films, including *Falling Down Stairs* (with YoYo Ma), *The Hidden Soul of Harmony*, *The Hard Nut*, and *Dido and Aeneas*. She continues her affiliation with Morris as a guest performer (creating the role of Lady Capulet in Morris's 2009 *Romeo and Juliet: On Motifs of Shakespeare*), guest rehearsal director, and content specialist in the MMDG archives. Williams has staged Morris's work on the Purchase Dance Company, Vassar Repertory Company, Fieldston Dance Company, the Boston Ballet, and the Pittsburgh Ballet Theater and on students at The Juilliard School, George Mason University, Les Étés de la Danse (Paris), among many others. Williams has been Morris's assistant in a variety of settings, including ballet, Broadway, and television. From 2000-2013, she served on the modern dance faculty of the Conservatory of Dance at Purchase College, SUNY, and was a guest lecturer at Connecticut College from 2016-2018 and at Hunter College and Marymount Manhattan College in 2018-2019. She has taught Dance for Parkinson's Disease in Rye, NY, since 2011 and is on the

renowned Dance for PD flagship teaching team. She taught professional-level ballet at the Gibney Dance Center for the last four years and is currently teaching ballet at Sarah Lawrence College and a yoga-based somatic practice at Purchase College and at Tovami Studio. Williams founded Megan Williams Dance Projects (MWDP) in the summer of 2016. MWDP was a DANCE NOW Commissioned Artist in 2018, premiering Williams's first full evening work, "One Woman Show," to great acclaim at Joe's Pub at the Public Theater in NYC. In September 2018, MWDP performed a work-in-progress at the 92nd St Y Fridays at Noon series in a shared bill with Molissa Fenley and Claire Porter. MWDP performed an encore of "One Woman Show" in January 2019 at Joe's Pub and took it on the road in April 2019. MWDP was part of the Dance Off the Grid series at the Emelin Theater in Mamaroneck, NY, in May 2019. Williams was an Artistic Partnership Initiative (API) Fellow at The Center for Ballet and the Arts at New York University in August/September 2019. MWDP's evening-length work, in collaboration with composer Eve Beglarian at Danspace Project, NYC, was scheduled for a March 2020 debut but is being rescheduled due to the COVID-19 pandemic. SLC, 2019–

**James Wilson** Music (Cello)

BM, University of Michigan. MM, The Peabody Institute of The Johns Hopkins University. Recitalist and chamber musician, member of the Orpheus Chamber Orchestra; appeared at Lincoln Center, Carnegie Hall, Kennedy Center, Musikverein in Vienna, Koelner Philharmonie, National Concert Hall in Taipei, and Sydney Opera House. Performed at the Hong Kong Arts Festival, City of London Festival, Deutches Mozartfest in Bavaria, Kuhmo Chamber Music Festival in Finland, Mostly Mozart Festival in New York, and Aspen Music Festival in Colorado. Former member of the Shanghai and Chester String Quartets and the Da Capo Chamber Players. Currently artistic director of the Richmond-based Chamber Music Society of Central Virginia. Teaches cello and chamber music at Columbia University in New York City and faculty member of the Bennington Chamber Music Conference in Vermont. SLC, 2017–

**Marion Wilson** Visual and Studio Arts

BA, Wesleyan University. MA, Columbia University. MFA, University of Cincinnati. Recipient of national grants, including NEA Artworks Grant with WPU Galleries, Paterson, NJ; ARTPLACE with McColl Center, Charlotte NC; and Mural Arts Project/ Restored Spaces. Completed residencies at ISCP (NYC), Millay Colony, McColl Center (NC), Golden Paints (NYC) and Lightwork (NY). Wilson Instituted a New Direction on social sculpture curriculum as a professor at Syracuse University (until 2017) and spearheaded several public art and architecture projects, including: MLAB; MossLab, 601 Tully; and now 100 Lagoon Pond, a floating studio and public platform on Martha's

Vineyard. Wilson drove a renovated RV from Upstate New York to Miami with PULSE art fair. She has shown with Frederieke Taylor (NYC) and Cheryl Pelavin (NYC); New Museum of Contemporary Art (NYC); and Herbert Johnson Museum; her work has been published by *Hyperallergic*, *BOMB Magazine*, *Art in America*, *Time Out*, and *The New York Times*. SLC, 2021–

**Matthew Wilson** Music (Percussion)

New York-based drummer, Grammy nominee, celebrated jazz artist universally recognized for his musical and melodic drumming style, as well as being a gifted composer, bandleader, producer, and teaching artist. Performed at the White House as part of an all-star jazz group for a state dinner concert hosted by President Obama. Featured on the covers of *Downbeat* and *JazzTimes* magazines in November 2009. Voted #1 Rising Star Drummer in the *Downbeat* Critic's Poll. Committed to jazz education, he travels the world with the Matt Wilson Quartet to inspire children. SLC, 2017–

**Heather Winters** Filmmaking and Moving Image Arts BA, Sarah Lawrence College. University of London, School of Visual Arts. An American film producer, director, and writer and a two-time Sundance winning executive producer. Credits include: Oscar-nominated *Super Size Me*; *TWO: The Story of Roman & Nyro*; *The Rest I Make Up* (Best Movies of 2018, *The New Yorker*), *Anywhere, u.s.a.*; *Class Act*; *Convention*; *Google Me*; *ThunderCats*; *Silverhawks*; *The Comic Strip*; MTV's *Real World*. Select project awards include: Academy Award nomination, Best Documentary; winner, Best Director, Documentary, Sundance Film Festival; winner, Special Jury Prize, Dramatic Competition, Sundance Film Festival; winner, Audience Choice Award, Best Documentary Feature, Nashville Film Festival; winner, HBO Hometown Hero Award, Miami Gay and Lesbian Film Festival; nominee, Audience Award, Best Documentary, Palm Springs International Film Festival; winner, Audience Award, Best Documentary, Frameline Film Festival; winner, AARP Silver Image Award, Reeling Film Festival; winner, Jury Award Best Documentary, OUTshine Film Festival; winner, Jury Award Best Documentary Feature, Reeling; Chicago LGBTQ+ International Film Festival; winner, Best Feature, Artist Film Festival; winner, Best Documentary, Rhode Island International Film Festival; TELLY® Award; Platinum Best in Show, Aurora Award; first place, Chicago International Film Festival; Creative Excellence Award, U.S. International Film and Video Festival. Professional awards/affiliations include: Sarah Lawrence College Alumnae/i Citation for Achievement; Hall of Fame, Miami Beach Senior High School Alumni Association; Producers Guild of America; International Documentary Association; IFP; Women in Film. Founder, White Dock and Studio On Hudson production companies. SLC, 2011–

**Komozí Woodard** History

BA, Dickinson College. MA, PhD, University of Pennsylvania. Special interests in African American history, politics, and culture, emphasizing the Black Freedom Movement, women in the Black Revolt, US urban and ethnic history, public policy and persistent poverty, oral history, and the experience of anti-colonial movements. Author of *A Nation Within a Nation: Amiri Baraka and Black Power Politics* and reviews, chapters, and essays in journals, anthologies, and encyclopedia. Editor, *The Black Power Movement, Part I: Amiri Baraka, From Black Arts to Black Radicalism; Freedom North; Groundwork; Want to Start a Revolution?; and Women in the Black Freedom Struggle*. Reviewer for American Council of Learned Societies; adviser to the Algebra Project and the PBS documentaries, *Eyes on the Prize II and America's War on Poverty*; board of directors, Urban History Association. SLC, 1989–

**John Yannelli** Director, Program in Music and Music Technology; William Schuman Scholar in Music—Music

BPh, Thomas Jefferson College, University of Michigan. MFA, Sarah Lawrence College. Composer, innovator in the fields of electronic music and music for theatre and dance, composer of traditional and experimental works for all media, specialist in improvisational techniques, and director of the Sarah Lawrence Improvisational Ensemble. Toured nationally with the United Stage theatre company and conceived of, and introduced the use of, electronic music for the productions. Freelance record producer and engineer; music published by Soundspell Productions. SLC, 1984–

**Mali Yin** Chemistry

BS, Shaanxi Normal University, China. PhD, Temple University. Postdoctoral research associate, Michigan State University. Researcher and author of articles in areas of inorganic, organic, and protein chemistry; special interests in synthesis and structure determination of inorganic and organometallic compounds by X-ray diffraction and various spectroscopic techniques, protein crystallography, environmental chemistry, and material science. SLC, 1996–

**Jessie Young** Dance**Thomas Young** Music

Cleo & Grammy award-winning lyric tenor—and recognized as the foremost interpreter of tenor roles in contemporary opera—Young has performed in concert halls, opera houses, and jazz venues in more than 40 countries. Known for his peerless versatility, he has been seen in operas by Anthony Davis, Tan Dun, John Adams, Schoenberg, Zimmermann, Stravinsky, Shostakovich, Handel, and Rossini—from San Francisco Opera and Chicago Lyric Opera to New York City Opera, Netherlands

Opera, Opera de Lyon, Maggio Musicale, Opera de la Monnaie, Covent Garden, Hong Kong Festival, and Bergen International Festival, to name a few. Young has sung under the baton of distinguished conductors, including Zubin Mehta, Roger Norrington, Simon Rattle, and Esa-Pekka Salonen and with directors Peter Sellars, Pierre Audi, and David Poutney. His music theatre credits include national tours and regional appearances in *Jesus Christ Superstar* (Judas), *Pippin* (Leading Player), *Evita* (Che), and more. He received critical and public acclaim in *Stand Up Shakespeare*, directed by Oscar and Tony award winner Mike Nichols, which was recently remounted with Steppenwolf Theatre in Chicago with actor Jeff Perry. Young's orchestral appearances from tenors Cook Dixon & Young to solo work—both classical and theatre—are known internationally. His jazz credits include concert work with legends such as Tito Puente, Clark Terry, Nancy Wilson, J. D. Perren, James Carter, Julius Hemphill, Mike Renzi, Michael Wolff, and Grady Tate. In addition to his work at SLC, Young is in demand internationally as a clinician and master class specialist. His discography is extensive. SLC, 1989–

**Kate Zambreno** Strachan Donnelley Visiting Professor in Environmental Writing—Writing

Author most recently of the novel *Drifts* (Riverhead Books) as well as *To Write as if Already Dead*, a study of Hervé Guibert (Columbia University Press). Forthcoming is *The Light Room*, a meditation on art and care (Summer 2023, Riverhead Books) as well as *Tone*, a collaboratively written study along with Sofia Samatar (Spring 2024, Columbia University Press). Her fiction and reports have been published in *The New Yorker*, *The Paris Review*, *Astra*, *Granta*, *Virginia Quarterly Review*, and *BOMB*. Her books have been translated into seven languages. Zambreno also teaches in the graduate nonfiction program at Columbia University. She is a 2021 Guggenheim Fellow in Nonfiction. SLC, 2013–

**Hannah Zaves-Greene** Religion

BA, Sarah Lawrence College. PhD, New York University. Zaves-Greene's research focuses on the intersection of American Jewish history, migration studies, disability studies, gender and women's history, and American legal and political history. Her current book project, *Able to Be American: American Jews and the Public Charge Provision in United States Immigration Policy, 1891-1934*, explores how American Jews responded to prejudice against immigrants on the basis of health, disability, and gender in federal law and its enforcement. In addition to teaching at NYU, she has taught at Cooper Union and the New School for Social Research. Her public history writing appears online at the *Jewiverse*, *Activist History Review*, and *Jewish Women's Archive*; her academic work on the politics of birth control and disability-based immigration discrimination has been published in *American Jewish*



*History* and *AJS Perspectives*, with forthcoming work in a peer-edited volume on Irish and Jewish migration and the *Journal of American Transatlantic Studies*. SLC, 2023–

**Benjamin Zender** Lesbian, Gay, Bisexual, and Transgender Studies  
BA Syracuse University. MA, University of Massachusetts and Northwestern University. PhD, Northwestern University. Zender is a multidisciplinary teacher, researcher, and performer who explores why we collect, care for, and publicly exhibit objects. In their current research, they collect stories of queer, trans, and women of color archivists who curate grassroots archives. This work showcases libraries, museums, and archives as key sites for understanding how marginalized communities build knowledge, history, and community in a world that is ambivalent about their survival. They join SLC as a Public Humanities Fellow, developing public workshops, exhibits, and events with the Yonkers Public Library. SLC, 2023–

**Francine Zervas** Theatre  
BFA, New York University, Tisch School of the Arts. MFA, New School University. Teacher of voice and speech at New York University's Playwrights Horizons Theater School and Atlantic Theater Acting School; adjunct professor at Brooklyn College. Conducted Fitzmaurice Voicework™ and Shakespeare workshops in Melbourne, Australia (2005), and at the Centro Em Movimento in Lisbon, Portugal (1997, 1998), where she also coached Eugene O'Neill's *Mourning Becomes Electra*. Served as vocal consultant on *666 Park Avenue* TV series and was vocal coach for *The Play What I Wrote* (directed by Kenneth Branagh) on Broadway, *Me Myself and I* by Edward Albee (directed by Emily Mann) at Playwrights Horizons Theater, and *The Family Weekend* by Beth Henley (directed by Jonathan Demme) for Manhattan Class Company Theater, as well as *Stanley*, an Off-Off Broadway production (directed by Pulitzer Prize finalist Lisa D'Amour) at HERE Arts Center. Master teacher of Chuck Jones Vocal Production and an associate teacher of Catherine Fitzmaurice Voicework and Level I, Alba Emoting Certification. Studied yoga in New Dehli, India; trained extensively in ballet and modern dance and performed with various independent choreographers and dance companies in Minneapolis. Co-founder of Tiny Mythic Theatre Company in New York City and both an actor and a writer for the company. Other past performances include leading roles in *A Dream Play* by August Stringberg, *When We Dead Awaken* by Henrik Ibsen, *Apocrypha* by Travis Preston and Royston Coppenger at the Cucaracha Theatre, *Two Small Bodies* at the Harold Clurman Theatre, *The Eagle Has Two Heads* at the Ohio Theatre in Soho, and *Democracy in America* at the Yale Repertory Theatre and Center Stage. She has appeared in several films, including *Irony*, *In Shadow City*, and *The Smallest Particle* by Ken Feingold and *The*

*Madness of the Day* by Terrance Grace. As a writer, she has collaborated with both The Private Theatre and Tiny Mythic Theatre, creating original works. SLC, 2013–

**Carol Zoref** Director, The Writing Center—Writing BA, MFA, Sarah Lawrence College. Fiction writer and essayist. Author of *Barren Island* (University W. Michigan). National Book Awards Longlist, winner of AWP (Associated Writing Programs) Novel Award, National Jewish Book Award, Harold U. Ribalow Award for Fiction. Essays and stories in *Best of the Bellevue Literary Review*, *The New York Times*, *Global City Review*, *Christian Science Monitor*, and on various websites. Recipient of fellowships and grants from Virginia Center for Creative Arts, Hall Farm Center for Arts, and In Our Own Write. Winner of IOWW Emerging Artist Award and finalist for the Henfield Award, American Fiction Award, and Pushcart Prize. SLC, 1996–

**Elke Zuern** Politics  
AB, Colgate University. MA, MPhil, PhD, Columbia University. Research interests include social movements in new democracies, popular responses to poverty and inequality, violence in democratization processes, reparations, collective memory, memorials, and reconciliation. Regional specialization: Sub-Saharan Africa, with extensive fieldwork in South Africa and Namibia. Author of *The Politics of Necessity: Community Organizing and Democracy in South Africa* (University of Wisconsin Press, 2011) and co-author of *Public Characters—The Politics of Reputation and Blame* (Oxford University Press, 2020). Former Van Zyl Slabbert Chair at the University of Cape Town and visiting scholar at the University of Johannesburg. Articles published in *Democratization*, *Comparative Politics*, *African Affairs*, *Journal of Modern African Studies*, *Politique Africaine*, *Transformation*, and *African Studies Review*, among others. SLC, 2002–