SARAH LAWRENCE COLLEGE

Undergraduate Course Offerings

2025–2026

Course listings as of: May 08, 2025

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

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

Program Degree Awarded

Liberal Arts (4901) BA
Art of Teaching (0802) 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 2025–2026 academic year, is described in the following pages.

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

FIRST-YEAR STUDIES COURSES

Anthropology

First-Year Studies: Children as Cogs in the Machinery of Empire

ANTH 1350
Mary A. Porter
First-Year Studies—Year | 10 credits

At the close of the 1920s, 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 Kenyan settler children 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 said about children, done to children, and required of children was central to the success of Imperial projects. In this seminar, we will explore materials from across the globe to understand the diverse roles, both intentional and unintentional, of children in Imperial processes. In addition to the white sons and daughters of European settler colonists in Africa and Southeast Asia, we will also look at the contrary things that were said and done about Indigenous children and children of mixed parentage at different historical and political moments of empire. We will learn 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 around the world 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. Conceptually, we will use approaches from child development, sex-gender studies, postcolonial studies, and critical race theory. Questions 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? Materials for this course will include fiction, memoirs, scholarly texts, ethnographic accounts, historical documents, visual images, and map making. Course work will include weekly writing, seminar discussion, group research projects, and use of digital platforms. Biweekly in fall, students will have individual conferences with the instructor to review submitted assignments, discuss course materials, and receive necessary support for adjustment to college. In alternate weeks, students will meet for collaborative group conference projects. Biweekly in spring, students will meet with the instructor for individual conferences.

Art History

First-Year Studies: Place and Space: Two Histories of Art, 1850-Present

ARTH 1017
Sarah Hamill
First-Year Studies—Year | 10 credits

This year-long seminar offers an introduction to histories of modern and contemporary art through two distinct themes: place and space. In fall, we will explore the place of the Hudson Valley through the category of Hudson River School landscape painting, asking how Euro-American artists portrayed ideologies of imperialism, settler-colonialism, and Western expansionism through the genre of landscape. We will also explore how Indigenous and Black artists have defined place, land, and embodiment as counter-histories to the dominant, white, western norm. Along the way, we will ask broader questions such as: What can art tell us about humans' relationships to land and environment? How does art shape our understanding

of climate crisis and the Anthropocene, or how humans have indelibly altered the earth? In spring, we will explore the category of sculpture in relationship to the body, light, and touch; the pedestal, the space of the museum, the monument, and the public sphere; commodities and everyday objects; and photography, video, and film. Our aim will be to explore how sculptures and installations shape how we perceive objects, sites, and spaces in the world. We will also research the Sarah Lawrence College archives to write about public sculptures past and present on campus. This course will introduce students to the skills of close reading, visual analytical writing, and archival and library research. Assignments may include visual analysis essays, reading responses, peer reviews, and collaborative digital humanities projects. Conference projects will entail writing a long-form research paper or presenting your research in an alternate format, such as a podcast or online exhibition. Biweekly in fall, students will alternate between individual conferences with the instructor and small-group activities that will include field trips to area museums, introductions to campus resource, and research sessions. Biweekly in spring, students will meet with the instructor for individual conferences.

Asian Studies

First-Year Studies: China's 20th Century Through Fiction

ASIA 1022
Kevin Landdeck
First-Year Studies—Year | 10 credits

In 1902, China's leading intellectual and political theorist, Liang Qichao, observed, "If one intends to renovate the people of a nation, one must first renovate its fiction." In the century that followed, reformers, radicals, and regimes repeatedly placed fiction at the center of the national project of modernity. Exploring literature's contribution to the construction of the Chinese national body, this yearlong seminar uses short stories and novels as windows on a cataclysmic century filled with wars, political revolutions, cultural change, and social upheaval. As writers participated in and commented on these traumatic events, fiction was a key battleground for political, social, and cultural change. In fall, we will encounter short stories and novels that carried forward radical demolitions of the Confucian cultural tradition and political critiques in the first half of the century. Beginning in the 1920s, urban feminists wrote to promote the emancipation of the individual, while a decade later leftist writers exposed the evils of Western imperialism and capitalist exploitation. How did these works contribute to revolutionary movements? Despite an overall focus on the political dimension, we will take time out to consider some more lyrically inclined writers who explored China's ethnic margins and the more private dramas of love and despair. In spring, we will delve into the socialist realism of Communist fiction to identify its unique qualities and role in Maoist political life, before turning to the literary reassessments of Maoist excesses in the reform era (1980s) and the place of literature in the neoliberal atmosphere of post-Tiananmen (1989) China. We will interrogate fictional works in postrevolutionary China for how they deal with and understand China's revolutionary past, its ragged cultural tradition, and a rapidly changing society and economy. What is the relationship between art and politics in these ostensibly (even studiously) apolitical works? And finally, we will also cover Taiwanese literature from the 1960s-1990s, as it, too, grappled with economic development, its political basis, and social effects. Readings will include many of the great characters in early 20th-century literature, such as Lu Xun's cannibalistic madman and hapless Ah Q, Ding Ling's tubercular Miss Sophie, Shen Congwen's Hmong villagers, and Zhang Ailing's college student turned mistress-assassin. We will also meet blood-drenched bandits, long-suffering peasants, and disaffected urban youths in an age of sex, drugs, and rock & roll. No prior knowledge of China (history or literature) is required. Biweekly in fall, students will alternate between individual conferences with the instructor and group conferences. Biweekly in spring, students will meet with the instructor for individual conferences.

First-Year Studies: Gods, Ghosts, and Ancestors: Chinese Religion in Daily Life

ASIA 1030
Ellen Neskar
First-Year Studies—Year | 10 credits

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

popular religious festivals (including New Years, All Souls Day, and Hell), and the rise and spread of deity cults (including Guanyin, Mazu, and City Gods). This will involve a different set of texts, including ritual and liturgical texts, temple records and regulations, "how-to" manuals for specific practices, miracle tales, temple performance pieces, government documents, legal cases, diaries, and journals. In bringing these two approaches together, we will consider the ways in which religious traditions and practices both shaped and were shaped by social, cultural, economic, and political institutions. Biweekly in fall, students will alternate between individual conferences with the instructor and small group activities. Biweekly in spring, students will meet with the instructor for individual conferences.

Biology

First-Year Studies: Conflicts in Biology

BIOL 1022
Drew E. Cressman
First-Year Studies—Year | 10 credits

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

Computer Science

First-Year Studies: Privacy, Technology, and the Law

COMP 1025
Michael Siff
First-Year Studies—Year | 10 credits

What do TikTok, Bitcoin, ChatGPT, self-driving vehicles, and Zoom have in common? The answer lies in this course, which focuses on how digital technologies have rapidly altered (and continue to alter) daily life. In this course, we will develop a series of core principles that attempt to explain the rapid change and forge a reasoned path to the future. We will begin with a brief history of privacy, private property, and privacy law. Two examples of early 20th-century technologies that required legal thinking to evolve are whether a pilot (and passengers) of a plane are trespassing when the plane flies over someone's backyard and whether the police can listen to a phone call from a phone booth (remember those?) without a warrant. Quickly, we will arrive in the age of information and can update those conundrums: A drone flies by with an infrared camera. A copyrighted video is viewed on YouTube via public WiFi. A hateful comment is posted on reddit. A playful TikTok is taken out of context and goes viral for all to see. An illicit transaction involving Bitcoin is made between seemingly anonymous parties via Venmo. A famous musician infuriates their fanbase by releasing a song supporting an authoritarian politician—but it turns out to be a deepfake. A core tension in the course is whether and how the internet should be regulated and how to strike a balance among privacy, security, and free speech. We will consider major US Supreme Court cases that chart slow-motion government reaction to the high-speed change of today's wired world. In fall, students will meet weekly with the instructor for individual conferences; in spring, individual conferences will be biweekly.

Dance History

First-Year Studies: Moving Between the Lines: Intersections of Dance and Culture

DNHS 1121
Peggy Gould
First-Year Studies—Year | 10 credits

When we encounter dancing, what are we seeing, experiencing, and understanding? How do current representations of dance reflect, perpetuate, and/or disrupt familiar assumptions about personal and social

realities? Embedded historical ideas and enforcements based on race, economic class, gender, social/sexual orientation, nationality/regional affiliation, and more are threaded through our daily lives. Performing arts inside and outside of popular culture often reinforce dominant cultural ideas and feelings. Can they also propose or inspire alternatives? In fall, we will view samples of dancing in film, video, digital media, television programs, and commercials, as well as live performance. These viewings—along with reading selected texts from the fields of dance and performance, literary criticism, feminist theory, queer theory, and cultural studies—will form the basis of class discussions and exercises. In spring, we will shift focus to viewing still images and live action, with readings from additional fields, including art criticism and neuroscience, as well as fine-tuning approaches to writing about our subject matter. Students will complete several class assignments each semester, as well as develop one or more substantial lines of inquiry for conference work. Conference projects may draw upon multiple disciplines, including those within humanities and creative arts. The central aim of this course will be to cultivate informed discussion and to produce new knowledge, increasing both individual and collective capabilities. We will use academic research, along with personal experience, to advance our recognition of dance as an elemental art form and as a potentially important orientation in adjacent studies. In both fall and spring, students will meet weekly with the instructor for individual conferences.

Filmmaking and Moving Image Arts

First-Year Studies: Writing and Directing for the Cinema: The Basics

FILM 1029
K. Lorrel Manning
First-Year Studies—Year | 10 credits

Step behind the camera and discover the world of cinematic storytelling. This immersive course is designed for aspiring filmmakers ready to bring their creative visions to life. From crafting powerful scripts to directing with confidence, students will gain essential skills in screenwriting, visual storytelling, and working with actors. Through hands-on exercises, scene breakdowns, and collaborative filmmaking projects, students will learn to shape compelling narratives and discover their own creative voice. No prior experience is required—just the courage to tell your story on the big screen. Because of the workshop nature of this course, we will meet once a week for three hours. In fall, students will meet weekly with the instructor for individual conferences; in spring, individual conferences will be biweekly.

First-Year Studies: Documentary Filmmaking: Falling in Love With True Storytelling

FILM 1030
Heather Winters
First-Year Studies—Year | 10 credits

In an age in which narratives shape perceptions and drive societal change, this course will invite students to explore the profound art of documentary filmmaking. The course will offer a comprehensive introduction to the practices and principles of creating compelling documentaries that illuminate the human experience. Students will develop a critical understanding of the power of nonfiction stories while investigating the narrative structures, technical skills, and ethical considerations that underpin the documentary form. Through hands-on workshops, screenings, group discussions, and individual projects, students will gain valuable insights into the creative process while developing their unique voice as filmmakers. The course will cover the foundational elements of documentary production and essential topics, including the historical evolution of documentary, techniques for effective storytelling and interviewing, research, camera and lighting styles, editing, and the role of the filmmaker as both creator and curator of real-life stories. By the end of the course, students will have conceived, filmed, directed, produced, and edited a three- to five-minute documentary short while also learning to capture the essence of life on film as they harness the power of true storytelling to inform, inspire, and engage. In fall until mid-semester, students will meet weekly with the instructor for individual conferences; thereafter through spring, individual conferences will be biweekly.

History

First-Year Studies: The Emergence of the Modern Middle East

HIST 1020
Matthew Ellis
First-Year Studies—Year | 10 credits

This course will provide a broad introduction to the political, social, cultural, and intellectual history of the Middle East from the late 18th century to the present. After a brief conceptual overview, the course will draw upon a wide array of primary and secondary sources to

illuminate the manifold transformations and processes that have contributed over time to shaping what has meant to be "modern" in this remarkably diverse and dynamic region. Particular attention will be paid to the following themes: the question of modernization and reform within the Ottoman and Qajar empires; the experience of different forms of European imperialism in the Middle East; the integration of the Middle East into the world economy; World War I and the collapse of the Ottoman Empire; state-building in both colonial and postcolonial contexts; transformations in religious thought; changing family norms and gender roles and the genesis of Middle Eastern women's movements; nationalism; class politics, social movements, and revolution; Zionism and the Israel-Palestine conflict; post-World War II geopolitics and the Cold War in the Middle East; Nasserism and pan-Arabism; the role of United States power in the Middle East; the origins and spread of political Islam; the political economy of oil; globalization and neoliberalism; and the impact of various new cultural forms and media on the formation of identities across the region. In fall, students will meet weekly with the instructor for individual conferences; in spring, individual conferences will be biweekly.

First-Year Studies: We Carry It Within Us: Culture and Politics in United States History, 1776–1980

HIST 1031
Lyde Cullen Sizer
First-Year Studies—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 will be focused not only on history—what we consciously and unconsciously carry within us—but 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 more effectively and persuasively. Rather than a representative survey of cultural history (which is, in this wonderfully diverse country, impossible), this course will take 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 will ponder sexuality, region, religion, immigration, and migration, among other themes. It will be based on a spine of political history. The expectation is that students will come with some knowledge and will be attentive to what they do not know and will go find out about it! Class will revolve around close readings of stories, cultural criticism, speeches, novels, and memoirs—mostly, but not exclusively, published—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 fall, we will cover the late 18th century to the late 19th century; in 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 spring) film. Fall examples 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 both a reader and a writer. The subject of conference work can range widely within US cultural and political history: in fall, up to 1890; in 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. In fall until mid-semester, students will meet weekly with the instructor for individual conferences; thereafter through spring, individual conferences may be weekly or biweekly.

Literature

First-Year Studies: Rejecting Tyranny: Ancient Greek Origins of Democratic Ideals

LITR 1100
Emily Anhalt
First-Year Studies—Year | 10 credits

Where and how did democratic ideals emerge? Throughout the history of the world, hierarchies of power and privilege have predominated. Democracy is not the norm. Democracy is the bizarre exception. But 3,000 years ago, ancient Greek epic poetry began to undermine the moral validity of political hierarchies and tyrannical abuses of power. From the eighth through the fifth centuries BCE, ancient Greek literature cultivated ideals of

humanity, equality, and justice vital to sustaining humane, egalitarian values, norms, and institutions. Over centuries, ancient Greeks came to understand — as by now we must — that not only individuals but also groups, large and small, can wield power tyrannically, using violence and intimidation to subjugate others and silence dissenting opinions. Reading selected works of Homer, Aeschylus, Sophocles, Herodotus, Euripides, Plato, and others, we will investigate how and why the Greeks developed democratic ideals, why they themselves failed to attain them, and how we might do better. This course is reading and writing intensive. We will also encounter ideas that are uncomfortable and troubling in various predictable and unpredictable ways. The course is designed for anyone who welcomes open-minded critical inquiry and is eager to read and calmly discuss texts that are challenging both intellectually and emotionally. In fall, students will meet weekly with the instructor for individual conferences; in spring, individual conferences will be biweekly.

First-Year Studies: Japanese Pop Culture in Transit

LITR 1012
Julia Clark
First-Year Studies—Year | 10 credits

The American conception of Japan is largely based on the pop culture that it exports. This is not a politically neutral process—many of the things that we think of when we hear "Japan," like anime and manga, ramen and sushi, Pokémon and Zelda, mecha suits and Godzilla, and kawaii (cute) culture, are products consciously pushed abroad by the Japanese government since the 1980s as part of the "Cool Japan" initiative. Many of these modern-day markers of "Japanese-ness" were also shaped by the US occupation of Japan after World War II and other transnational encounters within the Japanese Empire and its aftermath. In this course—through close examination of a range of Japanese media objects, including but not limited to anime and manga, the modern serial novel, cinema, architecture, food, fashion, and video games—we will consider how pop culture forms and circulates around the globe. In the process, we will think through issues of genre and form in transnational media reception: Why are the samurai film and the Hollywood western the same, actually? What can J-Horror tell us about the concerns of postwar Japanese society? Why are cyberpunk stories always set in Japan, and what is the state of "techno-orientalism" today? Biweekly in fall, students will alternate between individual conferences with the instructor and small-group activities that will include transition to college, research sessions, literary and media analysis strategies, and academic writing/editing workshops. Biweekly in spring, students will meet with the instructor for individual conferences.

No prior knowledge of Japanese is required.

First-Year Studies: Modern Myths of Paris

LITR 1029
Jason Earle
First-Year Studies—Year | 10 credits

This course will explore the powerful hold that Paris has exerted on literature since the early 19th century, when the city established itself as a world capital of artistic, intellectual, and political life. Our guiding focus will be on how writers use the geography of Paris—streets, monuments, markets, and slums—to depict the complexities of modern life, posing the urban landscape as a place of revolution and banality, alienation and community, seduction, and monstrosity. We will pay particular attention to the ways in which the representation of the city allowed writers to question the form and function of literature itself. We will begin with the 19th-century French novelists and poets who made Paris the site of epic literary struggles, including Honoré de Balzac, Charles Baudelaire, Victor Hugo, Guy de Maupassant, and Émile Zola. We will see how the city provided fertile ground for the aesthetic experimentations of 20th-century literature in works by Guillaume Apollinaire, André Breton, Colette, and Georges Perec. Our study will explore writers who have recorded the often violent and traumatic history of modern Paris, such as Marguerite Duras, Leïla Sebbar, and Patrick Modiano. Finally, we will analyze how Paris is experienced as a cosmopolitan space in works about expatriates, immigrants, exiles, and travelers from authors as varied as Gertrude Stein, Ernest Hemingway, James Baldwin, Alain Mabanckou, Faïza Guène, and Enrique Vila-Matas. Beyond our focus on close readings of literary texts, students will have the opportunity to read some historical and theoretical considerations of Paris and also watch several films where Paris features prominently. Class will entail close readings and discussions of primary texts in English translation and focus on how to offer critical analyses of works in seminar discussions and class essays. Biweekly in fall and spring, students will alternate between individual conferences with the instructor and small-group activities that will include writing workshops, screenings, and field trips.

First-Year Studies: 20th-Century Black Women's Writing

LITR 1079
Elias Rodriques
First-Year Studies—Year | 10 credits

"For women, then, poetry is not a luxury," Audre Lorde writes. "It is a vital necessity of our existence." Poetry, Lorde continues, helps to bring about an understanding of what is, as well as to imagine what might be. This understanding of literature as shedding new light on existence and as sketching new possibilities held a profound political importance for the tradition of Black women's writing. This seminar seeks to study that tradition in the 20th century, from writing on the difficulties of Jim Crow, through mid-century responses to the Cold War and the heyday of Black Feminism, to the responses to neoliberal multiculturalism at the century's close. We will consider Black women's prose, poetry, drama, and more by authors such as Pauline Hopkins, Zora Neale Hurston, Ann Petry, Gwendolyn Brooks, Toni Cade Bambara, Toni Morrison, and more. Course work will include short analytic essays and a longer research-based conference project. In fall, students will meet weekly with the instructor for individual conferences; in spring, individual conferences will be biweekly.

First-Year Studies: Forms and Logic of Comedy

LITR 1053
Fredric Smoler
First-Year Studies—Year | 10 credits

Comedy is a startlingly various form that operates with a variety of logics. Comedy can be politically conservative or starkly radical, savage or gentle, optimistic or despairing. In this course, we will explore some comic modes—from philosophical comedy to modern film—and examine a few theories of comedy. A tentative reading list for fall will include a Platonic dialogue (the *Protagoras*), Aristophanes, Plautus, Juvenal, Lucian, Shakespeare, Molière, some Restoration comedy, and Fielding. In spring, students may read Jane Austen, Stendhal, Dickens, Mark Twain, Oscar Wilde, Kingsley Amis, Philip Roth, and Tom Stoppard. We will also look at film and cartoons. Both semester reading lists are subject to revision. In fall, students will meet weekly with the instructor for individual conferences; in spring, individual conferences will be biweekly.

Music History

First-Year Studies: The Art of Listening

MUHS 1121
Carsten Schmidt
First-Year Studies—Year | 10 credits

This course will offer an introduction to the history of western art music from antiquity to the present. The main activities will be focused on listening attentively and creatively to many musical compositions that show the development of genres and styles of classical music over 2,000 years and on creating a language to discuss our experiences and insights. We will also learn about the various elements of musical structures and how they combine to create each work. We will also study the historical and societal contexts of those compositions and see how this knowledge informs our listening and how those pieces can illuminate our understanding of the societies in which they were created. The course will feature regular in-class performances, and we will attend a number of concerts. No prior musical knowledge, such as reading of musical scores or music theory background, is required (though it can be utilized in conference work). While the main emphasis of the seminar will be on western classical music, music that students choose to study for their conference work can also be drawn from popular music traditions and nonwestern cultures. Biweekly in fall, students will alternate between individual conferences with the instructor and small-group activities. Biweekly in spring, students will meet with the instructor for individual conferences.

Philosophy

First-Year Studies: The Problem of Evil

PHIL 1028
Abraham Anderson
First-Year Studies—Year | 10 credits

People often talk about the problem of evil, but what do they mean? In its religious version, evil is the problem: If there is a good and all-powerful God, why does He allow evil? In its nonreligious version, the problem is: Why are humans evil? And can evil be overcome? We will track the problem of evil from the death camps to the notion of sin and of a cosmic struggle between good and evil. Students will be expected to bring a written question on the reading to each class and to write a paper analyzing a topic or reading; students may also be asked to do short, in-class presentations. Our focus in group conference will be on

rhetoric. We will learn about the design of oratory in the ancient world. We will do this partly for practical reasons, to help us think about how to write anything designed to persuade and, partly, to help us think about the purposes and possible misuse of persuasion. Biweekly in fall, students will alternate between individual conferences with the instructor and group conferences. Biweekly in spring, students will meet with the instructor for individual conferences.

First-Year Studies: Women Philosophers in the 20th and 21st Centuries

PHIL 1045
Roy Ben-Shai
First-Year Studies—Year | 10 credits

Western philosophy originated in Ancient Greece more than 2,500 years ago, addressing fundamental questions about being and time, about the human condition, and about ethics and politics, science and religion. Despite the universal nature of these questions, for most of these 2,500 years philosophy was practiced (at least publicly) mostly by men. It was not until the 20th century that this convention began to be significantly challenged, both practically (by the fact that more and more women entered the forefront of philosophical work) and theoretically (by questioning the historical contents of this male-dominant tradition). This yearlong course will survey continental philosophy in the 20th and 21st centuries that, countering the aforementioned tradition, focuses exclusively on the work of women in philosophy. Among the authors we may read are Sarah Ahmed, Hannah Arendt, Simone de Beauvoir, Karen Barad, Talia Bettcher, Judith Butler, Donna Haraway, bell hooks, Luce Irigaray, Melany Klein, Julia Kristeva, Audre Lorde, Maria Lugones, Simone Weil, Sylvia Wynter, and Virginia Woolf. Some of these philosophers are feminist or consider sexual difference as philosophically pertinent, and some are not. One way or another, surveying their thought will be our means for acquiring a comprehensive view of key developments in continental philosophy in the last and present centuries, including phenomenology, existentialism, psychoanalysis, critical theory, structuralism and poststructuralism, feminism, black feminism, decolonial, and queer theories. This is a reading- and writing-intensive course (readings will not normally exceed 30 pages per week, but philosophical texts can be extraordinarily demanding). Students will be evaluated based on weekly reading assignments, participation in group work and group discussions during class, and timely submission of three short papers each semester, as well as demonstrable investment in conference work throughout the year. Biweekly in fall, students will alternate between individual conferences with the instructor and group conferences that may include academic skill development such as time management and effective communication, as well as research, reading, writing, and editing. Biweekly in spring, students will meet with the instructor for individual conference

Physics

First-Year Studies: Foundations of Modern Physics

PHYS 1118
Sarah Racz
First-Year Studies—Year | 10 credits

Our everyday experiences with the world around us give us an intuitive knowledge of some of the principles of physics; however, many areas of contemporary physics study the unseen—literally! This course will guide students through the core principles needed to understand modern physics and to think like a physicist. As we develop our knowledge of physics, we will study puzzles, thought experiments, and toy models of the real world to uncover the nature of our universe. Unlike traditional introductory physics courses, we will start with the modern formulations of classical mechanics, which lay the groundwork for how physical theories, including quantum mechanics, have been developed over approximately the last 100 years. We will also see how forces, such as the electromagnetic force and gravity, can be understood as field theories acting everywhere in space. As we develop our physics toolbox, we will focus on building a deep and intuitive understanding of the material, including the fundamental mathematics needed to study physics. This course will be mathematically rigorous; and while prior exposure to calculus will be helpful, a deep interest in mathematical reasoning will be essential. This seminar will focus on understanding the real-world physics at play. Work in this course will largely consist of problem sets designed to develop thinking and showcase progress over the course of the year. Biweekly in fall, students will have individual conferences with the instructor to explore a physics topic while developing skills to read and analyze research articles. In alternate weeks, students will meet for group conferences as problem-solving sessions. Occasionally, we will conduct a lab during group conference so students can experience the physics that they are studying. Biweekly in spring, students will meet with the instructor for individual conferences.

Politics

First-Year Studies: Politics and Geography

POLI 1517
Samuel Abrams
First-Year Studies—Year | 10 credits

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

Psychology

First-Year Studies: Health in a Multicultural Context

PSYC 1034
Linwood J. Lewis
First-Year Studies—Year | 10 credits

This community-partnership course will focus on the health of humans living within physical, social, and psychological urban spaces. We will use a constructivist, multidisciplinary, multilevel lens to examine the interrelationship between humans and the natural and built environment, to explore the impact of social-group (ethnic, racial, sexuality/gender) membership on person/environment interactions, and to explore an overview of theoretical and research issues in the psychological study of health and illness across the lifespan. We will examine theoretical perspectives in the psychology of health, health cognition, illness prevention, stress, and coping with illness. We will also highlight research, methods, and applied issues. This class is appropriate for those interested in a variety of health careers or for anyone interested in city life. The community-partnership/service-learning component is an important part of this class; for one morning or afternoon per week, students will work in local community agencies to promote health-adaptive, person-environment interactions within our community. Biweekly in fall, students will alternate between individual conferences with the instructor and group conferences that will include discussion of the nature of academic work, and research, reading, writing, and editing skills. Biweekly in spring, students will meet with the instructor for individual conferences. This course required on-campus arrival for pre-orientation.

Religion

First-Year Studies: The Buddhist Philosophy of Emptiness

RLGN 1026
Griffith Foulk
First-Year Studies—Year | 10 credits

The concept of a "thing"—an entity that exists in and of itself, separate from all other things—is nothing but a useful fiction: In the real world, there actually are no "things" that meet that description. This, in a nutshell, is the startling proposition advanced by the Buddhist doctrine of *śunyatā,* or "emptiness" as the Sanskrit term is usually translated. Often misconstrued by critics as a form of nihilism ("nothing exists"), idealism ("all that exists are mental phenomena") or skepticism ("we can never know what really exists"), the emptiness doctrine is better interpreted as a radical critique of the fundamental conceptual categories that we habitually use to talk about and make sense of the world. This course has several aims designed to help students develop the kind of research, writing, and critical thinking skills that are needed for academic success in college and in whatever career paths they may pursue thereafter. More specifically, the course will aim to impart a clear, accurate understanding of the "emptiness" doctrine, as it developed in the context of Buddhist intellectual history and found expression in various genres of classical Buddhist literature. Another aim of the course is to explore ways in which the emptiness doctrine, if taken seriously as a critique of the mechanisms and inherent limitations of human knowledge, may be fruitfully brought to bear in a number of different disciplines, both academic and otherwise. In fall, students will read and discuss a number of Buddhist texts—primary sources in English translation from the original Sanskrit or Chinese—that advocate the philosophy of emptiness, as well as some secondary scholarship on the subject. Students will also be given a series of assignments that target basic academic skills in the humanities and social sciences (e.g., how to do bibliographic research and evaluate the reliability of sources; how to annotate scholarly writing). In fall, individual conference meetings with the instructor will be devoted to learning and improving those skills. In spring, the class will read and discuss a number of scholarly works written in English that deal with Western (non-Buddhist) traditions of historiography, literary theory, and scientific inquiry. The readings are designed to introduce students to some of the main intellectual trends in the humanities, social sciences, and "hard" sciences that they are likely to encounter in other courses. At the same time, students will learn how to use the Buddhist doctrine of emptiness as an analytical tool to critique the conceptual models employed in the various academic disciplines treated in the readings. In conference work, each student will be required to use that tool to analyze the fundamental nomenclature—the way of dividing up the world into "things"—employed by some particular field of human endeavor, which may be an academic, artistic, or athletic discipline or any other endeavor (e.g., political or economic). In fall until mid-semester, students will meet weekly with the instructor for individual conferences; thereafter through spring, individual conferences may be weekly or biweekly.

First-Year Studies: Is Judaism a Religion?

RLGN 1114
Joel Swanson
First-Year Studies—Year | 10 credits

Is Judaism a religion, a culture, a nationality, a race, an ethnicity—or all or none of these? This question has driven Jewish thought for centuries and has preoccupied both Jewish thinkers and non-Jewish thinkers attempting to make sense of the place of the Jewish minority in surrounding cultures. In this seminar, we will explore the complex and multifaceted ways in which Judaism and Jewish peoplehood are understood historically, theologically, and sociologically and how this form of identity does or does not map onto emergent modern concepts of religion and nationality. We will use Judaism as a test case for exploring the very concept of "religion" itself, as it evolved in European culture, and the question of whether religion is a universal concept that applies to all humans around the world or a particularist construction emerging out of a uniquely Christian history. We will investigate topics such as the nature of Jewish religious practice, the relationship between Jewish law and identity, the rise of secular Jewish movements, and the implications of Jewish nationalist movements. We will engage with key texts from the Hebrew Bible, rabbinic literature, and modern Jewish thought while also considering contemporary debates on Jewish identity, secularism, and the intersection of faith, practice, and culture. We will also spend some time on comparative religious studies, examining how Judaism fits within broader categories of religion and spirituality and how these categories describe the multifaceted nature of Jewish life. The course will encourage students to grapple with the way in which concepts that we use in our everyday life, such as "religion," in fact reflect deeply embedded histories and cultural biases and to think about what it means to do comparative religious studies as an academic project. Students will complete both short essays and in-class presentations over the course of the year in addition to one group presentation. The final conference project will serve as a culmination of a

research question that the student has pursued; and while it may take a variety of forms and media, depending on the personal interests of the student, the project will display sustained research and engagement with academic sources related to the topic of choice. In fall until mid-semester, students will meet weekly with the instructor for individual conferences; thereafter through spring, individual conferences will be biweekly.

Russian

First-Year Studies: Beginning Russian

RUSS 1011
Melissa Frazier
First-Year Studies—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 often lengthy biweekly homework assignments. As students reflect on the very different means of expression that Russian offers, they will 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. Weekly individual meetings with a Russian language assistant, in addition to class sessions, will be required. Attendance at weekly Russian Table is strongly encouraged. In fall and spring, students will meet biweekly with the instructor for individual conferences.

Sociology

First-Year Studies: (Re)Constructing the Social: Subject, Field, and Text

SOCI 1022
Shahnaz Rouse
First-Year Studies—Year | 10 credits

How does the setting up of a textile factory in Malaysia connect with life in the United States? Or of ship building in Bangladesh? What was the relationship of mothers to children in 17th-century, upper-class French households? What do we expect of the same relationships today? In the United States? In other societies? Across rural and urban areas? How do contemporary notions of leisure and luxury resemble, or do they, notions of peoples in other times and places regarding wealth and poverty? What is the relation between the local and the global, the individual and society, the self and "other"? How is the self constructed? How do we connect biography and history, fiction and fact, objectivity and subjectivity, the social and the personal? These are some of the questions that sociology and sociologists attempt to think through. In this seminar, we will ask how sociologists, and social thinkers in general, analyze and simultaneously create reality. What questions do we/they ask? How does one explore these questions and arrive at subsequent findings and conclusions? Through a perusal of comparative and historical materials, we will look afresh at things we take for granted; for example, the family, poverty, identity, travel and tourism, progress, science, and subjectivity. The objective of the seminar will be to enable students to critically read sociological texts and become practitioners in "doing" sociology (something we are always already involved in, albeit often unself-consciously). This last endeavor is both designed to train students in how to undertake research and intended as a key tool in interrogating the relationship between the researcher and the researched, the field studied, and the (sociological) text. In fall, students will meet weekly with the instructor for individual conferences; in spring, individual conferences will be biweekly.

Visual and Studio Arts

First-Year Studies: Liquid Drawing: The Body in the 21st Century

ARTS 1449
Marion Wilson
First-Year Studies—Spring | 5 credits

A three-part course, students will first use water-based media in both traditional and nontraditional ways to create

evocative paintings on paper with pigments (both art and nonart) suspended in water. Watercolor is one of the oldest pigment-based media and continues to be used widely by artists, illustrators, designers, and architects in finished paintings or as preparatory studies and, thus, will be one focus of the class. This course will introduce some of the effects of layering, transparency, translucency, and absorbency inherent in the watercolor medium. We will use landscape, portraiture, and other subject matter to represent water, light, flesh, atmosphere, and solid earth. In conferences, students will be able to explore a specific theme or content. Students will also learn sustainable painting practices through organically created pigments. The second sequence of this course will use the human form while considering the ways the body has been represented and used in art of the 21st century. Feminist, Black, Indigenous, and artists of color have transformed the way we see and construct the world, as well as how the figure is used in art. Borrowing a conceptual frame, in part, from an exhibition curated by Apsara DiQuinzio at Berkeley Art Museum in 2022, course work prompts will include the following: returning the gaze, the body in pieces, absence and presence, gender alchemy. The course's third emphasis will be on the development and understanding of an artist's practice. Through studying visiting artists, the use of the watercolor blocks, and specific assignments, students will bring their practice out into the world. In fall and spring, students will meet biweekly with the instructor for individual conferences, alongside corequisite First-Year Studies Project (ARTS 1000), which will meet weekly as a group.

First-Year Studies: The New Narrative Photography

ARTS 1022
Joel Sternfeld
First-Year Studies—Fall and Spring | 5 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, Allan 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 will aim to create the forum and the conditions necessary for all to do so in a critical and supportive workshop environment. Photographers studied will include: Duane Michals, Danny Lyon, Sophie Calle, Eve Sonneman, Bill Owens, Bill Burke, Adrian Piper, Hamish Fulton, Susan Meiselas, Anne Turyn, Carrie Mae Weems, Lorna Simpson, Roni Horn, Tacita Dean, Alfredo Jaar, Allan Sekula, Gillian Wearing, Taryn Simon, Joel Sternfeld, Jenny Holzer, Rachel Sussman, Shirin Neshat, Richard Prince, Clarissa Sligh, Wendy Ewald, Lawrence Weiner, Jim Goldberg, Robert Frank, Dorothea Lange, Stanley Wolukau-Wanambwa, Paul Graham, Jeff Wall, Gregory Crewdson, Walker Evans, Eugene Smith, Martha Rosler, Barbara Kruger, LaToya Ruby Frazier, Chris Verene, Larry Sultan, Diana Markosian, Helen Levitt, and more. In fall and spring, students will meet biweekly with the instructor for individual conferences, alongside corequisite First-Year Studies Project (ARTS 1000), which will meet weekly as a group.

First-Year Studies: Relief Printmaking

ARTS 1007
Vera Iliatova
First-Year Studies—Fall | 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. In fall and spring, students will meet biweekly with the instructor for individual conferences, alongside corequisite First-Year Studies Project (ARTS 1000), which will meet weekly as a group.

First-Year Studies: Printmaking: Intaglio

ARTS 1008
Vera Iliatova
First-Year Studies—Spring | 5 credits

This course is designed to introduce students to a range of intaglio techniques while also assisting students in developing their own visual imagery through the language of printmaking. Throughout the course, students will practice dry point, etching, aquatint, soft-ground, and sugar-lift techniques. Students will explore the history of printmaking media, the evolution of subject matter and technique, and the relationship of graphic arts to the methods of mechanical reproduction. Course objectives will include becoming familiar with using a print shop, printing an edition, talking critically about one's work, and developing a process of visual storytelling. The course will be supplemented with technical demonstrations, critiques, field trips, and keynote presentations. In fall and spring, students will meet biweekly with the instructor for individual conferences, alongside corequisite First-Year Studies Project (ARTS 1000), which will meet weekly as a group.

First-Year Studies: New Genres: Abstract Video

ARTS 1350
Angela Ferraiolo
First-Year Studies—Fall and Spring | 5 credits

Although amateurs often confuse the terms, "abstract video" is a new art form that is very different from the experimental film movement of the 1970s and 1980s. 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 project course will be an introduction to the use of video as a material for the visual artists. Using open-source software and digital techniques, students will create several small works of video abstraction intended for gallery installation, ambient surrounds, and new media screens. Artists will include Refik Anadol, the Light Surgeons, Ryoji Ikeda, and more. In fall and spring, students will meet biweekly with the instructor for individual conferences, alongside corequisite First-Year Studies Project (ARTS 1000), which will meet weekly as a group.

First-Year Studies: Introduction to Painting

ARTS 1060
Yevgeniya Baras
First-Year Studies—Fall and Spring | 5 credits

Technical exploration, perception, development of ideas, intuition, invention, representation, and communication are at the core of this class. The course will begin in an observational mode, introducing practical information about the fundamentals of painting: color, shape, tone, edge, composition, perspective, and surface. We will paint still lifes and transcribe a masterwork. The work of both old masters and contemporary painters will be looked at. We will take a trip to a museum to look at paintings in the flesh. The course will include demonstrations of materials and techniques, slide presentations, films and videos, reading materials, homework assignments, group and individual critiques. In the second half of the course, we will complete a series of projects exploring design principles as applied to non-objective (abstract) artworks. Using paint, with preparatory collages and drawings, we will engage with strategies for utilizing nonobjective imagery towards self-directed content. Each week will bring a new problem, with lessons culminating in independent paintings. Projects will emphasize brainstorming multiple answers to visual problems over selecting the first solution that comes to mind. The last part of the course will be devoted to a personal project. Students will establish their theme of interest, which they will present during our conference meetings; then will carry out research and preparatory work to develop a series of paintings. Drawings 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 course. The majority of class time will be spent in a studio/work mode as a lab, where ideas are being worked out and meaning is made. It is important that students are curious and travel to unexpected places rather than merely relying on existing skills and experiences, instead challenging themselves to openness and progress. The process will be part critical thinking, part intuition, and in large part physical labor. Working rigorously inside and outside of class is required. The goal is to establish the roots of a healthy and generative personal studio practice. Students will also strengthen their knowledge of art history and take into consideration the wider cultural, historical, and social contexts within which art is being made today. In fall and spring, students will meet biweekly with the instructor for individual conferences, alongside corequisite First-Year Studies Project (ARTS 1000), which will meet weekly as a group.

First-Year Studies: Ecological Making: Sculpture and Sustainability

ARTS 1314
Katie Bell
First-Year Studies—Fall | 5 credits

This studio course will look at art-making through a sustainable lens. How can artists create in an ecological way? How can we imagine an alternate future through art-making? How can we use visual art to communicate ideas when language fails? We will explore various modes of creation—working with found objects, engaging the landscape, temporal artworks, and ecological narratives. We will look at different modes of sculptural creation, thinking about the material footprint and the life of the artwork beyond the studio. Studio work will be accompanied by an analysis of historical and contemporary artists whose work addresses ideas around sustainability and the environment, including Walter de Maria, Richard Long, Nancy Holt, Mierle Laderman Ukeles, Maren Hassinger, Agnes Denes, Maya Lin, Meg Webster, Amy Balkin, Delcy Morelos, Mark Dion, and Theaster Gates. In fall and spring, students will meet biweekly with the instructor for individual conferences, alongside corequisite First-Year Studies Project (ARTS 1000), which will meet weekly as a group.

First-Year Studies: 1,001 Drawings

ARTS 1057
John O'Connor
First-Year Studies—Fall | 5 credits

This intensive drawing course challenges young artists to develop a disciplined, sustainable, and experimental practice that expands how they think, see, and make art. Each week, students will create 50 to 100 small works on paper, based on open-ended prompts designed to disrupt habits and deepen the relationship between subject and process. Students will work quickly and flexibly, experimenting with mediums and approaches to explore multiple solutions to each prompt. Alongside these daily drawings, students will develop a single, ambitious, labor-intensive piece throughout the semester—evolving slowly and reflecting time's passage in contrast to our in-class exploratory drawings. This dynamic exchange fosters varied creative rhythms, bridging idea generation and final execution. The course will push students to redefine the medium of drawing and, in turn, transform their art-making practice. In fall and spring, students will meet biweekly with the instructor for individual conferences, alongside corequisite First-Year Studies Project (ARTS 1000), which will meet weekly as a group.

First-Year Studies Project: Installation

ARTS 1000
Angela Ferraiolo
First-Year Studies—Fall and Spring

Using small, hands-on projects, this project aims for digital and computational literacy in interactive and installation art. Discussions and prompts survey foundational concepts of these new art forms, including noise, feedback, emergence, and generative artificial intelligence. This project is required for first-year students in architecture, drawing, new genres, painting, photography, printmaking, and sculpture. In fall and spring, students will meet weekly as a group; corequisite First-Year Studies ARTS course.

First-Year Studies Project: Expanded Material Practices

ARTS 1000
Vera Iliatova, John O'Connor
First-Year Studies—Fall and Spring

Through hands-on projects, discussions, and critiques, students will experiment with developing ideas across mediums—drawing, sculpture, painting, photography, printmaking, and more. Sessions will include multidisciplinary workshops, artist talks, and advising conversations, introducing students to each other and to the breadth of visual-arts disciplines. With a goal to foster camaraderie and cross-disciplinary exploration, the course will culminate in a group gallery show connecting first-year artists with the wider college community. In fall and spring, students will meet weekly as a group; corequisite First-Year Studies ARTS course.

Taught by John O'Connor in fall and Vera Iliatova in spring.

Writing

First-Year Studies in Nonfiction: Black Studies and Writing

WRIT 1202
Joseph Earl Thomas
First-Year Studies—Year | 10 credits

Black study has been at the center of considerations surrounding kinship, gender, violence, literacy and language, revolution, property, technology, and alternative forms of thinking about the world for hundreds of years. What might we, as writers—regardless of our differing identities—learn from this tradition about how to articulate the relationships between "I" and "we," form

and freedom, aesthetics and social transformation? Many of our most influential contemporary writers draw from this tradition, from Toni Morrison to Octavia Butler, Audre Lorde to Ta-Nehisi Coates, and others. In this nonfiction writing course, we will learn to think beyond the given by studying the various innovations by Black writers with genres including, but not exclusive to, memoir, journalism, manifesto, hybrid forms, rap music, animation, and new media like digital games. Our focus will be especially strong on the 21st century, as we direct longstanding questions and writing techniques toward the many crises of our own moment. We will write across genres of nonfiction as we work to define them for ourselves, paying careful attention to rhetorical strategies and historical context in our attempts to represent reality. In fall until mid-semester, students will meet weekly with the instructor for individual conferences; thereafter through spring, individual conferences will be biweekly.

First-Year Studies in Fiction: A User's Guide

WRIT 1013
David Hollander
First-Year Studies—Year | 10 credits

Many students enter college as avid readers and writers, but their understanding of what fiction is—its range and possibilities—will greatly expand during their undergraduate years. This writing workshop is designed to invite and fast-track that experience by exposing students to fiction's aesthetic diversity and the myriad ways it can enchant, enlighten, and unsettle us—without privileging any single approach. To that end, we will read everything from the psychological realism of A. M. Homes and Jhumpa Lahiri, to the eerie expressionism of Franz Kafka and Haruki Murakami, to the funhouse narratives of Donald Barthelme and Angela Carter, to the genre-bending work of Brian Evenson and Kelly Link. We will not only explore the logic behind stories, but also analyze their construction: the way point-of-view decisions steer us through a work of fiction, the way meaningful patterns drive us deeper, and the way sentence-level choices engineer a story's lasting effect. But the course—a "user's guide," after all—is as much about writing as it is about reading. Students will bring what they are learning to their own work, initially by responding to weekly writing prompts and later by sharing several longer pieces with their classmates during focused peer-critique sessions. Students will be encouraged to play on the page, as we build a community determined to seek out the borders of fiction. The class will culminate in a final portfolio, giving students the opportunity to collect, arrange, and reflect upon the diverse work that they have created over the course of the year. In fall, students will meet weekly with the instructor for individual conferences; in spring, individual conferences may be weekly or biweekly.

First-Year Studies in Fiction: The Craft of Fiction

WRIT 1023
Victoria Redel
First-Year Studies—Year | 10 credits

Read everything that is good for the good of your soul. Then, learn to read as a writer, to search out that hidden machinery, which it is the business of art to conceal and the business of the apprentice to comprehend. Research, to the degree that it is illuminating, how the author's life informs the text. Read work that is less than good, work in progress, to see that machinery more clearly. Learn to read your own work as if it were that of another. Try to figure out what interests you at the deepest level, but do not expose the secret parts of yourself to unkind scrutiny. What are you drawn to? What do you avoid? Admit your own mediocrity and believe in the optimism of revision. —Margot Livesey, *The Hidden Machinery*

This course will be an exploration in both writing and reading fiction. We will learn to read as writers, looking at how the thing is made and how, through writing, meaning is shaped in fiction. In fall, full attention will be given to the short story. We will develop our craft through weekly exercises and experiments in form, character, narrative, stance, authority, point of view, dialogue, scene, situation, style, tropes, and syntax. Additionally, memory as a tool will be considered—both the writer's memory as it is reimagined and reinvented in a work of fiction, family memory, historical memory, as well as the use of memory inside a work of fiction such as character memory, place memory, or historical memory. Students will develop stories from first draft through at least one revision. Students will complete a draft of a story every two weeks. Conference work will involve additional reading and redrafting and revising of work. Biweekly in fall, students will alternate between individual conferences with the instructor and group conferences. Biweekly in spring, students will meet with the instructor for individual conferences.

First-Year Studies in Fiction: Writing and the American Racial Imaginary

WRIT 1014
Rattawut Lapcharoensap
First-Year Studies—Year | 10 credits

This fiction workshop will seek to draw inspiration from the way that American writers have grappled with the

experience of race and racial inequality. How do race and racism act not only as social forces but also as imaginative ones? How do they become narrative resources for writers? How do writers engage with these historical and imaginative legacies? What lessons might aspiring writers draw from their efforts? In other words, how might we fruitfully think about what Claudia Rankine, Beth Loffreda, and Max King Cap have called—in their anthology of the same name—"the racial imaginary"? Over the course of this creative-writing workshop, students will be asked to explore the American racial imaginary by examining writing in a variety of genres and disciplines—from short stories to personal essays and poetry, as well as academic criticism and historical scholarship—in the interest of producing and workshopping their own original fiction. For final conference projects, students will be expected to produce a portfolio of fiction. In fall, students will meet weekly with the instructor for individual conferences; in spring, individual conferences will be biweekly.

First-Year Studies in Poetry: Poetic Form/Forming Poetry

WRIT 1040
Matthea Harvey
First-Year Studies—Year | 10 credits

"Radial, bilateral, transverse: symmetries that change over a life; radical asymmetries. Sea shells unfurl by Fibonacci. Horn, bark, petal: hydrocarbon chains arrange in every conceivable strut, winch, and pylon, ranging over the visible spectrum and beyond into ultraviolet and infrared. Horseshoe crab, butterfly, barnacle, and millipede all belong to the same phylum. Earthworms with seven hearts, ruminants with multiple stomachs, scallops with a line of eyes rimming their shell like party lanterns, animals with two brains, many brains, none." — Richard Powers, *The Gold Bug Variations*

This course will be part workshop and part an exploration of reading and writing in established, evolving, and invented forms. Featuring essays on form by contemporary poets, we will use *An Exaltation of Forms*, edited by Annie Finch and Katherine Varnes, alongside books by a wide array of poets and visual artists to facilitate and further these discussions. Students will direct language through the sieves and sleeves of the haiku, sonnet, prose poem, ghazal, haibun, and more. Expect to move fluidly between iambic pentameter, erasures, comic poems, and the lipogram (in which students will not be allowed to use a particular letter of the alphabet in their poem). Students should expect to complicate their notion of what "a poem in form" is. We will utilize in-class writing exercises and prompts. In fall, students will meet weekly with the instructor for individual conferences; in spring, individual conferences will be biweekly.

First-Year Studies in Poetry: West/East at Night

WRIT 1035
Suzanne Gardinier
First-Year Studies—Year | 10 credits

This course will aim to provide an introduction to college and to poetry, as seen through the cultural lenses of what has been called the "East" and what has been called the "West." Because this course will meet at night, we will also have a chance to discuss the flawed binary of what has been called "Light" and what has been called "Dark" and how that might influence writers. While keeping faith with the sacred jazz ethic of improvisation, we are likely to spend class time getting to know each other as readers and writers and working collaboratively; discussing questions like what is a poem, what is taste, what is the "East," what is the "West," what is "Light" and "Dark," and how have these constructs influenced writers and readers; and doing writing exercises as practicum, including keeping a nightbook. Students will participate in readings at the middle and end of each semester; they will work with a partner, write weekly response letters and introduce their work; and make two *zuihitsus*, a Japanese form combining what has been called "poetry" and what has been called "prose." We will read two versions of *The Narrow Road to the Interior*: Basho's from the 17th century and Kimiko Hahn's from 2006, as well as excerpts from *The Pillow Book*, through which Sei Shonagon invented the *zuihitsu* a thousand years ago. The only informal prerequisites are a passion for reading that equals your passion for writing, the courage to give up spectatorhood for active participation, and a willingness to undertake whatever might be necessary to read, write, and think better on the last day of class than the first. In weekly conferences, we will discuss college and review student drafts—mostly of poems, along with some critical writing about shared texts—particularly Edward Said's *Orientalism* and Dionne Brand's *A Map to the Door of No Return*. In fall, students will meet weekly with the instructor for individual conferences; in spring, individual conferences will be biweekly.

AFRICANA STUDIES

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

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

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

First-Year Studies: Children as Cogs in the Machinery of Empire (p. 3), Mary A. Porter ***Anthropology***
Specters of the Subject: Hauntologies in Contemporary Life (p. 20), Robert R. Desjarlais ***Anthropology***
Ethnographic Research and Writing (p. 21), Robert R. Desjarlais ***Anthropology***
Walter Benjamin's Archives (p. 23), Robert R. Desjarlais ***Anthropology***
The Rise of the New Right in the United States (p. 64), Joshua Muldavin ***Geography***
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin ***Geography***
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin ***Geography***
Ideas of Africa: Africa Writes Back (p. 72), Mary Dillard ***History***
Digging: The Blues Ethos and Jazz Aesthetics: A History of African American Culture (p. 74), Komozi Woodard ***History***
Standing on My Sisters' Shoulders: Rethinking the Black Freedom Struggle (p. 74), Komozi Woodard ***History***
Sickness and Health in Africa (p. 75), Mary Dillard ***History***
Black Feminist and Queer of Color Theory (p. 82), Benjamin Zender ***Lesbian, Gay, Bisexual, and Transgender Studies***
Trash: Abject Object Orientations and Performance (p. 83), Benjamin Zender ***Lesbian, Gay, Bisexual, and Transgender Studies***
First-Year Studies: 20th-Century Black Women's Writing (p. 9), Elias Rodriques ***Literature***
The Politics of Addressing the Past: Apology, Repatriation, Reparation, and Remembrance (p. 106), Elke Zuern ***Politics***
Rising Autocrats and Democracy in Decline? (p. 107), Elke Zuern ***Politics***
Humanitarian Intervention and International Justice (p. 108), Elke Zuern ***Politics***
Democracy in Theory and Practice (p. 109), Elke Zuern ***Politics***
First-Year Studies: Health in a Multicultural Context (p. 11), Linwood J. Lewis ***Psychology***
Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality (p. 112), Linwood J. Lewis ***Psychology***
Are Jews White? (p. 122), Joel Swanson ***Religion***
Advanced Intermediate Spanish: Hidden in Plain Sight: Afro-Latin American and Caribbean Women Writers (p. 130), Danielle Dorvil ***Spanish***
First-Year Studies in Nonfiction: Black Studies and Writing (p. 16), Joseph Earl Thomas ***Writing***
Details Useful to the State: Writers and the Shaping of Empire (p. 154), Suzanne Gardinier ***Writing***
Politics and the Essay (p. 155), Vijay Seshadri ***Writing***
Writing About the Arts (p. 157), Vijay Seshadri ***Writing***

ANTHROPOLOGY

The study of anthropology traditionally covers four fields: sociocultural anthropology, linguistic anthropology, biological anthropology, and archaeology. At Sarah Lawrence College, we concentrate on sociocultural and linguistic anthropology.

Behind almost every aspect of our lives is a cultural realm, a shared construction that shapes assumptions and determines much of how we perceive and relate to the world. Sociocultural anthropology is the study of that realm—its extent and its effects. As students learn to approach with an anthropological eye what they formerly might have taken for granted, they gain insight into how social forces govern the ways in which we relate to ourselves and to each other: how we use words, how we define ourselves and others, how we make sense of our bodies, even how we feel emotions. Through examining the writings of anthropologists, viewing ethnographic films, and discussing these and other materials in seminar and conference sessions, students develop a comprehensive and multipatterned sense of the cultural dimensions of human lives. By studying the underpinnings of language, symbolic practices, race, gender, sexuality, policy and

advocacy, medical systems, cities, modernity, and/or social organization across a range of Western and non-Western settings, students come to better understand how meaning is made. With seminar dynamics and content characteristic of graduate-level work, Sarah Lawrence's anthropology courses take students in often unexpected and challenging directions.

A First-Year Studies course offered in Anthropology this year is listed below. The full course description is available under Anthropology in the First-Year Studies section of the curriculum.

First-Year Studies: Children as Cogs in the Machinery of Empire (p. 3) *Mary A. Porter* ANTH 1350

Childhood Across Cultures

ANTH 3043
Deanna Barenboim
Open, Seminar—Fall | 5 credits

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

Same as PSYC 3043.

Specters of the Subject: Hauntologies in Contemporary Life

ANTH 3513
Robert R. Desjarlais
Open, Seminar—Fall | 5 credits

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

Faking Families: An Anthropology of Kinship

ANTH 2147
Mary A. Porter
Open, Small Lecture—Fall | 5 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; marriage across great difference—such as age, race, nation, culture, or class—can also be problematic. And beyond the intimacies of couples and the interests of extended kin are the interests of the nation state. This lecture will examine the makings and meanings of kinship connections at multiple levels, from small communities to global movements. Topics will include the adoption and fostering of children, both locally and transnationally, in Peru, Chile, Spain, Italy, Ghana, the USA, 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. We will look at the ways in which 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.

Immigration and Illegality

ANTH 3537
Deanna Barenboim
Sophomore and Above, Seminar—Fall | 5 credits

What does it mean for a society to deem certain people "illegal" immigrants? How do the politics and policies of contemporary deportation regimes affect migrants' lives? In what ways does discourse about borders and belonging, citizenship and criminality, shape migrants' everyday experience in places like Ghana, Nicaragua, Italy, Israel, and the United States? In this interdisciplinary seminar, we will explore how social categories, language, law, and public policy shape processes of immigration and migrant lives across the globe. Drawing upon recent work in cultural anthropology, sociology, linguistics, public policy, and critical ethnic and Indigenous studies, we will examine the ramifications of immigration policies and public discourses that demarcate citizenship, membership, and belonging in diverse contexts. We will analyze how the experience of unauthorized migration is affected by the particular intersections of racial, ethnic, class, gender, generational, and legal boundaries that migrants cross. In so doing, we will pose a range of questions. For example, how do undocumented youth navigate the constraints imposed by "illegalized" identities, and how do they come to construct new self-perceptions as emerging adults? How do families navigate transnational migration, separation, and the threat of arrest, detention, and deportation in various social contexts? What forms do resistance and protest take, and how do migrants participate in social movements and social change? These questions will allow us to analyze how different forms of power—implemented across realms, 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. These questions will also lead us to ask how the categories of legal status or citizenship help us to understand the sociocultural, economic, and political structures that shape all of our lives. In tandem with our readings, we will welcome scholar-activist guest speakers, who will present their current work in the field. Students will conduct conference projects related to the central themes of the course.

Ethnographic Research and Writing

ANTH 3090
Robert R. Desjarlais
Sophomore and Above, Seminar—Year | 10 credits

Javanese shadow theatre, Bedouin love poems, and American community life are but a few of the sociocultural worlds 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 research is generally considered one of the best ways to form a nuanced and contextually rich understanding of a particular social world. To gain an informed sense of the methods, challenges, and benefits of such an approach, students will try their hands at ethnographic research and writing. In fall, each student will be asked to undertake an ethnographic research project in order to investigate the features of a specific social world—such as a homeless shelter, a religious festival, or a neighborhood in Brooklyn. In spring, students will craft a fully realized piece of ethnographic writing that conveys something of the features and dynamics of that 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 ethnographic projects, such as interviewing others, the use of field notes, the interlacing of theory and data, the role of dialogue and 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.

Closed to students who have taken Ethnographic Research and Writing (ANTH 4090).

Indigenous Ecologies and Environmental Justice

ANTH 3116
Deanna Barenboim
Open, Seminar—Spring | 5 credits

Throughout history, settler colonial and industrial extractive projects have displaced Native American and Indigenous peoples from their ancestral lands and instigated the environmental crises that plague our current world and threaten future survival. 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 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 the necessary 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; land dispossession, displacement, and migration; ecological knowledge, practices, and biodiversity; 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 look to case studies covering topics such as the links between language and land in Arctic environmental education; regenerative food systems in New Zealand, Mexico, and Peru; the effects of oil drilling in Ecuador and uranium mining in Navajo country; and resistance movements like Standing Rock/NoDAPL. Our texts will include poetry, interviews, multimedia pieces, book chapters, and journal articles primarily authored by Indigenous scholars and artists. 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.

Same as ENVI 3116.

Black and White and Red All Over: Races and Racism in Imperial Britain

ANTH 2073
Mary A. Porter
Open, Small Lecture—Spring | 5 credits

This aphorism, "We are here because you were there," attributed to British anti-racist activist A. Sivanandan, is the response of contemporary Britons of color to white people who challenge the rights of Britons of color to British residency and citizenship. These resistances come, in part, from the inaccurate belief that Britain was a homogeneously white nation until the mid-20th century and from the ideology that "Black" and "British" are mutually exclusive categories. In fact, there have been people of color resident and participating in British society for hundreds of years; over six centuries, their numbers and their roles expanded steadily in direct relation to the expansion of the British Empire and the colonization of millions of British "subjects" around the world. At its peak in 1922, maps showed the red coloring of Great Britain ruling over of one-quarter of the globe. This course, taught from an anthropological perspective, will explore the ways in which myriad racial categories, including white, have been mutually constituted in Great Britain in the context of shifting cultural, economic, and political circumstances. This will include exploring the differences and conflicts among the four nations that now constitute the nation state that is the United Kingdom of Great Britain and Northern Ireland: England, Northern Ireland, Scotland, and Wales. Hands-on class materials will be multidisciplinary (anthropology, history, geography, literature) and multimedia, with a particular focus on visual images, audio, maps, popular culture, and archival documents. We will look at the nature of British Imperial expansion through trade, settlement, and enslavement; but the main focus will be the resulting racialized landscapes in Great Britain. We will look at the lives of free Black people in Tudor times and the means, both formal and informal, by which enslaved people in Britain freed themselves and blended into Black English communities in the 18th century. We will learn about the merchant sailors who came from West Africa; the Lascars (Muslim sailors) from east of the Cape of Good Hope; and the Chinese seamen from Shanghai and Guangzhou, who established the first China Town in Europe in the London docklands in the 19th century. We will also learn about the Black men and women performing on the stages of theatres in England and Wales. Articulations of race, gender, and sexuality will be central, particularly as they play out in family formations. Intersections with class are critical, too, particularly in the 19th century when the burgeoning white middle class used the same racialized discourses lumping together the English working class, Irish immigrants, and "natives" overseas. We will devote a significant amount of

attention to the 20th century, with its two World Wars that depended on the labor of colonized subjects. We will look at discourses about "race relations" in Britain after 1948, which include white nationalist movements, government white papers, and some misguided writings by anthropologists, among other things. Finally, we will explore examples of explosions in popular culture created by second- and third-generation children of Commonwealth immigrants and their allies: music genres, including reggae, ska, and two-tone; films such as *Young Soul Rebels*, *Bend it Like Beckham*, and *The Stuart Hall Project*; and literature, including writings by Fathima Zahra, Aizaz Hussain, Paul Gilroy, and Jackie Kay. Each student will attend the weekly lecture and one weekly seminar meeting. Assignments will include biweekly written reflections, leading seminar discussions, and collaborating in group research projects.

Culture and Mental Health

ANTH 3151
Deanna Barenboim
Sophomore and Above, Seminar—Spring | 5 credits

This interdisciplinary course 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. The course will open by exploring questions of the classification of mental illness to address whether Western psychiatric categories apply across different local contexts. We will 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 readings of peer-reviewed articles and current research in cultural psychology, clinical psychology, psychological anthropology, psychiatric anthropology, and medical anthropology, students will 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 will explore how diagnostic processes and psychiatric care are, at times, differentially applied in the United States according to a client's race, ethnicity, class, or gender. Finally, we will also explore the complexities of recovery or healing, addressing puzzles such as why certain mental disorders are considered to be lifelong, chronic, and severe in some parts of the world but 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 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.

Same as PSYC 3151.

Walter Benjamin's Archives

ANTH 3146
Robert R. Desjarlais
Intermediate, Seminar—Spring | 5 credits
Prerequisite: Prior social sciences or humanities courses required.

There is no document of culture which is not at the same time a document of barbarity. —*Walter Benjamin*

Walter Benjamin (1892-1940) is one of the most important thinkers and writers of the 20th century. His many writings and innovative concepts, which continue to be discussed and debated today, are of pressing relevance for the contemporary moment, marked as it is by themes of technological and aesthetic transformations, political violence, and histories of exile and displacement. The purpose of this intensive seminar will be to delve into the textures of Benjamin's life—from his childhood years in Berlin to his final days in France and Spain—while considering the diverse and intricate formations of Benjamin's thought and writing. For this inquiry, we will be drawing from a number of biographical, historiographic, political, literary, and anthropological lines of analysis to gain an incisive sense of his groundbreaking writings on film and photography, literature and translation, concepts of history, and the politics of culture. Along the way, we will connect Benjamin's thought to other significant writers and philosophers, including Charles Baudelaire, Marcel Proust, Franz Kafka, Siegfried Kracauer, Theodor W. Adorno, Max Horkheimer, Hannah Arendt, and Jacques Derrida. We will focus on a number of key texts authored by Benjamin, including *Berlin Childhood around 1900*, *The Arcades Project*, "The Work of Art in the Age of Its Technological Reproducibility," "The Task of the Translator," "The Storyteller," and "On the Concept of History." In engaging with these and other challenging texts and giving thought to Benjamin's life and death more generally, students will develop a richly informed understanding of the life and thought of this singularly compelling person while coming to terms with the haunted histories of the 20th and 21st centuries.

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

Faking Families: An Anthropology of Kinship (p. 20), Mary A. Porter *Anthropology*

First-Year Studies: Place and Space: Two Histories of Art, 1850-Present (p. 3), Sarah Hamill *Art History*
Art and History (p. 27), Jerrilynn Dodds *Art History*
Object, Site, and Installation: Histories of Modern and Contemporary Sculpture (p. 27), Sarah Hamill *Art History*
Christians, Jews, and Muslims in the Arts of the Medieval Mediterranean (p. 27), Jerrilynn Dodds *Art History*
First-Year Studies: Moving Between the Lines: Intersections of Dance and Culture (p. 5), Peggy Gould *Dance History*
Political Economy of Women (p. 43), Kim Christensen *Economics*
Indigenous Ecologies and Environmental Justice (p. 46), Deanna Barenboim *Environmental Studies*
Experimental Filmmaking: From Abstraction to Poetic Encounter (p. 57), Robin Starbuck *Filmmaking and Moving Image Arts*
The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 63), Joshua Muldavin *Geography*
The Rise of the New Right in the United States (p. 64), Joshua Muldavin *Geography*
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin *Geography*
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*
The Middle East and Politics of Collective Memory: Between Trauma and Nostalgia (p. 71), Matthew Ellis *History*
Perverts in Groups: Queer Social Lives (p. 82), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King *Mathematics*
Global Circulations: Art and Pop Music of Asia (p. 99), Niko Higgins *Music History*
Ecomusicology: Music, Activism, and Climate Change (p. 99), Niko Higgins *Music History*
The Politics of Addressing the Past: Apology, Repatriation, Reparation, and Remembrance (p. 106), Elke Zuern *Politics*
Democracy in Theory and Practice (p. 109), Elke Zuern *Politics*
First-Year Studies: Health in a Multicultural Context (p. 11), Linwood J. Lewis *Psychology*
Childhood Across Cultures (p. 111), Deanna Barenboim *Psychology*
Perspectives on Child Development (p. 111), Charlotte L. Doyle *Psychology*
Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality (p. 112), Linwood J. Lewis *Psychology*
Concepts of the Mind: Language and Culture in Cognitive Science (p. 114), Sammy Floyd *Psychology*
Culture and Mental Health (p. 116), Deanna Barenboim *Psychology*
First-Year Studies: (Re)Constructing the Social: Subject, Field, and Text (p. 13), Shahnaz Rouse *Sociology*
Sociology of Global Inequalities (p. 126), Parthiban Muniandy *Sociology*
Informality and Everyday Cosmopolitan Contaminations (p. 127), Parthiban Muniandy *Sociology*
Politics and the Essay (p. 155), Vijay Seshadri *Writing*

ARCHITECTURE AND DESIGN STUDIES

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

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

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

Specters of the Subject: Hauntologies in Contemporary Life (p. 20), Robert R. Desjarlais *Anthropology*
Ethnographic Research and Writing (p. 21), Robert R. Desjarlais *Anthropology*
Walter Benjamin's Archives (p. 23), Robert R. Desjarlais *Anthropology*
First-Year Studies: Place and Space: Two Histories of Art, 1850-Present (p. 3), Sarah Hamill *Art History*

Romanesque and Gothic Castles and Cathedrals at the Birth of Europe (p. 25), Jerrilynn Dodds *Art History*
Art in the Age of Empire, 1790–1900 (p. 26), Sarah Hamill *Art History*
Anthropocene Aesthetics (p. 26), Mitchell Herrmann *Art History*
Art and History (p. 27), Jerrilynn Dodds *Art History*
Object, Site, and Installation: Histories of Modern and Contemporary Sculpture (p. 27), Sarah Hamill *Art History*
Christians, Jews, and Muslims in the Arts of the Medieval Mediterranean (p. 27), Jerrilynn Dodds *Art History*
Geospatial Data Analysis (p. 44), Bernice Rosenzweig *Environmental Science*
Digital 3D Animation: Character and Environment Design (p. 52), Kyle Hittmeier *Filmmaking and Moving Image Arts*
Character Design (p. 52), Scott Duce *Filmmaking and Moving Image Arts*
Introduction to 2D Digital Animation in Harmony (p. 52), Scott Duce *Filmmaking and Moving Image Arts*
Calculus I: The Study of Motion and Change (p. 92), Daniel King *Mathematics*
Brains, Bodies, and Buildings: Conversations Among Psychologists, Neuroscientists, and Architects (p. 112), Elizabeth Johnston *Psychology*
Informality and Everyday Cosmopolitan Contaminations (p. 127), Parthiban Muniandy *Sociology*
Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 127), Shahnaz Rouse *Sociology*
Room of One's Own (p. 144), Nick Roseboro *Visual and Studio Arts*
The Pendulum of Labor and Leisure: Impermanence (p. 144), Nick Roseboro *Visual and Studio Arts*
Experiments in Sculptural Drawing (p. 148), Katie Bell *Visual and Studio Arts*
Writing About the Arts (p. 157), Vijay Seshadri *Writing*

ART HISTORY

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

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

A First-Year Studies course offered in Art History this year is listed below. The full course description is available under Art History in the First-Year Studies section of the curriculum.

First-Year Studies: Place and Space: Two Histories of Art, 1850-Present (p. 3) *Sarah Hamill* ARTH 1017

Romanesque and Gothic Castles and Cathedrals at the Birth of Europe

ARTH 2022
Jerrilynn Dodds
Open, Lecture—Fall | 5 credits

This course will explore 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 in the Age of Empire, 1790–1900

ARTH 2037
Sarah Hamill
Open, Small Lecture—Fall | 5 credits

Focusing on Europe and its intersections with the Americas, Africa, and the Caribbean, this course will explore how artists in the long 19th century responded to the economic, political, and social upheavals of modernity and imperialism. We will look to artists depicting plantation economies, sanitizing the slave trade, and abolitionists forging a new visual rhetoric to depict bodily freedom and personhood. We will consider how artists reveled in capitalist spectacle, leisure, and entertainment, including through the nascent medium of photography. We will also grapple with how realism and materialism became tools to voice politics amidst revolution and nationalism, social inequality, and the rise of the bourgeoisie. Readings and lectures will introduce the movements of neoclassicism, romanticism, realism, impressionism, aestheticism, and neo-impressionism—and dig deeper to take up questions of collective and individual; center and periphery; gender, race, class, and sexuality; and land, landscape, and industry. This lecture-seminar hybrid will also entail field trips to area museums.

Anthropocene Aesthetics

ARTH 3408
Mitchell Herrmann
Intermediate, Seminar—Fall | 5 credits
Prerequisite: a prior art history course or a topic related to critical theory

This seminar in art theory and curatorial practice will explore ecological aesthetics in the era of anthropogenic climate change. The course's guiding question will be: What forms might an aesthetic experience of nature take when it no longer privileges the human observer but, rather, cultivates an equality and reciprocity between all forms of life? Possible answers will be drawn from recent work in critical theory, Black studies, Indigenous studies, queer theory, continental philosophy, and science and technology studies. Case studies on the work of selected contemporary artists will complement the theoretical frameworks under consideration. The course's topics will include: post-Enlightenment aesthetics of nature, biopower, vitalism, post- and antihumanisms, plant philosophies, bacteria and fungi studies, and deep time. The course will also incorporate a curatorial practicum that will allow students to participate in the production of an on-campus exhibition exploring ecological themes. In addition to exercises on exhibition writing, model making, and art installation, we will meet with artworld professionals working at museums in the New York area.

Vikings, Varangians, and Vinlanders: Globalizing Scandinavia From Antiquity to the Early Modern Period

ARTH 3606
David Castriota
Open, Seminar—Year | 10 credits

The popular imagination has come to see the Vikings of the early medieval period as primarily raiders and pirates who exploited their maritime and warlike skills to cut a swath of terror across northwestern Europe between the late eighth and 11th centuries. Yet, this is only part of a far more complex picture, whose beginnings went back to ancient times and whose effects lasted into the early modern period. Scandinavian peoples were also skilled craftsmen, merchants, politicians, mercenaries, and explorers who established vast trade networks and settlements reaching deep into Russia, to the Islamic world, and westward to Britain, Ireland, Iceland, and beyond. The course will approach subject matter by establishing a larger, unified global perspective on Scandinavian culture and history, beginning with Scandinavian interaction with the Roman world and its formative role in the larger development of European early medieval culture. We will examine how this development would culminate in the Viking Age and how, over time, Vikings would become important players in the Byzantine world and founders of the medieval Russian State while also developing a "Norman" military culture that came to dominate England and the central Mediterranean. In time, the Viking settlement of Iceland became a springboard for further colonization in Greenland and the initial European "exploration" of the North American continent. Back in Europe, Viking culture would lay the foundations of the medieval and early modern states of Denmark, Norway, and Sweden. The course will take a broad, synthetic approach, treating art or material culture within a larger economic, political, and historical perspective.

Arts of Ancient Italy and the Roman Empire

ARTH 3114
David Castriota
Open, Seminar—Year | 10 credits

Although the Romans come to mind most immediately as the people who absorbed and passed on the achievements of Greek civilization to the Western world, the transmission of Greek culture to Western posterity was a far more complex process initially involving various other peoples across the Italian peninsula. In fall, emphasizing the art of ancient Italy, the course will focus on how the early Greeks colonized southern Italy and Sicily. We will examine how their culture then affected a range of native Italian peoples such as the Etruscans, Osci, Latins, and the

early Romans, who eventually emerged as the dominant political force in Italy and then across the Mediterranean and southern Europe. We will consider how the process of Hellenization enabled the Romans to assume the management of the Greek world in military, political, and material cultural or artistic terms. In spring, now emphasizing the art of the Roman Empire, the course will explore the outcome of this development between the first and third centuries, as Rome came to dominate the entire Mediterranean basin along with much of Europe and western Asia. The course will apply a varied approach, concentrating largely on art in various media, especially architecture, while also incorporating literary and historical data to achieve a larger cultural perspective.

Art and History

ARTH 3040
Jerrilynn Dodds
Open, Seminar—Year | 10 credits

The visual arts and architecture constitute a central part of human expression and experience, both growing from and influencing our lives in profound ways that we might not consciously acknowledge. We will explore intersections between the visual arts and cultural, political, and social history with the goal of using art-history methods and theories to deal critically with works of art. This course is not a survey; rather, it will include a limited number of artists and works of art and architecture, which 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 its changing reception by audiences throughout time, including the ways in which those changes evoke political and social meanings. To accomplish this, we will need 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.

Object, Site, and Installation: Histories of Modern and Contemporary Sculpture

ARTH 2520
Sarah Hamill
Open, Small Lecture—Spring | 5 credits

This course will be about how we perceive objects, sites, and spaces in the world. We will look closely at how modern and contemporary critics and artists have defined the medium of sculpture in relation to the body, light, and touch; the pedestal, the museum, the monument, and the public sphere; commodities and everyday objects; and photography, video, and film. We will begin with how theorists and writers described sculptural perception in the Enlightenment and beyond, consider the legacies of neoclassicism and the fraught status of sculpture in modernism, and conclude our story with large-scale installations in contemporary art. Along the way, we will explore sculptors remaking the category of sculpture by upsetting expectations for a stable object and blurring the boundaries between public monument and private encounter; using reproducible media to display their objects in the public realm; and making objects that incorporated commodities, functional things, bodies, raw matter, and detritus. The course will touch on discourses of neoclassicism, modernism, race and cultural memory, surrealism, minimalism, site-specificity, installation, feminism, and participatory art. Exploring a range of focused case studies—whenever possible through works in person—this course will ask what a 20th-century sculpture was and how it operated in the public realm. This lecture-seminar hybrid will also entail field trips to area museums.

Christians, Jews, and Muslims in the Arts of the Medieval Mediterranean

ARTH 2734
Jerrilynn Dodds
Intermediate, Small Lecture—Spring | 5 credits
Prerequisite: Romanesque and Gothic: Castle and Cathedral at the Birth of Europe (ARTH 2022); Arts and Society in the Lands of Islam (ARTH 2033); a prior course in Islamic, Christian or Judaic civilization; a prior history or religion course; or permission of the instructor.

A number of contemporary politicians would have us believe that Medieval Europe was an almost uniquely Christian place and that the other two Abrahamic religions—Judaism and Islam—were fleeting and insignificant forces in the development of Europe and the Mediterranean. The arts, however, tell a different story. It is not a story of a utopia of tolerance and understanding, nor is it one of constant hostility and opposition between religious groups. The arts, instead, reveal multiple different ways that relations between different religious groups are constructed in societies, in times of war and peace, and in times of tension and productive interaction between different religious groups. The works we will explore are fascinating and historically revealing. The themes will be traced in mosques, churches, and synagogues; in palaces and gardens; in paintings, costume, and luxury arts, seeing how rich the act of grappling with difference can make a society. To understand these relations, we will also explore theories of

interaction and question some of the ways in which religious difference has been characterized in the arts in the past.

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

Walter Benjamin's Archives (p. 23), Robert R. Desjarlais *Anthropology*
First-Year Studies: Moving Between the Lines: Intersections of Dance and Culture (p. 5), Peggy Gould *Dance History*
Ollywoods: Global Popular Cinema and Industrial Film Form (p. 49), Leana Hirschfeld-Kroen *Film History*
Feminist Film and Media History (p. 49), Leana Hirschfeld-Kroen *Film History*
The Working Girl Around the World in Film (p. 50), Leana Hirschfeld-Kroen *Film History*
Politics of the Image (p. 54), Jazmín López *Filmmaking and Moving Image Arts*
Beginning Greek (p. 67), Emily Anhalt *Greek (Ancient)*
Realisms: Currents and Crosscurrents in 19th-Century Thought (p. 71), Philip Swoboda *History*
Fin de Siècle (p. 76), Philip Swoboda *History*
Beginning Italian: Viaggio in Italia (p. 79), Tristana Rorandelli *Italian*
Intermediate Italian: Modern Italian Culture and Literature (p. 79), Tristana Rorandelli *Italian*
Intermediate Latin: From Republic to Autocracy (p. 81), Emily Anhalt *Latin*
Shakespeare and the Semiotics of Performance (p. 87), Joseph Lauinger *Literature*
Global Surrealisms (p. 88), Jason Earle *Literature*
Brains, Bodies, and Buildings: Conversations Among Psychologists, Neuroscientists, and Architects (p. 112), Elizabeth Johnston *Psychology*
Art and Visual Perception (p. 115), Elizabeth Johnston *Psychology*
Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 127), Shahnaz Rouse *Sociology*
First-Year Studies: The New Narrative Photography (p. 14), Joel Sternfeld *Visual and Studio Arts*
First-Year Studies: New Genres: Abstract Video (p. 15), Angela Ferraiolo *Visual and Studio Arts*
First-Year Studies: Introduction to Painting (p. 15), Yevgeniya Baras *Visual and Studio Arts*
First-Year Studies: Ecological Making: Sculpture and Sustainability (p. 16), Katie Bell *Visual and Studio Arts*
First-Year Studies: 1,001 Drawings (p. 16), John O'Connor *Visual and Studio Arts*
Room of One's Own (p. 144), Nick Roseboro *Visual and Studio Arts*
The Pendulum of Labor and Leisure: Impermanence (p. 144), Nick Roseboro *Visual and Studio Arts*
1,001 Drawings (p. 144), John O'Connor *Visual and Studio Arts*
Senior Studio (p. 145), John O'Connor, Katie Bell *Visual and Studio Arts*
Introduction to Painting (p. 146), Yevgeniya Baras *Visual and Studio Arts*
From Collage to Painting (p. 146), Yevgeniya Baras *Visual and Studio Arts*
Performance Art Tactics (p. 146), Dawn Kasper *Visual and Studio Arts*
Photography Beyond Its Tropes (p. 148), Joel Sternfeld *Visual and Studio Arts*
Fashioning Fiction (p. 147), Joel Sternfeld *Visual and Studio Arts*
The New New Color (p. 147), Joel Sternfeld *Visual and Studio Arts*
The New Narrative Photography (p. 147), Joel Sternfeld *Visual and Studio Arts*
Ecological Making: Sculpture and Sustainability (p. 148), Katie Bell *Visual and Studio Arts*
Writing About the Arts (p. 157), Vijay Seshadri *Writing*

ASIAN STUDIES

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

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

First-Year Studies offered in Asian Studies this year are listed below. Full course descriptions are available under Asian Studies in the First-Year Studies section of the curriculum.

First-Year Studies: China's 20th Century Through Fiction (p. 4) *Kevin Landdeck* ASIA 1022
First-Year Studies: Gods, Ghosts, and Ancestors: Chinese Religion in Daily Life (p. 4) *Ellen Neskar* ASIA 1030

Atomic Bombs as History, Experience, and Culture

ASIA 2031
Kevin Landdeck
Open, Lecture—Fall | 5 credits

In January 2018, the Bulletin of Atomic Scientists set the hands of the Doomsday Clock (yes, it's a thing) at two minutes to midnight, the nearest it has been to catastrophe since 1953. In late 2019, Putin announced that Russia has developed "invincible" hypersonic nuclear missiles capable of hitting virtually anywhere on the globe. The conflict in Ukraine harbors nuclear nightmares that haunt our world again. With world leaders flirting with the prospect of nuclear holocaust, an understanding of the only instance of nuclear warfare is again relevant, even crucial. Through a rich variety of sources (textual, visual, and cinematic), this lecture-seminar hybrid will examine, from three major perspectives, the atomic bombings of Hiroshima and Nagasaki in August 1945. First, reading scholarship and primary documents, we will look at the decision to drop the bombs, as well as the postwar claims justifying them. We will interrogate the American narrative that the bombings were militarily necessary and the assumption that they ended the war while also putting them into the historical context of World War II—specifically, strategic bombing of non-military targets, prospects of Japanese surrender in the final months of the conflict, and the looming Cold War with Russia. Second, we will confront the effects of the bombs on Hiroshima, Nagasaki, and their populations. Technical descriptions and firsthand accounts will help us grasp the unique destructiveness of the atomic bombs on both bodies and buildings, as well as how people coped with that destructiveness. The diary of Michihiko Hachiya, for example, will reveal a medical doctor's observations on the breakdown of society and how ordinary Japanese dealt with the aftermath of the bombing of Hiroshima. Finally, the course will examine the impact of the bombs on Japan's postwar culture, including the profound sense of victimization that they imparted, which has complicated Japanese narratives about World War II and inspired an abiding pacifism in Japanese society. In a different vein, serious literature written by survivors will open up the relevance of atomic narratives by exploring the social alienation endured by the *hibakusha* (bomb survivors) in postwar Japan. Shōmei Tōmatsu's photography of Nagasaki and its *hibakusha* will provide a visual window on the bombs' legacy, as well. We will also examine some popular culture—the original (1954) *Godzilla* (Gojirō) movie and some anime or manga—for the ways the bombs were appropriated and invoked in apocalyptic imagery, imagery that expressed a distinctive understanding of the dark side of science and technology and made a lasting contribution to wider global culture. This course will consist of weekly lectures paired with weekly seminars for close discussion of our readings.

Same as HIST 2031.

Virtue and the Good Life: Ethics in Classical Chinese Philosophy

ASIA 3351
Ellen Neskar
Open, Seminar—Fall | 5 credits

This course will center 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. The 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 to be explored include: 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.

China's 20th Century Through Fiction

ASIA 3018
Kevin Landdeck
Open, Seminar—Year | 10 credits

In 1902, China's leading intellectual and political theorist, Liang Qichao, observed, "If one intends to renovate the people of a nation, one must first renovate its fiction." In the century that followed, reformers, radicals, and regimes repeatedly placed fiction at the center of the national project of modernity. Exploring literature's contribution to the construction of the Chinese national body, this yearlong seminar uses short stories and novels as windows on a cataclysmic century filled with wars, political revolutions, cultural change, and social upheaval. As writers participated in and commented on these traumatic events, fiction was a key battleground for political, social, and cultural change. In fall, we will encounter short stories and novels that carried forward radical demolitions of the Confucian cultural tradition and political critiques in the first half of the century. Beginning in the 1920s, urban feminists wrote to promote the emancipation of the individual, while a decade later leftist

writers exposed the evils of Western imperialism and capitalist exploitation. How did these works contribute to revolutionary movements? Despite an overall focus on the political dimension, we will take time out to consider some more lyrically inclined writers who explored China's ethnic margins and the more private dramas of love and despair. In spring, we will delve into the socialist realism of Communist fiction to identify its unique qualities and role in Maoist political life before turning to the literary reassessments of Maoist excesses in the reform era (1980s) and the place of literature in the neoliberal atmosphere of post-Tiananmen (1989) China. We will interrogate fictional works in postrevolutionary China for how they deal with and understand China's revolutionary past, its ragged cultural tradition, and a rapidly changing society and economy. What is the relationship between art and politics in these ostensibly (even studiously) apolitical works? And finally, we will also cover Taiwanese literature from the 1960s-1990s, as it too grappled with economic development, its political basis, and social effects. Our readings include many of the great characters in early 20th-century literature, such as Lu Xun's cannibalistic madman and hapless Ah Q, Ding Ling's tubercular Miss Sophie, Shen Congwen's Hmong villagers, and Zhang Ailing's college student turned mistress-assassin. We will also meet blood-drenched bandits, long-suffering peasants, and disaffected urban youths in an age of sex, drugs, and rock & roll. No prior knowledge of China (history or literature) is required.

Same as HIST 3018.

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

ASIA 3075
Ellen Neskar
Open, Seminar—Year | 10 credits

This course will look at the rise and unfolding of China's major religious traditions—Confucianism, Buddhism, Daoism, and popular (folk) religion—and seeks to place them within a broader historical, social, and cultural context. In doing so, we will take a two-pronged approach. The first approach will involve the close reading of texts that were foundational in each of the traditions. Topics to be explored will include: notions of the Dao (Tao) and the ways in which it might be attained by individuals, families, and communities; the essence of the mind, human nature, and the emotions and the ways in which they interact in behavior; and practices of inner self-cultivation and social engagement. The second approach will be to explore the specific religious practices associated with each of the traditions (e.g., ancestor worship, exorcisms, community worship, and prayers), the origins and transformation of popular religious festivals (including New Years, All Souls Day, and Hell), and the rise and spread of deity cults (including Guanyin, Mazu, and City Gods). This will involve a different set of texts, including ritual and liturgical texts, temple records and regulations, "how-to" manuals for specific practices, miracle tales, temple performance pieces, government documents, legal cases, diaries, and journals. In bringing these two approaches together, we will consider the ways in which religious traditions and practices both shaped and were shaped by social, cultural, economic, and political institutions.

Personal Narratives: Writing, Identity, and History in Modern China

ASIA 3005
Kevin Landdeck
Open, Seminar—Spring | 5 credits

This seminar will explore the realm of private life and individual identity and their relationship to the historical events and changes taking place in modern China from late Qing (1644-1911) up into the Reform era (2000s). Investigations will cover an eclectic mix of "personal" writings: diaries, letters, memoirs, oral testimony, autobiographies, third-party anthropological reconstructions of individuals, and (auto)biographical fiction. Among others, we will encounter late imperial Confucian radicals and mystics, petty literati, young urban women and their mothers with bound feet, peasants, radical revolutionaries, intellectuals, Maoist Red Guards, and factory workers. These personal narratives not only open up windows on the lives and times of their writers but also allow us to investigate the intersection between the practice of writing and identity construction in modern China. Primary readings will be contextualized with historical scholarship and supplemented with selections from some important theorists (Benedict Anderson, Anthony Giddens, and René Girard) that provide interdisciplinary analytical tools to explore the construction of personal identity and the self. We will ask how the personal narrative writers present themselves: What are their self-conceptions and self-deceptions? Where does their sense of "self" come from, and how do they construct private selves through writing? We should even dare to ask whether these categories of "private" and "self" are relevant. The rapid, often traumatic, changes of modern China will cause us to consider how these people understood and situated themselves in wider society and the events of their time and, thus, will raise questions about the imaginative constructions of national (or social) communities that are smuggled inside these "personal" stories.

Law and Culture in Premodern China

ASIA 3306
Ellen Neskar
Open, Seminar—Spring | 5 credits

This course will offer a three-part approach to the study of law in premodern China, focusing on legal theory, courts and the implementation of law, and the relationship between law and popular culture. The first part of the course will provide an overview of the philosophical basis of law, the state's development of civil and penal law codes, and its creation of courts and judicial institutions. The second part will look more closely at the application of the law code to criminal cases in the medieval period. Here, we will study case books and judicial judgments, precedent texts, magistrates' manuals, forensic guidelines, and journal accounts. Topics that we will examine include: the role and function of local judges, the processes by which penal cases were judged and punishments determined, and the rights and obligations of the various parties in a legal suit. The third part of the course will examine the ways in which the judicial system both influenced and was influenced by popular culture. Our readings will include religious tracts, folktales, and popular fiction. Topics will include the ways in which the court system shaped popular notions of justice, karma, and revenge; the contribution of the legal system to increasingly complicated notions of heaven and hell; and the rise of popular "detective" fiction centered on the courtroom and judges.

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

Faking Families: An Anthropology of Kinship (p. 20), Mary A. Porter ***Anthropology***
Black and White and Red All Over: Races and Racism in Imperial Britain (p. 22), Mary A. Porter ***Anthropology***
Walter Benjamin's Archives (p. 23), Robert R. Desjarlais ***Anthropology***
Christians, Jews, and Muslims in the Arts of the Medieval Mediterranean (p. 27), Jerrilynn Dodds ***Art History***
The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 63), Joshua Muldavin ***Geography***
The Rise of the New Right in the United States (p. 64), Joshua Muldavin ***Geography***
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin ***Geography***
Human Rights (p. 75), Mark R. Shulman ***History***
Global Circulations: Art and Pop Music of Asia (p. 99), Niko Higgins ***Music History***
Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 127), Shahnaz Rouse ***Sociology***
Details Useful to the State: Writers and the Shaping of Empire (p. 154), Suzanne Gardinier ***Writing***

BIOLOGY

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

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

A First-Year Studies course offered in Biology this year is listed below. The full course description is available under Biology in the First-Year Studies section of the curriculum.

First-Year Studies: Conflicts in Biology (p. 5) ***Drew E. Cressman*** BIOL 1022

Ecology

BIOL 3014
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, with most labs held outdoors.

Genetics

BIOL 3617
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, 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, as well as 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 complex phenotypes such as behavior or traits such as intelligence. Classes will be supplemented with weekly lab work.

This course is appropriate for any student who has completed International Baccalaureate, Advanced Placement biology, or a previous college-level biology course.

Anatomy and Physiology

BIOL 3012
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. Lab work will include dissections and microscope work. A final conference paper is required at the course's conclusion; the topic will be chosen by each student to emphasize the relevance of anatomy/physiology to our understanding of the human body.

Biology of Cancer

BIOL 3766
Drew E. Cressman
Intermediate, Seminar—Spring | 5 credits
Prerequisite: Genetics (BIOL 3617) or equivalent, or Cell Biology (BIOL 3657) or equivalent.

Cancer is one of the most feared and notorious of human diseases, being devastating in both its scope and its prognosis. It has been described as an alien invader inside one's own body, characterized by its insidious spread and devious ability to resist countermeasures. Cancer's legendary status is rightfully earned, accounting for 13% of all human deaths worldwide and killing an estimated 10 million people annually. In 1971, President Richard Nixon declared a "war on cancer" and, since then, more than $250 billion has been spent on cancer research. While clinical success has been modest, tremendous insights have been generated in understanding the cellular, molecular, and genetic mechanisms of this disease. In this course, we will explore the field of cancer biology, covering topics such as tumor viruses, cellular oncogenes and tumor suppressor genes, cell immortalization, multistep tumorigenesis, cancer development and metastasis, and the treatment of cancer. In addition, we will discuss new advances in cancer research and draw from recent articles in the published literature. Readings will also include Siddhartha Mukherjee's *The Emperor of All Maladies*.

Microbiology

BIOL 3253
Michelle Hersh
Intermediate, Seminar—Spring | 5 credits
Prerequisite: General Biology: Genes, Cells, and Evolution (BIOL 2014) 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.

Toxic Elements and Deadly Molecules (p. 33), Colin Abernethy ***Chemistry***
General Chemistry I (p. 33), Colin Abernethy ***Chemistry***
Organic Chemistry I (p. 34), Mali Yin ***Chemistry***
Nutrition (p. 34), Mali Yin ***Chemistry***
General Chemistry II (p. 35), Colin Abernethy ***Chemistry***
Organic Chemistry II (p. 35), Mali Yin ***Chemistry***
Watersheds (p. 44), Bernice Rosenzweig ***Environmental Science***
Pollution (p. 45), Bernice Rosenzweig ***Environmental Science***
Calculus I: The Study of Motion and Change (p. 92), Daniel King ***Mathematics***
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King ***Mathematics***
Calculus II: Further Study of Motion and Change (p. 92), Melvin Irizarry-Gelpi ***Mathematics***
Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 93), Bruce Alphenaar ***Mathematics***
First-Year Studies: Women Philosophers in the 20th and 21st Centuries (p. 10), Roy Ben-Shai ***Philosophy***
Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 113), Maia Pujara ***Psychology***
Emotions and the 'Mind-Body' Connection: Affective Psychology and Psychophysiology Research Seminar (p. 115), Maia Pujara ***Psychology***
Art and Visual Perception (p. 115), Elizabeth Johnston ***Psychology***

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.

Toxic Elements and Deadly Molecules

CHEM 2108
Colin Abernethy
Open, Lecture—Fall | 5 credits

Poisons have been used throughout history as murder weapons. This course will explore some of the world's most dreaded poisons. In each case, course work will look at the poison's origin, its discovery, and its use in notorious murders or attempted murders. Students will explore each poison's chemical structure and its effect on the human body. By understanding the chemical properties of a particular poison, students will learn how detectives or forensic scientists can discover its use and bring perpetrators to justice. We will also see that many of these deadly substances can be used as lifesaving drugs or have led to the development of new treatments for diseases. Students are encouraged to take this course to learn chemistry in a macabre manner—but be sure not to eat or drink anything during class!

General Chemistry I

CHEM 2010
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 alongside demonstrating the central role of chemistry in biology and medicine. Students first look at basic descriptions of elemental properties, the periodic table, solid and molecular structures, and chemical bonding. The course then relates 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, the course goes on to consider physical chemistry, which provides the basis for a quantitative understanding of: 1) the kinetic theory of gases (which is developed to consider the nature of liquids and solids); 2) equilibria and the concepts of the equilibrium constant and of pH; 3) energy

changes in chemical reactions and the fundamental principles of thermodynamics; 4) the rates of chemical reactions and the concepts of the rate determining step and activation energy. Practical work in the lab portion of this course introduces students to 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 lab session each week, there will be an hour-long weekly group conference. This course will be of interest to students considering the study of chemistry or biology and to those planning on a career in medicine and related health.

Organic Chemistry I

CHEM 3650
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 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; thus, 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. Students 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 the class to rationalize the vast number of reactions that organic reagents undergo. Topics covered 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, students will develop the techniques and skills required to synthesize, separate, purify, and identify organic compounds. Organic chemistry is a key requirement for pre-med students and is strongly encouraged for all others who are interested in the biological and physical sciences.

Environmental Chemistry

CHEM 3707
Mali Yin
Open, Seminar—Fall | 5 credits

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

From Alchemy to Chemistry

CHEM 3110
Colin Abernethy
Open, Seminar—Spring | 5 credits

Tracing its origins back to ancient Egypt, alchemy was a dark—often forbidden—art, whose practitioners wrote cryptic, encoded, symbolic, and often secretive texts. Driven by the desire to turn base metals into gold and to discover the Philosopher's Stone and, with it, the secret of immortality, alchemists studied the transmutation of physical substances. Despite its unsavory reputation, alchemy was practiced by some of the most extraordinary individuals in the history of humanity's intellectual development: Jabir ibn Hayyan, Roger Bacon, Paracelsus, and Robert Boyle. Indeed, Isaac Newton—widely regarded as the father of modern science—wrote more alchemical manuscripts than on any other subject. In this course, we will investigate the essence of alchemy and its turbulent history. The course will then explore the legacy of alchemy: how the work of the alchemists enabled the scientists of the 18th and 19th centuries to transform alchemical lore into the modern science of chemistry.

Nutrition

CHEM 2027
Mali Yin
Open, Small Lecture—Spring | 5 credits

Nutrition is the sum of all interactions between us and the food that we consume. The study of nutrition includes the nature and general role of nutrients in forming structural material, providing energy, and helping to regulate metabolism. How do food chemists synthesize the fat that cannot be digested? Can this kind of fat satisfy our innate appetite for fats? Are there unwanted side effects, and why? What constitutes a healthy diet? What are the consequences of severely restricted food intake seen in prevalent emotional disorders such as anorexia and bulimia? These and other questions will be discussed. The course will also discuss the effect of development,

pregnancy, emotional state, and disease on nutritional requirements. And students will also consider effects of food production and processing on nutrition value and food safety.

General Chemistry II

CHEM 2011
Colin Abernethy
Intermediate, Small Lecture—Spring | 5 credits
Prerequisite: General Chemistry I (CHEM 2010).

This course is a continuation of General Chemistry I (CHEM 2010). The course will begin with a detailed study of both the physical and chemical properties of solutions, which will enable students to consider the factors that affect both the rates and direction of chemical reactions. Students 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 lab sessions will allow us to demonstrate and test the theories described in the lecture segment of the course.

Organic Chemistry II

CHEM 3651
Mali Yin
Intermediate, Seminar—Spring | 5 credits
Prerequisite: Organic Chemistry I (CHEM 3650).

In this course, students 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. The course will also investigate the methods by which large, complicated molecules can be synthesized from simple starting materials. Modern methods of organic structural determination—such as mass spectrometry, 1H and 13C nuclear magnetic resonance spectroscopy, and infrared spectroscopy—will also be introduced. In the lab section of this course, students will continue to develop the techniques and skills required to synthesize, separate, purify, and identify organic compounds. This course is a key requirement for pre-med students and is strongly encouraged for others interested in the biological and physical sciences.

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

Genetics (p. 32), Drew E. Cressman ***Biology***
Pollution (p. 45), Bernice Rosenzweig ***Environmental Science***
Calculus I: The Study of Motion and Change (p. 92), Daniel King ***Mathematics***
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King ***Mathematics***
Calculus II: Further Study of Motion and Change (p. 92), Melvin Irizarry-Gelpi ***Mathematics***
Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 93), Bruce Alphenaar ***Mathematics***
Renewable Energy Systems (p. 103), Merideth Frey ***Physics***
General Physics I (Classical Mechanics) (p. 104), Sarah Racz ***Physics***
Classical and Quantum Waves (p. 104), Merideth Frey ***Physics***
It's About Time (p. 104), Merideth Frey ***Physics***
General Physics II (Electromagnetism and Light) (p. 104), Sarah Racz ***Physics***
Thermal Physics (p. 105), Merideth Frey ***Physics***

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. 27), Jerrilynn Dodds ***Art History***
Beginning Greek (p. 67), Emily Anhalt ***Greek (Ancient)***
Intermediate Latin: From Republic to Autocracy (p. 81), Emily Anhalt ***Latin***
First-Year Studies: Rejecting Tyranny: Ancient Greek Origins of Democratic Ideals (p. 7), Emily Anhalt ***Literature***
Shakespeare and the Semiotics of Performance (p. 87), Joseph Lauinger ***Literature***
Introduction to Ancient Greek Religion and Society (p. 119), Ron Afzal ***Religion***
Writing About the Arts (p. 157), Vijay Seshadri ***Writing***

COGNITIVE AND BRAIN SCIENCE

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

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

Genetics (p. 32), Drew E. Cressman ***Biology***
First-Year Studies: Privacy, Technology, and the Law (p. 5), Michael Siff ***Computer Science***
Artificial Intelligence and Society (p. 37), James Marshall ***Computer Science***
Introduction to Computer Science: The Way of the Program (p. 37), James Marshall ***Computer Science***
Compilers: How Computers Execute Their Programs (p. 37), Michael Siff ***Computer Science***
Games Computers Play (p. 38), Michael Siff ***Computer Science***
Biologically-Inspired Artificial Intelligence (p. 38), James Marshall ***Computer Science***
Calculus I: The Study of Motion and Change (p. 92), Daniel King ***Mathematics***
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King ***Mathematics***
Perspectives on Child Development (p. 111), Charlotte L. Doyle ***Psychology***
The Origins of Language: What Babies, Animals, and Machines Can Tell Us (p. 111), Sammy Floyd ***Psychology***
Brains, Bodies, and Buildings: Conversations Among Psychologists, Neuroscientists, and Architects (p. 112), Elizabeth Johnston ***Psychology***
Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality (p. 112), Linwood J. Lewis ***Psychology***
Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 113), Maia Pujara ***Psychology***
Concepts of the Mind: Language and Culture in Cognitive Science (p. 114), Sammy Floyd ***Psychology***
Speaking the Unspeakable: Trauma, Emotion, Cognition, and Language (p. 114), Emma Forrester ***Psychology***
Emotions and the 'Mind-Body' Connection: Affective Psychology and Psychophysiology Research Seminar (p. 115), Maia Pujara ***Psychology***
How Humans Learn Language (p. 115), Sammy Floyd ***Psychology***
Art and Visual Perception (p. 115), Elizabeth Johnston ***Psychology***
Mindfulness: Science and Practice (p. 116), Elizabeth Johnston ***Psychology***
Reading the Growing Mind: Research Methods in Psycholinguistics and Cognitive Development (p. 117), Sammy Floyd ***Psychology***
Children's Literature: A Writing Workshop (p. 152), Myra Goldberg ***Writing***

COMPUTER SCIENCE

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

What are the basic building blocks of algorithms? How do we go about finding algorithmic solutions to problems? What makes an efficient algorithm in terms of the resources (time, memory, energy) that it requires? What does the efficiency of algorithms say about major applications of computer science such as cryptology, databases, and artificial intelligence? Computer-science courses at Sarah Lawrence College are aimed at answering questions such as those. Sarah Lawrence computer-science students also investigate how the discipline intersects other fields of study, including mathematics, philosophy, biology, and physics.

A First-Year Studies course offered in Computer Science this year is listed below. The full course description is available under Computer Science in the First-Year Studies section of the curriculum.

First-Year Studies: Privacy, Technology, and the Law (p. 5)
Michael Siff COMP 1025

Artificial Intelligence and Society

COMP 3213
James Marshall
Open, Seminar—Fall | 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 to come to grips with both the promise and the peril of AI. We will consider AI from many angles, including historical, philosophical, ethical, and public-policy perspectives. We will also examine many of the technical concepts and achievements of the field in detail, as well as its many failures and setbacks. Throughout the course, students will be asked to read texts, write responses, do follow-up research, and participate in classroom discussions. This is not a programming course, and no background in computer programming is expected or required.

Introduction to Computer Science: The Way of the Program

COMP 2012
James Marshall
Open, Small Lecture—Fall | 5 credits

This lecture will be a rigorous introduction to computer science and the art of computer programming, using the elegant, eminently practical, yet easy-to-learn programming language Python. We will learn the principles of problem solving with a computer while gaining the programming skills necessary for further study in the discipline. We will emphasize the power of abstraction and the benefits of clearly written, well-structured programs, beginning with imperative programming and working our way up to object-oriented concepts such as classes, methods, and inheritance. Along the way, we will explore: the fundamental idea of an algorithm; how computers represent and manipulate numbers, text, and other data (such as images and sound) in binary; Boolean logic; conditional, iterative, and recursive programming; functional abstraction; file processing; and basic data structures, such as lists and dictionaries. We will also learn introductory computer graphics, how to process simple user interactions via mouse and keyboard, and some principles of game design and implementation. All students will complete a final programming project of their own design. Weekly hands-on laboratory sessions will reinforce the concepts covered in class through extensive practice at the computer.

Compilers: How Computers Execute Their Programs

COMP 3867
Michael Siff
Intermediate/Advanced, Seminar—Fall | 5 credits
Prerequisite: Introduction to Computer Programming (COMP 2010) or equivalent and permission of the instructor

Compilers are often known as translators—and for good reason: Their job is to take programs written in one language and translate them to another language (usually assembly or machine language) that a computer can execute. It is, perhaps, the ideal meeting between the theoretical and practical sides of computer science. Modern compiler implementation offers a synthesis of: 1) language theory: how languages (both natural languages and programming languages) can be represented on, and recognized by, a computer; 2) software design and development: how practical software can be developed in a modular way—for example, how components of one compiler can be connected to components of another compiler to form a new compiler; and 3) computer architecture: understanding how modern computers work. In this course, we will write a program implementing a nontrivial compiler for a novel programming language (partly of our own design). Topics covered will include the difference between interpreters and compilers; regular expressions and finite automata; context-free grammars and the Chomsky hierarchy; type checking and type inference; contrasts between syntax and semantics; and graph coloring as applied to register allocation. Conference work will allow students to pursue different aspects of compilers, such as compilation of object-oriented languages, automatic garbage collection, compiler optimizations, just-in-time compilation, WebAssembly, and applications of compiler technology to natural-language translation.

Some programming experience and familiarity with computer organization is recommended.

The Computational Beauty of Nature

COMP 2055
James Marshall
Open, Small Lecture—Spring | 5 credits

This course will explore the concepts of emergence and complexity within natural and artificial systems. Simple computational rules interacting in complex, nonlinear ways can produce rich and unexpected patterns of behavior and may account for much of what we think of as beautiful or interesting in the world. Taking this as our theme, we will investigate a multitude of topics, including: fractals and the Mandelbrot set; chaos theory and strange attractors; cellular automata, such as the Wolfram rules and Conway's Game of Life; self-organizing and emergent systems; formal models of computation such as Turing machines; artificial neural networks; genetic algorithms; and artificial life. The central questions motivating our study will be: How does complexity arise in nature? Can complexity be quantified and objectively measured? Can we capture the patterns of nature as computational rules in a computer program? What is the essence of computation, and what are its limits? Throughout the course, we will emphasize mathematical concepts and computer experimentation rather than programming, using the computer as a laboratory in which to design and run simulations of complex systems and observe their behaviors.

Games Computers Play

COMP 3112
Michael Siff
Open, Seminar—Spring | 5 credits

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

Biologically-Inspired Artificial Intelligence

COMP 3214
James Marshall
Intermediate, Seminar—Spring | 5 credits
Prerequisite: at least one semester of programming experience in a high-level, object-oriented language such as Python, Java, or C++

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

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

Geospatial Data Analysis (p. 44), Bernice Rosenzweig *Environmental Science*
Calculus I: The Study of Motion and Change (p. 92), Daniel King *Mathematics*
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King *Mathematics*
Calculus II: Further Study of Motion and Change (p. 92), Melvin Irizarry-Gelpi *Mathematics*
Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 93), Bruce Alphenaar *Mathematics*
First-Year Studies: Foundations of Modern Physics (p. 10), Sarah Racz *Physics*
The Origins of Language: What Babies, Animals, and Machines Can Tell Us (p. 111), Sammy Floyd *Psychology*

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.

Costume Design for Dance

DNCE 5527
Liz Prince
Open, Component—Year

This course will be 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 costume-design student will eventually be paired with a student choreographer, with whom they will collaborate to realize costumes for the choreographer's work that will be presented during the fall or spring departmental dance productions. Students will also be creating their own resource book throughout the year, which will comprise all handouts, in-class exercises, and notes in a loose-leaf binder. 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—be it with fellow designers or as a choreographer or director collaborating with the production team. The resource book will also serve as a helpful guide in the future, as students embark on their own productions at Sarah Lawrence and beyond.

Students will be responsible for a $15 materials fee in addition to purchasing their own 2" wide loose-leaf binder.

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

Walter Benjamin's Archives (p. 23), Robert R. Desjarlais *Anthropology*
First-Year Studies: Moving Between the Lines: Intersections of Dance and Culture (p. 5), Peggy Gould *Dance History*
Trash: Abject Object Orientations and Performance (p. 83), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*
Shakespeare and the Semiotics of Performance (p. 87), Joseph Lauinger *Literature*
First-Year Studies: 1,001 Drawings (p. 16), John O'Connor *Visual and Studio Arts*
1,001 Drawings (p. 144), John O'Connor *Visual and Studio Arts*
Senior Studio (p. 145), John O'Connor, Katie Bell *Visual and Studio Arts*
New Genres: Electronic Studio (p. 145), Angela Ferraiolo *Visual and Studio Arts*
New Genres: Abstract Video (p. 145), Angela Ferraiolo *Visual and Studio Arts*

Performance Art Tactics (p. 146), Dawn Kasper *Visual and Studio Arts*

DANCE HISTORY

The Dance History discipline at Sarah Lawrence provides opportunities for students to examine critical aspects of dance as a separate, credit-bearing seminar or lecture course rather than a component within a performing arts study. Encompassing political, cultural, creative, and embodied practices at the intersection of the arts, humanities and social sciences, these courses serve as hubs for interdisciplinary inquiry. All courses within the Dance History discipline are open to the entire college community. No previous knowledge of dance is required.

A First-Year Studies course offered in Dance History this year is listed below. The full course description is available under Dance History in the First-Year Studies section of the curriculum.

First-Year Studies: Moving Between the Lines: Intersections of Dance and Culture (p. 5) *Peggy Gould* DNHS 1121

DEVELOPMENT STUDIES

Classes from disciplines such as anthropology, economics, environmental studies, geography, history, politics, public policy, sociology, and writing comprise the classes available within this cross-disciplinary path.

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

Specters of the Subject: Hauntologies in Contemporary Life (p. 20), Robert R. Desjarlais *Anthropology*
Walter Benjamin's Archives (p. 23), Robert R. Desjarlais *Anthropology*
Economics of the Environment, Resource Sustainability, and Climate Change (p. 41), An Li *Economics*
Quantitative Methods in Social Science Research (p. 42), Jamee Moudud *Economics*
Introduction to Economic Theory and Policy (p. 42), Jamee Moudud *Economics*
The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 63), Joshua Muldavin *Geography*
The Rise of the New Right in the United States (p. 64), Joshua Muldavin *Geography*
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin *Geography*
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King *Mathematics*
Organizational Theory and Behavior: Thinking Through Practice (p. 126), Shahnaz Rouse *Sociology*
Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 127), Shahnaz Rouse *Sociology*

DIGITAL MEDIA STUDIES

Descritption

Imagined Elsewheres: Global Trans/ Queer Digital Cultures

DMST 3553
Yeong Ran Kim
Open, Seminar—Fall | 5 credits

This interdisciplinary course will examine queer/trans artistic and activist practices in global digital cultures. We will explore how queerness and transness are performed and constructed in digital media across different cultures and regions. How do queer and trans folx create an alternative space, in order to survive and thrive in the hostile world? How do queer and trans DIY cultures shape the critical study of digital media today? Topics will include queer/trans politics of representation, the discourses of visibility and violence, the role of social media in trans and queer activism, and the digital culture's relationship to trans and queer identity and knowledge production. Through critical analysis and hands-on projects, students will gain a deeper understanding of queer and transgender issues in the global media culture, reimagining their own individual and collective pasts, presents, and future possibilities.

The Affective Archive: History and Materiality in Media Studies

DMST 3100
Yeong Ran Kim
Open, Seminar—Year | 10 credits

This course will offer a thorough introduction to the major themes and issues in digital-media studies, making it a valuable resource for anyone interested in understanding the complexities of digital media. Throughout the course, we will explore various topics across disciplines, engaging in history, materiality, and affect of media technologies. This will include examining the material and cultural histories of computing, which help us understand how digital technology has evolved and impacted society over

time. We will also delve into media archaeology, a field that explores a heterogeneous set of theories and methods to investigate the material history of media technology, challenging the supposed newness of digital culture. Another key aspect of the course will be to engage in the turn to affect and emotion in media studies: How do we experience, both cognitively and bodily, the circulation of emotion and affect in social media? How does this experience shape our mode of being in the world? The case studies introduced in the course will focus on transnational digital practices, recognizing that digital media is not confined by geographical boundaries. We will aim to critically understand the development of methods, ideas, practices, tools, and objects within digital-media studies. No prior knowledge of digital-media studies is required.

Sonic Mediations: The Politics of Sound in the Digital Age

DMST 3250
Yeong Ran Kim
Open, Seminar—Spring | 5 credits

The emerging field of sound studies has garnered attention across various disciplines, including music, history, cultural studies, urban studies, science and technology studies, and environmental studies. By shifting our focus to the auditory realm, this course will explore how sound offers a mode of knowing attuned to different sonic registers of the everyday. This course will offer an introduction to diverse theories and practices of sound. How do we listen to voices unheard? What roles do digital technologies play in listening to these voices? How does technological mediation shape our experience of sounds? Beyond just voice, what other sounds deserve our attention? How do we navigate feelings of pleasure, repression, rage, and isolation that transcend dominant language? How does the digital culture contribute to community formation through voice, sound, and performance? Readings and discussions will range across digital studies, technology, art, sound studies, cultural history, critical-race theory, feminism, queer theory, and more. Beyond the readings and discussions, students will be responsible for "sonic writings," a site-specific field recording study, and a final paper/project. No prior experience in audio recording and editing is required.

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

Feeling Sound: Effects and Affects (p. 54), Andrew Siedenburg *Filmmaking and Moving Image Arts*

ECONOMICS

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

Economics of the Environment, Resource Sustainability, and Climate Change

ECON 3803
An Li
Intermediate, Seminar—Fall | 5 credits
Prerequisite: a prior 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 in the context of sustainable development, seeking 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 guiding topics include: how the relationship between economic growth, demographic change, and environmental pollution has evolved; how to approach and deal with climate change in the context of sustainable development; 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.

Applied Economics Research Workshop

ECON 3508
An Li
Intermediate/Advanced, Seminar—Fall | 5 credits
Prerequisite: a prior economics course; prior econometrics experience in statistics recommended

In this research workshop, we will learn the essential skills and contemporary methods for conducting empirical studies of economic, political, social, and policy issues. We will discuss how to properly formulate a research hypothesis, how to select and organize quantitative data, how to construct relevant variables, how to select empirical research methods, and how to present and communicate your research findings. The course will cover a range of contemporary applied research methods. We will start with finding correlations among variables of interest (e.g., How do X and Y relate to each other?), but will focus more on making causal inferences (e.g., Does X cause Y?). We will learn Stata, a relatively advanced statistical package used widely by the social science and science research communities. The ultimate goal of the course is to help students write a successful applied conference project.

Quantitative Methods in Social Science Research

ECON 2035
Jamee Moudud
Open, Small Lecture—Year | 10 credits

This course is designed for students interested in the social sciences who wish to understand the methodology and techniques involved in the estimation of structural relationships between variables (i.e., regression analysis). The course is intended for students who wish to be able to carry out empirical work in their particular field, both at Sarah Lawrence College and beyond, and critically engage with empirical work done by academic or professional social scientists. In fall, the course will cover the theoretical and applied statistical principles that underlie Ordinary Least Squares (OLS) regression techniques. The course will begin with a review of basic statistical and probability theory, as well as relevant mathematical techniques. We will then study the assumptions needed to obtain the Best Linear Unbiased Estimates (BLUE) conditions of a regression equation. Particular emphasis will be placed on the assumptions regarding the distribution of a model's error term and other BLUE conditions. The course will cover hypothesis testing, sample selection, and the critical role of the t- and F-statistic in determining the statistical significance of an econometric model and its associated slope or "β" parameters. Further, we will address three main problems associated with the violation of a particular BLUE assumption: multicollinearity, serial correlation, and heteroscedasticity. We will learn how to identify, address, and remedy each of these problems. In addition, the course will take a similar approach to understanding and correcting model specification errors. In spring, the course will build on fall learning by introducing advanced econometrics topics. We will study difference-in-difference estimators, autoregressive dependent lag (ARDL) models, co-integration, and error correction models involving nonstationary time series. We will investigate simultaneous equations systems, vector error correction (VEC), and vector autoregressive (VAR) models. The final part of the course will involve the study of panel data, as well as logit and probit models. Students will receive ample exposure to concrete issues while also being encouraged to consider basic methodological questions, including the debates between John Maynard Keynes and Jan Tinbergen regarding the power and limitations of econometric analysis. Spring is particularly relevant to students who wish to pursue graduate studies in a social-science discipline but equally relevant for other types of graduate degrees that involve knowledge of intermediate-level quantitative analysis. The practical "hands-on" approach taken in this course will be useful to those students who wish to do future conference projects, internships, or enter the job market in the social (or natural) sciences with significant empirical content. The goal is for students to be able to analyze questions such as: What is the relationship between slavery and industrialization in the United States? What effects do race, gender, and educational attainment have in the determination of wages? How does the female literacy rate affect the child mortality rate? How can one model the effect of economic growth on carbon-dioxide emissions? What is the relationship among sociopolitical instability, inequality, and economic growth? How do geographic location and state spending affect average public-school teacher salaries? How does one study global inequalities in terms of access to COVID-19 vaccines?

Introduction to Economic Theory and Policy

ECON 3708
Jamee Moudud
Open, Seminar—Year | 10 credits

This seminar, broadly speaking, will cover introductory microeconomics and macroeconomics from a wide range of theoretical perspectives, including neoclassical, post-Keynesian, Marxian, feminist, and institutional political economy perspectives. The course will enable students to understand the more "technical aspects" of economics (e.g., usage of supply/demand analysis within and outside

neoclassical economics), as well as significant economic history and the history of economic thought. Theoretical issues will be applied to contemporary policy debates such as industrial policy, foreign trade, global warming, and inequality.

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

ECON 3041
Noah Shuster
Open, Seminar—Year | 10 credits

This seminar will explore the history of the United States labor movement from its beginnings in the colonial society of the 1600s to the "globalized" cities of the 2020s. Beginning with the involuntary labor arrangements that structured the continent's economy from the 1600s to the Civil War, we will focus on the international workers' movement against slavery: abolitionism. The abolitionist struggle will take us from the first rebellions of involuntary workers to the Civil War and the Reconstruction era. From there, we will consider the strikes, uprisings, and organizations of the late 19th- and 20th-century industrial labor movement, beginning with the Great Upheaval of 1877 and ending with the postindustrial urban uprisings of 1967. We will consider the peak of "big labor" during the mid-20th century, alongside the peak in Cold War-era United States imperialism that structured the economy during that time. In spring, we will begin by thoroughly considering the major structural shifts in the United States 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 had 38 economic scholars 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—such as 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 to write two connected final essays, one for each semester. The second is to engage in a yearlong research project, which can be focused on service learning and field placements with local worker centers and unions, if students choose. Students will meet with the instructor biweekly 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.

Political Economy of Women

ECON 3048
Kim Christensen
Sophomore and Above, 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 of the home? By cultural norms regarding sexuality and reproduction? By religious traditions? After a brief theoretical grounding, this course will address these questions by examining the economic, political, social, and cultural histories of women in the various racial/ethnic and class groupings that make up the United States. Topics to be explored include: the role of women in the Iroquois Confederation before white colonization and the factors that gave Iroquois women significant political and social power in their communities; the status of white colonist women in Puritan Massachusetts and the economic, religious, and other factors that led to the Salem witch 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 upon immigrating; the American labor movement and the complicated role 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 diverse 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 for the course will include regular essays that synthesize class materials with written texts. Possibilities for conference work include traditional conference papers, group conference papers, "dialogue" papers, and on- or off-campus service projects.

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

The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 63), Joshua Muldavin ***Geography***
The Rise of the New Right in the United States (p. 64), Joshua Muldavin ***Geography***
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin ***Geography***
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin ***Geography***
Calculus I: The Study of Motion and Change (p. 92), Daniel King ***Mathematics***
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King ***Mathematics***
Calculus II: Further Study of Motion and Change (p. 92), Melvin Irizarry-Gelpi ***Mathematics***
Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 93), Bruce Alphenaar ***Mathematics***
Rising Autocrats and Democracy in Decline? (p. 107), Elke Zuern ***Politics***
Democracy in Theory and Practice (p. 109), Elke Zuern ***Politics***
Sociology of Global Inequalities (p. 126), Parthiban Muniandy ***Sociology***
Organizational Theory and Behavior: Thinking Through Practice (p. 126), Shahnaz Rouse ***Sociology***
Informality and Everyday Cosmopolitan Contaminations (p. 127), Parthiban Muniandy ***Sociology***
Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 127), Shahnaz Rouse ***Sociology***

ENVIRONMENTAL SCIENCE

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

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

Geospatial Data Analysis

ENVS 3121
Bernice Rosenzweig
Open, Seminar—Fall | 5 credits

Geospatial data is information associated with locations on the surface of the Earth and can include a variety of different types of data used in environmental science, such as sample collection locations at a field-study site, the areal extent of a forest biome, or the output generated by global climate models. The analysis of geospatial data also allows social scientists to identify disparities in access to natural resources or exposure to pollutants and hazards and has been critical to the study of environmental justice. This course provides an introduction to foundational concepts in physical geography and geodesy, cartography and geostatistics, along with practical experience in geospatial data analysis using open source Geographic Information Systems (GIS) software. Although we will focus primarily on environmental applications, the skills learned in this course can be utilized in many natural and social-science disciplines, as well as to help you avoid getting lost!

This course is part of the Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) and will participate in interdisciplinary events and/or collaborative projects with other SLICE students.

Watersheds

ENVS 3020
Bernice Rosenzweig
Intermediate, Seminar—Year | 10 credits
Prerequisite: a prior physics course or equivalent or permission of the instructor

A watershed is an area of land (and the ground that underlies it) that drains to a common outlet. This simple concept provides a critically important framework for understanding our most important water-management

issues, along with many processes in environmental science and ecology. Watersheds can be defined across a range of spatial scales—from a suburban parking lot to the drainage basin of the Amazon River—and their diverse forms and characteristics represent a variety of climates, land-use practices, and topographies. In this course, we will learn how watersheds are delineated. The course will explore the flow of surface water through watersheds, covering topics such as precipitation, evapotranspiration, infiltration, and stream and river networks. In spring, students will build on this foundation to study groundwater flow and estuaries, along with topics in watershed management such as water infrastructure, urbanization, interbasin transfers, flooding, water quality, and the impacts of global climate change on hydrologic processes. Along with indoor seminars and data analysis activities, the course will include field visits to local waterways and water infrastructure sites. As the course will include problem sets, prior experience in algebra and geometry is required.

This course is part of the Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) and will participate in interdisciplinary events and/or collaborative projects with other SLICE students.

Pollution

ENVS 3506
Bernice Rosenzweig
Intermediate, Seminar—Spring | 5 credits
Prerequisite: a prior chemistry course or equivalent

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

This course is part of the Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) and will participate in interdisciplinary events and/or collaborative projects with other SLICE students.

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

Ecology (p. 31), Michelle Hersh ***Biology***
Microbiology (p. 32), Michelle Hersh ***Biology***
Environmental Chemistry (p. 34), Mali Yin ***Chemistry***
Nutrition (p. 34), Mali Yin ***Chemistry***
Economics of the Environment, Resource Sustainability, and Climate Change (p. 41), An Li ***Economics***
Quantitative Methods in Social Science Research (p. 42), Jamee Moudud ***Economics***
Introduction to Economic Theory and Policy (p. 42), Jamee Moudud ***Economics***
Workshop on Sustainability Solutions at Sarah Lawrence (p. 46), Eric Leveau ***Environmental Studies***
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin ***Geography***
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin ***Geography***
Calculus I: The Study of Motion and Change (p. 92), Daniel King ***Mathematics***
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King ***Mathematics***
Calculus II: Further Study of Motion and Change (p. 92), Melvin Irizarry-Gelpi ***Mathematics***
Renewable Energy Systems (p. 103), Merideth Frey ***Physics***
General Physics I (Classical Mechanics) (p. 104), Sarah Racz ***Physics***
General Physics II (Electromagnetism and Light) (p. 104), Sarah Racz ***Physics***
Thermal Physics (p. 105), Merideth Frey ***Physics***

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

ENVI 2205
Eric Leveau
Open, Small Lecture—Year | 2 credits

As the desire to engage in individual and collective efforts toward sustainable and climate-change mitigating solutions increases, this workshop offers an opportunity for students to explore the multiple ways in which "sustainability" can be fostered and developed at an institution like Sarah Lawrence College. Students will work in small groups on a variety of projects and produce research and educational material that can lead to concrete and actionable proposals for the College and our community to consider. Students will determine their own areas of interest and research from energy and water-usage monitoring to composting solutions, recycling/reusing and consumer sobriety, landscaping choices, pollinators and natural diversity, food growing, natural and human history of the land, and community collaborations, to name a few. As part of their project efforts, students will engage with College administrators who are actively working toward sustainable solutions, as well as students, 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. Mostly developed during class time, students will produce a group project. Skills in areas of any expertise are welcome, from environmental science to writing to visual and studio arts—but any interest in issues of sustainability and a strong sense of dedication will suffice.

Pass/fail.

Indigenous Ecologies and Environmental Justice

ENVI 3116
Deanna Barenboim
Open, Seminar—Spring | 5 credits

Throughout history, settler colonial and industrial extractive projects have displaced Native American and Indigenous peoples from their ancestral lands and instigated the environmental crises that plague our current world and threaten future survival. 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 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 the necessary 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; land dispossession, displacement, and migration; ecological knowledge, practices, and biodiversity; 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 look to case studies covering topics such as the links between language and land in Arctic environmental education; regenerative food systems in New Zealand, Mexico, and Peru; the effects of oil drilling in Ecuador and uranium mining in Navajo country; and resistance movements like Standing Rock/NoDAPL. Our texts will include poetry, interviews, multimedia pieces, book chapters, and journal articles primarily authored by Indigenous scholars and artists. 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.

Same as ANTH 3116.

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. 22), Deanna Barenboim *Anthropology*
Walter Benjamin's Archives (p. 23), Robert R. Desjarlais *Anthropology*
First-Year Studies: Place and Space: Two Histories of Art, 1850-Present (p. 3), Sarah Hamill *Art History*
Anthropocene Aesthetics (p. 26), Mitchell Herrmann *Art History*
Object, Site, and Installation: Histories of Modern and Contemporary Sculpture (p. 27), Sarah Hamill *Art History*
Ecology (p. 31), Michelle Hersh *Biology*
Microbiology (p. 32), Michelle Hersh *Biology*
Environmental Chemistry (p. 34), Mali Yin *Chemistry*
Economics of the Environment, Resource Sustainability, and Climate Change (p. 41), An Li *Economics*
Quantitative Methods in Social Science Research (p. 42), Jamee Moudud *Economics*
Introduction to Economic Theory and Policy (p. 42), Jamee Moudud *Economics*
Geospatial Data Analysis (p. 44), Bernice Rosenzweig *Environmental Science*
Watersheds (p. 44), Bernice Rosenzweig *Environmental Science*
Pollution (p. 45), Bernice Rosenzweig *Environmental Science*
The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 63), Joshua Muldavin *Geography*
The Rise of the New Right in the United States (p. 64), Joshua Muldavin *Geography*
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin *Geography*
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*
International Law (p. 70), Mark R. Shulman *History*
Human Rights (p. 75), Mark R. Shulman *History*
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King *Mathematics*
Ecomusicology: Music, Activism, and Climate Change (p. 99), Niko Higgins *Music History*
Renewable Energy Systems (p. 103), Merideth Frey *Physics*
The Politics of Addressing the Past: Apology, Repatriation, Reparation, and Remembrance (p. 106), Elke Zuern *Politics*
First-Year Studies: Health in a Multicultural Context (p. 11), Linwood J. Lewis *Psychology*
Sociology of Global Inequalities (p. 126), Parthiban Muniandy *Sociology*
Informality and Everyday Cosmopolitan Contaminations (p. 127), Parthiban Muniandy *Sociology*
First-Year Studies: Ecological Making: Sculpture and Sustainability (p. 16), Katie Bell *Visual and Studio Arts*
Ecological Making: Sculpture and Sustainability (p. 148), Katie Bell *Visual and Studio Arts*
Politics and the Essay (p. 155), Vijay Seshadri *Writing*

ETHNIC AND DIASPORIC STUDIES

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

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

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

First-Year Studies: Children as Cogs in the Machinery of Empire (p. 3), Mary A. Porter *Anthropology*
Childhood Across Cultures (p. 20), Deanna Barenboim *Anthropology*
Specters of the Subject: Hauntologies in Contemporary Life (p. 20), Robert R. Desjarlais *Anthropology*
Faking Families: An Anthropology of Kinship (p. 20), Mary A. Porter *Anthropology*
Immigration and Illegality (p. 21), Deanna Barenboim *Anthropology*
Ethnographic Research and Writing (p. 21), Robert R. Desjarlais *Anthropology*
Indigenous Ecologies and Environmental Justice (p. 22), Deanna Barenboim *Anthropology*

Black and White and Red All Over: Races and Racism in Imperial Britain (p. 22), Mary A. Porter ***Anthropology***
Culture and Mental Health (p. 23), Deanna Barenboim ***Anthropology***
Walter Benjamin's Archives (p. 23), Robert R. Desjarlais ***Anthropology***
Anthropocene Aesthetics (p. 26), Mitchell Herrmann ***Art History***
First-Year Studies: Moving Between the Lines: Intersections of Dance and Culture (p. 5), Peggy Gould ***Dance History***
Indigenous Ecologies and Environmental Justice (p. 46), Deanna Barenboim ***Environmental Studies***
The Rise of the New Right in the United States (p. 64), Joshua Muldavin ***Geography***
First-Year Studies: We Carry It Within Us: Culture and Politics in United States History, 1776–1980 (p. 7), Lyde Cullen Sizer ***History***
The Middle East and Politics of Collective Memory: Between Trauma and Nostalgia (p. 71), Matthew Ellis ***History***
Ideas of Africa: Africa Writes Back (p. 72), Mary Dillard ***History***
Intellectuals, Artists, and Activists: A Cultural and Political History of Women in the United States, 1775–1985 (p. 73), Lyde Cullen Sizer ***History***
Black Feminist and Queer of Color Theory (p. 82), Benjamin Zender ***Lesbian, Gay, Bisexual, and Transgender Studies***
Trash: Abject Object Orientations and Performance (p. 83), Benjamin Zender ***Lesbian, Gay, Bisexual, and Transgender Studies***
Global Circulations: Art and Pop Music of Asia (p. 99), Niko Higgins ***Music History***
Childhood Across Cultures (p. 111), Deanna Barenboim ***Psychology***
Culture and Mental Health (p. 116), Deanna Barenboim ***Psychology***
First-Year Studies: Is Judaism a Religion? (p. 12), Joel Swanson ***Religion***
Perspectives on 9/11: Religion, Politics, and Culture (p. 119), Kristin Zahra Sands ***Religion***
Are Jews White? (p. 122), Joel Swanson ***Religion***
First-Year Studies: (Re)Constructing the Social: Subject, Field, and Text (p. 13), Shahnaz Rouse ***Sociology***
Sociology of Global Inequalities (p. 126), Parthiban Muniandy ***Sociology***
Informality and Everyday Cosmopolitan Contaminations (p. 127), Parthiban Muniandy ***Sociology***
Advanced Intermediate Spanish: Visualizing Collective Memory in Latin America and the Caribbean (p. 130), Danielle Dorvil ***Spanish***
Room of One's Own (p. 144), Nick Roseboro ***Visual and Studio Arts***
First-Year Studies in Fiction: Writing and the American Racial Imaginary (p. 17), Rattawut Lapcharoensap ***Writing***
Details Useful to the State: Writers and the Shaping of Empire (p. 154), Suzanne Gardinier ***Writing***
Politics and the Essay (p. 155), Vijay Seshadri ***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.

Global Horror Cinema

FLMH 3207
Michael Cramer
Open, Seminar—Fall | 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 1960s and 1970s (Italy, Spain), the early 2000s Japanese horror boom, Korean "extreme cinema," Mexican horror (both classical and modern), and Bollywood horror.

Ollywoods: Global Popular Cinema and Industrial Film Form

FLMH 3109
Leana Hirschfeld-Kroen
Open, Seminar—Fall | 5 credits

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

The History and Aesthetics of Film

FLMH 2014
Michael Cramer
Open, Lecture—Year | 10 credits

This course will provide both a detailed survey of the history of moving-image arts 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 course structure will be chronological, we will develop 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 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 1970s, 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 1920s, 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.

Feminist Film and Media History

FLMH 3127
Leana Hirschfeld-Kroen
Intermediate, Seminar—Year | 10 credits
Prerequisite: a prior film history course or seminar in a related discipline

What happened to women in the silent-film industry? How did typewriters invert the gender of writing? Can patriarchal aesthetic regimes be dismantled through "feminine" filmmaking? Should dead stars and inventors be revived as feminist icons? How do we excavate invisible women's histories? This course offers an overview of the main questions and methods of feminist film and media history. Readings will cover a wide range of feminist film and media scholarship, from psychoanalytic feminist film theory to cyberfeminism and feminist media archaeology. The focus will be primarily on European and United States film and media, but conference projects may exceed these bounds. In fall, we will study film history through the lens of female- and feminist-identifying filmmakers, workers, critics, and historians. Weekly screenings will highlight a mix of obscure and canonical narrative, experimental, and documentary films from the silent era to the end of the 20th century. In spring, we will zoom out from film to explore the relatively new field of feminist media studies. Starting in the Enlightenment, we will trace an alternative cultural history of modern gendered media, media machines, and media workers, using formative feminist conceptual frameworks to study spindles, novels, "female thermometers," fictional androids, telegraphic romances, and computers. In place of a weekly screening, students will examine primary sources across multiple media through a mix of reading, viewing, and listening assignments.

Italian Cinema

FLMH 3145
Michael Cramer
Open, Seminar—Spring | 5 credits

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

The Working Girl Around the World in Film

FLMH 2052
Leana Hirschfeld-Kroen
Open, Lecture—Spring | 5 credits

Since the Lumière brothers filmed their female employees leaving the factory in 1895, the "working girl" has become a fixture of global cinema. This lecture approaches this archetypal modern character as a foundational figure for film history and an important vernacular link for national film industries competing with Hollywood. We will begin by asking: What is a working girl? How has the category changed over the course of the 20th century as it has circulated around the globe, despite its fraught ideological construction? And how can we turn the category into a tool for intersectional feminist film history? With these questions in mind, we will launch our investigation in the United States and Europe and then move on to the Soviet Union, Japan, China, India, South Korea, Mexico, Senegal, and Cameroon. We will read classic film theory, short fiction, and local histories of film culture and gendered labor alongside films about shopgirls, dancing girls, telephone girls, factory girls, office girls, laundresses, and maids. Topics to be discussed will include working girls as moviegoers, cultural imperialism and vernacular modernism, migration and mass reproduction, sex work, workplace romance, and contradictions of capital and care. In this class, students will conduct comparative, multimedia analyses of film texts and read global film history through the globalization of modern gendered labor.

Not for Children: Alternative Animation, 1960-Present

FLMH 2505
Robin Starbuck
Open, Small Lecture—Spring | 5 credits

This discussion-based lecture with screenings is designed to provide an overview of animation based on alternative writing and the relationship of form and style to content in artist-animated film. We will examine various forms of animated films produced between 1960 and the present, with a focus on the history and cultural cross currents in these works. The course will survey a wide range of animated work from a diverse selection of artists. The focus of the course will be on animated film forms alternative to commercial animation, including hand-drawn, cell-painted, cutout, stop-motion, pixilated, puppet, and, more recently, Computer-Generated Imagery (CGI) independents. The guiding factor in selecting works for review will be the artist, in most cases, retaining control of their own work; this differs from the battery of decision makers in commercial studio systems. As a class, we will look for aesthetic consequences and structural differences within the auteur system versus an animation studio's divisions of labor. Animation production will not be taught in this course; however, a creative conference project in studio arts, writing, media, or performing arts and documentation of this project will be required. In addition, students will be expected to complete weekly readings and entries in a research/creative practice notebook.

Closed to students who have taken Not For Children: Alternative Animation 1960-Present (FILM 3504). Same as FILM 2505.

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

Walter Benjamin's Archives (p. 23), Robert R. Desjarlais *Anthropology*
Art in the Age of Empire, 1790–1900 (p. 26), Sarah Hamill *Art History*
Object, Site, and Installation: Histories of Modern and Contemporary Sculpture (p. 27), Sarah Hamill *Art History*

First-Year Studies: Moving Between the Lines: Intersections of Dance and Culture (p. 5), Peggy Gould ***Dance History***
First-Year Studies: Writing and Directing for the Cinema: The Basics (p. 6), K. Lorrel Manning ***Filmmaking and Moving Image Arts***
Feeling Sound: Effects and Affects (p. 54), Andrew Siedenburg ***Filmmaking and Moving Image Arts***
Politics of the Image (p. 54), Jazmín López ***Filmmaking and Moving Image Arts***
Experimental Filmmaking: From Abstraction to Poetic Encounter (p. 57), Robin Starbuck ***Filmmaking and Moving Image Arts***
The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 63), Joshua Muldavin ***Geography***
Beginning Italian: Viaggio in Italia (p. 79), Tristana Rorandelli ***Italian***
Intermediate Italian: Modern Italian Culture and Literature (p. 79), Tristana Rorandelli ***Italian***
First-Year Studies: Japanese Pop Culture in Transit (p. 8), Julia Clark ***Literature***
Shakespeare and the Semiotics of Performance (p. 87), Joseph Lauinger ***Literature***
Global Surrealisms (p. 88), Jason Earle ***Literature***
Words and Pictures (p. 150), Myra Goldberg ***Writing***
Writing About the Arts (p. 157), Vijay Seshadri ***Writing***

FILMMAKING AND MOVING IMAGE ARTS

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

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

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

First-Year Studies offered in Filmmaking and Moving Image Arts this year are listed below. Full course descriptions are available under Filmmaking and Moving Image Arts in the First-Year Studies section of the curriculum.

First-Year Studies: Writing and Directing for the Cinema: The Basics (p. 6) ***K. Lorrel Manning*** FILM 1029
First-Year Studies: Documentary Filmmaking: Falling in Love With True Storytelling (p. 6) ***Heather Winters*** FILM 1030

Not for Children: Alternative Animation, 1960-Present

FILM 2505
Robin Starbuck
Open, Small Lecture—Spring | 5 credits

This discussion-based lecture with screenings is designed to provide an overview of animation based on alternative writing and the relationship of form and style to content in artist-animated film. We will examine various forms of animated films produced between 1960 and the present, with a focus on the history and cultural cross currents in these works. The course will survey a wide range of animated work from a diverse selection of artists. The focus of the course will be on animated film forms alternative to commercial animation, including hand-drawn, cell-painted, cutout, stop-motion, pixilated, puppet, and, more recently, Computer-Generated Imagery (CGI) independents. The guiding factor in selecting works for review will be the artist, in most cases, retaining control of their own work; this differs from the battery of decision makers in commercial studio systems. As a class, students will look for aesthetic consequences and structural differences within the auteur system versus an animation studio's divisions of labor. Animation production will not be taught in this course; however, a creative conference project in studio arts, writing, media, or performing arts and documentation of this project will

be required. In addition, students will be expected to complete weekly readings and entries in a research/creative practice notebook.

Closed to students who have taken Not For Children: Alternative Animation 1960-Present (FILM 3504). Same as FLMH 2505.

Animation

Introduction to 2D Digital Animation in Harmony

FILM 3489
Scott Duce
Open, Seminar—Fall | 5 credits

In this course, students will develop animation and micro storytelling skills by focusing on the process of creating frame-by-frame digital drawings and keyframe movement for animation. This course will serve as an introduction to both the professional digital software Harmony by Toon Boom and the process of digital drawing and character movement. Instruction will include line style, visualization, character development, continuity, timing, and compositing. All production steps required to develop simple, 2D digital animations will be demonstrated and applied through exercises aimed at the production of a single animated scene. Students will develop and refine their personal style through exercises in digital animation and assignments directed at increasing visual understanding. Students will learn about body mechanics and motion flow in the development of animated characters and backgrounds through techniques that include walk cycles, rotating forms, transformations, holds, smear frames, squash and stretch, weight, and resistance. Additional instruction will include techniques in pencil-test animation, camera and layer animated movements, color palettes, and lip syncing. This course will provide students with a working knowledge of the emerging and highly efficient software Harmony, recently adopted by the film and television animation industry. The final project will involve each student's production of a single, refined animated scene.

Students interested in continuing in 2D digital animation will be encouraged to take the subsequent course, Intermediate/Advanced 2D Animation (FILM 3889).

Digital 3D Animation: Character and Environment Design

FILM 3249
Kyle Hittmeier
Open, Small seminar—Year | 10 credits

At a time when digital, three-dimensional (3D) 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 will be an introductory course for Maya, the industry-standard 3D modeling and animation software. We will learn the fundamental approaches to environment building, 3D modeling, character creation, character rigging, and keyframe animation. This course will also provide a comprehensive understanding of the important process of rendering, using texturing, lighting, and staging. We will explore how all of these processes may culminate in narrative-based animations, alongside how 3D constructions can be exported into everything from film projects to physical media. Great emphasis will be placed on experimentation in navigating between digital and physical processes. Exercises and assignments will be contextualized through lectures and with readings of both historical and contemporary creators in the field.

Character Design

FILM 3447
Scott Duce
Open, Seminar—Spring | 5 credits

This course will focus on the concepts of character-design development as a preproduction stage to animation. Students will gain knowledge in drawing by learning formal spatial concepts in order to create, both visually and conceptually, fully realized characters. Through the development of character boards, model sheets, beat boards, and character animatic projects, students will draw and conceptualize human, animal, mechanical, and hybrid figures. Students will research characters in their visual, environmental, psychological, and social aspects to establish a full understanding of characterization. Both hand-drawn materials and digital drawing will be used throughout the semester. Students may use their choice of drawing software, based on their own experience and skill level. Students will have access to the animation rooms with a variety of software options, including Storyboard Pro, Harmony, Photoshop, Illustrator, and editing software Final Cut Pro and Adobe Premier. Students new to digital drawing will work in Storyboard Pro software; students with personal access to Procreate may also use this iPad-based art studio software. Assignments and projects will include character boards, model sheets, and animatics. There will be daily character drawing exercises, structural

anatomy demonstrations, basic digital drawing concepts, and empirical perspective drawing discussions throughout the semester. This is a labor-intensive drawing course, which requires a commitment to developing drawing skills. Good drawing demands time, commitment, and intelligence. The final conference project is a concept-based, fully-developed character animatic. Knowledge from this course can be used to create and enhance animations; to establish a character outline for an interactive media project; or to help in developing a cast of characters for game design, graphic novels, or narrative film.

Intermediate/Advanced 2D Animation

FILM 3889
Scott Duce
Intermediate/Advanced, Seminar—Spring | 5 credits
Prerequisite: Introduction to 2D Animation (FILM 3489) and permission of the instructor

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

Postproduction

Post-Production Sound

FILM 3228
Andrew Siedenburg
Open, Seminar—Spring | 3 credits

This course will explore the foundational workflows of post-production sound for film and moving images. From dialogue editing to sound design and creating immersive soundscapes, we will break down the tools and approaches available that help shape the sonic experience of a film. Starting our lessons in Adobe Premiere and moving our work into Pro Tools, students will learn techniques to edit and layer audio tracks in both softwares while organizing them into Pro Tools templates for editing and mixing. We will cover topics such as equalization (EQ), compression, reverb, Loudness Units Full Scale (LUFS), noise reduction, room tone, aux buses, cinematic sound effects (SFX), and ambiences. Students will collaborate with film production classes to finalize post-production sound for a picture-locked cut in Pro Tools, using the skills learned in class. We will cover a basic intro to field recording with Zoom recorders to capture stereo ambiences that can be used in the projects that students make for class. Through hands-on exercises and critical listening, we will focus on how sound creates atmosphere and brings a cinematic world to life.

Preproduction

Storyboarding for Film and Animation

FILM 3428
Scott Duce
Open, Seminar—Fall | 5 credits

This course will focus 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-resolution 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.

Politics of the Image

FILM 3407
Jazmín López
Open, Large seminar—Fall | 5 credits

In this course, we will explore the power dynamics behind images and how they shape the way we see and experience the world. Drawing on John Berger's *Ways of Seeing,* we will examine how visuals—whether in art, film, or everyday life—are never neutral but, rather, always tied to politics. We will dive into works like Harun Farocki's *An Image*, Tony Cooke's *Disco Inferno*, Martha Rosler's *Semiotics of the Kitchen*, Jean-Luc Godard's radical cinema, and Brechtian approaches to audiovisual composition. Through these films and ideas, we will see how artists and filmmakers use images to challenge the status quo, resist dominant ideologies, and spark political change. With screenings and discussions, we will sharpen the ability to critically analyze the images that surround us and understand how they influence both political consciousness and personal identity. This course is a thought-provoking investigation into how images can manipulate, provoke, invent, and sometimes resist the political forces at play in our world.

Feeling Sound: Effects and Affects

FILM 2026
Andrew Siedenburg
Open, Small Lecture—Fall | 5 credits

Sound has immense importance in film language as a semantic, metaphoric, and affective device. It is in-frame, out-of-frame, in our memories, in the room, and elsewhere. Outside of film, our relationship to sound in our daily lives can be cultivated and honed to be more receptive to our own world—which, in turn, informs our experience of cinema. This course will cover a brief history of sound in film, from its early days to the advent of digital technology, while emphasizing its ever-continuing role in shaping narrative, emotional, and cognitive experience. Through a combination of lectures, readings, screenings, and hands-on group conferences, students will explore the mutable relationship of sound, film, and everyday life; the philosophy of sound; and the phenomenological aspects of auditory perception in both cinematic and everyday contexts. We will have short written assignments critiquing the use of sound in film from in-class screenings and a final, more substantial, writing assignment that critiques one of those films through the lens of sound using selected essays/texts from class readings. Hands-on group conferences will include making field recordings as a group that function as reflexive exercises or punctuations for our lectures about sound and image.

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

FILM 3470
Heather Winters
Open, Seminar—Fall | 5 credits

They say, "Producing is like trying to build a house of cards in a wind tunnel when someone hands you a stick of crazy glue and turns the lights off." In fact, the producer is the "visionary"—typically, the one to initiate, develop, nurture, and shepherd a project, step-by-step, from its inception to its completion. Bringing all of the project's elements into existence while being the critical glue that holds everything together, the producer knows how to "turn the lights on." Being a producer is a magical journey of discovery: learning what stories are important to you, discovering the best way to tell them, and defining why you must be the one to bring a story to life. These are the essential pillars of producing. This immersive course will provide filmmakers, directors, screenwriters, actors, or any interested student a real-world look "under the hood" into the fundamentals of creative producing—providing a comprehensive understanding of the pivotal role that the creative producer plays in the dynamic and ever-changing world of film and television. Taught through the lens of what one (or a small army of producers) actually does, this course will demystify and explore the role of the producer on a feature or on a short film, documentary, television, animated, or digital project from the moment of creative inspiration through project delivery—defining what it means to "produce." Working individually and in teams, students will "produce" semester group projects and engage in discussions, theoretical exploration, practical workshops, and exercises that will simulate real-world producing scenarios, as they develop essential skills crucial for success in the producing field. Topics covered will include development, preproduction, production, and postproduction; collaborating with writers, directors, actors, and crew; script breakdown, scheduling, budgeting, financing, distribution, script coverage; and best producing practices. This course will offer students a chance to explore the role of the producer and learn invaluable creative perspectives and industry insights, as students gain the knowledge and skills necessary to navigate the multifaceted landscape of producing. Workshops and intimate conversations with working artists from both in front of and behind the camera will

allow students opportunities to engage with creatives active in the field. Course objectives will include developing a holistic understanding and fundamental knowledge of the producing process; gaining a unique window into the importance of, and mechanics pertaining to, the producing discipline; and assembling an essential toolkit for creating and seeking opportunities in the filmmaking, television, and moving-image arts worlds.

The Art and Craft of Pitching for Film and Television

FILM 3471
Heather Winters
Open, Seminar—Spring | 5 credits

The first step to getting any project made is having the goods—a screenplay, an original television pilot script, episodes of a digital series, a short film script, a documentary treatment or proposal—and then developing a rock-solid pitch. By asking important questions—What is your story? To what kind of viewer will it appeal? Is it practical? Has it been done before? What makes your project unique? Why am I the right person to tell this story? This course will introduce students to the fundamentals and practicalities of development and pitching. Through a collaborative workshop process and by using their existing scripts and projects, students will engage in table reads, script analysis, and verbal and written pitch exercises. Students will learn about and create the elements that will make their particular projects and stories resonate and become marketable. Through this process, students will also learn how to develop a project into a pitch package and how to pitch that project and engage with the gatekeepers of the myriad platforms where audiences seek stories on screen. Course work is designed to guide students in how to evaluate the strengths and weaknesses of their ideas, scripts, treatments, and projects and to explore what platforms may best suit their project and why. Guest workshops with industry professionals include writer pitches and understanding talent representation in the entertainment industry. The semester's work will culminate in a final pitch presentation—an essential skill for all writers, filmmakers, directors, and producers. Whether pitching a colleague to collaborate on your project or pitching a studio or network to finance your project, students will learn how to ensure that a script or project is ready to pitch, how to understand studio and network needs, how to establish industry contacts, how to be a skilled communicator, how to understand and grapple with changing audience tastes, and, overall, how to sell an idea. Students must have a completed script or treatment for which they wish to develop a pitch.

Production

Introduction to Production Sound

FILM 3118
Andrew Siedenburg
Open, Seminar—Fall | 2 credits

This course will introduce students to the fundamentals of recording sound for film and moving images. We will explore the vital role of the sound recordist in capturing clean dialogue and immersive environmental sounds. Through hands-on demonstrations and active participation, students will learn techniques to record high-quality sound, both on and off the film set, with available equipment while emphasizing the essential connection between sound and images. Class lessons will be supplemented with texts, films, and imageless soundscape screenings to bring the conceptual into the technical, as we form our understanding of recorded sounds.

Deep Focus: Filmmaking for the Amateur and the Auteur

FILM 3239
Daniel Schmidt
Sophomore and Above, Seminar—Fall | 5 credits

Film is a language that most of us, from a very young age, have learned to "read" through immersion. This course is designed to help students deepen this "literacy," as well as to learn how to speak the film language for themselves and in collaboration with peers. The seminar will be structured as a crash course in filmmaking that emphasizes a "learning-by-doing" approach. Students will regularly be assigned creative assignments of conceiving, writing, preproducing, shooting, editing, and postproducing various film exercises. Much of the creative work will be done outside of class time. In class, a workshop environment will engage us in screenings, discussions, critiques, revisions, and re-edits of those exercises. Working in groups—in an ever-shifting relation of creative roles and authorship—will afford students the support and resources to explore increasingly complicated film projects. We will engage firsthand in both the problems and pleasures of one of the most highly collaborative art mediums.

Cinematography, Color, Composition, and Style

FILM 3463
Misael Sanchez
Open, Seminar—Fall and Spring | 5 credits

This course will be an intensive, hands-on workshop that will immerse students in all aspects of 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 course 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, in addition to the work completed during class times, students will be required to produce a short project incorporating elements discussed throughout the semester. Students will develop, write, shoot, edit, and screen a final project by the end of the term. By the end of the course, students should feel confident to approach a film production project with the expertise to take on introductory and assistant positions with the potential for growth.

Working With Light and Shadow

FILM 3461
Misael Sanchez
Open, Seminar—Fall and Spring | 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. Classmates 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 work, 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 will immerse students in all aspects of film production. By the end of the course, students should feel confident to approach a film production project with enough experience to take on introductory positions with the potential for growth.

Opening Scene: Filmmaking for First-Timers

FILM 3026
Daniel Schmidt
Open, Seminar—Fall and Spring | 3 credits

Film has become one of the most dominant forms of visual media and creative expression. This seminar for the budding director will first focus on the filmmaking fundamentals that every filmmaker needs to know in order to tell an effective story on screen: basic filmmaking terms, crew positions, camera operation, shot angles and composition, camera movement, basic lighting, sound recording, and editing. Students will also learn how to create shot lists, floor plans, and other important tools necessary for a successful shoot. Initially, solo shooting assignments will be given, allowing students to begin to develop their own cinematic voice. Because collaboration is key in filmmaking, students will also be divided into small groups for several weekly assignments, providing the opportunity to serve in various roles on the crew. By the end of the course, students will acquire the skills needed for creating compelling cinematic work both on their own and with others.

Script to Screen

FILM 3409
Rona Naomi Mark
Open, Seminar—Year | 10 credits

This course will introduce students to all aspects of filmmaking, from conceiving a script through exhibition of the final work. In fall, students will focus on screenwriting, writing short scripts that they will then produce and direct in spring. Simultaneously, students will learn how to use filmmaking equipment and editing software and utilize those skills in a series of short, targeted video exercises. Those exercises will not only familiarize students with the gear at their disposal but also will introduce students to concepts of visual storytelling (e.g., where to put the camera to tell the story). In spring, the course will focus on preproduction and previsualization of students' conference films. Students will learn how to craft shot lists, floor plans, look books, and other tools to help them organize their film shoots. Students will practice directing actors and finding a method for effective communication with their cast. Students will also learn some basic production-management skills, such as breaking down scripts for production and scheduling. After shooting their

conference films, students will workshop their rough cuts in the classroom and fine-tune their edits in preparation for the final class: the screening!

From Ideas to Postproduction

FILM 3117
Jazmín López
Intermediate, Seminar—Year | 10 credits
Prerequisite: a prior film course

In this course, students will conceive a short film from its very basis to its final completion. In fall, we will explore a creative and deep examination of the foundations and processes of writing with images and sounds. The course will provide a path to a certain type of sensitivity that will help writers create not just the screenplay for the course but also contribute to all of their screenplays to follow. What are the fundamental skills that we need for writing a film? What is the observation period in which artists need to participate to successfully translate their ideas into words? The script is a descriptive representation of the images and sounds that the writer has created in their 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 spring, we will explore all areas of staging and styles to digest information within a 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. Guiding questions will include: 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?

Experimental Filmmaking: From Abstraction to Poetic Encounter

FILM 3511
Robin Starbuck
Intermediate, Seminar—Spring | 5 credits
Prerequisite: a prior film course with working knowledge of cameras and lighting

This video-production seminar will explore, in depth, the rich world of film/video making as artistic expression. Students will complete a series of assignments and short films through lecture, discussion, and screenings of media, including artist interviews, work, readings, and visits. The course will explore moving-image forms and styles that blur the boundaries of narrative, poetic, and abstract filmmaking. There is, by definition, no formula for this kind of work; rather, this course will introduce the language and techniques of film production alongside strategies for the use of film and audio design as creative expression. In this fast-paced course, we will direct concerns to an exploration of the relationship to the aesthetics, politics, and language of filmmaking in its broadest context. We will work on concept development, visual planning, and production pathways. Frequent discussions about student-produced work and about the work of professional artists will broaden the understanding and appreciation of experimental film and will expand creative boundaries. In this context, we will analyze the pioneering work of many experimental film/video artists, including Tacita Dean, Doug Aitken, Pipilotti Rist, Martha Colburn, Bill Fontana, Nigel Ayers, and Young-Hae Chang, among others.

Activating the Archive in Documentary Filmmaking

FILM 3113
Jules Rosskam
Intermediate/Advanced, Seminar—Spring | 5 credits
Prerequisite: prior experience in film/video production

In this course, students will produce a semester-long work of nonfiction film either emerging from or creatively activating archival materials. Students will engage with scholarly and creative works that pose a series of complex questions regarding archival ownership and access, power, appropriation, and the possibilities for individual and collective transformation. The practice of making new films from recycled fragments of history opens exciting opportunities for revisiting past events. Crucially, it also invites us to reflect critically on the histories of image making and to ask ourselves how we, as artists, negotiate our place within the archive and within history while also approaching the work with rigor. Students will explore a variety of sources and methodologies for this work, including compilation, found-footage and other remix practices, appropriation, speculative histories, home movies, ephemera, embodiment, memes, and fiction films. Along with producing a short film/video, students will gain practical skills for working effectively with archives, librarians, and other rights holders, as well as navigating issues around fair use and copyright.

Screenwriting

Writing the Adapted Feature Screenplay

FILM 3329
Maggie Greenwald
Intermediate/Advanced, Seminar—Fall | 5 credits
Prerequisite: a prior screenwriting course

Picture this: Your favorite novel has never been made into a movie, a little-known historical figure is your personal role model, or a relative's journey of survival fascinates you. These are some of the preexisting sources that inspire creatives to write movies. Students will develop feature-length screenplays working from preexisting materials, including novels, biographies, historical incident, and true crime. From pitching ideas, detailed outlining, and creating mood boards in order to develop cinematic storytelling skills, this course will take students through the process of distilling the preexisting material into a three-act narrative structure. We will explore elements of screenwriting—including story structure, character development, visual storytelling, and point of view—in order to expand and deepen the writer's craft. Students will develop their screenplays in an intimate workshop, where work will be shared and critiqued in a safe and constructive atmosphere. Conference work will include customized instruction, such as preparatory writing assignments, watching films, and assigned readings.

Writing the Feature-Length Screenplay

FILM 3333
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 course is designed to help the beginner screenwriter find their voice as a film artist using the written language of visual storytelling. 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, with weekly assignments aimed at developing students' screenwriting muscles. In fall, students will write scenes and short screenplays; plus, students will learn about structuring feature-length work. Students will "pitch" ideas and rigorously outline their stories. In spring, 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 conclusion of the course, students will have completed a first draft of their screenplay.

Writing for Television From 'Spec Script' to Original Pilot

FILM 3312
Marygrace O'Shea
Intermediate, Seminar—Year | 10 credits
Prerequisite: at least one prior college-level scriptwriting course

In fall, we will practice the fundamental skill of successful television writers—the ability to craft entertaining and compelling stories for characters, worlds, and situations created by others. Though dozens of writers may work on a show over the course of its run, the "voice" of the show is unified and singular. The best way to learn to write for television is to draft a sample episode of a preexisting show, known as a "spec script." Developing, pitching, writing, and rewriting stories hundreds of times, extremely quickly, in collaboration and on tight deadlines is what television staff writers do every day, fitting each episode seamlessly into the series as a whole in tone, concept, and execution. In fall, students will be introduced to these fundamental skills, working step-by-step through the writing of their own spec script for an ongoing scripted television series, effectively taking students from premise lines, through the outline/beat sheet, to writing a complete draft of a full teleplay for a currently airing show. In conference, students will work on deepening characters, understanding dramatic and comedic techniques, and developing additional components of their portfolios. Students are expected to have an extensive working knowledge across many genres of television shows that have aired domestically and internationally during the past 25-30 years. Students are also expected to be committed to developing work from concept through premise lines, beat sheets, and outlines—with multiple drafts of each—and with extensive peer collaboration and instructor "green light" before writing script pages. In spring, the course will build on fundamentals learned in fall, this time with the focus on creating new work for original television pilots. Students will be expected to enter the spring with a completed 8-12 page outline for their original show's pilot story, which will be revised and turned into an original one-hour or half-hour show. Focusing on engineering story machines, we will intend to power their characters and situations with enough conflict to generate episodes over many years. In conference, students may wish to begin to develop character descriptions and pieces of a series pitch for their show or to work on previously developed material. At the conclusion of the course, students will have a first draft of material needed for professional portfolios.

Ability to write complete and in depth narrative outlines required.

Writing the Short Screenplay

FILM 3323
Maggie Greenwald
Open, Seminar—Spring | 5 credits

The goal of this course is to develop, write, and workshop a short screenplay of up to 15 pages. Students will pitch stories in an open, roundtable process that will provide an opportunity to understand the potential and feasibility of proposed ideas. The course will explore the elements of screenwriting—including story structure; character development through action, behavior, and dialogue; visual storytelling; and point of view—in order to expand and deepen the writer's narrative craft. Readings of the work in progress, followed by critique and discussion of the work, will be scheduled. The course will culminate in a full table-read of each screenplay, a process that allows the writer to hear their work read aloud by classmates, assuming the roles of actors, leading to a final production-ready draft. For conference work, students may choose between developing another idea for a short script or long-form screenplay.

Your Own Cinematic Vocabulary

FILM 3336
Jazmín López
Intermediate, Seminar—Spring | 5 credits
Prerequisite: a prior film course

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 will explore a creative and deep examination of the foundations and processes of writing with images and sounds, unveiling the knowledge that students already have and working from there. The course will provide a path to a certain type of sensitivity, which will help writers create not just the screenplay for this course but also contribute to all of their screenplays to follow. Understanding the capacity of the medium will be the most important course 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 will be to expand our knowledge of the variety and range of films beyond the most mainstream productions. What are the fundamental skills needed for writing a film? What is the time of observation that writers need in order to be able to translate their ideas into words? The script is a descriptive representation of the images and sounds that the writer has created in their 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.

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

Walter Benjamin's Archives (p. 23), Robert R. Desjarlais ***Anthropology***
Object, Site, and Installation: Histories of Modern and Contemporary Sculpture (p. 27), Sarah Hamill ***Art History***
Ollywoods: Global Popular Cinema and Industrial Film Form (p. 49), Leana Hirschfeld-Kroen ***Film History***
Feminist Film and Media History (p. 49), Leana Hirschfeld-Kroen ***Film History***
The Working Girl Around the World in Film (p. 50), Leana Hirschfeld-Kroen ***Film History***
Not for Children: Alternative Animation, 1960-Present (p. 50), Robin Starbuck ***Film History***
First-Year Studies: Writing and Directing for the Cinema: The Basics (p. 6), K. Lorrel Manning ***Filmmaking and Moving Image Arts***
Not for Children: Alternative Animation, 1960-Present (p. 51), Robin Starbuck ***Filmmaking and Moving Image Arts***
Digital 3D Animation: Character and Environment Design (p. 52), Kyle Hittmeier ***Filmmaking and Moving Image Arts***
Psychology of Children's Television (p. 113), Jamie Krenn ***Psychology***
Psychological Insights Into the Social Media Landscape (p. 117), Jamie Krenn ***Psychology***
Advanced Intermediate Spanish: Visualizing Collective Memory in Latin America and the Caribbean (p. 130), Danielle Dorvil ***Spanish***
First-Year Studies: 1,001 Drawings (p. 16), John O'Connor ***Visual and Studio Arts***
First-Year Studies Project: Installation (p. 16), Angela Ferraiolo ***Visual and Studio Arts***
1,001 Drawings (p. 144), John O'Connor ***Visual and Studio Arts***
Senior Studio (p. 145), John O'Connor, Katie Bell ***Visual and Studio Arts***
Performance Art Tactics (p. 146), Dawn Kasper ***Visual and Studio Arts***
Words and Pictures (p. 150), Myra Goldberg ***Writing***

FRENCH

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

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

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

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

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

Bienvenue!

Beginning French

FREN 3001
Ellen Di Giovanni
Open, Seminar—Year | 10 credits

This course is designed primarily for students who have not had any exposure to French, allowing them to develop, over the course of the year, an active command of the fundamentals of spoken and written language. 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 francophone cultures. In spring, students will conduct a small-scale project in French on a topic of their choice. While there are no individual conferences with the instructor, weekly individual meetings with a French language assistant, in addition to class sessions, will be required. Attendance at the weekly French lunch table and French film screenings are highly encouraged.

Students who successfully complete a beginning and an intermediate-level French course are eligible to study in the Paris global education program.

Intermediate French I: French Identities

FREN 3501
Eric Leveau
Intermediate, Seminar—Year | 10 credits
Prerequisite: Beginning French (FREN 3001) or three-to-four years of high-school French and appropriate score on French placement test

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 relevant contemporary controversies that have shaken French society in the past 30 years while simultaneously exploring historical influences and cultural paradigms at play in these *débats franco-français*. Thus, in addition to newspapers, online resources, recent films, television 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, and the Algerian war). Authors studied will include Marie de France, Montaigne, Voltaire, Hugo, Flaubert, Proust, Colette, Duras, Césaire, Djebar, Chamoiseau, and Bouraoui. In addition to conferences, a weekly conversation session with a French language assistant will be required. Attendance at the weekly French lunch table and French film screenings are both

highly encouraged. This course is specifically designed to help prepare students to study in the Paris global education program.

This course is conducted in French.

Intermediate French II: Existentialism and Nature

FREN 3750
Eric Leveau
Intermediate, Seminar—Year | 10 credits
Prerequisite: Intermediate French I (FREN 3501) or three to four years of high-school French and appropriate score on French placement test

Building on the foundations learned in Intermediate French I (FREN 3501), this course will include a systematic review of French grammar and vocabulary, with a focus on writing papers according to French expectations alongside reinforcing linguistic correctness in spontaneous oral communication, in order to develop real fluency. This yearlong course will be divided into two separate themes. In fall, the focus will be on the literary and cultural revolutions brought on by World War II in France, from Sartre's existentialist novel, *La Nausée*, to Camus' absurd novel, *L'Etranger*; alongside Beauvoir's revolutionary book, *Le Deuxième Sexe,* and Beckett's play, *En attendant Godot;* to new experimentations in the genre of the novel, including Butor's *La Modification* and Duras' *Le Ravissement de Lol V. Stein*. We will also study this time frame as one of the darkest periods of recent French history: staining the collaboration of the French state in the deportation of Jews to the death camps and recognizing the violence of colonization and the Algerian war. In spring, the focus will be on the history and contemporary ramifications of the notion of nature and the environment in France. We will read and discuss extensively the current debates in France around the question of climate change and protecting biodiversity, exploring exciting initiatives happening all over the country. These discussions will be anchored in an exploration of the cultural origins of the French's relationship with the natural world, from the notion of "terroir" of aristocratic origins, to Romantic admiration for natural landscapes, to colonialist constructions of the "exotic," and philosophical reflections on the human/animal divide, to name a few topics of potential discussion. In addition to conferences, a weekly conversation session with a French language assistant will be required. Attendance at the weekly French lunch table and French film screenings are both highly encouraged. Aimed at consolidating students' B1 level (Common European Framework of Reference, CEFR) and bringing students to B2 level, sufficient to potentially attend French universities, this course is specifically designed to help prepare students to study in the Paris global education program. The spring semester will also be an opportunity for interdisciplinary collaboration with the Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) courses offered at the College.

This course is conducted in French.

Intermediate French I: French Revolutions

FREN 3501
Nicole Asquith
Intermediate, Seminar—Year | 10 credits
Prerequisite: Beginning French (FREN 3001) or three-to-four years of high-school French and appropriate score on French placement test

This course will offer a systematic review of French grammar and is designed to strengthen and deepen students' mastery of grammatical structures and vocabulary. Students will also develop their French writing skills, with an emphasis on analytical writing. The events of the French Revolution of 1789 to 1799—what the French call "la Grande Révolution"—were so dramatic and foundational that revolution has become a basic paradigm of French thought in politics and culture. In order to understand this legacy, one must first study the "Grande Révolution" itself. Thus, this course will be divided into two parts. In fall, we will study the original French Revolution, beginning with the forming of the Estates General and the storming of the Bastille in 1789. We will familiarize ourselves with the Revolution′s unusual characters—from Marie Antoinette to Robespierre—and with major events and debates of the time. Students will study a variety of sources: histories, film, and primary materials such as caricatures and revolutionary posters. We will stage debates and act out scenes to better understand what was at stake in this shift from *ancien régime* to *nouveau régime*. In spring, we will focus on the relationship between politics and culture, studying five subsequent episodes of revolution: the Haïtian Revolution, Les Trois Glorieuses (otherwise known as the July Revolution), the Revolutions of 1848, the Paris Commune, and the events of May 1968. Course materials in spring will include poems, short stories, excerpts of Hugo's novel *Les Misérables*, films, and posters. At the end of spring, we will also look at the use of revolutionary rhetoric and tactics in present-day movements in France, such as the environmental movement, riots in the *banlieue*, and the #MeToo (or #BalanceTonPorc) movement.

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

FREN 4034
Jason Earle
Intermediate/Advanced, Seminar—Fall | 5 credits
Prerequisite: Intermediate French II (FREN 3750), relevant global education experience, or appropriate score on French placement 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, alongside 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 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 may 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 Édouard Louis. Several autobiographical films might also be screened to help 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 the 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 Castles and Cathedrals at the Birth of Europe (p. 25), Jerrilynn Dodds ***Art History***
Ollywoods: Global Popular Cinema and Industrial Film Form (p. 49), Leana Hirschfeld-Kroen ***Film History***
The Working Girl Around the World in Film (p. 50), Leana Hirschfeld-Kroen ***Film History***
First-Year Studies: Modern Myths of Paris (p. 8), Jason Earle ***Literature***
Global Surrealisms (p. 88), Jason Earle ***Literature***
First-Year Studies: Women Philosophers in the 20th and 21st Centuries (p. 10), Roy Ben-Shai ***Philosophy***

GENDER AND SEXUALITY STUDIES

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

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

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

First-Year Studies: Children as Cogs in the Machinery of Empire (p. 3), Mary A. Porter ***Anthropology***
Specters of the Subject: Hauntologies in Contemporary Life (p. 20), Robert R. Desjarlais ***Anthropology***
Faking Families: An Anthropology of Kinship (p. 20), Mary A. Porter ***Anthropology***
Ethnographic Research and Writing (p. 21), Robert R. Desjarlais ***Anthropology***
Walter Benjamin's Archives (p. 23), Robert R. Desjarlais ***Anthropology***
Anthropocene Aesthetics (p. 26), Mitchell Herrmann ***Art History***
Art and History (p. 27), Jerrilynn Dodds ***Art History***
First-Year Studies: Moving Between the Lines: Intersections of Dance and Culture (p. 5), Peggy Gould ***Dance History***
Imagined Elsewheres: Global Trans/Queer Digital Cultures (p. 40), Yeong Ran Kim ***Digital Media Studies***
Political Economy of Women (p. 43), Kim Christensen ***Economics***
Ollywoods: Global Popular Cinema and Industrial Film Form (p. 49), Leana Hirschfeld-Kroen ***Film History***

Feminist Film and Media History (p. 49), Leana Hirschfeld-Kroen ***Film History***
The Working Girl Around the World in Film (p. 50), Leana Hirschfeld-Kroen ***Film History***
Advanced French: Writing the Modern Self: Autobiography, Autoportrait, and Autofiction (p. 62), Jason Earle ***French***
First-Year Studies: We Carry It Within Us: Culture and Politics in United States History, 1776–1980 (p. 7), Lyde Cullen Sizer ***History***
Intellectuals, Artists, and Activists: A Cultural and Political History of Women in the United States, 1775–1985 (p. 73), Lyde Cullen Sizer ***History***
Black Feminist and Queer of Color Theory (p. 82), Benjamin Zender ***Lesbian, Gay, Bisexual, and Transgender Studies***
Perverts in Groups: Queer Social Lives (p. 82), Julie Abraham ***Lesbian, Gay, Bisexual, and Transgender Studies***
Virginia Woolf in the 20th Century (p. 83), Julie Abraham ***Lesbian, Gay, Bisexual, and Transgender Studies***
Trash: Abject Object Orientations and Performance (p. 83), Benjamin Zender ***Lesbian, Gay, Bisexual, and Transgender Studies***
First-Year Studies: 20th-Century Black Women's Writing (p. 9), Elias Rodriques ***Literature***
Romanticism/Postmodernism: The Question of Literature (p. 85), Melissa Frazier ***Literature***
The Pregnancy Plot: Conception and Misconceptions (p. 86), Emily Bloom ***Literature***
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King ***Mathematics***
First-Year Studies: Women Philosophers in the 20th and 21st Centuries (p. 10), Roy Ben-Shai ***Philosophy***
Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality (p. 112), Linwood J. Lewis ***Psychology***
First-Year Studies: (Re)Constructing the Social: Subject, Field, and Text (p. 13), Shahnaz Rouse ***Sociology***
Beginning Spanish: Rebellious Voices in the Hispanic World (p. 129), Jeannette Rivera ***Spanish***
Advanced Intermediate Spanish: Hidden in Plain Sight: Afro-Latin American and Caribbean Women Writers (p. 130), Danielle Dorvil ***Spanish***
First-Year Studies: Liquid Drawing: The Body in the 21st Century (p. 13), Marion Wilson ***Visual and Studio Arts***
Room of One's Own (p. 144), Nick Roseboro ***Visual and Studio Arts***
Liquid Drawing: The Body in the 21st Century (p. 145), Marion Wilson ***Visual and Studio Arts***
First-Year Studies in Nonfiction: Black Studies and Writing (p. 16), Joseph Earl Thomas ***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.

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

GEOG 3752
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? 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 broader theoretical and thematic questions. We will consistently focus 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. The course 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 primary focus of post-1978 reform and transformation to 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? 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 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 which 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 Tiananmen 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 its rapid growth and role as the largest 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-19 pandemic and the state's response revealed new challenges to state legitimacy. And China's role as a foil for the Trump administration, in its tariff wars, accompanies the nationalistic turn in both countries. 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—the seminar will conclude 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 prior experience in social sciences is recommended.

The Rise of the New Right in the United States

GEOG 3124

Joshua Muldavin

Open, Seminar—Fall | 5 credits

This course 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, alongside exploring the varied geographies of the movement and its numerous strands and identifying 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, the Tea Party movement, conservative think tanks, lawyers, media platforms, evangelical Christians, billionaires, militias, and more) and the issues that motivate the movement (e.g., anti-communism, immigration, environment, white supremacy and nationalism, voter suppression, neoliberal economic policies, anti-globalization, free speech). This is a reading-intensive, discussion-oriented seminar in which we will survey a broad sweep of the recent literature on the New Right. While the course will focus most specifically on United States context, conference papers based on international/comparative case studies are welcome. Students will be required to attend associated talk and film viewings; write weekly essays and engage classmates in conversation online the night before seminar; and write two short research papers that link the themes of the class with their own interests, creative products, research agenda, and/or political engagement. Students will also conduct 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.

Sophomore and above encouraged.

Food, Agriculture, Environment, and Development

GEOG 2015
Joshua Muldavin
Open, Lecture—Spring | 5 credits

Where does the food we eat come from? Why do some people have enough food to eat and others do not? Are there too many people for the world to feed? Who controls the world's food? Will global food prices continue their recent rapid rise and, if so, what will be the consequences? What are the environmental impacts of our food-production systems? How do answers to these questions differ by place or 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. 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 (e.g., 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. The course 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 will examine 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 potential distinguished guest lectures will be interspersed throughout the course. Attendance will be required for one farm/factory field trip. Regular postings of short essays will be required, as well as follow-up commentaries with classmates. There will be occasional in-class essays and a final quiz at the end of the semester. Group conferences will focus on in-depth analysis of certain course topics and will include debates, a film, workshopping, and small-group discussions. Students will prepare a poster project over the semester on a related topic presented at the end of the course in the final group conference.

Introduction to Development Studies: The Political Ecology of Development

GEOG 3553
Joshua Muldavin
Intermediate, Seminar—Spring | 5 credits
Prerequisite: minimum of 30 credits; some experience in the social sciences recommended

This seminar will begin by examining competing paradigms and approaches to understanding "development" and the "Third World." The course will set the stage by answering the question: What did the world look like 500 years ago? The purpose of this part of the course is to acquaint us with and to analyze the historical origins and evolution of a world political-economy of which the Third World is an intrinsic component. We will thus study the transition from feudalism to capitalism, the rise of merchant and finance capital, and the colonization of the world by European powers. We will analyze case studies of colonial "development" to understand the evolving meaning of this term. These case studies will help assess the varied legacies of colonialism apparent in the emergence of new nations through the fitful and uneven process of decolonization that followed. The next part of the course will look at the United Nations and the role some of its associated institutions have played in the post-World War II global political-economy, one marked by

persistent and intensifying socioeconomic inequalities as well as frequent outbreaks of political violence across the globe. By examining the development of institutions that have emerged and evolved since 1945, the course will attempt to unravel the paradoxes of development in different eras. We will deconstruct the measures of development through a thematic exploration of population, resource use, poverty, access to food, the environment, agricultural productivity, and different development strategies adopted by Third World nation states. We will then examine globalization and its relation to emergent international institutions and their policies; for example, the International Monetary Fund, World Bank, and World Trade Organization. The course will then turn to contemporary development debates and controversies; for example, the widespread land grabbing (by sovereign wealth funds, China, hedge funds, etc.), rising nationalism and anti-state populism, the contested role of international aid, and the climate-change crisis. Throughout the course, investigations of international institutions, transnational corporations, the role of the state, and civil society will provide the backdrop for the final focus of the class—the emergence of regional coalitions for self-reliance, environmental and social justice, and sustainable development. Our analysis of development in practice will draw upon case studies primarily from Africa, but also from Asia, Latin America and the Caribbean, and the United States. Conference work will be closely integrated with the themes of the course, with a two-stage substantive research project. Project presentations will incorporate a range of formats, from traditional papers to multimedia visual productions.

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

Faking Families: An Anthropology of Kinship (p. 20), Mary A. Porter *Anthropology*
Black and White and Red All Over: Races and Racism in Imperial Britain (p. 22), Mary A. Porter *Anthropology*
Walter Benjamin's Archives (p. 23), Robert R. Desjarlais *Anthropology*
Art and History (p. 27), Jerrilynn Dodds *Art History*
Christians, Jews, and Muslims in the Arts of the Medieval Mediterranean (p. 27), Jerrilynn Dodds *Art History*
Introduction to Economic Theory and Policy (p. 42), Jamee Moudud *Economics*
Geospatial Data Analysis (p. 44), Bernice Rosenzweig *Environmental Science*
Watersheds (p. 44), Bernice Rosenzweig *Environmental Science*
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King *Mathematics*
First-Year Studies: Politics and Geography (p. 11), Samuel Abrams *Politics*
The Politics of Addressing the Past: Apology, Repatriation, Reparation, and Remembrance (p. 106), Elke Zuern *Politics*
Rising Autocrats and Democracy in Decline? (p. 107), Elke Zuern *Politics*
Polarization: 2025 Edition (p. 107), Samuel Abrams *Politics*
Democracy in Theory and Practice (p. 109), Elke Zuern *Politics*
Sociology of Global Inequalities (p. 126), Parthiban Muniandy *Sociology*
Informality and Everyday Cosmopolitan Contaminations (p. 127), Parthiban Muniandy *Sociology*

GERMAN

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

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

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

Intermediate German

GERM 3510
Julia Perrin
Intermediate, Seminar—Year | 10 credits
Prerequisite: one year of college-level German or equivalent

Building on the grammar and communication skills acquired in Beginning German (GERM 3001), this course will strengthen students' abilities in four language skills: speaking, listening, reading, and writing. We will engage with authentic German texts and media, deepening the understanding of both the language and contemporary German culture. For a targeted grammar review, especially in the early fall, we will revisit the beginner textbook, *Neue Horizonte* (8th edition), and use other online grammar materials. The main focus of the course will be on two major texts: Faith Akin's movie *Im Juli* (2000) in fall and Nora Krug's graphic novel, *Heimat* (2018), in spring. Additional shorter texts and media related to German society and culture—such as online video series and language learners: Nicos Weg, Meet the Germans, Easy German—will complement class discussions. In addition to regular class-discussion participation, students will be expected to work on vocabulary, complete multiple writing assignments throughout the semester, and deliver a 10-minute presentation on a topic related to class discussions. Conference time will be dedicated to speaking, alongside refining writing skills and preparing presentations. By the end of the year, students will be able to communicate effectively in German, using all four cases, key tenses, and complex sentence structures with greater fluency and accuracy. We will confidently express opinions, narrate events, and engage in discussions on cultural topics. This course will prepare students for travel, deeper explorations of German history and literature, and study in a global education program. Students will gain the skills to navigate real-world interactions in a German-speaking environment.

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

Ollywoods: Global Popular Cinema and Industrial Film Form (p. 49), Leana Hirschfeld-Kroen ***Film History***
The Working Girl Around the World in Film (p. 50), Leana Hirschfeld-Kroen ***Film History***
Fin de Siècle (p. 76), Philip Swoboda ***History***
Romanticism/Postmodernism: The Question of Literature (p. 85), Melissa Frazier ***Literature***

GREEK (ANCIENT)

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

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

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

Beginning Greek

GREE 3001
Emily Anhalt
Open, Seminar—Year | 10 credits

This course will provide an intensive introduction to Ancient Greek grammar, syntax, and vocabulary, with the

aim of reading the language as soon as possible. By fall mid-semester, students will be reading authentic excerpts of Ancient Greek poetry and prose. Students will also read and discuss English translations of selected works of Plato, Aristophanes, Thucydides, and Pseudo-Xenophon. In spring, while continuing to refine their knowledge of Greek grammar and their reading skills, students will read extended selections of Plato's *Apology* in the original Greek. Biweekly individual conferences with the instructor, in addition to class sessions, will be required.

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

Intermediate Latin: From Republic to Autocracy (p. 81), Emily Anhalt ***Latin***
First-Year Studies: Rejecting Tyranny: Ancient Greek Origins of Democratic Ideals (p. 7), Emily Anhalt ***Literature***
The First Philosophers (p. 100), Roy Ben-Shai ***Philosophy***

HEALTH, SCIENCE, AND SOCIETY

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

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

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

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

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

Specters of the Subject: Hauntologies in Contemporary Life (p. 20), Robert R. Desjarlais ***Anthropology***
Ethnographic Research and Writing (p. 21), Robert R. Desjarlais ***Anthropology***
Culture and Mental Health (p. 23), Deanna Barenboim ***Anthropology***
Walter Benjamin's Archives (p. 23), Robert R. Desjarlais ***Anthropology***
First-Year Studies: Conflicts in Biology (p. 5), Drew E. Cressman ***Biology***
Genetics (p. 32), Drew E. Cressman ***Biology***
Biology of Cancer (p. 32), Drew E. Cressman ***Biology***
Microbiology (p. 32), Michelle Hersh ***Biology***
Organic Chemistry I (p. 34), Mali Yin ***Chemistry***
Environmental Chemistry (p. 34), Mali Yin ***Chemistry***
Nutrition (p. 34), Mali Yin ***Chemistry***
Organic Chemistry II (p. 35), Mali Yin ***Chemistry***
Applied Economics Research Workshop (p. 42), An Li ***Economics***
Quantitative Methods in Social Science Research (p. 42), Jamee Moudud ***Economics***
Introduction to Economic Theory and Policy (p. 42), Jamee Moudud ***Economics***
The Rise of the New Right in the United States (p. 64), Joshua Muldavin ***Geography***
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin ***Geography***
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin ***Geography***
Sickness and Health in Africa (p. 75), Mary Dillard ***History***
The Pregnancy Plot: Conception and Misconceptions (p. 86), Emily Bloom ***Literature***

Care Work (p. 88), Emily Bloom *Literature*
Calculus I: The Study of Motion and Change (p. 92), Daniel King *Mathematics*
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King *Mathematics*
Calculus II: Further Study of Motion and Change (p. 92), Melvin Irizarry-Gelpi *Mathematics*
Renewable Energy Systems (p. 103), Merideth Frey *Physics*
Classical and Quantum Waves (p. 104), Merideth Frey *Physics*
It's About Time (p. 104), Merideth Frey *Physics*
Thermal Physics (p. 105), Merideth Frey *Physics*
First-Year Studies: Health in a Multicultural Context (p. 11), Linwood J. Lewis *Psychology*
Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality (p. 112), Linwood J. Lewis *Psychology*
The Social Ecology of Caregiving (p. 112), Magdalena Ornstein-Sloan *Psychology*
Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 113), Maia Pujara *Psychology*
Emotions and the 'Mind-Body' Connection: Affective Psychology and Psychophysiology Research Seminar (p. 115), Maia Pujara *Psychology*
Care and the Good Life: Exploring End-of-Life Caregiving and Death (p. 116), Magdalena Ornstein-Sloan *Psychology*
Culture and Mental Health (p. 116), Deanna Barenboim *Psychology*
Mindfulness: Science and Practice (p. 116), Elizabeth Johnston *Psychology*
First-Year Studies in Nonfiction: Black Studies and Writing (p. 16), Joseph Earl Thomas *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 offered in History this year are listed below. Full course descriptions are available under History in the First-Year Studies section of the curriculum.

First-Year Studies: The Emergence of the Modern Middle East (p. 6) *Matthew Ellis* HIST 1020
First-Year Studies: We Carry It Within Us: Culture and Politics in United States History, 1776–1980 (p. 7) *Lyde Cullen Sizer* HIST 1031

The American Revolution: From British to American Nationalism

HIST 3014
Eileen Ka-May Cheng
Open, Seminar—Fall | 5 credits

It may be comforting to know that historians unanimously 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?" This course will look at the many different answers that revolutionary Americans gave to Adams' 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 this course will be on what the Revolution meant for those who participated in it, we will also look more broadly at the long-term legacy and memory of the Revolution. Through this examination, the course will ultimately seek to address the question: What was the basis for and nature of American national identity?

Gaming the Past: Democracy and Dissent in the United States

HIST 3017
Eileen Ka-May Cheng
Open, Large seminar—Fall | 5 credits

It is 1637, and a woman's life is in your hands: Do you vote to condemn Anne Hutchinson to exile—and likely

death—simply for expressing her own religious beliefs and challenging the Puritan church? Or do you allow her to stay in Massachusetts, risking the destruction of the fragile young colony and the failure of its mission to be a "city on a hill" to the rest of the world? Now picture this: It is a century and half later, and you are now voting on whether to ratify the new Constitution of the United States. Will the proposed Constitution save the new nation from falling into anarchy, or is it an instrument of tyranny that threatens to destroy the freedoms that the revolutionaries fought so hard to defend? These are some of the dilemmas that the course will ask students to face as they engage in role-play simulations of events—such as the controversy over the religious dissenter Anne Hutchinson and the writing of the Constitution—based on the Reacting to the Past active-learning pedagogy developed by Mark Carnes at Barnard College. Students will be assigned roles representing the different contestants in these conflicts and asked to reenact the debates over them. To prepare for their roles, students will read relevant primary and secondary sources and write position papers expressing their character's views. Students should be aware that the process of playing these historical roles and immersing themselves in an earlier time can be emotionally intense and even uncomfortable. To enter the world of the 17th and 18th centuries—one where people of European descent considered themselves more civilized than others, where women were viewed as subordinate to men, and where aristocrats saw themselves as superior to ordinary people—students should be prepared to engage in and express views that are alien and, indeed, at times aversive to them. The course thus aims to show how much "the past is a foreign country," as the writer L. P. Hartley once put it, and to cultivate a sense of historical empathy by trying to understand that foreignness on its own terms.

Atomic Bombs as History, Experience, and Culture

HIST 2031
Kevin Landdeck
Open, Lecture—Fall | 5 credits

In January 2018, the Bulletin of Atomic Scientists set the hands of the Doomsday Clock (yes, it's a thing) at two minutes to midnight, the nearest it has been to catastrophe since 1953. In late 2019, Putin announced that Russia has developed "invincible" hypersonic nuclear missiles capable of hitting virtually anywhere on the globe. The conflict in Ukraine harbors nuclear nightmares that haunt our world again. With world leaders flirting with the prospect of nuclear holocaust, an understanding of the only instance of nuclear warfare is again relevant, even crucial. Through a rich variety of sources (textual, visual, and cinematic), this lecture-seminar hybrid will examine, from three major perspectives, the atomic bombings of Hiroshima and Nagasaki in August 1945. First, reading scholarship and primary documents, we will look at the decision to drop the bombs, as well as the postwar claims justifying them. We will interrogate the American narrative that the bombings were militarily necessary and the assumption that they ended the war while also putting them into the historical context of World War II—specifically, strategic bombing of non-military targets, prospects of Japanese surrender in the final months of the conflict, and the looming Cold War with Russia. Second, we will confront the effects of the bombs on Hiroshima, Nagasaki, and their populations. Technical descriptions and firsthand accounts will help us grasp the unique destructiveness of the atomic bombs on both bodies and buildings, as well as how people coped with that destructiveness. The diary of Michihiko Hachiya, for example, will reveal a medical doctor's observations on the breakdown of society and how ordinary Japanese dealt with the aftermath of the bombing of Hiroshima. Finally, the course will examine the impact of the bombs on Japan's postwar culture, including the profound sense of victimization that they imparted, which has complicated Japanese narratives about World War II and inspired an abiding pacifism in Japanese society. In a different vein, serious literature written by survivors will open up the relevance of atomic narratives by exploring the social alienation endured by the *hibakusha* (bomb survivors) in postwar Japan. Shōmei Tōmatsu's photography of Nagasaki and its *hibakusha* will provide a visual window on the bombs' legacy, as well. We will also examine some popular culture—the original (1954) *Godzilla* (Gojirō) movie and some anime or manga—for the ways the bombs were appropriated and invoked in apocalyptic imagery, imagery that expressed a distinctive understanding of the dark side of science and technology and made a lasting contribution to wider global culture. This course will consist of weekly lectures paired with weekly seminars for close discussion of our readings.

Same as ASIA 2031.

International Law

HIST 2035
Mark R. Shulman
Open, Lecture—Fall | 5 credits

In a global landscape pocked by genocide, wars of choice, piracy, and international terrorism, what good is international law? Can it mean anything without a global police force and a universal judiciary? Is "might makes right" the only law that works? Or is it true that "most states comply with most of their obligations most of the time"? These essential questions frame the contemporary practice of law across borders. This lecture will provide 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 and succession.

Realisms: Currents and Crosscurrents in 19th-Century Thought

HIST 3162
Philip Swoboda
Open, Seminar—Fall | 5 credits

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

Public Stories, Private Lives: Methods of Oral History

HIST 3664
Mary Dillard
Sophomore and Above, Seminar—Fall | 5 credits

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

The Middle East and Politics of Collective Memory: Between Trauma and Nostalgia

HIST 3423
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. Historians 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 "countermemory"), particularly as this has played out in several formulations of Middle Eastern nationalism.

Ideas of Africa: Africa Writes Back

HIST 3714
Mary Dillard
Open, Seminar—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 will be 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, and 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 course, 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 they are accurate, and what they mean for the future of African peoples in a globalized, interconnected, and increasingly hot world.

The Emergence of the Modern Middle East

HIST 3402
Matthew Ellis
Open, Seminar—Year | 10 credits

This course will provide a broad introduction to the political, social, cultural, and intellectual history of the Middle East from the late 18th century to the present. After a brief conceptual overview, the course will draw upon a wide array of primary and secondary sources to illuminate the manifold transformations and processes that have contributed over time to shaping what has meant to be "modern" in this remarkably diverse and dynamic region. Particular attention will be paid to the following themes: the question of modernization and reform within the Ottoman and Qajar empires; the experience of different forms of European imperialism in the Middle East; the integration of the Middle East into the world economy; World War I and the collapse of the Ottoman Empire; state-building in both colonial and postcolonial contexts; transformations in religious thought; changing family norms and gender roles and the genesis of Middle Eastern women's movements; nationalism; class politics, social movements, and revolution; Zionism and the Israel-Palestine conflict; post-World War II geopolitics and the Cold War in the Middle East; Nasserism and pan-Arabism; the role of US power in the Middle East; the origins and spread of political Islam; the political economy of oil; globalization and neoliberalism; and the impact of various new cultural forms and media on the formation of identities across the region.

China's 20th Century Through Fiction

HIST 3018
Kevin Landdeck
Open, Seminar—Year | 10 credits

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

society and economy. What is the relationship between art and politics in these ostensibly (even studiously) apolitical works? And finally, we will also cover Taiwanese literature from the 1960s-1990s, as it too grappled with economic development, its political basis, and social effects. Our readings include many of the great characters in early 20th-century literature, such as Lu Xun's cannibalistic madman and hapless Ah Q, Ding Ling's tubercular Miss Sophie, Shen Congwen's Hmong villagers, and Zhang Ailing's college student turned mistress-assassin. We will also meet blood-drenched bandits, long-suffering peasants, and disaffected urban youths in an age of sex, drugs, and rock & roll. No prior knowledge of China (history or literature) is required.

Same as ASIA 3018.

Intellectuals, Artists, and Activists: A Cultural and Political History of Women in the United States, 1775–1985

HIST 2022
Lyde Cullen Sizer
Open, Lecture—Year | 10 credits

A friend put her arms around Edna Pontellier, feeling her shoulder blades, in Kate Chopin's 1899 novel, *The Awakening*. Why? To see if her wings were strong. "The bird that would soar above the level plain of tradition and prejudice must have strong wings," she told Edna. "It is a sad spectacle to see the weaklings bruised, exhausted, fluttering back to earth." In this course, we will read the work of US women writers who soar "above the level plain of tradition and prejudice" and study women artists, workers, and activists of all kinds over two centuries. Historians will help us understand the worlds in which they lived and, hence, the strength they must use to offer their voices. We will focus on women both inside and outside of the worlds of privilege in which Edna lived. In fall, the focus will include the life of Martha Ballard, a Maine midwife; the poetry of Phillis Wheatley, an early African American poet; the cultural criticism of abolitionist activists like Harriet Jacobs and Lydia Maria Child; the essays of early critics of gender convention like Judith Sargent Murray, Sarah Grimke, and Margaret Fuller; and resistance among women workers and the women who wrote about their "mighty hunger and thwarted dreams." We will also read Julia Ward Howe's unfinished mid-century novel, *The Hermaphrodite*, in which she explores the constraints of the gender binary, and consider the lives and resistance of Native American women. In spring, we will look at the work and life of recent immigrants like Jewish American Anzia Yezierska, Harlem Renaissance writers like Nella Larsen, struggling white Midwestern radicals like Meridel Le Sueur, early environmentalist activists like Josephine Johnson, closeted radical women in lesbian pulps like that of Patricia Highsmith, early Civil Rights activists like Ann Petry, and powerful cultural critics like Toni Morrison and Sandra Cisneros, among others. We will analyze political cartoons and manifestas from the women's liberation movement and watch a few notable films directed by women. Taught mainly through primary sources, this course will bracket those novels and stories with scholarship to provide a sense of historical context. Themes will include race, class, ethnicity, immigration and migration, sexuality, and, of course, gender. This is not a classic survey but, rather, readings in the cultural history of the nation framed with political and social history. Assessments will be oral as well as written, with an emphasis on developing analytic and historical arguments. There will be opportunities to explore individuals and groups, based on student interest, through historical research.

Winds of Doctrine: Europe in the Age of the Reformation

HIST 3708
Philip Swoboda
Open, Seminar—Year | 10 credits

In the 16th century, Europe entered upon a religious crisis that was to permanently alter the character of Western Christianity. Between 1520 and 1580, the religious unity of Catholic Christendom was destroyed, as believers throughout Central and Northern Europe severed their ties with the papacy to form new "Protestant" communities. But the impact of the religious crisis was by no means confined to the emergence of the churches of the Reformation. Luther's revolt against the Roman church ushered in an era of soaring religious creativity and savage religious conflict that lasted for nearly two centuries and revolutionized thought, art, music…and politics. The modern state is ultimately a product of the Reformation crisis, as is the system of international law that still governs the relations among sovereign states. Students in this course will examine multiple aspects of the religious, intellectual, and political history of Europe during the 16th and 17th centuries. Readings will focus attention on the diversity of religious thinking and religious experience in this era. Besides tracing the rise of the Lutheran, Calvinist, and Anglican churches and the complex history of the "Radical Reformation," we will consider forms of belief independent of any church and new varieties of skepticism and doubt. We will also devote considerable attention to the reform movements that transformed Roman Catholicism during those two centuries and the upsurge of missionary energy and mystical spirituality that accompanied them. We will investigate the effects of the

Reformation crisis on politics and the state and on the social order that Europe inherited from the Middle Ages. As part of this investigation, we will examine the most important political struggles waged in the name of religion between 1524 and 1689: the Peasants' Revolt and Thirty Years' War in Germany, the Dutch revolt against Spain, the French Wars of Religion, and the English Revolution. Texts will include works by Luther, Calvin, Ignatius of Loyola, Teresa of Ávila, Queen Marguerite of Navarre, Rabelais, Montaigne, and Pascal.

Digging: The Blues Ethos and Jazz Aesthetics: A History of African American Culture

HIST 2209
Komozi Woodard
Open, Lecture—Year | 10 credits

By the 20th century, African Americans produced a distinctive ethos and aesthetic of pleasure not only in music and dance but also in sports and other creative arts. Artists like Paul Robeson, Bessie Smith, Ma Rainey, Billie Holiday, Louis Armstrong, Ella Fitzgerald, Lester Young, Duke Ellington, and John Coltrane were paradigmatic in that cultural production. In turn, the blues ethos and jazz aesthetics influenced the African American imagination in social, political, economic, and cultural life, as well as in architecture and science.

Standing on My Sisters' Shoulders: Rethinking the Black Freedom Struggle

HIST 3063
Komozi Woodard
Sophomore and Above, Seminar—Year | 10 credits

This course will examine the distinctive leadership of women in the formation of the Black Freedom Movement. Departing from older scholarship that presents a "leading man" narrative of self-emancipation, this seminar will explore the rich lives and legacies of women, recognizing that they were their own liberators. From Harriet Tubman and Ida B. Wells to Margaret Walker, Gwendolyn Brooks, Maya Angelou, Fannie Lou Hamer, Angela Davis, Kathleen Cleaver, and Assata Shakur, generations of leaders shaped the Black radical tradition. Students are invited to learn the epic yet untold stories of the "war on terror" pioneered by Harriet Tubman, Ida B. Wells, Claudia Jones, Esther Cooper Jackson, Denise Oliver-Velez, Ericka Huggins, Queen Mother Moore, Gloria Richardson, Septima Clark, Diane Nash, Ella Baker, and Vicki Garvin, alongside rethinking the legacies of Rosa Parks, Fannie Lou Hamer, Shirley Graham Du Bois, Yuri Kochiyama, and so forth. Rather than examining one-dimensional caricatures of those leaders, this course will explore three-dimensional lives as well as their levers of power from cultural workshops to grassroots organizations.

The 'Founders' in Film and Fiction

HIST 3013
Eileen Ka-May Cheng
Open, Seminar—Spring | 5 credits

We were told that George Washington never told a lie and confessed to his much chagrined father that he chopped down the fabled cherry tree. Was this the myth to inspire trust in the "Founding Fathers" and the infant democracy? Yet, the myths continue. For more than two centuries, the "Founding Fathers" have been a touchstone for American identity. Americans have expressed their fascination with the "Founders" not only in the political arena but also in the realm of fiction in works ranging from James Fenimore Cooper's novel, *The Spy*, to the HBO series, *John Adams*, and the Broadway musical, *Hamilton*. What is the source of this fascination? But, most importantly, who were the "Founders" that have such a hold on the American historical imagination, and what did they actually stand for? The course will explore these questions by looking at the different ways that the "Founders" have been represented in film and fiction from their own time to the present. We will consider a variety of media, including novels, art, plays, films, and television. We will look at how these fictional portrayals reflected larger cultural changes and at the different political and social purposes they served. Would the musical glorification of Alexander Hamilton have been a hit during the Great Depression? We will also examine the extent to which these portrayals conformed to historical reality, using them to look more broadly at the relationship between history and fiction. What can fiction contribute to historical understanding, and what are its limits as a medium of historical representation?

War in the American Imagination

HIST 3040
Eileen Ka-May Cheng
Open, Seminar—Spring | 5 credits

Americans often like to think of the United States as a nation founded on ideals, but the United States also was, as one historian has put it, a nation "founded in blood." Valley Forge was once our Statue of Liberty. After all, the American Revolution was not just a struggle for the ideals of liberty and equality that Thomas Jefferson so eloquently expounded in the Declaration of Independence; it was also a war for independence from Britain, an international conflict that included France and Spain, and,

let us not forget, a bitter and cruel civil war among Americans themselves. In effect, we were birthed as a nation divided. How did this legacy of bloodshed shape American identity? To what extent did Americans sacralize bloodshed and thus conflate it with idealism? We remember the Alamo, but can anyone recall the basis of our claim to that territory? Are we not here going further and actually equating bloodshed with idealism? To what extent did Americans see their later wars as an extension of the Revolutionary War? Was the Civil War a second American Revolution, or was the American Revolution the nation's first civil war? The course will examine these questions by looking at how Americans perceived and remembered the wars in which they fought from the American Revolution to the Vietnam War. Among the wars to be considered are the Revolutionary War, the War of 1812, the Mexican-American War, the Civil War, World War I, and World War II. The course will culminate with a role-play simulation of the debate over the Vietnam Veterans Memorial. In effect, the course offers an exploration into how we may "see things not as they are but as we are."

Propaganda and Mass Communications in Modern History

HIST 3427
Matthew Ellis
Open, Large seminar—Spring | 5 credits

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

Human Rights

HIST 2036
Mark R. Shulman
Open, Lecture—Spring | 5 credits

History is replete with rabid pogroms, merciless religious wars, tragic show trials, and even genocide. For as long as people have congregated, they have defined themselves, in part, as against an other—and have persecuted that other. But history has also yielded systems of constraints. So, how can we hope to achieve a meaningful understanding of the human experience without examining both the wrongs and the rights? Should the human story be left to so-called realists, who claim that power wins out over ideals every time? Or is there a logic of mutual respect that offers better solutions? This lecture will examine the history of international human rights and focus on the claims that individuals and groups make against states in which they live.

Sickness and Health in Africa

HIST 3711
Mary Dillard
Sophomore and Above, Seminar—Spring | 5 credits

Depending on the level of his or her resources, a sick person in Africa potentially has access to a variety of options for treatment. How illness is perceived becomes a crucial determinant in how people seek care. Unfortunately, despite an array of treatment options, the state of public health in many African countries has become woefully inadequate. While the reasons for this decline in health status are related to questions of international political economy, they can also be traced historically. This course will study the history of health, healing, and medical practices in Africa to identify the social, historical, and economic factors that influence how therapeutic systems in Africa have changed over time. We will investigate a range of topics, including the place of traditional healers in providing care, the impact of the COVID and AIDS pandemics on overall public health, and the changing structure of healthcare delivery. Students will analyze the impact of funding cuts to the United States Agency for International Development (USAID) and the President's Emergency Plan for AIDS Relief (PEPFAR)

program. We will also study how African governments have modified their public-health infrastructure to cope with the economic and political changes that are reordering health care delivery models worldwide. Some of the questions that this course will address include: How have traditional healers and biomedical professionals addressed various health-related questions in Africa? What factors contribute to health and well-being? What has been the impact of epidemic disease? How have colonial conquest and religious diversity influenced the types of treatment that people both seek and receive? How have African healing systems changed over time?

Fin de Siècle

HIST 3057
Philip Swoboda
Sophomore and Above, Seminar—Spring | 5 credits

This course will examine aspects of European culture in the last two decades of the 19th century and the first decade of the 20th century. This was the era of the Decadent and Symbolist movements, of Secessionist art and architecture, of the philosophies of Friedrich Nietzsche, Henri Bergson, and William James, and of early psychoanalysis. Though in the eyes of some Europeans, looking back at the period nostalgically across the smoking battlefields of World War I, these decades were *la belle époque*—the "beautiful time" of peace and security—others remembered them as "the gay apocalypse," a hectic burst of cultural experiment against a background of political paralysis which together heralded the end of the old Europe. While the primary focus of this course will be creative figures active in Vienna and other parts of the Habsburg monarchy, we will also consider writers, artists, and thinkers from Russia, Scandinavia, Germany, France, and the English-speaking world. These figures will include August Strindberg, Arthur Schnitzler, Robert Musil, Rainer Maria Rilke, Stefan Zweig, Andrei Bely, Gustav Klimt, and Edvard Munch. We will also look at the Nietzsche cult, "life-philosophy," and Sigmund Freud's *Interpretation of Dreams*.

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

Faking Families: An Anthropology of Kinship (p. 20), Mary A. Porter ***Anthropology***
Black and White and Red All Over: Races and Racism in Imperial Britain (p. 22), Mary A. Porter ***Anthropology***
Walter Benjamin's Archives (p. 23), Robert R. Desjarlais ***Anthropology***
Romanesque and Gothic Castles and Cathedrals at the Birth of Europe (p. 25), Jerrilynn Dodds ***Art History***
Art in the Age of Empire, 1790–1900 (p. 26), Sarah Hamill ***Art History***
Vikings, Varangians, and Vinlanders: Globalizing Scandinavia From Antiquity to the Early Modern Period (p. 26), David Castriota ***Art History***
Arts of Ancient Italy and the Roman Empire (p. 26), David Castriota ***Art History***
Art and History (p. 27), Jerrilynn Dodds ***Art History***
Christians, Jews, and Muslims in the Arts of the Medieval Mediterranean (p. 27), Jerrilynn Dodds ***Art History***
First-Year Studies: China's 20th Century Through Fiction (p. 4), Kevin Landdeck ***Asian Studies***
Atomic Bombs as History, Experience, and Culture (p. 29), Kevin Landdeck ***Asian Studies***
Virtue and the Good Life: Ethics in Classical Chinese Philosophy (p. 29), Ellen Neskar ***Asian Studies***
China's 20th Century Through Fiction (p. 29), Kevin Landdeck ***Asian Studies***
Personal Narratives: Writing, Identity, and History in Modern China (p. 30), Kevin Landdeck ***Asian Studies***
Law and Culture in Premodern China (p. 31), Ellen Neskar ***Asian Studies***
First-Year Studies: Conflicts in Biology (p. 5), Drew E. Cressman ***Biology***
From Alchemy to Chemistry (p. 34), Colin Abernethy ***Chemistry***
Introduction to Economic Theory and Policy (p. 42), Jamee Moudud ***Economics***
Political Economy of Women (p. 43), Kim Christensen ***Economics***
Ollywoods: Global Popular Cinema and Industrial Film Form (p. 49), Leana Hirschfeld-Kroen ***Film History***
Feminist Film and Media History (p. 49), Leana Hirschfeld-Kroen ***Film History***
The Working Girl Around the World in Film (p. 50), Leana Hirschfeld-Kroen ***Film History***
Intermediate French I: French Revolutions (p. 61), Nicole Asquith ***French***
The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 63), Joshua Muldavin ***Geography***
The Rise of the New Right in the United States (p. 64), Joshua Muldavin ***Geography***
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin ***Geography***
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin ***Geography***
Beginning Greek (p. 67), Emily Anhalt ***Greek (Ancient)***
Atomic Bombs as History, Experience, and Culture (p. 70), Kevin Landdeck ***History***
International Law (p. 70), Mark R. Shulman ***History***
China's 20th Century Through Fiction (p. 72), Kevin Landdeck ***History***
Beginning Italian: Viaggio in Italia (p. 79), Tristana Rorandelli ***Italian***

Intermediate Italian: Modern Italian Culture and Literature (p. 79), Tristana Rorandelli ***Italian***
Intermediate Latin: From Republic to Autocracy (p. 81), Emily Anhalt ***Latin***
Perverts in Groups: Queer Social Lives (p. 82), Julie Abraham ***Lesbian, Gay, Bisexual, and Transgender Studies***
First-Year Studies: Rejecting Tyranny: Ancient Greek Origins of Democratic Ideals (p. 7), Emily Anhalt ***Literature***
Reading High Romanticism: Blake to Keats (p. 84), Neil Arditi ***Literature***
The Music of What Happens: Alternate Histories and Counterfactuals (p. 85), Fredric Smoler ***Literature***
Shakespeare and the Semiotics of Performance (p. 87), Joseph Lauinger ***Literature***
Dostoevsky and the 1860s (p. 89), Melissa Frazier ***Literature***
First-Year Studies: The Art of Listening (p. 9), Carsten Schmidt ***Music History***
The First Philosophers (p. 100), Roy Ben-Shai ***Philosophy***
First-Year Studies: Politics and Geography (p. 11), Samuel Abrams ***Politics***
The Politics of Addressing the Past: Apology, Repatriation, Reparation, and Remembrance (p. 106), Elke Zuern ***Politics***
Democracy in Theory and Practice (p. 109), Elke Zuern ***Politics***
Introduction to Ancient Greek Religion and Society (p. 119), Ron Afzal ***Religion***
The Emergence of Christianity (p. 120), Ron Afzal ***Religion***
Readings in Early Christianity: John (p. 121), Ron Afzal ***Religion***
First-Year Studies: Beginning Russian (p. 13), Melissa Frazier ***Russian***
Beginning Russian (p. 123), Melissa Frazier ***Russian***
Intermediate Russian (p. 124), Melissa Frazier ***Russian***
First-Year Studies: (Re)Constructing the Social: Subject, Field, and Text (p. 13), Shahnaz Rouse ***Sociology***
Sociology of Global Inequalities (p. 126), Parthiban Muniandy ***Sociology***
Organizational Theory and Behavior: Thinking Through Practice (p. 126), Shahnaz Rouse ***Sociology***
Informality and Everyday Cosmopolitan Contaminations (p. 127), Parthiban Muniandy ***Sociology***
Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 127), Shahnaz Rouse ***Sociology***
Details Useful to the State: Writers and the Shaping of Empire (p. 154), Suzanne Gardinier ***Writing***
Writing About the Arts (p. 157), Vijay Seshadri ***Writing***

INFORMATION STUDIES

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

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

Interrogating the Information Ecosystem

LIBR 3000
Rachel Leff, Emily Johnson-Young
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, students will survey some of the different types of information. The course will explore how to find, evaluate, and contextualize information, as well as how to use it in research. Students will 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.

First-Year Studies: Children as Cogs in the Machinery of Empire (p. 3), Mary A. Porter ***Anthropology***
Childhood Across Cultures (p. 20), Deanna Barenboim ***Anthropology***
Specters of the Subject: Hauntologies in Contemporary Life (p. 20), Robert R. Desjarlais ***Anthropology***
Faking Families: An Anthropology of Kinship (p. 20), Mary A. Porter ***Anthropology***
Immigration and Illegality (p. 21), Deanna Barenboim ***Anthropology***
Ethnographic Research and Writing (p. 21), Robert R. Desjarlais ***Anthropology***
Indigenous Ecologies and Environmental Justice (p. 22), Deanna Barenboim ***Anthropology***
Culture and Mental Health (p. 23), Deanna Barenboim ***Anthropology***
Romanesque and Gothic Castles and Cathedrals at the Birth of Europe (p. 25), Jerrilynn Dodds ***Art History***
Art and History (p. 27), Jerrilynn Dodds ***Art History***
Christians, Jews, and Muslims in the Arts of the Medieval Mediterranean (p. 27), Jerrilynn Dodds ***Art History***
Law and Culture in Premodern China (p. 31), Ellen Neskar ***Asian Studies***
Economics of the Environment, Resource Sustainability, and Climate Change (p. 41), An Li ***Economics***
Quantitative Methods in Social Science Research (p. 42), Jamee Moudud ***Economics***
Introduction to Economic Theory and Policy (p. 42), Jamee Moudud ***Economics***
Indigenous Ecologies and Environmental Justice (p. 46), Deanna Barenboim ***Environmental Studies***
Advanced French: Writing the Modern Self: Autobiography, Autoportrait, and Autofiction (p. 62), Jason Earle ***French***
The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 63), Joshua Muldavin ***Geography***
The Rise of the New Right in the United States (p. 64), Joshua Muldavin ***Geography***
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin ***Geography***
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin ***Geography***
First-Year Studies: The Emergence of the Modern Middle East (p. 6), Matthew Ellis ***History***
International Law (p. 70), Mark R. Shulman ***History***
The Middle East and Politics of Collective Memory: Between Trauma and Nostalgia (p. 71), Matthew Ellis ***History***
The Emergence of the Modern Middle East (p. 72), Matthew Ellis ***History***
Winds of Doctrine: Europe in the Age of the Reformation (p. 73), Philip Swoboda ***History***
Human Rights (p. 75), Mark R. Shulman ***History***
Fin de Siècle (p. 76), Philip Swoboda ***History***
Beginning Italian: Viaggio in Italia (p. 79), Tristana Rorandelli ***Italian***
Intermediate Italian: Modern Italian Culture and Literature (p. 79), Tristana Rorandelli ***Italian***
Japanese I (p. 80), Julia Clark ***Japanese***
First-Year Studies: Japanese Pop Culture in Transit (p. 8), Julia Clark ***Literature***
Dostoevsky and the 1860s (p. 89), Melissa Frazier ***Literature***
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King ***Mathematics***
The Politics of Addressing the Past: Apology, Repatriation, Reparation, and Remembrance (p. 106), Elke Zuern ***Politics***
Rising Autocrats and Democracy in Decline? (p. 107), Elke Zuern ***Politics***
Humanitarian Intervention and International Justice (p. 108), Elke Zuern ***Politics***
Democracy in Theory and Practice (p. 109), Elke Zuern ***Politics***
Childhood Across Cultures (p. 111), Deanna Barenboim ***Psychology***
Culture and Mental Health (p. 116), Deanna Barenboim ***Psychology***
Perspectives on 9/11: Religion, Politics, and Culture (p. 119), Kristin Zahra Sands ***Religion***
Are Jews White? (p. 122), Joel Swanson ***Religion***
First-Year Studies: Beginning Russian (p. 13), Melissa Frazier ***Russian***
Beginning Russian (p. 123), Melissa Frazier ***Russian***
Intermediate Russian (p. 124), Melissa Frazier ***Russian***
Sociology of Global Inequalities (p. 126), Parthiban Muniandy ***Sociology***
Organizational Theory and Behavior: Thinking Through Practice (p. 126), Shahnaz Rouse ***Sociology***
Informality and Everyday Cosmopolitan Contaminations (p. 127), Parthiban Muniandy ***Sociology***
Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 127), Shahnaz Rouse ***Sociology***

Advanced Beginning Spanish: A Cultural Tour of the Hispanic World (p. 129), Danielle Dorvil *Spanish*
Advanced Intermediate Spanish: Hidden in Plain Sight: Afro-Latin American and Caribbean Women Writers (p. 130), Danielle Dorvil *Spanish*
Advanced Intermediate Spanish: Visualizing Collective Memory in Latin America and the Caribbean (p. 130), Danielle Dorvil *Spanish*
Details Useful to the State: Writers and the Shaping of Empire (p. 154), Suzanne Gardinier *Writing*

ITALIAN

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

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

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

Beginning Italian: Viaggio in Italia

ITAL 3001
Tristana Rorandelli
Open, Seminar—Year | 10 credits

This course, for students with no previous knowledge of Italian, will aim to provide 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. Held once a week, group conferences will aim to enrich the students' knowledge of Italian culture and develop their ability to communicate; this goal 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. In small groups, conversation classes will be held twice a week 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 will organize 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. By the end of this course, students will attain a basic competence in all aspects of the language. While there are no individual conferences with the instructor, regular individual meetings with an Italian language assistant, in addition to class sessions, will be required.

Intermediate Italian: Modern Italian Culture and Literature

ITAL 3510
Tristana Rorandelli
Intermediate, Seminar—Year | 10 credits
Prerequisite: one year of college-level Italian or equivalent

This course will aim to improve and perfect 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 studied 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. Biweekly conference 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. In small groups, conversation classes will be held twice a week with the language assistant; students will have the opportunity to reinforce what they have learned in class and hone their ability to communicate in Italian. When appropriate, students will be directed to specific internship opportunities in the New York City area, centered on Italian language and culture.

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

Italian Cinema (p. 50), Michael Cramer *Film History*

JAPANESE

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

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

Japanese I

JAPN 3001
Julia Clark
Open, Seminar—Year | 10 credits

This introduction to Japanese language and culture is designed for students who have had little or no experience learning Japanese. The goal of the course is to develop four basic skills: listening comprehension, speaking, reading, and writing (*hiragana*, *katakana*, and some basic *kanji*) in modern Japanese, with an emphasis on grammatical accuracy and socially appropriate language use. Students will put these skills into practice through in-class conversation, role play and group work, and daily homework assignments. While there are no individual conferences with the instructor, weekly individual meetings with a Japanese language assistant, in addition to class sessions, will be required.

Japanese II

JAPN 3510
Izumi Funayama
Intermediate, Seminar—Year | 10 credits
Prerequisite: Japanese I (JAPN 3001) or equivalent

In this course, 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 instructor, there will be weekly, one-on-one tutorials with one of the Japanese language assistants.

Japanese III

JAPN 3700
Izumi Funayama
Intermediate/Advanced, Seminar—Year | 10 credits
Prerequisite: Japanese II (JAPN 3510) or equivalent

This course will aim to advance students' Japanese language proficiency in speaking, listening, reading (simple essays to authentic texts), and writing in various styles (emails, essays, and/or creative writing). In addition to class, students will attend weekly individual tutorials with a Japanese language assistant.

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

Ollywoods: Global Popular Cinema and Industrial Film Form (p. 49), Leana Hirschfeld-Kroen ***Film History***
First-Year Studies: Japanese Pop Culture in Transit (p. 8), Julia Clark ***Literature***
Japanese Religion and Culture (p. 119), Griffith Foulk ***Religion***
Zen Buddhism in Japan and America (p. 121), Griffith Foulk ***Religion***

LATIN

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

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

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

Intermediate Latin: From Republic to Autocracy

LATN 3510
Emily Anhalt
Intermediate, Seminar—Year | 10 credits
Prerequisite: two semesters of Beginning Latin (LATN 3001) or equivalent

In this course, students will develop their comprehension of Latin grammar, vocabulary, word inflection patterns, and syntax by close reading of selected works of Catullus and Cicero in fall and Ovid and Livy in spring. The ancient Roman Republic lasted 450 years before imploding into a military dictatorship. The democratic republic in the United States, modeled on the ancient Roman Republic, has lasted just 237 years and now confronts forces threatening to replace it with dictatorship or some form of authoritarian populism. Examining works of poetry and prose both accompanying and following the advent of autocracy in ancient Rome, we will consider the value and limits of literature for exposing, challenging, or affirming hierarchical and tyrannical ideals, institutions, and norms.

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

Beginning Greek (p. 67), Emily Anhalt ***Greek (Ancient)***
Intermediate Latin: From Republic to Autocracy (p. 81), Emily Anhalt ***Latin***
First-Year Studies: Rejecting Tyranny: Ancient Greek Origins of Democratic Ideals (p. 7), Emily Anhalt ***Literature***

LATIN AMERICAN AND LATINX STUDIES

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

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

As this program is concerned with a broad set of border crossings, faculty in LALS are also committed to expanding educational experiences beyond Sarah Lawrence College. Accordingly, students are encouraged to study abroad through Sarah Lawrence College programs in Cuba, Argentina, and Peru or with other programs in Latin America. Students will also have opportunities to

explore the borderlands closer to Sarah Lawrence College, including Latinx communities in New York City and Westchester County.

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

Specters of the Subject: Hauntologies in Contemporary Life (p. 20), Robert R. Desjarlais *Anthropology*
Immigration and Illegality (p. 21), Deanna Barenboim *Anthropology*
Ethnographic Research and Writing (p. 21), Robert R. Desjarlais *Anthropology*
Walter Benjamin's Archives (p. 23), Robert R. Desjarlais *Anthropology*
The Rise of the New Right in the United States (p. 64), Joshua Muldavin *Geography*
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin *Geography*
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin *Geography*
Black Feminist and Queer of Color Theory (p. 82), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*
Walt Whitman and Luso-Hispanic Poetry (p. 90), Neil Arditi *Literature*
Rising Autocrats and Democracy in Decline? (p. 107), Elke Zuern *Politics*
Beginning Spanish: Rebellious Voices in the Hispanic World (p. 129), Jeannette Rivera *Spanish*
Advanced Beginning Spanish: A Cultural Tour of the Hispanic World (p. 129), Danielle Dorvil *Spanish*
Advanced Intermediate Spanish: Hidden in Plain Sight: Afro-Latin American and Caribbean Women Writers (p. 130), Danielle Dorvil *Spanish*
Advanced Intermediate Spanish: Visualizing Collective Memory in Latin America and the Caribbean (p. 130), Danielle Dorvil *Spanish*
Details Useful to the State: Writers and the Shaping of Empire (p. 154), Suzanne Gardinier *Writing*

LESBIAN, GAY, BISEXUAL, AND TRANSGENDER STUDIES

Lesbian, gay, bisexual, and transgender studies (LGBT) is an interdisciplinary field that engages questions extending across a number of areas of study. Sarah Lawrence College offers students the opportunity to explore a range of theories and issues concerning gender and sexuality across cultures, categories, and historical periods. This can be accomplished through seminar course work and discussion and/or individual conference research.

Black Feminist and Queer of Color Theory

LGST 3206
Benjamin Zender
Open, Seminar—Fall | 5 credits

This introductory queer and feminist studies course will center the intellectual work of theorists within the traditions known as Black feminist theory and queer of color critique. The course will read scholarship by Gloria Anzaldúa, Joshua Chambers-Letson, Barbara Christian, Cathy J. Cohen, the Combahee River Collective, Roderick Ferguson, Alexis Pauline Gumbs, Saidiya Hartman, E. Johnson Patrick, Audre Lorde, Cherríe Moraga, José Esteban Muñoz, Jennifer C. Nash, C. Riley Snorton, Hortense Spillers, and Patricia Williams. The course will also explore documentary films by Marlon Riggs, fiction by Toni Morrison, creative nonfiction and poetry by Claudia Rankine, and the films *Moonlight* (directed by Barry Jenkins) and *The Watermelon Woman* (directed by Cheryl Dunye). Conference projects will emerge from archival research at the Sarah Lawrence College Archives. Students will meet every two weeks at the Sarah Lawrence College Library in one of four conference groups organized around overarching topics of concern and debate from the class, including: 1) critical fabulation, 2) institutionality and the academy, 3) violence, resistance, and care, and 4) emotion. Major writing assignments will include four brief "archival dispatches," where students will report on their research findings to describe their intellectual, political, and emotional investments in the archives. For the course's final assignment, students will develop an individual project proposal that envisions a future intellectual, activist, or artistic response to the archives.

Perverts in Groups: Queer Social Lives

LGST 3022
Julie Abraham
Sophomore and Above, Seminar—Fall | 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 alongside 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. Sources will include histories, sociological and anthropological studies, the writings of political activists, fiction, and film.

Queer Pathologies: Sex, Gender, and Psychiatry

LGST 3163
Amalle Dublon
Open, Seminar—Spring | 5 credits

This course will address the medical, psychiatric, and psychoanalytic histories of trans, queer, and intersex experience in their convergence with the politics of madness and disability. Beginning with psychoanalytic and sexological accounts of homosexuality and sexual inversion in Western Europe in the 19th century, the course will go on to study the medicalization of trans and intersex childhood in the United States and Europe, alongside psychiatric and criminological approaches to queer and trans desire. We will consider how psychiatry and medicine—and resistance to them—informed the shifting tactics of queer and trans politics in the 20th century, from 1950s gay organizing to 1980s AIDS activism and 1990s pickets of the American Psychological Association by the transgender-rights activist group, the Transsexual Menace. The course will also look at intersections of queer, trans, and disabled-led organizing and discourses. The 1970s, for example, were marked by lesbian feminist antipsychiatry activism, as well as a decisive coalition among gay liberation, Black Power, and the nascent disability power movement that yielded the historic 504 sit-ins and which eventually contributed to the passage of the Americans with Disabilities Act. The course will situate these alliances within histories of deinstitutionalization and mass incarceration in the United States, as well as attempt to develop radical psychoanalytic and psychiatric alternatives to hospitalization in Latin America, Europe, and North America.

Virginia Woolf in the 20th Century

LGST 3655
Julie Abraham
Sophomore and Above, Seminar—Spring | 5 credits

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

Trash: Abject Object Orientations and Performance

LGST 3074
Benjamin Zender
Sophomore and Above, Seminar—Spring | 5 credits

The television show *Hoarders: Buried Alive*. Artist Andy Warhol's junk collection, consisting of receipts, junk mail, and takeout menus. Professional organizer Marie Kondo and her minimalist ideals. Big-screen televisions, fast fashion, and floating islands of plastic trash contrasted with the promises of decluttering, downsizing, and shrinking homes. From fantastic depictions of people

overwhelmed with their accumulation of things to popular self-help books that promise freedom and joy in the form of a clean home, this course will be concerned with the judgments we make about people and their relationship to their stuff. This course will begin to unpack "abject object orientations" by investigating figures like the archivist, the hoarder, the minimalist, and the collector. The course will ask how race, gender, sexuality, and class shape our judgments of people and their relationship to things. By looking to depictions of whom Scott Herring calls "material deviants" across performance art, film, and memoir, we will describe the cultural logics through which speaking of a person's orientation toward objects becomes a way of making ethical claims about them. For major assignments, students will develop three total live performances, including two archival "show and tells," and a final autoethnographic performance unpacking students' own relationship to things. Archival "show and tells" will center an object from trips to the Sarah Lawrence Archives and can be either solo or group performances. Potential field-trip sites may include the Hudson River Museum, local thrift and resale stores, and the Yonkers Public Library Local History Room. No previous performance experience is required.

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: Moving Between the Lines: Intersections of Dance and Culture (p. 5), Peggy Gould ***Dance History***

Imagined Elsewheres: Global Trans/Queer Digital Cultures (p. 40), Yeong Ran Kim ***Digital Media Studies***

Political Economy of Women (p. 43), Kim Christensen ***Economics***

Ollywoods: Global Popular Cinema and Industrial Film Form (p. 49), Leana Hirschfeld-Kroen ***Film History***

Feminist Film and Media History (p. 49), Leana Hirschfeld-Kroen ***Film History***

First-Year Studies: We Carry It Within Us: Culture and Politics in United States History, 1776–1980 (p. 7), Lyde Cullen Sizer ***History***

Intellectuals, Artists, and Activists: A Cultural and Political History of Women in the United States, 1775–1985 (p. 73), Lyde Cullen Sizer ***History***

Human Rights (p. 75), Mark R. Shulman ***History***

Romanticism/Postmodernism: The Question of Literature (p. 85), Melissa Frazier ***Literature***

First-Year Studies: Women Philosophers in the 20th and 21st Centuries (p. 10), Roy Ben-Shai ***Philosophy***

First-Year Studies: Health in a Multicultural Context (p. 11), Linwood J. Lewis ***Psychology***

Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality (p. 112), Linwood J. Lewis ***Psychology***

Performance Art Tactics (p. 146), Dawn Kasper ***Visual and Studio Arts***

Grow Up! Depictions of Childhood in Literary Fiction (p. 151), Domenica Ruta ***Writing***

Memoir Workshop: Happy Families Are All Alike (p. 156), Domenica Ruta ***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 offered in Literature this year are listed below. Full course descriptions are available under Literature in the First-Year Studies section of the curriculum.

First-Year Studies: Rejecting Tyranny: Ancient Greek Origins of Democratic Ideals (p. 7) ***Emily Anhalt*** LITR 1100

First-Year Studies: Japanese Pop Culture in Transit (p. 8) ***Julia Clark*** LITR 1012

First-Year Studies: Modern Myths of Paris (p. 8) ***Jason Earle*** LITR 1029

First-Year Studies: 20th-Century Black Women's Writing (p. 9) ***Elias Rodriques*** LITR 1079

First-Year Studies: Forms and Logic of Comedy (p. 9) ***Fredric Smoler*** LITR 1053

Reading High Romanticism: Blake to Keats

LITR 2008
Neil Arditi
Open, Small Lecture—Fall | 5 credits

This lecture will focus on the interpretation and appreciation of the most influential lyric poetry written in English in the tumultuous decades between the French Revolution and the Reform Act of 1832. Over the course of two generations, Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats invented a new kind of autobiographical

poem that largely internalized the myths they had inherited from literary and religious traditions. The poet's inward, subjective experience became the inescapable subject of the poem—a legacy that continues to this day. We will explore ways in which the English Romantic poets responded to the political impasse of their historical moment and created poems out of their arguments with themselves, as well as their arguments with one another. The preeminent goal will be to understand each poet's unique contributions to the language.

Romanticism/Postmodernism: The Question of Literature

LITR 3621
Melissa Frazier
Open, Seminar—Fall | 5 credits

This course will read Romanticism as a precursor to our own era of postmodernism. The starting point will be the French Deconstructionist reading of Friedrich Schlegel and his short-lived journal, *Athenaeum* (1798-1800). As Maurice Blanchot argues, among the many contradictions "out of which romanticism unfolds—contradictions that contribute to making literature no longer a response but a question," perhaps most significant is that "romantic art, which concentrates creative truth in the freedom of the subject, also formulates the ambition of a total book, a sort of perpetually growing Bible that will not represent but, rather, replace the real." We will take Blanchot's insight as our guide in reading an otherwise disparate collection of texts ranging across Romantic time and space. From Germany, besides Schlegel's aphorisms, we will read Hoffmann's *The Sandman* (1816) and *The Golden Pot* (1814); from Great Britain, Scott's *The Heart of Midlothian* (1818), Byron's *Don Juan* (1819), and Shelley's *Frankenstein* (1818); from Poland, Potocki's *The Manuscript Found in Saragossa* (1814); from Russia, Pushkin's *The Captain's Daughter* (1836) and *Eugene Onegin* (1833), Lermontov's *A Hero of Our Time* (1841), and Gogol's *Dead Souls* (1842); and from the United States, Hawthorne's *The Scarlet Letter* (1850) and Melville's *Moby Dick* (1851). Along the way, we will periodically depart from the 19th century to emphasize the ways that Romanticism underpins what we take to be our own postmodernist thought. As a response to *Don Juan*, we will read Tom Stoppard's 1993 play, *Arcadia*. Together with *Frankenstein*, we will read Jeanette Winterson's 2019 novel, *Frankissstein: A Love Story*; and will end on a ship-faring note, as we juxtapose *Moby Dick* with Maggie Nelson's gender- and genre-bending *The Argonauts* (2015).

Coming of Age in America: Classic American Literature of the 19th Century

LITR 3069
Nicolaus Mills
Open, Seminar—Fall | 5 credits

At the start of Nathaniel Hawthorne's *The Scarlet Letter*, Hester Prynne is punished by the Puritans of Boston for having a child out of wedlock. She is forced to stand in the town square wearing a dress with a scarlet A on it. As she endures the stares of the crowd around her, Hester thinks back to her past life in England. It will be seven years before she comes to terms with this moment and still longer before she gains full perspective on her life. In her struggle, Hester is like a series of figures in the classic coming-of-age novel, who go from a period in their lives when their perspectives are limited to a time when their experiences lead them to a much deeper self-awareness of who they are in relation to the world at large. In varying degrees, this struggle is one we all go through. This course will trace the history of coming-of-age literature in 19th-century America, generation by generation, from the pre-Civil War years, through the Civil War, to the prosperous 1880s and 1890s and the turn of the 20th century. The kind of personal education that lies at the heart of these books is captured by the narrator of *Moby Dick*, when he observes, "A whale ship was my Yale College and my Harvard." In addition to Hawthorne, the authors we will study include Frederick Douglass, Herman Melville, Mark Twain, Henry James, and Edith Wharton. In a country that divided over slavery and had to overcome its Puritan origins, the novels we study reflect the conflicts of American society whether rooted in race, class, or the role of women. What unites these books is that, in the end, the self-awareness of their central figures takes on a life of its own. By the time we last see them, they know who they are.

The Music of What Happens: Alternate Histories and Counterfactuals

LITR 3133
Fredric Smoler
Open, Seminar—Fall | 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 American literary novelists Philip Roth and

Michael Chabon published well-regarded novels of alternate history—*The Plot Against America* and *The Yiddish Policeman's Union*, respectively—earlier in this century. 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 University Press both published intellectually rigorous books on alternate history and counterfactual analysis in the social sciences; Cambridge more recently 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, *Unmaking the West*. This course will examine a number of fictions of alternate history, some reputable and some less reputable, and also look at some of the academic work noted above. We shall attempt to understand what it might mean to think seriously about counterfactuals and about why fictions of, and academic works on, alternate history have become significantly more widespread. The course will also grapple with what makes an alternate history aesthetically satisfying and intellectually suggestive rather than ham-fisted, flat, and profoundly unpersuasive.

The Pregnancy Plot: Conception and Misconceptions

LITR 3355
Emily Bloom
Sophomore and Above, Seminar—Fall | 5 credits

This course will examine representations of pregnancies—both planned and unplanned—in the history of the Anglophone novel. From the origins of the English novel in the 18th century through to today, pregnancies signify inheritance, adherence or deviance from gender norms, and metaphorical links between childbirth and birthing a novel. Over the course of the semester, we will consider why this is so. What can fictional pregnancies reveal about the novel as a literary form and about our changing cultural and medical understanding of sex and reproduction? This course will approach the topic of the pregnancy plot from three different perspectives: narratological, historical, and political. In terms of narrative, we will ask how the pregnancy plot emerged as a defining feature of the English novel and how representations of pregnancy have changed over time with changing ideas of gender and sexuality and new reproductive technologies. How does a pregnancy, especially an unwanted pregnancy, drive forward the plot and illuminate character, especially as it relates to gender? What role does the pregnancy plot play in relation to the more widely discussed marriage plot, and how does one narrative strand influence the other? Novels we will consider include works by Thomas Hardy, William Faulkner, Octavia Butler, Margaret Atwood, and Maggie Nelson. Focusing on works from the 19th through 21st centuries, we will look at historical changes in how people understood and experienced conception, gestation, termination, and labor and delivery. From a political perspective, we will examine contemporary theories of reproductive justice to consider the past from the vantage of our present moment.

Irish Literature

LITR 3713
Emily Bloom
Open, Seminar—Year | 10 credits

In 1904, poet W. B. Yeats and playwright and translator Lady Gregory launched what would become the first state-subsidized Anglophone national theatre, which they called Abbey Theatre. They did so, in their words, to prove to the world that "Ireland is not the home of buffoonery and of easy sentiment…but the home of an ancient idealism." Aiming to correct centuries of misrepresentation, Abbey Theatre set out to show the world that Ireland could be a cultural center despite the fact that it was considered, at the time, culturally backwards, a thorn in the side of the British Empire, and a victim of unrelenting years of famine and economic impoverishment. Over a century later, the Irish arts scene now produces acclaimed novelists, poets, playwrights, filmmakers, and actors from Sally Rooney, to Martin McDonagh, to Saoirse Ronan. In fall, we will track this development, beginning in the 19th century with the rise of the Anglo-Irish novel written by a settler class of Protestant writers; through the Irish Literary Revival, which championed the Irish language, myths, and arts; and then through revolution, partition, and civil war leading to the founding of the Irish Free State. In spring, we will follow the new independent Ireland through years of repressive Catholic control and censorship of the arts and through the late 20th century and early 21st, which saw an economic boom and bust known as the "Celtic Tiger," the Good Friday Agreement establishing peace in Northern Ireland, as well as a series of public referendums legalizing divorce, gay marriage, and, eventually, abortion. In Ireland, literature and politics are tightly intertwined, with writers fighting as revolutionaries and works of art directly fueling public events such as the Easter 1916 Rising. The course will include readings of playwrights such as J. M. Synge, Samuel Beckett, Brian Friel, and Marina Carr; novelists such as Oscar Wilde, James Joyce, and Edna O'Brien; and poets such as Yeats, Eavan Boland, and Seamus Heaney. We will also explore notable films by Irish filmmakers. Some of the themes that will be discussed throughout the year include the relationship between tradition and modernity; competing ways of knowing through folklore,

religion, and science; imperialism and anti-imperialism; sectarianism and partition; and changing ideas of gender and sexuality.

Shakespeare and the Semiotics of Performance

LITR 2033
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, and costumes alongside 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 will study 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 will be our texts. Reconstructing the performances of those plays in the England of Elizabeth I and James I will be our starting place. Seeing how those plays have been approached and re-envisioned over the centuries will be our journey. Tracing their elusive meanings, from within Shakespeare's Wooden O to their adaptation in contemporary film, will be our work.

Elective Affinities in Contemporary Poetry: Elizabeth Bishop to Anne Carson

LITR 3750
Neil Arditi
Sophomore and Above, Seminar—Year | 10 credits

Contemporary poems have many unique virtues; in them, we recognize our moment in time refracted in its own cultural and linguistic idiom. Contemporary poems exist at the near edge of literary tradition, where the past ends, and our poetic inheritance becomes a source of invention, a live wire. For a working poet, contemporary poetry offers the most readily available bridge to the resources of the art. All great works of poetry have, of course, the capacity to inspire fresh imaginings. But the shock of the new is often obscured or dulled by canonization—as if poems, too, could be cordoned off in a museum or placed behind glass by their official greatness. But the reputation of the contemporary is always up for grabs. Contemporary poems await our judgment and interpretation. They also pose a significant challenge to our critical faculties. We are, almost by definition, less equipped to evaluate the new, which seeks to establish the standard by which it will be judged. In this seminar, we will read a sequence of the instructor's "elective affinities" from contemporary poets Elizabeth Bishop, May Swenson, Amy Clampitt, James Merrill, A. R. Ammons, John Ashbery, Geoffrey Hill, Mark Strand, Jay Wright, Seamus Heaney, Louise Glück, and Anne Carson. In conference, students will be encouraged to focus on, or discover, their own elective affinities among contemporary poets and select favorite poems to contribute to our final set of readings for class discussion.

Time-Knot: Writing Beyond the Impasse of History

LITR 3197
Una Chung
Sophomore and Above, Seminar—Year | 10 credits

It is often in the realm of fantasy, speculative fiction, experimental writing, or the humble notebook that writers chart a path of escape out of foreclosed futures. These are stories that directly address the limits of our ability to know, observe, or believe the many claims of so-called reality. When statements of fact become obstacles to social change, or when political exigencies occlude alternative possibilities for the future, or when mere accuracies drain us of our living vitality, there are certain kinds of stories that can take us on a detour into a more vivid sense of truth. The time-knot responds to the dead-end by diagramming new ways of envisioning space, movement, causality, interdependence, mutation, and evolution. Discussions of literature will be supplemented by a selection of theoretical texts that offer useful terms for conceptualizing how literary form might escape closure; for example, the time-knot, mimetic faculty, fugitive pose, indigenous storytelling, undercommons, pedagogies of crossing, nomadic subjectivity, virtual, and finitude. Authors will include Walter Benjamin, Gayatri Spivak, Dipesh Chakrabarty, Gerald Vizenor, Shigehisa Kuriyama, Francois Jullien, Naoki Sakai, Patricia Clough, M. Jacqui Alexander, Fred Moten, Eve Tuck, and Alexis Pauline Gumbs. Discussions of literature will be accompanied by a series of weekly short-form writing experiments that will invite students to work practically and creatively with the concepts and literary tropes of the course. Primary literature will include: Italo Calvino's *If on a Winter's Night a Traveler*, Michael Ende's *The Neverending Story*, Orson Scott Card's *Speaker for the Dead*, Octavia Butler's *Dawn*, Samuel R. Delany's *Dhalgren*, Colson Whitehead's *The Intuitionist*, Louise Erdrich's *The Painted Drum*, Darcie Little Badger's *Elatsoe*, Tommy Orange's *There There*, Marlen Haushofer's *The Wall*, Sinan Antoon's *The Corpse Washer*, W.G. Sebald's *Vertigo*, Yōko Ogawa's *The Memory Police*, Can Xue's *Frontier*, Samantha Harvey's *Orbital*, Ted Chiang's *Exhalation*, Karen An-hwei

Lee's *The Maze of Transparencies*, Ruth Ozeki's *A Tale for the Time Being*, David Hinton's *Existence: A Story*, Han Kang's *The White Book*, Roland Barthes' *Mourning Diary*, Joan Didion's *Notes to John*, and Annie Ernaux's *The Years*.

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

LITR 3526
Nicolaus Mills
Sophomore and Above, Seminar—Year | 10 credits

"Reader, I married him. A quiet wedding we had," Charlotte Brontë's title character exclaims in the concluding chapter of *Jane Eyre*. Jane's wedding may be quiet, but the steps leading up to her marriage with a man who once employed her as a governess are dramatic, and so are the steps leading to marriage in the other classic marriage-plot novels with which this course begins. From Jane Austen's *Emma*, to Henry James' *The Portrait of a Lady*, the novels we will read in fall reflect the thinking of the heroine of George Eliot's *Middlemarch*, who observes, "Marriage is so unlike everything else. There is something even awful in the nearness it brings." Nothing, in short, is "conventional" about the 19th century English and American classics of Austen, Brontë, Dickens, Eliot, and James that we will study. They lead directly to Edith Wharton's turn-of-the-century novel, *The House of Mirth*, and the modern fiction we take on in spring, which ranges from Virginia Woolf's *Mrs. Dalloway* and F. Scott Fitzgerald's *The Great Gatsby* to Sylvia Plath's *The Bell Jar* and Sally Rooney's *Normal People*. Love and romance are at the heart of the books that will dominate our reading, but so are the laughs and heartaches that are part of any serious relationship.

Care Work

LITR 3084
Emily Bloom
Open, Seminar—Spring | 5 credits

What kind of work is care work? Is it a form of labor? Love? Is caretaking a social or individual responsibility? And who pays for it? This course will question the role of caretaking in modern societies through a range of literary and sociological texts. We will begin with the premise that caretaking is both fundamental to a functioning society and also grossly devalued. This devaluation is marked by the poor pay associated with caretaking professions, as well as the gendering and racializing of caretaking responsibilities. This course will draw on recent writing in disability studies, gender studies, political theory, and ethnic studies—as well as literary works including novels, poems, comics, and memoirs—to consider the experience of the men and women performing care work and those who require their care. We will discuss terms, such as "self-care," which have become commonplace but that we often encounter as marketing concepts that have been stripped of their origins. This course will aim to situate the concept of caring into historical, political, and aesthetic contexts. Readings and assignments will encourage students to imagine the future of care work in a changing society. This course will involve community engagement with the Wartburg Adult Care Community in Mount Vernon, New York.

Global Surrealisms

LITR 3434
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 the movement's 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 including drawing, painting, collage, photography, and 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.

Dostoevsky and the 1860s

LITR 3145
Melissa Frazier
Open, Seminar—Spring | 5 credits

While Dostoevsky is often praised for the universality of his themes, in his own day he was a working journalist deeply engaged with the issues facing his own contemporary Russia. This course will seek to contextualize a few of Dostoevsky's major works by reading them as they were originally written: as part of an ongoing and often heated debate with his contemporaries. We will begin with the distinction between the 1840s and the 1860s that Dostoevsky made famous first in *Notes from Underground* (1864), then moving on to read *Crime and Punishment* (1866) and *Demons* (1872) in the context of the intense debates that drove the latter decade. Our particular focus will be Russian nihilism, above all as it was defined by Turgenev and Chernyshevsky, and also the "woman question," especially as developed in the works of two women writers, Nadezhda Khvoshchinskaya and Sofiia Kovalevskaya. We will finish with Nabokov's extravagant send-up of Chernyshevsky and Russian nihilism in *The Gift* (1938).

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

LITR 2037
James Horowitz
Open, Lecture—Spring | 5 credits

This course will explore the literary culture of the British Isles during the lifetime of the great Anglo-Irish satirist Jonathan Swift. In his use of humor, shock, whimsy, and quicksilver irony to convey moral outrage and personal pique, Swift has influenced every major satirist who came after him—from Mark Twain to John Oliver. Swift also lived through remarkable times. Between his birth in 1667 and his death in 1745, Britain grew from a war-torn cultural backwater to a military and colonial powerhouse with a stable, if corrupt, political system, several of the world's great cities, and a sense of national identity that has remained largely consistent to this day. At the same time, the marketplace of literature and ideas in Britain grew increasingly diverse and fractious, as popular fiction appealed to newly literate readers and as authors from the social and colonial margins—including Ireland, a colony within the British Isles—began to make itself heard in print. Swift exemplified many of these developments in his life and work, at once mocking and immortalizing the crime-ridden squalor of London; attacking the English exploitation of Ireland, even as he formed part of the Anglican establishment in Dublin; and honing a form of ironic invective that enlightened, amused, and offended readers of all backgrounds and orientations. This course will cover each of Swift's major works, from *Gulliver's Travels*—both a classic of science fiction and a devastatingly effective satire—to his outrageous scatological poetry and his scathing writings on Ireland, including the notorious *Modest Proposal*, as well as introducing students to a host of other distinctive voices from this raucous period in English letters. We will, for example, become acquainted with the undisputed master of the heroic couplet, Swift's friend Alexander Pope, who made satirical poetry of undying power and beauty out of the most unlikely of subjects—such as landscape design and a purloined lock of hair. Other writers under consideration will include England's first professional female author, Aphra Behn; the second Earl of Rochester, a wildly transgressive poet of sexual libertinism; satirical playwrights such as William Wycherley; the founders of lifestyle journalism, Joseph Addison and Richard Steele; John Gay, author of *The Beggar's Opera*, a musical comedy with a cast of thieves and sex workers; and the visual satirist William Hogarth. We may also consider a few modern landmarks of literary and cinematic satire with an 18th-century heritage by writers and directors such as Kurt Vonnegut, Joan Didion, Stanley Kubrick, and Boots Riley.

Join the Club: Conversation, Criticism, and Celebrity in the British Enlightenment

LITR 3140
James Horowitz
Open, Seminar—Spring | 5 credits

Before the 18th century was dubbed the Enlightenment, it was widely known as the Age of Criticism—a term that captures the growing cultural influence, not least in the English-speaking world, of largely secular commentary on society, politics, morality, and the arts. Suddenly, everyone was a critic, eager to express their opinions in one of the many sites for conversation and debate that were blossoming across Britain and its colonies. Those sites included institutions with brick-and-mortar locations—coffeehouses, taverns, and private clubs—but also the virtual forums made possible by the increasingly inescapable medium of print; parallels to our own social media-dazed era are easy to draw. With the Age of Criticism came a new kind of celebrity: the public intellectual. No man of letters was more renowned for his powers of criticism, conversation, and what he called "clubbability" than Samuel Johnson (1709-84), the gravitational center of our course. In addition to compiling the first English dictionary of note, Johnson was a gifted and hugely influential literary theorist, poet, political commentator, biographer, and satirist, as well as a legendarily pithy maker of small talk and a master of the

English sentence. His overbearing but strangely lovable personality was preserved for posterity by his friend and disciple, James Boswell, who in 1791 published *The Life of Johnson,* the greatest and most entertaining of all literary biographies, which records, among much else, Johnson's near-blindness, probable Tourette's Syndrome, and selfless love of cats. Now, after the tercentenary of his birth, this seminar will reappraise Johnson's legacy within a broad cultural survey of the British Enlightenment. Along with Johnson, Boswell, and other titans of 18th-century prose, such as Edward Gibbon, David Hume, and Adam Smith, we will consider international writing on race and slavery (Olaudah Equiano, Ottobah Cugoano, and the abolitionist poets), the French and American revolutions (Edmund Burke), and women's rights (the Bluestocking Circle and Mary Wollstonecraft). We will also sample the period's fiction (Horace Walpole's lurid Gothic novel, *The Castle of Otranto*, and Frances Burney's coming-of-age saga, *Evelina*), comic drama (Oliver Goldsmith's uproarious *She Stoops to Conquer*), and personal writing (Burney's diary, Boswell's shockingly candid *London Journal*), as well as Celtic literature (James Macpherson), visual art (Joshua Reynolds), and the poetic innovations that laid the groundwork for Romanticism (Thomas Gray). We may also glance at Johnson's reception and influence over the centuries—for instance, in the work of Virginia Woolf.

Novelists and Sociologists

LITR 3061
Fredric Smoler
Open, Seminar—Spring | 5 credits

One group of 19th-century realist novels, also some later novels with apparently comparable ambitions, are sometimes imagined to have been, in part, responses to things that seemed unprecedented; for example, an acceleration of historical velocity, the diffusion of new forms of economic life, the rise of new classes and pressures on older elites, increasing urbanization, and the apparently sudden and disorienting arrival of something denoted by a word that dated from the beginning of the 19th century: modernity. The ambitions of these novels included description and assessment, in the title of one of them, of "the way we live now." In roughly the same period, a new social science—sociology—appeared, comparably ambitious and also attempting the description and analysis of new forms of social order and social change. Since some of the novelists and sociologists appear to have been engaged in a comparable project, it may be rewarding to read them together—which is what we will accomplish in this course. Our syllabus may include Balzac's *Père Goriot*, Stendhal's *The Red and the Black*, Dickens' *Bleak House*, Tolstoy's *Anna Karenina*, Ellison's *Invisible Man*, Marx and Engels' *The Communist Manifesto*, and Du Bois' *The Souls of Black Folk*. Whether it proves particularly profitable to read these writers in the same course is to be determined. Nevertheless, we will certainly read some good books.

Walt Whitman and Luso-Hispanic Poetry

LITR 3246
Neil Arditi
Sophomore and Above, Seminar—Spring | 5 credits

Whitman famously embraced the internal contradictions in his poetry, asserting, "I contain multitudes." His statement was also prophetic—and not only with regard to his large and diverse progeny among poets writing in English. Whitman's impact on Hispanic and Portuguese literary culture began with José Martí's 1887 essay, "El poeta Walt Whitman," written by the exiled Cuban poet after hearing Whitman give a public reading. Published in Argentina's *La Nación*, Martí's appreciation incepted a cult of Whitman that spread throughout Latin America, Spain, and Portugal. Whitman became the formative influence on Chilean poet, Pablo Neruda (who said of Whitman, "He taught us everything."), Mexican poet-critic, Octavio Paz, and Peruvian poet, César Vallejo. The Spanish poet Federico García Lorca included an "Ode to Walt Whitman" in his sequence, "Poet in New York"; and multiple strains in Whitman's poetry can be found under the various "heteronyms" created by the Portuguese poet, Fernando Pessoa, who not only "contained multitudes" but also provided each of his multiple selves with a name, a biography, and a unique body of literary work. In this seminar, we will begin with Whitman's major works before turning to the poetry of Pessoa, Lorca, and Neruda, among others. While observing Whitman's influence on his Luso-Hispanic heirs, we will also strive to appreciate them on their own terms for the imaginative power and originality of their contributions to modern poetry—which have made them national and international figures in their own right. Poems written in Spanish will be read in opposing-page translations, allowing those familiar with the language to make reference to the original.

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

Black and White and Red All Over: Races and Racism in Imperial Britain (p. 22), Mary A. Porter ***Anthropology***
First-Year Studies: China's 20th Century Through Fiction (p. 4), Kevin Landdeck ***Asian Studies***
China's 20th Century Through Fiction (p. 29), Kevin Landdeck ***Asian Studies***
Personal Narratives: Writing, Identity, and History in Modern China (p. 30), Kevin Landdeck ***Asian Studies***

First-Year Studies: Moving Between the Lines: Intersections of Dance and Culture (p. 5), Peggy Gould ***Dance History***
Feminist Film and Media History (p. 49), Leana Hirschfeld-Kroen ***Film History***
The Working Girl Around the World in Film (p. 50), Leana Hirschfeld-Kroen ***Film History***
Intermediate French I: French Identities (p. 60), Eric Leveau ***French***
Intermediate French I: French Revolutions (p. 61), Nicole Asquith ***French***
Advanced French: Writing the Modern Self: Autobiography, Autoportrait, and Autofiction (p. 62), Jason Earle ***French***
Beginning Greek (p. 67), Emily Anhalt ***Greek (Ancient)***
Realisms: Currents and Crosscurrents in 19th-Century Thought (p. 71), Philip Swoboda ***History***
China's 20th Century Through Fiction (p. 72), Kevin Landdeck ***History***
Intellectuals, Artists, and Activists: A Cultural and Political History of Women in the United States, 1775–1985 (p. 73), Lyde Cullen Sizer ***History***
Winds of Doctrine: Europe in the Age of the Reformation (p. 73), Philip Swoboda ***History***
Digging: The Blues Ethos and Jazz Aesthetics: A History of African American Culture (p. 74), Komozi Woodard ***History***
Fin de Siècle (p. 76), Philip Swoboda ***History***
Beginning Italian: Viaggio in Italia (p. 79), Tristana Rorandelli ***Italian***
Intermediate Italian: Modern Italian Culture and Literature (p. 79), Tristana Rorandelli ***Italian***
Intermediate Latin: From Republic to Autocracy (p. 81), Emily Anhalt ***Latin***
Virginia Woolf in the 20th Century (p. 83), Julie Abraham ***Lesbian, Gay, Bisexual, and Transgender Studies***
Shakespeare and the Semiotics of Performance (p. 87), Joseph Lauinger ***Literature***
First-Year Studies: Women Philosophers in the 20th and 21st Centuries (p. 10), Roy Ben-Shai ***Philosophy***
The First Philosophers (p. 100), Roy Ben-Shai ***Philosophy***
First-Year Studies: Beginning Russian (p. 13), Melissa Frazier ***Russian***
Beginning Russian (p. 123), Melissa Frazier ***Russian***
Intermediate Russian (p. 124), Melissa Frazier ***Russian***
Beginning Spanish: Rebellious Voices in the Hispanic World (p. 129), Jeannette Rivera ***Spanish***
Advanced Intermediate Spanish: Hidden in Plain Sight: Afro-Latin American and Caribbean Women Writers (p. 130), Danielle Dorvil ***Spanish***
First-Year Studies in Fiction: Writing and the American Racial Imaginary (p. 17), Rattawut Lapcharoensap ***Writing***
First-Year Studies in Poetry: Poetic Form/Forming Poetry (p. 18), Matthea Harvey ***Writing***
Dream Logic (p. 153), Stephen O'Connor ***Writing***
Grow Up! Depictions of Childhood in Literary Fiction (p. 151), Domenica Ruta ***Writing***
The Art of the Novella (p. 153), Brian Morton ***Writing***
The Art of the Short Story (p. 150), Brian Morton ***Writing***
Nonfiction Laboratory (p. 154), Stephen O'Connor ***Writing***
Details Useful to the State: Writers and the Shaping of Empire (p. 154), Suzanne Gardinier ***Writing***
Nonfiction Workshop: Reading and Writing Personal Essays (p. 155), Clifford Thompson ***Writing***
Memoir Workshop: Happy Families Are All Alike (p. 156), Domenica Ruta ***Writing***
Politics and the Essay (p. 155), Vijay Seshadri ***Writing***
Nonfiction Workshop: The World and You (p. 156), Clifford Thompson ***Writing***
Writing About the Arts (p. 157), Vijay Seshadri ***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.

Mathematics and (In)Justice

MATH 3225
Abbe Herzig
Open, Seminar—Fall | 5 credits

When used well, mathematics is a powerful set of tools for understanding the world. When used in other ways, mathematics can serve to uphold and perpetuate inequality and injustice. In this course, we will investigate how mathematical tools can be used to understand, document, and work against inequity and injustice, including topics such as voting rights, health disparities, access to education, "big data" algorithms that control aspects of our lives, the carceral system, and environmental justice.

Calculus I: The Study of Motion and Change

MATH 2030
Daniel King
Open, Small Lecture—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. Calculus was invented to develop a language to accurately describe the motion and change happening all around us. The ancient Greeks began a detailed study of change, but they 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, calculus has become an indispensable research tool in both the natural and social sciences. Our study begins with the central concept of the limit and proceeds to explore the dual processes of differentiation and integration. Numerous applications of the theory will be examined. Weekly group conferences will be run in hands-on workshop mode. This course is intended for students interested in advanced study in mathematics or sciences, students preparing for careers in the health sciences or engineering, and any student wishing to broaden and enrich the life of the mind.

Successful completion of high-school trigonometry and precalculus topics, including limits of functions and function continuity, is required. Closed to students who have taken Calculus I: The Study of Motion and Change (MATH 3005).

An Introduction to Statistical Methods and Analysis

MATH 2024
Daniel King
Open, Lecture—Fall | 5 credits

Variance, correlation coefficient, regression analysis, statistical significance, and margin of error—these terms and other statistical phrases have been bantered about before and seen 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 course will focus on the fundamental methods of statistical analysis used to gain insight into diverse areas of human interest. The use, misuse, and abuse of statistics will be the central focus of the course; and specific topics of exploration will be drawn from experimental design theory, sampling theory, data analysis. and statistical inference. Applications will be considered in current events, business, psychology, politics, medicine, and many other areas of the natural and social sciences. Statistical software will be introduced and used extensively in this course, but no prior experience with spreadsheet technology is assumed. Group conferences, conducted in workshop mode, will serve to reinforce student understanding of the course material. This course is recommended for any student 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.

Basic high-school algebra and prior knowledge of plane coordinate geometry are required.

Calculus II: Further Study of Motion and Change

MATH 3010
Melvin Irizarry-Gelpi
Open, Seminar—Fall and Spring | 5 credits

Calculus is the mathematical gift that keeps on giving—thank you, Newton and company! In this course, students will expand their knowledge of limits, derivatives, and integrals with concepts and techniques that will enable them to solve many important problems in mathematics and the sciences. By the end of the course, students will be able to judge whether answers provided by engine services such as WolframAlpha or ChatGPT are correct. Topics will include differentiation review, integration review, integration with non-polynomial functions, applications of integration (finding area, volume, length, center of mass, moment of inertia, probability), advanced techniques for integration (substitution, integration-by-parts, partial fractions), infinite sequences, infinite series, convergent and divergent sums, power series, differential equations and modeling dynamical systems, and, time permitting, parametric equations of a curve and polar coordinates. Students will work on a conference project related to the mathematical topics covered in class and are free to choose technical, historical, crafty, computational, or creative projects.

At least one semester of high school or college calculus recommended with extensive experience with limits and derivatives of elementary functions, including a basic understanding of integrals as Riemann sums.

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

MATH 3516
Bruce Alphenaar
Intermediate, Seminar—Year | 10 credits
Prerequisite: Calculus II: Further Study of Motion and Change (MATH 3010) or equivalent or a score of four or five 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 will introduce 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. Specific topics to be covered will 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.

Modern Mathematics: Proof, Sets, Logic, and Abstract Algebra

MATH 3119
Abbe Herzig
Intermediate, Seminar—Year | 10 credits
Prerequisite: one year of high-school or college calculus, with experience in methods and concepts from single-variable differential and integral calculus

This course will begin with an exploration of advanced mathematical foundations, including logic, set theory, methods of proof, and properties of real numbers and functions. Each of these topics will bridge both theoretical mathematical structures and applications to a broad range of real-world problems. We will then build on the methods and concepts of precollege algebra to analyze abstract systems that consist of mathematical objects (for example, numbers, functions, matrices, or permutations) and operations on them. By assuming a small number of basic properties—called axioms—of these systems, we will deduce other, more complex properties that can help us analyze a diverse number of abstract systems that, perhaps surprisingly, have common properties. Specific topics in abstract algebra will include groups, isomorphisms, symmetries, permutations, rings, and fields. Conference work may focus on any advanced topic relating to mathematics, including theoretical mathematical ideas or their applications to problems outside of mathematics.

Spring portion may be repeated for credit, with instructor approval.

Mathematics for Everyday Life

MATH 2055
Abbe Herzig
Open, Lecture—Spring | 5 credits

This course will revitalize students' relationship with math, leading them to develop practical mathematical skills in contexts that are rewarding and meaningful both in and out of school. Students will strengthen their mathematical reasoning and problem-solving skills through important, real-world applications, including measurement, finances, critical consumption of statistics in the media, scientific thinking, and epidemiology. This course will give students the tools and the confidence to engage with mathematical concepts in other academic areas, leading students to discover the joy of engaging with the beautiful ideas of mathematics. Each group conference will address a special topic in mathematics based on students' interests. Topics might include math and democracy, mathematics in the arts, children's understanding of math, and precalculus studies for students wishing to better prepare themselves for the study of calculus. No prior mathematics knowledge is required, as everyone can learn mathematics with understanding.

Closed to students who have taken Learning Mathematics With Understanding (MATH 3055).

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: Privacy, Technology, and the Law (p. 5), Michael Siff *Computer Science*
Introduction to Computer Science: The Way of the Program (p. 37), James Marshall *Computer Science*
The Computational Beauty of Nature (p. 38), James Marshall *Computer Science*
Games Computers Play (p. 38), Michael Siff *Computer Science*
Biologically-Inspired Artificial Intelligence (p. 38), James Marshall *Computer Science*
Applied Economics Research Workshop (p. 42), An Li *Economics*

Quantitative Methods in Social Science Research (p. 42), Jamee Moudud ***Economics***
Calculus II: Further Study of Motion and Change (p. 92), Melvin Irizarry-Gelpi ***Mathematics***
Spinoza's Ethics: A Philosopher's Guide to Life (p. 101), Roy Ben-Shai ***Philosophy***
First-Year Studies: Foundations of Modern Physics (p. 10), Sarah Racz ***Physics***
General Physics I (Classical Mechanics) (p. 104), Sarah Racz ***Physics***
Classical and Quantum Waves (p. 104), Merideth Frey ***Physics***
It's About Time (p. 104), Merideth Frey ***Physics***
General Physics II (Electromagnetism and Light) (p. 104), Sarah Racz ***Physics***
Thermal Physics (p. 105), Merideth Frey ***Physics***

MIDDLE EASTERN AND ISLAMIC STUDIES

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

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

Specters of the Subject: Hauntologies in Contemporary Life (p. 20), Robert R. Desjarlais ***Anthropology***
Ethnographic Research and Writing (p. 21), Robert R. Desjarlais ***Anthropology***
Walter Benjamin's Archives (p. 23), Robert R. Desjarlais ***Anthropology***
Christians, Jews, and Muslims in the Arts of the Medieval Mediterranean (p. 27), Jerrilynn Dodds ***Art History***
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin ***Geography***
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin ***Geography***
First-Year Studies: The Emergence of the Modern Middle East (p. 6), Matthew Ellis ***History***
The Middle East and Politics of Collective Memory: Between Trauma and Nostalgia (p. 71), Matthew Ellis ***History***
The Emergence of the Modern Middle East (p. 72), Matthew Ellis ***History***
Perspectives on 9/11: Religion, Politics, and Culture (p. 119), Kristin Zahra Sands ***Religion***
Invisible Beings and Fantastical Worlds (p. 120), Kristin Zahra Sands ***Religion***
Storytelling and Spirituality in Classical Islam (p. 121), Kristin Zahra Sands ***Religion***
Are Jews White? (p. 122), Joel Swanson ***Religion***
Details Useful to the State: Writers and the Shaping of Empire (p. 154), Suzanne Gardinier ***Writing***
Politics and the Essay (p. 155), Vijay Seshadri ***Writing***

MODERN AND CLASSICAL LANGUAGES AND LITERATURES

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

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

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

empowers students to read ancient texts with precision and increasing facility. At the intermediate and advanced levels, students refine their linguistic abilities while analyzing specific ancient authors, genres, or periods—often in comparison to later artists, writers, theorists, or critics.

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

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

MUSIC

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

I. The **Music Third** program is structured to integrate theory and practice. Students select a combination of component courses that together constitute one full 10-credit course of MUSC 4499. A Music Third program includes each of the four following areas, explained in detail in this portion of the catalogue:
   a. Individual instruction (instrumental performance, composition, or voice), the central area of study around which the rest of the program is planned
   b. Theory and/or history
   c. A performance ensemble
   d. Concert attendance/Music Tuesdays requirement (see below)
   e. A music program best-suited to individual needs and interests, planned by the student in consultation with the faculty

II. Advanced students, with faculty consent, may elect to take a **Music Two-Thirds** program (MUSC 4998), which consists of two-thirds of their courses in music. Students permitted to take MUSC 4998 complete a total of two of each of the above four areas.

III. The music program offers seminars, lectures, and individual components. Students may take these courses either as part of their Music Third as a component (MUSC 5000-level) or independently as another discipline requirement for credit (e.g., MUHS 3000-level).

IV. Students who do not wish to take an entire Music Third program may take **Music Components for Credit** (MUSC 4400) for up to three credits. A various number of component courses can comprise each of the following options: MUSC 4400 (1) for one credit, MUSC 4400 (2) for two credits, or MUSC 4400 (3) for three credits.

A maximum total of 50 credits is permitted in music.

Overview of Types of Music Instruction

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

Lessons and Auditions

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

Vocal Auditions, Placement, and Juries

The voice faculty encourages students to prepare two contrasting works that demonstrate the student's musical background and innate vocal skills. Vocal auditions enable the faculty to place the singer in the class most appropriate for the student's current level of vocal production. Students will be placed in either an individual

voice lesson (two half-hour lessons per week) or in a Studio Class. Voice juries at the end of the year evaluate each student's progress.

Piano Auditions and Placement

The piano faculty encourages students to prepare two contrasting works that demonstrate the student's musical background and keyboard technique. Piano auditions enable the faculty to place the student with the appropriate teacher in either an individual piano lesson or in the Keyboard Lab, given his or her current level of preparation.

Acoustic and Jazz Guitar Auditions and Placement

The guitar faculty encourages students to prepare two contrasting works that demonstrate the student's musical background, guitar technique, and—for jazz and blues—improvisational ability. Guitar auditions enable the faculty to place the guitarist with the appropriate teacher in either an individual guitar lesson or in Guitar Class.

Composition Lessons

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

Music Courses

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

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

Music Program

MUSC 4499
John Yannelli
Open | 5 credits

This credit-bearing course will consist of a combination of various individual components that together constitute a Music Third.

Music Components for Individual Credit (MUSC 4400) or MUSC Program (MUSC 4499) is required for individual component registration.

Music Program Intensive

MUSC 4498
John Yannelli
Sophomore and Above | 10 credits
Prerequisite: Permission of the instructor.

This credit-bearing course will consist of a combination of various individual components that together constitute a music two-thirds.

Music Components for Individual Credit (MUSC 4400), Music Program (MUSC 4499), or Music Program Intensive (MUSC 4498) is required for individual component registration.

Classes for Beginning Students

Guitar Class

MUSC 5375
William Anderson
Component—Year

This course will be for beginning students in acoustic or electric guitar.

Faculty recommendation is required.

Keyboard Lab

MUSC 5382
Bari Mort
Component—Year

This course is designed to accommodate beginning piano students who take this course as the core of their music program. Instruction will take 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 (Voice)

MUSC 5335
Mary Phillips, Kirsten Brown
Component—Year

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.

Performance Ensembles and Classes

Chamber Choir

MUSC 5305
Patrick Romano
Component—Year

This course is open to any student who has a passion for ensemble singing. No audition is required. Emphasis will be placed on intonation, blend, and techniques of good vocal production necessary to produce a resonant and warm sound. Repertoire covered is from the baroque to the contemporary period, especially newly composed works. Performances are both a cappella and accompanied.

Saxophone Ensemble

MUSC 5308
John Isley
Component—Fall

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 during the term.

Audition required.

Jazz Vocal Ensemble

MUSC 5315
Glenn Alexander, Bill Moring
Concept—Year

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

Jazz Colloquium

MUSC 5313
Glenn Alexander
Component—Year

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

Audition required.

World Music Ensembles

African Classics of the Postcolonial Era

MUSC 5352
Andrew Algire
Component—Fall

From highlife and jújù 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.

Gamelan Ensemble: Angklung Chandra Buana

MUSC 5350
Niko Higgins
Component—Fall

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

West African Percussion Ensemble: Faso Foli

MUSC 5351
Niko Higgins
Component—Spring

Faso Foli is the name of Sarah Lawrence's West African performance ensemble. *Faso foli* is a Malinke phrase that translates loosely as "playing to my father's home." In this course, 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.

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: Moving Between the Lines: Intersections of Dance and Culture (p. 5), Peggy Gould ***Dance History***
Introduction to Production Sound (p. 55), Andrew Siedenburg ***Filmmaking and Moving Image Arts***
Digging: The Blues Ethos and Jazz Aesthetics: A History of African American Culture (p. 74), Komozi Woodard ***History***
Intermediate Italian: Modern Italian Culture and Literature (p. 79), Tristana Rorandelli ***Italian***
Shakespeare and the Semiotics of Performance (p. 87), Joseph Lauinger ***Literature***
First-Year Studies: The Art of Listening (p. 9), Carsten Schmidt ***Music History***
Global Circulations: Art and Pop Music of Asia (p. 99), Niko Higgins ***Music History***
Ecomusicology: Music, Activism, and Climate Change (p. 99), Niko Higgins ***Music History***
Classical and Quantum Waves (p. 104), Merideth Frey ***Physics***
Beginning Spanish: Rebellious Voices in the Hispanic World (p. 129), Jeannette Rivera ***Spanish***
First-Year Studies: 1,001 Drawings (p. 16), John O'Connor ***Visual and Studio Arts***
1,001 Drawings (p. 144), John O'Connor ***Visual and Studio Arts***
Senior Studio (p. 145), John O'Connor, Katie Bell ***Visual and Studio Arts***
Performance Art Tactics (p. 146), Dawn Kasper ***Visual and Studio Arts***
Words and Pictures (p. 150), Myra Goldberg ***Writing***
Writing About the Arts (p. 157), Vijay Seshadri ***Writing***

MUSIC HISTORY

Music History at Sarah Lawrence encompasses a broad range of musical styles from Western Music to music from around the world. Students have the option of studying music history as part of a Music Third, or as seminar or lecture. Historical periods range from ancient music of Greece to current trends in contemporary music. Genres cover classical, jazz, rock, blues, electronic and experimental, and many other idioms. Topics in world music include Southern Indian classical, West African percussion, Iraqi Maqam, and Gamelan; with many courses including such issues as Climate Change, Social Activism, Ethnomusicology and Social Change. All music history courses are open to the entire college community. No previous knowledge of music is required.

A First-Year Studies course offered in Music History this year is listed below. The full course description is available under Music History in the First-Year Studies section of the curriculum.

First-Year Studies: The Art of Listening (p. 9) ***Carsten Schmidt*** MUHS 1121

Global Circulations: Art and Pop Music of Asia

MUHS 2032
Niko Higgins
Open, Lecture—Fall | 5 credits

This course will examine how music and its global circulation make the relationships between people audible. In the social contexts of listening and musical performance, we will understand how music and its movement across community-based, regional, and national boundaries shape people's lives. As recordings, musicians, and ideas about music move, we will learn how they sound interpersonal relationships by using selected ethnographic examples of art and popular music from across Asia. Class topics may include Javanese *gamelan*, South Indian classical music, Japanese *taiko*, Southeast Asian heavy metal, Iranian pop, brass bands, Japanese hip hop, Bollywood, music from the Silk Road Project, world jazz, Japanese noise, K-pop, the music of M.I.A., World Music 2.0, and others. Course themes related to the circulation of music will include the ideology of tradition, cultural imperialism, sound technologies, and the more recent proliferation of cultural nationalisms that seek to impede circulation. By encountering musical diversity through listening and reading materials, students will develop the critical thinking skills to make connections between sonic and textual resources and to better understand the many ways in which music and sound are meaningful around the world. Participation in Solkattu, our Indian vocal percussion ensemble, or African Classics, our African popular music ensemble, is strongly encouraged. No prior musical experience is necessary.

May be counted for either humanities or social science credit as MUHS 2032 or music component as MUSC 5273. Students must designate the MUHS 2032 area of study (humanities or social science) with the Registrar's Office at course registration.

Ecomusicology: Music, Activism, and Climate Change

MUHS 3272
Niko Higgins
Open, Seminar—Spring | 5 credits

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

This course is part of the Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) and will participate in interdisciplinary events and/or collaborative projects with other SLICE students. The course may be counted for either humanities or social-science credit as MUHS 3272 or music component as MUSC 5272. Students must designate the MUHS 3272 area of study (humanities or social science) with the Registrar's Office at course registration.

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.

Specters of the Subject: Hauntologies in Contemporary Life (p. 20), Robert R. Desjarlais *Anthropology*

PHILOSOPHY

At Sarah Lawrence College, the study of philosophy retains a centrality that helps students synthesize their educational experience with the discipline's many connections to other humanities and to social science. Through conference work, students also find numerous ways to connect the study of philosophy with their interests in the arts and natural sciences. Stressing the great tradition of classical and contemporary philosophy,

the College offers three types of philosophy courses: those organized around thematic topics, such as Philosophy of Science, Aesthetics, and Philosophy and Literature; those organized historically, such as Moral Philosophy, Political Philosophy, and 20th-Century Philosophy; and those that study the "systems" of philosophers such as Kant, Nietzsche, and Wittgenstein.

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

First-Year Studies offered in Philosophy this year are listed below. Full course descriptions are available under Philosophy in the First-Year Studies section of the curriculum.

First-Year Studies: The Problem of Evil (p. 9) *Abraham Anderson* PHIL 1028
First-Year Studies: Women Philosophers in the 20th and 21st Centuries (p. 10) *Roy Ben-Shai* PHIL 1045

From Mysticism to Atheism

PHIL 3106
Abraham Anderson
Open, Seminar—Fall | 5 credits

In this course, we shall begin by reading Schelling's *Bruno*, which seeks redemption through a mystical "pantheism"—the teaching that the world is one with God. We shall then go on to read various texts from Nietzsche. Nietzsche rejects the mysticism of Schelling but still wants to save the world and seeks to do so through what one could call an atheist pantheism, which redirects the passion for transcendence to an embrace of life on Earth. Students will be expected to bring a written question on the reading to each class, to present short sections of the reading, and to write a paper analyzing a topic or section of the class reading.

The First Philosophers

PHIL 2010
Roy Ben-Shai
Open, Small Lecture—Fall | 5 credits

What is being? What is time? What is justice? What is truth? What is the best way to live, and should we fear death? More than 2,500 years ago in Ancient Greece, a tradition of asking this sort of question developed under the name "philosophy," which is Greek for "love of wisdom." Veering away from the mythological and religious traditions dominant at the time, the first writers we now recognize as "philosophers" broke radically new ground for self-understanding and set the stage for modern scientific, political, and theological ideas. In this course, we will read the earliest surviving texts of this tradition, by a group of authors who are now known collectively as the "Pre-Socratics." These include Thales, Pythagoras, Heraclitus, Parmenides, and the Ancient Atomists, to name a few. These texts are fragmentary, since the full works are lost. The ideas that we find in them are creative, inspiring, and often funny. Studying them is an opportunity to reflect on what "philosophy" means and an invitation to philosophize, perhaps becoming philosophers ourselves. This survey course on the origins of philosophy is designed both for beginners, for whom it would serve as an introduction, and for those more experienced in philosophy who wish to enrich their knowledge of its roots. We will accompany our readings of the first philosophers with commentaries by later thinkers, including Friedrich Nietzsche, and with occasional reference to non-Greek or non-philosophical sources.

Self and Other: On the Basic Structure of Ethics

PHIL 3537
Scott Shushan
Open, Seminar—Fall | 5 credits

Do you have any reason for caring about anyone else? Is it rational to do so? Is it nice to do so? Is it irresponsible not to do so? If we ask—"What is ethics?"—one of the most basic answers is that it seems predicated on, and concerned with, the distinction between oneself and others. This course will investigate this basic distinction. Questions of focus will include: How are we to understand the concept of otherness? Where does it originate? Does a sense of responsibility follow from a recognition of the other? While, at the most fundamental level, otherness may be understood as simply what is not me, it comes to be conceived in more determinate terms, such as nationality, ethnicity, gender, race, religion, sexuality, political affiliation, and various other categories. We will also examine encounters with nonhuman forms of otherness as they come to bear in nature, as well as in art.

The course will begin by considering how the Enlightenment's theory of individualism grants us a new perspective on what it means to be a self and then how this allows us to envision another's perspective. To build our views as we proceed, we will draw insights from Hegelian ethics of recognition, feminist ethics of care, and Levinasian ethics of responsibility. Authors studied will include, among others, Hegel, Freud, Beauvoir, Sartre, Fanon, Merleau-Ponty, Levinas, Glissant, and Plumwood.

Modern Political Philosophy

PHIL 2091
David Peritz
Open, Small Lecture—Year | 10 credits

Political theory consists in a discourse of thinking about the nature of political power; the conditions for its just and unjust use; the rights of individuals, minorities and majorities; and the nature and bounds of political community. Rather than tackling pressing political problems one at a time, political theorists seek systematic solutions in overall visions of just societies or comprehensive diagnoses of the roots of oppression and domination in political orders. This course will focus on modern writers who shaped the terms and concepts that increasingly populate political imaginations the world over; that is, the conscious and unconscious ideas about rights, power, class, democracy, community, and the like that we use to make sense of our political lives. Thinkers to be considered will include: in fall, Hobbes, Locke, Rousseau, and Kant—the long social-contract tradition; in spring, Hegel, Marx, Mill, and Nietzsche—the long tradition in critical theory. By studying these thinkers, we will be better positioned to answer the following questions: What is the nature of political power? What is the content of social justice? Does democracy threaten basic individual rights? Is it more important to respect the individual or the community when the interests of the two conflict? Is a market economy required by, or incompatible with, democracy? What aspects of human potential and social worlds do different grand theories of political life illuminate and occlude? Finally, this course will also pose the issue of the worth and legitimacy of European modernity; that is, the historical process that produced capitalism, representative democracy, religious pluralism, the modern sciences, ethical individualism, secularism, fascism, communism, new forms of racism and sexism, and many "new social movements." Which of the ideas that jostle for prominence within this tradition are worth defending? Which should be rejected? Or should we reject them all and instead embrace a new, postmodern political epoch? In answering these questions, we will be forced to test both the internal coherence and the continuing relevance of the political visions that shape modern politics.

Same as POLI 2091.

Big, Deep, and New: Recent Works in Moral, Political, and Legal Philosophy

PHIL 4108
David Peritz
Advanced, Seminar—Year | 10 credits
Prerequisite: prior experience in philosophy, political theory, or a kindred discipline

While important trends in contemporary culture and politics seem to promise not only "the death of philosophy" but also the arrival of a "post-truth epoch," the oldest discipline itself seems not to have gotten the memo. Instead, the last 50 years witnessed a blossoming of original, important, exciting, and genuinely new work in systematic philosophy. Spanning different traditions (analytic and continental) and locations (Anglo-American, German, French, Italian, postcolonial, etc.), the reemergence of systematic philosophy revisits many of the most important questions that occupied the grand tradition for much of the last 2,500 years: What matters in life? What do we owe to each other? What do we mean by the truth? In what does human agency consist? Does human morality stem primarily from reason or emotion or from their combined operation? What is the nature of justice? Is it always wrong to lie? Can all aspects of human experience be accounted for in terms of biological processes, or do some escape reductive scientific explanation? At the same time, new issues of race, gender, identity, and, ultimately, the claim to universal knowledge and authority made on behalf of philosophy itself have been added to the range of traditional issues addressed by contemporary philosophers. This course is for any student interested in coming up to speed with important developments in recent philosophy and will focus on the big ideas from some of the most important recent thinkers. We will not only survey some of the most important and challenging works in contemporary philosophy but also put these thinkers in dialogue with each other, testing the insights they generate and also, by comparing them with one another, the blind spots they produce.

Same as POLI 4108

Spinoza's Ethics: A Philosopher's Guide to Life

PHIL 2065
Roy Ben-Shai
Open, Small Lecture—Spring | 5 credits

The magnum opus, *Ethics*, of great early modern Jewish philosopher Baruch Spinoza (1633-1672) will serve as the

focus of this course. German philosopher Friedrich Heinrich Jacobi once wrote that "Spinoza is the only philosopher who had the courage to take philosophy seriously; if we want to be philosophers, we can only be Spinozists." Even if Jacobi's statement is exaggerated, it is certainly true that studying Spinoza will make us better philosophers. But Spinoza promises much more. He claims that those who follow the guide of his *Ethics* become freer, wiser, and, above all, happier. *Ethics* is a notoriously difficult and enigmatic text, written in the form of geometrical proofs, even concerning psychological, moral, and theological matters. Yet, many philosophers and poets considered it exceptionally beautiful. Among the questions the book tackles are: What determines our desires, and in what ways can we, or should we, control them? In what ways can we be free, and in what ways are our behaviors and desires predetermined? In what ways can we be unique, and in what ways are we an inherent part of a greater whole? As we will learn, Spinoza argued that God and Nature are synonyms and that, to achieve an eternal and blissful life, we do not need to die and go to heaven. We do not even need to change the world or ourselves. All we need is to understand the way things are.

Philosophy Through Film

PHIL 2021
Scott Shushan
Open, Lecture—Spring | 5 credits

Presumably, you care about movies. 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 course will be 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 course, we will explore how those characteristics of film contribute to how we think philosophically about our lives. In particular, students 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.

Life and Beauty: Kant's Critique of Judgment

PHIL 3523
Scott Shushan
Intermediate, Seminar—Spring | 5 credits
Prerequisite: a prior philosophy course

Immanuel Kant revolutionized philosophy with his Copernican turn, which limits our knowledge of the world to our subjective experience of it. Kant elaborated this thought in the three volumes of philosophy that comprise his critical system. After investigating questions pertaining to knowledge in the first critique and problems of validating moral judgment in the second critique, Kant shifts in the third critique—our object of study—to elaborate on the forms of judgment that we employ in making sense of beauty in nature, works of art, and the meaning or purpose of life. The first part of the book focuses on aesthetic judgments; in it, Kant asks: What do we mean when we call something—for instance, a sunset or even painting of a sunset—beautiful? The second part of the book investigates teleological judgments; in it, Kant asks: How do we judge something to be alive? Not only does this book establish many of the central questions of modern aesthetics—such as: How can aesthetic judgments be objective?—but it also addresses the antagonism between freedom and nature, the experience of the sublime, the emergence of artistic genius, the postulation of a *sensus communis* (common sense), and the relation between beauty and morality. Over the course of the semester, we will observe the vast influence of the Critique of Judgment on both art and the philosophy of art. We will complement our reading of Kant's text by considering such modern thinkers as Theodor W. Adorno, Hannah Arendt, Jean-François Lyotard, Achille Mbembe, and Hannah Ginsborg. As well, Kant's ideas will be appraised in consideration of the works of Beethoven, Barnett Newman, Jackson Pollock, Jo Baer, Marcel Duchamp, and James Turrell, among many others.

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

Walter Benjamin's Archives (p. 23), Robert R. Desjarlais *Anthropology*
First-Year Studies: Place and Space: Two Histories of Art, 1850-Present (p. 3), Sarah Hamill *Art History*
Art in the Age of Empire, 1790–1900 (p. 26), Sarah Hamill *Art History*
Anthropocene Aesthetics (p. 26), Mitchell Herrmann *Art History*
Object, Site, and Installation: Histories of Modern and Contemporary Sculpture (p. 27), Sarah Hamill *Art History*

Virtue and the Good Life: Ethics in Classical Chinese Philosophy (p. 29), Ellen Neskar ***Asian Studies***
Artificial Intelligence and Society (p. 37), James Marshall ***Computer Science***
Introduction to Economic Theory and Policy (p. 42), Jamee Moudud ***Economics***
Politics of the Image (p. 54), Jazmín López ***Filmmaking and Moving Image Arts***
Experimental Filmmaking: From Abstraction to Poetic Encounter (p. 57), Robin Starbuck ***Filmmaking and Moving Image Arts***
The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 63), Joshua Muldavin ***Geography***
The Rise of the New Right in the United States (p. 64), Joshua Muldavin ***Geography***
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin ***Geography***
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin ***Geography***
Beginning Greek (p. 67), Emily Anhalt ***Greek (Ancient)***
Realisms: Currents and Crosscurrents in 19th-Century Thought (p. 71), Philip Swoboda ***History***
Winds of Doctrine: Europe in the Age of the Reformation (p. 73), Philip Swoboda ***History***
Fin de Siècle (p. 76), Philip Swoboda ***History***
Intermediate Latin: From Republic to Autocracy (p. 81), Emily Anhalt ***Latin***
First-Year Studies: Rejecting Tyranny: Ancient Greek Origins of Democratic Ideals (p. 7), Emily Anhalt ***Literature***
Reading High Romanticism: Blake to Keats (p. 84), Neil Arditi ***Literature***
Romanticism/Postmodernism: The Question of Literature (p. 85), Melissa Frazier ***Literature***
Shakespeare and the Semiotics of Performance (p. 87), Joseph Lauinger ***Literature***
Dostoevsky and the 1860s (p. 89), Melissa Frazier ***Literature***
It's About Time (p. 104), Merideth Frey ***Physics***
The Origins of Language: What Babies, Animals, and Machines Can Tell Us (p. 111), Sammy Floyd ***Psychology***
Care and the Good Life: Exploring End-of-Life Caregiving and Death (p. 116), Magdalena Ornstein-Sloan ***Psychology***
Introduction to Ancient Greek Religion and Society (p. 119), Ron Afzal ***Religion***
Continental Philosophy of Religions (p. 120), Joel Swanson ***Religion***
The Emergence of Christianity (p. 120), Ron Afzal ***Religion***
Readings in Early Christianity: John (p. 121), Ron Afzal ***Religion***
First-Year Studies: (Re)Constructing the Social: Subject, Field, and Text (p. 13), Shahnaz Rouse ***Sociology***
Dream Logic (p. 153), Stephen O'Connor ***Writing***
Nonfiction Laboratory (p. 154), Stephen O'Connor ***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.

A First-Year Studies course offered in Physics this year is listed below. The full course description is available under Physics in the First-Year Studies section of the curriculum.

First-Year Studies: Foundations of Modern Physics (p. 10) *Sarah Racz* PHYS 1118

Renewable Energy Systems

PHYS 2302
Merideth Frey
Open, Small Lecture—Fall | 5 credits

One of the biggest challenges humanity currently faces is the need to revamp our energy systems to avoid the most hazardous impacts due to global warming. Unfortunately, our predominately carbon-based energy system—the largest source of greenhouse gases from human activities in the United States—has significantly contributed to climate change. One of our best chances to mitigate environmental impacts is to switch to renewable, and ideally carbon-free, energy systems. Using both theory and experiments, we will explore the physics behind current renewable energy systems—including geothermal, wind, solar, and nuclear fission—as well as investigate the future potential of the hydrogen strategy and nuclear fusion. We will look at both the practical challenges and the potential promises of decarbonizing global energy production to become more informed consumers and citizens in our rapidly changing world. While students are not expected to

have taken any physics courses before this course, a basic comfort with algebra is desirable and a natural curiosity to learn is essential.

General Physics I (Classical Mechanics)

PHYS 2040
Sarah Racz
Open, Small Lecture—Fall | 5 credits

General physics is a standard course at most institutions; as such, this course will prepare students for more advanced work in physical science, engineering, or the health fields. Lectures will be accessible at all levels; and through group conference, students will have the option of either taking an algebra-based or calculus-based course. This course will cover introductory classical mechanics, including kinematics, dynamics, momentum, energy, and gravity. Emphasis will be placed on scientific skills, including problem-solving, development of physical intuition, scientific communication, use of technology, and development and execution of experiments. The best way to develop scientific skills is to practice the scientific process. We will focus on learning physics through discovering, testing, analyzing, and applying fundamental physics concepts in an interactive classroom, through problem-solving, as well as in weekly lab meetings.

At least one semester of calculus recommended or concurrent enrollment in Calculus I (MATH 3005). Students are strongly encouraged to take General Physics II (PHYS 2041) in spring.

Classical and Quantum Waves

PHYS 3543
Merideth Frey
Intermediate, Seminar—Fall | 5 credits
Prerequisite: General Physics I (PHYS 2040) or equivalent, and General Physics II (PHYS 2041) or equivalent.

Explore the beautiful mathematics and physics of waves through both theory and experiment. This course will teach students valuable mathematical methods and basic computational skills that are necessary for more advanced physical-science classes. Lab class time will include using advanced lab equipment, analyzing data using Jupyter (IPython) notebooks, learning numerical techniques, and reporting the results using LaTeX. For conference work, students are encouraged to choose an *American Journal of Physics* article to replicate, analyze, and then present their findings at the semi-annual Sarah Lawrence College Science & Mathematics Poster Session.

Required prerequisite for those interested in pursuing advanced physics courses at Sarah Lawrence and/or applying to the Combined 3-2 Plan in Engineering with Columbia University in Applied Mathematics, Applied Physics, Biomedical Engineering, Electrical Engineering, and Materials Science and Engineering.

It's About Time

PHYS 2052
Merideth Frey
Open, Small Lecture—Spring | 5 credits

This course 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, to make sense of this fascinating topic. Time stops for no one, but let us take some time to appreciate its uniqueness.

General Physics II (Electromagnetism and Light)

PHYS 2041
Sarah Racz
Intermediate, Small Lecture—Spring | 5 credits
Prerequisite: General Physics I (PHYS 2040) or equivalent; Calculus II (MATH 3010) or equivalent or concurrent enrollment in Calculus II (MATH 3010) recommended

General physics is a standard course at most institutions; as such, this course will prepare students for more advanced work in physical science, engineering, or the health fields. Lectures will be accessible at all levels; and through group conference, students will have the option of either taking an algebra-based or calculus-based course. This course will cover waves, geometric and wave optics, electrostatics, magnetostatics, and electrodynamics. We will use the exploration of the particle and wave properties of light to bookend discussions and ultimately finish our exploration of classical physics with the hints of its incompleteness. Emphasis will be placed on scientific skills, including problem-solving, development of physical intuition, scientific communication, use of technology, and development and execution of experiments. The best way to develop scientific skills is to practice the scientific process. We will focus on learning physics through discovering, testing, analyzing, and applying fundamental physics concepts in an interactive classroom, through problem-solving, as well as in weekly lab meetings.

Thermal Physics

PHYS 4522
Merideth Frey
Advanced, Seminar—Spring | 5 credits
Prerequisite: General Physics I (PHYS 2040) or equivalent; General Physics II (PHYS 2041) or equivalent; Classical and Quantum Waves (PHYS 3543) or equivalent intermediate physics course; and Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (MATH 3516) taken previously or concurrently.

We encounter temperature on a daily basis when we check our weather apps and have undoubtedly heard discussions about the greenhouse effect and Earth's warming climate. But what do scientists mean by warming? How can they model it? And what even is temperature? In this course, we will dig into the fascinating world of thermal physics, which is important for delving into many more advanced topics in physics, geosciences, or chemistry. Topics will include: thermodynamics, including energy, temperature, work, heat, and ideal gases; statistical mechanics, including entropy, partition functions, distributions, chemical potential, nonideal gases, bosonic gas, and fermionic gas; and applications from physics, chemistry, and engineering, such as engines, refrigerators, Bose-Einstein condensates, black holes, and climate models. For conference work, students will be encouraged to model a simple thermal system of their choice, using the mathematical and numerical methods developed throughout the course.

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. 33), Colin Abernethy ***Chemistry***
General Chemistry II (p. 35), Colin Abernethy ***Chemistry***
Watersheds (p. 44), Bernice Rosenzweig ***Environmental Science***
Calculus I: The Study of Motion and Change (p. 92), Daniel King ***Mathematics***
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King ***Mathematics***
Calculus II: Further Study of Motion and Change (p. 92), Melvin Irizarry-Gelpi ***Mathematics***
Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 93), Bruce Alphenaar ***Mathematics***
First-Year Studies: Women Philosophers in the 20th and 21st Centuries (p. 10), Roy Ben-Shai ***Philosophy***

POLITICAL ECONOMY

Classes from disciplines such as economics, geography, history, LGBT studies, politics, psychology, public policy, sociology, and writing comprise the classes available within this cross-disciplinary path.

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

Specters of the Subject: Hauntologies in Contemporary Life (p. 20), Robert R. Desjarlais ***Anthropology***
Ethnographic Research and Writing (p. 21), Robert R. Desjarlais ***Anthropology***
Walter Benjamin's Archives (p. 23), Robert R. Desjarlais ***Anthropology***
First-Year Studies: Privacy, Technology, and the Law (p. 5), Michael Siff ***Computer Science***
Economics of the Environment, Resource Sustainability, and Climate Change (p. 41), An Li ***Economics***
Applied Economics Research Workshop (p. 42), An Li ***Economics***
Quantitative Methods in Social Science Research (p. 42), Jamee Moudud ***Economics***
Introduction to Economic Theory and Policy (p. 42), Jamee Moudud ***Economics***
United States Workers' Movement: From Colonial Slavery to Economic Globalization (p. 43), Noah Shuster ***Economics***
Political Economy of Women (p. 43), Kim Christensen ***Economics***
The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 63), Joshua Muldavin ***Geography***
The Rise of the New Right in the United States (p. 64), Joshua Muldavin ***Geography***
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin ***Geography***
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin ***Geography***
Calculus I: The Study of Motion and Change (p. 92), Daniel King ***Mathematics***
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King ***Mathematics***
First-Year Studies: Politics and Geography (p. 11), Samuel Abrams ***Politics***
Rising Autocrats and Democracy in Decline? (p. 107), Elke Zuern ***Politics***
Polarization: 2025 Edition (p. 107), Samuel Abrams ***Politics***
International Politics and Ethnic Conflict (p. 108), Yekaterina Oziashvili ***Politics***
Democracy in Theory and Practice (p. 109), Elke Zuern ***Politics***
Sociology of Global Inequalities (p. 126), Parthiban Muniandy ***Sociology***

Organizational Theory and Behavior: Thinking Through Practice (p. 126), Shahnaz Rouse *Sociology*
Informality and Everyday Cosmopolitan Contaminations (p. 127), Parthiban Muniandy *Sociology*
Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 127), Shahnaz Rouse *Sociology*
Room of One's Own (p. 144), Nick Roseboro *Visual and Studio Arts*
Politics and the Essay (p. 155), Vijay Seshadri *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.

A First-Year Studies course offered in Politics this year is listed below. The full course description is available under Politics in the First-Year Studies section of the curriculum.

First-Year Studies: Politics and Geography (p. 11) *Samuel Abrams* POLI 1517

Introduction to International Relations

POLI 2030
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, the course will study the main theories, including realism, liberalism, constructivism, and Marxism; concepts, including the state, anarchy, sovereignty, balance of power, dependency, hegemony, and world order; and levels of analysis, including systemic, state, organizational, and individual. Then, we will apply those various theoretical approaches and levels of analysis to contemporary international conflicts and crises in order to better understand the many ongoing debates about war and peace, humanitarian interventions, international institutions, and the international political economy. Some exploratory questions 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?

The Politics of Addressing the Past: Apology, Repatriation, Reparation, and Remembrance

POLI 3214
Elke Zuern
Open, Seminar—Fall | 5 credits

How should societies commemorate and respond to past injustices that continue to impact community members? This course will investigate various approaches, including apology, repatriation, reparation, and remembrance. What is the best course of action in the aftermath of gross violations of human rights? Which responses are feasible in a particular context, and how might the possibilities shift over time? Where have repatriation efforts been successful? Why have reparations been won in some cases but not others? Our discussions will consider the needs of victims, as well as the interests of states and the possible contradictions between the two. We will focus on the role of power in the international system and international law, as well as the ways in which seemingly less powerful groups have engaged and challenged prominent domestic and international actors. Case studies will include, but are not limited to, Native American demands for the repatriation of remains, postcolonial states' demands for the return of cultural artifacts, Jewish struggles for restitution in the aftermath of the Holocaust, Japanese American and African American campaigns for reparations, as well as debates over environmental reparations. We will also consider the role of art, narratives, and memorials in expanding discussion in each of these case studies.

Rising Autocrats and Democracy in Decline?

POLI 3714
Elke Zuern
Intermediate/Advanced, Seminar—Fall | 5 credits
Prerequisite: prior social-sciences courses

At the end of the Cold War, many Western writers wrote triumphantly about the global victory of democracy and capitalism. In the last decade, we have been bombarded with news of autocrats, both at home and abroad, undermining democracy. Income and wealth inequality have been on the rise. At the same time, surveys in a number of high- and middle-income democracies show increasing dissatisfaction with democracy. This course will address both the promise and challenges of democracy. We will consider the connections between liberal democracy and market capitalism as they have reinforced and contradicted one another. We will explore the role of social movements, including on university campuses, in bringing about change and the alternative ideals that they have offered. In this moment of great significance for the future of American democracy, particular attention will be paid to the United States; but we will also consider a set of powerful states outside the Organization for Economic Cooperation and Development (OECD), which have defined themselves as the BRICS: Brazil, Russia, India, China, and South Africa. We will explore the increase in populist leaders and popular uprisings across these states, as well as the role of ethnic nationalism and inequality. As we learn from the past to evaluate the present, we will consider a range of popular responses to these challenges, as well as alternative frameworks for the future.

Modern Political Philosophy

POLI 2091
David Peritz
Open, Small Lecture—Year | 10 credits

Political theory consists in a discourse of thinking about the nature of political power; the conditions for its just and unjust use; the rights of individuals, minorities and majorities; and the nature and bounds of political community. Rather than tackling pressing political problems one at a time, political theorists seek systematic solutions in overall visions of just societies or comprehensive diagnoses of the roots of oppression and domination in political orders. This course will focus on modern writers who shaped the terms and concepts that increasingly populate political imaginations the world over; that is, the conscious and unconscious ideas about rights, power, class, democracy, community, and the like that we use to make sense of our political lives. Thinkers to be considered will include: in fall, Hobbes, Locke, Rousseau, and Kant—the long social-contract tradition; in spring, Hegel, Marx, Mill, and Nietzsche—the long tradition in critical theory. By studying these thinkers, we will be better positioned to answer the following questions: What is the nature of political power? What is the content of social justice? Does democracy threaten basic individual rights? Is it more important to respect the individual or the community when the interests of the two conflict? Is a market economy required by, or incompatible with, democracy? What aspects of human potential and social worlds do different grand theories of political life illuminate and occlude? Finally, this course will also pose the issue of the worth and legitimacy of European modernity; that is, the historical process that produced capitalism, representative democracy, religious pluralism, the modern sciences, ethical individualism, secularism, fascism, communism, new forms of racism and sexism, and many "new social movements." Which of the ideas that jostle for prominence within this tradition are worth defending? Which should be rejected? Or should we reject them all and instead embrace a new, postmodern political epoch? In answering these questions, we will be forced to test both the internal coherence and the continuing relevance of the political visions that shape modern politics.

Same as PHIL 2091.

Polarization: 2025 Edition

POLI 3020
Samuel Abrams
Sophomore and Above, Seminar—Year | 10 credits

Despite frequent pleas for unity from US presidents Donald Trump and Joe Biden, alongside the rise of groups such as BridgeUSA, Third Way, and No Labels to promote political centrism and compromise, the seemingly never-ending sociopolitical polarization appears to be the new norm in American political life—and it may not have reached its violent peak back in January 2021. To many politicians, pundits, and others alike, the social and political scene in the United States in the 21st century appears to be one of turmoil, disagreement, division, and instability. We regularly hear about a polarized and deadlocked political class; we read about increasing class and religious differences—from the alleged divides between Wall Street and Main Street to those who are secular and those who are religious; and we often see disturbing, dangerous, and violent images and actions from various politically-oriented groups. This seminar will look at the history of division in America and 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 the nation govern and function in the Trumpian political epoch, and are the political parties representing the will of the people? What about the impact of the 2024 elections? What are we to make of the frequent calls for change and for healing America's divisions? In this seminar, we will examine these questions and deeper aspects of American political culture today. Covering a lot of ground from America's founding to today, after reviewing some basics of the political economy, students will study American political cultures from a variety of vantage points with a number of different stories emerging. 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. The material will be treated as social scientists, not as ideologues. Students should anticipate extensive reading. Comfort with data and statistics will be expected.

Big, Deep, and New: Recent Works in Moral, Political, and Legal Philosophy

POLI 4108
David Peritz
Advanced, Seminar—Year | 10 credits
Prerequisite: prior experience in philosophy, political theory, or a kindred discipline

While important trends in contemporary culture and politics seem to promise not only "the death of philosophy" but also the arrival of a "post-truth epoch," the oldest discipline itself seems not to have gotten the memo. Instead, the last 50 years witnessed a blossoming of original, important, exciting, and genuinely new work in systematic philosophy. Spanning different traditions (analytic and continental) and locations (Anglo-American, German, French, Italian, postcolonial, etc.), the reemergence of systematic philosophy revisits many of the most important questions that occupied the grand tradition for much of the last 2,500 years: What matters in life? What do we owe to each other? What do we mean by the truth? In what does human agency consist? Does human morality stem primarily from reason or emotion or from their combined operation? What is the nature of justice? Is it always wrong to lie? Can all aspects of human experience be accounted for in terms of biological processes, or do some escape reductive scientific explanation? At the same time, new issues of race, gender, identity, and, ultimately, the claim to universal knowledge and authority made on behalf of philosophy itself have been added to the range of traditional issues addressed by contemporary philosophers. This course is for any student interested in coming up to speed with important developments in recent philosophy and will focus on the big ideas from some of the most important recent thinkers. We will not only survey some of the most important and challenging works in contemporary philosophy but also put these thinkers in dialogue with each other, testing the insights they generate and also, by comparing them with one another, the blind spots they produce.

Same as PHIL 4108.

International Politics and Ethnic Conflict

POLI 3426
Yekaterina Oziashvili
Open, Seminar—Spring | 5 credits

Ethnic conflict can take various forms, including international and civil war; communal violence; and state violence aimed against specific ethnic and racial groups, including ethnic cleansing and genocide. In this course, we will begin by examining how ethnic and racial categories are constructed. As a starting point, we will look at the construction of race and ethnicity in the United States. Throughout the course, we will challenge commonly held assumptions that attribute ethnic conflict to the existence of "morally degenerate people," clash of civilizations, ethnic and racial diversity, or the history of animosity between various ethnic communities. The course will examine the relationships between nation-building, democratization, capitalism, and socioeconomic inequality and ethnic conflict alongside exploring possible solutions for preventing further conflicts or resolving existing ones. Some of the questions that this course will address include: What are the main sources behind political conflicts deemed "ethnic"? What is the link between nationalism and ethnic conflict? What is the role of the international community in managing ethnic conflicts? What constitutional designs, state structures, and electoral systems are most compatible with ethnically divided societies?

Humanitarian Intervention and International Justice

POLI 3215
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, including Somalia, Rwanda, Kosovo, Sudan, and Libya. The course will employ lessons from these cases to consider the challenges to addressing humanitarian crises in Syria, Ukraine, and Gaza. Finally, we will evaluate different pathways in pursuing truth, justice, and reconciliation in the aftermath of gross violations of human rights. Cases include the domestic processes established by South Africa's pioneering Truth and Reconciliation Commission and Rwanda's Gacaca courts to the ongoing work of the International Criminal Court and the International Court of Justice. This course will conclude with a United Nations Security Council simulation, for which each student will represent a country currently on the Security Council to debate possible actions in a mock humanitarian crisis.

Democracy in Theory and Practice

POLI 3610
Elke Zuern
Intermediate, Seminar—Spring | 5 credits
Prerequisite: minimum age of 21 for Bedford Hills Correctional Facility clearance requirements

This course will provide a unique opportunity to investigate key questions of democracy in a diverse group at a crucial moment in American history. We will begin by exploring theoretical arguments regarding the merits of various forms of democracy over other regime types. If democracy is presumed to be a better system than its alternatives, why might this be the case and how might we evaluate this? We will consider key historical moments in the rise and decline of democracy from the ideals of early American democracy and its shortcomings, to the Nazi seizure of power and the end of democracy in 1930s Germany, to the triumph of nonracial democracy with the end of apartheid in South Africa. We will investigate whether and how democracies might outperform other regimes. The class will engage empirical research, comparing democratic, transitioning, and authoritarian regimes as far as economic growth and development, human development indicators, interstate and intrastate wars, human rights, and business innovation, including artificial intelligence. Students will consider the role of free speech and censorship by exploring the ways in which a free press and open social networks support basic principles of democracy, as well as how misinformation and disinformation can starkly undermine it. The course will employ theory, history, and empirical data to evaluate the state of democracy in the United States and the possible impact of recent changes to American institutions. Occurring at Bedford Hills Correctional Facility, this course will bring together students from both Sarah Lawrence and Bedford Hills.

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

Walter Benjamin's Archives (p. 23), Robert R. Desjarlais ***Anthropology***
First-Year Studies: Privacy, Technology, and the Law (p. 5), Michael Siff ***Computer Science***
Economics of the Environment, Resource Sustainability, and Climate Change (p. 41), An Li ***Economics***
Applied Economics Research Workshop (p. 42), An Li ***Economics***
Introduction to Economic Theory and Policy (p. 42), Jamee Moudud ***Economics***
United States Workers' Movement: From Colonial Slavery to Economic Globalization (p. 43), Noah Shuster ***Economics***
Political Economy of Women (p. 43), Kim Christensen ***Economics***
Politics of the Image (p. 54), Jazmín López ***Filmmaking and Moving Image Arts***
The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 63), Joshua Muldavin ***Geography***
The Rise of the New Right in the United States (p. 64), Joshua Muldavin ***Geography***
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin ***Geography***
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin ***Geography***
Beginning Greek (p. 67), Emily Anhalt ***Greek (Ancient)***
First-Year Studies: The Emergence of the Modern Middle East (p. 6), Matthew Ellis ***History***
First-Year Studies: We Carry It Within Us: Culture and Politics in United States History, 1776–1980 (p. 7), Lyde Cullen Sizer ***History***
International Law (p. 70), Mark R. Shulman ***History***
The Emergence of the Modern Middle East (p. 72), Matthew Ellis ***History***
Intellectuals, Artists, and Activists: A Cultural and Political History of Women in the United States, 1775–1985 (p. 73), Lyde Cullen Sizer ***History***
Digging: The Blues Ethos and Jazz Aesthetics: A History of African American Culture (p. 74), Komozi Woodard ***History***
Standing on My Sisters' Shoulders: Rethinking the Black Freedom Struggle (p. 74), Komozi Woodard ***History***
Human Rights (p. 75), Mark R. Shulman ***History***

Intermediate Latin: From Republic to Autocracy (p. 81), Emily Anhalt ***Latin***
First-Year Studies: Rejecting Tyranny: Ancient Greek Origins of Democratic Ideals (p. 7), Emily Anhalt ***Literature***
Reading High Romanticism: Blake to Keats (p. 84), Neil Arditi ***Literature***
Dostoevsky and the 1860s (p. 89), Melissa Frazier ***Literature***
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King ***Mathematics***
First-Year Studies: Women Philosophers in the 20th and 21st Centuries (p. 10), Roy Ben-Shai ***Philosophy***
Spinoza's Ethics: A Philosopher's Guide to Life (p. 101), Roy Ben-Shai ***Philosophy***
First-Year Studies: Beginning Russian (p. 13), Melissa Frazier ***Russian***
Beginning Russian (p. 123), Melissa Frazier ***Russian***
Intermediate Russian (p. 124), Melissa Frazier ***Russian***
Sociology of Global Inequalities (p. 126), Parthiban Muniandy ***Sociology***
Organizational Theory and Behavior: Thinking Through Practice (p. 126), Shahnaz Rouse ***Sociology***
Informality and Everyday Cosmopolitan Contaminations (p. 127), Parthiban Muniandy ***Sociology***
Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 127), Shahnaz Rouse ***Sociology***
Beginning Spanish: Rebellious Voices in the Hispanic World (p. 129), Jeannette Rivera ***Spanish***
Details Useful to the State: Writers and the Shaping of Empire (p. 154), Suzanne Gardinier ***Writing***
Wrongfully Accused (p. 155), Marek Fuchs ***Writing***
Politics and the Essay (p. 155), Vijay Seshadri ***Writing***

PRACTICUM

A practicum is an opportunity for students to integrate on-site work with class time for interdisciplinary connections and reflection. A practicum includes placement at an outside organization, along with an academic component that involves regular meetings with faculty members and staff members, and culminates in a final reflective paper and presentation and, in some situations, participation in the College poster session.

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

First-Year Studies: (Re)Constructing the Social: Subject, Field, and Text (p. 13), Shahnaz Rouse ***Sociology***

PSYCHOLOGY

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

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

Some conference projects consist of reviewing and analyzing the primary research literature on a topic of interest. Others make experiential learning central to the independent work. **We will offer these as they become available over the course of the 2024-2025 academic year.** Opportunities open to students include: assisting at our Early Childhood Center, in local schools, or at clinics; planning and carrying out original research in one of three psychology lab spaces on campus (the Child Study Lab, the Cognition and Emotion Lab, and the Adult Experimental Psychology Lab); working with community organizations in Yonkers, NY; and participating in environmental education at our Center for the Urban River at 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.

A First-Year Studies course offered in Psychology this year is listed below. The full course description is available under Psychology in the First-Year Studies section of the curriculum.

First-Year Studies: Health in a Multicultural Context (p. 11)
Linwood J. Lewis PSYC 1034

Childhood Across Cultures

PSYC 3043
Deanna Barenboim
Open, Seminar—Fall | 5 credits

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

Same as ANTH 3043.

Perspectives on Child Development

PSYC 3824
Charlotte L. Doyle
Open, Seminar—Fall | 5 credits

Our subject will be the worlds of childhood. In this course, we will implement different psychological theories to highlight different aspects of those worlds. Freud, Erikson, Bowlby, and Stern will provide perspectives on emotional development. Skinner, Bandura, Piaget, and Vygotsky will present various approaches to the problems of learning and cognition. Chess and Kagan will take up the issue of temperament and its interaction with experience. Chomsky and others will deal with the development of language. Bronfenbrenner and his colleagues will emphasize the importance of considering the contexts of children's development in family, school, community, and culture. We will also look at some systematic studies that developmental psychologists have carried out to confirm, test, and critique various theories: studies of parent-infant relationships, the development of cognition and language, and the emergence of intersubjectivity. In several of these domains, studies done in cultures other than our own will cast light on the question of universality versus cultural specificity in development. Another major way of learning the worlds of childhood is via direct experience with children. In this course, all students will do fieldwork at the Early Childhood Center (ECC). At times, the course will draw on students' written ECC observations to support or critique theoretical concepts. The fieldwork will also provide the basis for developing conference work. Typically, conference projects will combine student interests, library readings, and fieldwork observations. Children's friendships, what makes children laugh, the functions of language, and a case study of a single child are included among the many diverse topics of past student projects. With the permission of the head teacher, creating an activity for the children at ECC in music, dance, or science may be possible as a conference work option.

The Origins of Language: What Babies, Animals, and Machines Can Tell Us

PSYC 2038
Sammy Floyd
Open, Small Lecture—Fall | 5 credits

What makes linguistic communication possible? Do other primates "talk"? How do we understand messages from one another despite uncertainty and noise? In this course, we will consider central questions about language: Are we the only ones who have it? When did we learn it? How does artificial intelligence mimic it? This course will start with an introduction to comparative research with other

species (nonhuman primates, whales, and insects), allowing students to consider many possible forms of communication. Next, we will look at humans. What can studies with babies and children tell us about the nature of our communication system? Finally, we will explore how large language models, such as ChatGPT, produce text that might look and feel like human writing. What have these models learned, and how should we study them? Students should come prepared to engage with the topic of communication from multiple perspectives, including empirical/scientific and critical. Through weekly small-group conferences, students will develop projects that relate the course to their collective interests, such as learning and communicating in Toki Pona (a philosophical artistic-constructed language), researching the limits of artificial intelligence language models, observing and analyzing children's communication, or designing a behavioral intervention study that implements and evaluates different communication practices.

Brains, Bodies, and Buildings: Conversations Among Psychologists, Neuroscientists, and Architects

PSYC 2119
Elizabeth Johnston
Open, Small Lecture—Fall | 5 credits

In recent decades, dialogues among architects, designers, psychologists, and neuroscientists have markedly increased in frequency, leading to the creation of a new field of interdisciplinary study: neuroarchitecture. The formation of the Academy of Neuroscience for Architecture in 2002 intensified and facilitated these communications across disciplinary boundaries. The architecture-neuroscience conversation is productive in both directions. Advances in contemporary understanding of the neural dynamics of constructive perception can inform architects; for example, mapping of neural pathways can provide points of access to the variety of largely unconscious processes that contribute to humans' responses to the built environment. On the other hand, consideration of the complexities and specificities of buildings created by architects, engineers, and builders encourages neuroscientists and psychologists to advance their understandings of how a host of cognitive and emotional processes are integrated. The study of the responses of brains and bodies to buildings brings together work on sensory perception, attention, emotion, imagination, memory, planning, spatial navigation, aesthetics, and language. We will listen in on these lively architecture-neuroscience conversations by sampling from the wealth of new cross-disciplinary writings, such as Ann Sussman and Justin Hollander's *Cognitive Architecture: Designing for How We Respond to the Built Environment* and Michael Arbib's *When Brains Meet Buildings: A Conversation Between Neuroscience and Architecture*. A vital component of this course will be furthering the conversation by applying the concepts discussed in our readings to our own lived experience of the built environment. Many of the examples presented in weekly lectures will come from the instructor's experiences with the cities of New York and Edinburgh. The examples that students bring to weekly class discussion will draw on their own lived experience of diverse environments. Throughout the semester, we will explore how the design of healthy, sustainable buildings can enhance well-being.

Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality

PSYC 3314
Linwood J. Lewis
Open, Seminar—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 angles of study add something to our understanding of sexual behaviors and meanings. From an intersectional perspective, in this course, we will study sexualities in social contexts across the lifespan, from infancy to old age. Race, ethnicity, gender, and social class, among other identities, impact sexuality both individually and structurally. 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.

Optional service-learning.

The Social Ecology of Caregiving

PSYC 3202
Magdalena Ornstein-Sloan
Open, Seminar—Fall | 5 credits

Care and caregiving are aspects of daily life; furthermore, each of us depends upon care and caregiving at various times throughout our lives. Yet, care remains hidden and devalued in our current sociopolitical climate, with women continuing 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, the course will focus on caregiving triads 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 course of life. We will read across disciplines 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. Students will learn about multilevel interventions, such as individual and policy responses geared toward supporting family caregivers, as well as organizations and social movements dedicated to creating better conditions of care for all.

Finding Happiness and Keeping It: Insights From Psychology and Neuroscience

PSYC 2075
Maia Pujara
Open, Lecture—Fall | 5 credits

We must make automatic and habitual, as early as possible, as many useful actions as we can and guard against the growing into ways that are likely to be disadvantageous to us, as we should guard against the plague. —William James, 1887, *Habit*

We all want happy lives filled with meaning and satisfaction. Yet, for many of us, happiness can be difficult to obtain with regularity or to sustain over a long period of time. Happiness is more than a feeling; rather, it is a state of well-being that should last a lifetime. Like exercising to improve physical health, it takes sustained cognitive effort to improve our mental health and engage in practices to promote well-being. We can look to evidence from the fields of psychology and neuroscience that tells us that we are mentally unprepared to: 1) predict what will make us happy, and 2) engage in behaviors that are known to make us happier. This course will cover the psychological and brain-based factors for why happiness feels so fleeting and what we can do to build better and more 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, or 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.

Psychology of Children's Television

PSYC 2042
Jamie Krenn
Sophomore and Above, Lecture—Fall | 5 credits

This course will analyze 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 will address that interest by applying cognitive and developmental psychological research and theories for the development and production of educational media. In addition, the course will help identify essential elements that determine the positive and negative qualities of media for children. Finally, the course will examine and evaluate 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.

Concepts of the Mind: Language and Culture in Cognitive Science

PSYC 3651
Sammy Floyd
Intermediate, Seminar—Fall | 5 credits
Prerequisite: prior psychology courses

How does the human mind represent the world? How do these representations vary across people? Could using a different language change how we experience time—or even how we see color? Seemingly straightforward concepts such as "in" versus "on" mean different things in different cultures; and words such as "two" and "three" may not be linguistically universal. Indeed, this very course description makes culturally-specific assumptions about psychology and implicitly assumes objectivity. At the same time, humans seem to share many central experiences, such as perceiving events, creating categories, and recalling the past. 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 these fields have been affected by a focus on Western, white, industrialized experiences. The course will investigate the broader social and ethical consequences of these assumed perspectives and explore insights and challenges that emerge when we step out of them. We will draw on primary and secondary sources, including scientific research articles, literature, and 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 effects on visual attention, analyzing vocabulary from languages other than English, or developing proposals to redesign existing experiments using culturally-informed practices.

Speaking the Unspeakable: Trauma, Emotion, Cognition, and Language

PSYC 3456
Emma Forrester
Intermediate, Seminar—Fall | 5 credits
Prerequisite: prior psychology courses

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 psychology 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.

Puzzling Over People: Social Reasoning in Childhood and Adolescence

PSYC 3652
Carl Barenboim
Intermediate/Advanced, Seminar—Fall | 5 credits
Prerequisite: a prior psychology course

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

Emotions and the 'Mind-Body' Connection: Affective Psychology and Psychophysiology Research Seminar

PSYC 3442
Maia Pujara
Sophomore and Above, Seminar—Year | 10 credits
Prerequisite: Prior biology and psychology courses.

Your heart beats faster, your palms sweat, and your pupils dilate—all at once. Is this because you are exercising? Or did someone on whom you have a crush just walk into the room? Psychophysiology is the experimental study of these bodily, or peripheral, signals, which are theorized to be important "readouts" of a person's mood (e.g., fear, happiness, anger). In this course, students will gain a foundational understanding of the psychological concepts of emotions, the biological processes that give rise to peripheral autonomic arousal (automatic bodily activation), and how these responses are naturally regulated by the brain and body in an attempt to reach homeostasis (internal stability). In fall, we will explore major theories of emotion and conceptual aspects of the "mind-body" connection, including the James-Lange theory, Feldman Barrett's theory of constructed emotion, Damasio's somatic marker hypothesis, and Thayer and Lane's neurovisceral integration model, among others. In spring, we will read scientific articles in the field of human psychophysiology, which deals with measuring bodily functions in various contexts, as well as case studies of individuals with brain damage—specifically in brain areas such as the ventromedial prefrontal cortex (from work by Antonio Damasio and others) and the insula (from work by Sahib Khalsa and others). Students will also engage in hands-on labs to collect psychophysiological data (e.g., heart rate, respiration, electrodermal activity to measure sweating, pupillary responses). For fall conference projects, students will write an in-depth literature review on a topic of their choice, relating emotions to the measurements of various bodily responses. In spring, students will propose a research study that addresses a gap in the literature that they explored in fall and present their proposed research study at the Sarah Lawrence College Science and Math Poster Symposium at the end of the semester. This course may appeal to students interested in scientific studies of emotions, clinical psychology, neuroscience, neuropsychology, physiology, and conducting hands-on lab-based work.

How Humans Learn Language

PSYC 3205
Sammy Floyd
Open, Seminar—Spring | 5 credits

By the time you read this course description, you have most likely learned more than 40,000 English words. That is at least an average of six words per day—and many more if you are multilingual. How is this possible? Were you born with this ability, or did you learn it? This course will be about how humans come to develop language so early and so quickly among striking environmental variation. For example, caregivers in the United States often alter and repeat their words when talking to children, while caregivers in other communities speak almost exclusively to other adults. And yet, children in both settings successfully learn language on similar timescales. How is this possible? At the same time, no two children are exactly alike. The course will explore how the spectrum of neurodiversity sets many learners on their own developmental and communicative path. We will centrally consider how language learning must be flexible to modalities by learning about babies in deaf communities who rapidly learn to comprehend and produce sign. Crucially, we will always begin by looking at data and methods: How do you actually measure a neonate's language abilities? Or an adults? Each week, we will try out some of these experimental methods, such as artificial-language learning, and work with ministudies to collect our own data. The conference project will ask students to propose their own theory of the kind of learning mechanism that can operate under such diverse inputs. The existing proposals will be evaluated to generate critiques and improvements. The course will bring these ideas beyond the seminar room, drawing connections to second-language learning in adults, early-childhood education, and social and economic structures. Conference projects will root novel theoretical proposals of language learning in data and will be developed in conversation with existing theories of nature versus nurture, domain-specificity, and modality.

Art and Visual Perception

PSYC 2062
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. The

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.

Care and the Good Life: Exploring End-of-Life Caregiving and Death

PSYC 3029
Magdalena Ornstein-Sloan
Open, Seminar—Spring | 5 credits

What does it mean to live a flourishing life? This is one of the most fundamental questions of human existence. This course will explore this fundamental question through an engagement with the universal human experiences of care, aging, and death. Together, we will dive into the centrality of caregiving to the human experience and identify and explore normative claims around care, aging, and death. Specifically, we will explore issues of avoidance, dependence, and interdependence, as we collectively think about the role of care in our lives across the lifespan—but especially leading up to the final stages of life. In dominant US culture, notions of individualism prevail—often leading to the conceptualization of caregiving as a burden. But who decided that the care of other humans is a burden? Or that an unburdened life is one most worth living? Who is to say that we would prefer or be better off to be "unburdened" from the most important relationships in our lives? Collectively, we will consider more life-affirming, meaningful, and pluralistic ideas about care, as well as consider who is most served by current mainstream normative claims. Finally, the course will look at the ways these ideas are being resisted. Guest speakers will help explore how individuals have replied to questions concerning how one lives life well.

Culture and Mental Health

PSYC 3151
Deanna Barenboim
Sophomore and Above, Seminar—Spring | 5 credits

This interdisciplinary course 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. The course will open by exploring questions of the classification of mental illness to address whether Western psychiatric categories apply across different local contexts. We will 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 readings of peer-reviewed articles and current research in cultural psychology, clinical psychology, psychological anthropology, psychiatric anthropology, and medical anthropology, we will 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 will explore how diagnostic processes and psychiatric care are, at times, differentially applied in the United States according to a client's race, ethnicity, class, or gender. Finally, we will also explore the complexities of recovery or healing, addressing puzzles such as why certain mental disorders are considered to be lifelong, chronic, and severe in some parts of the world but 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 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.

Same as ANTH 3151.

Mindfulness: Science and Practice

PSYC 3604
Elizabeth Johnston
Sophomore and Above, Seminar—Spring | 5 credits

Mindfulness can be described as nonjudgmental attention to experiences in the present moment. For thousands of years, mindfulness has been cultivated through the practice of meditation. More recently, developments in neuroimaging technologies have allowed scientists to explore the brain changes that result from the pursuit of this ancient practice, laying the foundations of the new field of contemplative neuroscience. Study of the neurology of mindfulness meditation provides a useful lens for study of the brain in general, because so many

aspects of psychological functioning are affected by the practice. Topics will include: attention, perception, emotion and its regulation, mental imaging, habit, and consciousness. Students interested in the scientific study of the mind and body may be interested in this course. An important component of the course will be the personal cultivation of a mindfulness practice; to support this goal, one of the two weekly course meetings will be devoted to a mindful movement practice.

Psychological Insights Into the Social Media Landscape

PSYC 2092
Jamie Krenn
Sophomore and Above, Lecture—Spring | 5 credits

Students will delve into the fundamentals of social media from both creator and user perspectives. This course will offer an interdisciplinary approach, examining the history and evolution of social-media platforms and their impact on cognition, mental health, and knowledge acquisition. Through a combination of psychological journal articles and mass-communication resources, students will gain a comprehensive understanding of how social media influences and shapes contemporary life, making them feel knowledgeable and informed. Topics covered will include influencer culture, the 2024 election, and the effects of social media on children and adolescents, among other topics. In group projects, students will design influencer pages from conception to execution, incorporating lessons on strategic content creation, audience engagement, and ethical considerations. By integrating theory with practical application, this course will offer a nuanced view of social media's role in modern society and will equip students with the skills to effectively navigate and contribute to this dynamic digital landscape and study its effects on its use and digital safety.

Reading the Growing Mind: Research Methods in Psycholinguistics and Cognitive Development

PSYC 3770
Sammy Floyd
Intermediate, Seminar—Spring | 5 credits
Prerequisite: prior psychology courses; prior lab-based natural science or statistics course recommended

We have never known as much about the minds of children as we do now. Using the same tools, our understanding of adult cognition has also led us to surprising conclusions: Babies are often better than adults at distinguishing faces of other races, and toddlers perform spontaneous scientific experiments with their toys. This research has also raised questions: Why do adept adult readers seem to skip over entire words? Can we simultaneously entertain multiple possible interpretations of the sentences that we see and hear? And, as the movie *Frozen* forces us to consider: How do we finish each other's sandwiches? In this course, students 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), reading time, reaction time measures, and naturalistic tasks and interviews with toddlers and children. We will also review the promise of neural methods (fNIRS, fMRI, EEG), as well as their constraints. 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 variation. In conference projects, using one of the studied behavioral methods, students will design an experiment to test their own research question, revise the proposal after peer review, and analyze and present their findings in an APA-style scientific paper. During lab sessions and conference meetings, students will learn to use their chosen behavioral method, implement the experiment, and collect preliminary data. By the end of the course, students will have a strong understanding of several central research methods in psychology, their own perspective of the strengths and limitations of different approaches, and the tools to critically evaluate and communicate about published findings.

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

Childhood Across Cultures (p. 20), Deanna Barenboim ***Anthropology***
Culture and Mental Health (p. 23), Deanna Barenboim ***Anthropology***
Walter Benjamin's Archives (p. 23), Robert R. Desjarlais ***Anthropology***
Object, Site, and Installation: Histories of Modern and Contemporary Sculpture (p. 27), Sarah Hamill ***Art History***
Genetics (p. 32), Drew E. Cressman ***Biology***
Artificial Intelligence and Society (p. 37), James Marshall ***Computer Science***
Biologically-Inspired Artificial Intelligence (p. 38), James Marshall ***Computer Science***
First-Year Studies: Moving Between the Lines: Intersections of Dance and Culture (p. 5), Peggy Gould ***Dance History***
Politics of the Image (p. 54), Jazmín López ***Filmmaking and Moving Image Arts***

The Middle East and Politics of Collective Memory: Between Trauma and Nostalgia (p. 71), Matthew Ellis ***History***
Reading High Romanticism: Blake to Keats (p. 84), Neil Arditi ***Literature***
Care Work (p. 88), Emily Bloom ***Literature***
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King ***Mathematics***
Children's Literature: A Writing Workshop (p. 152), Myra Goldberg ***Writing***
Dream Logic (p. 153), Stephen O'Connor ***Writing***
Grow Up! Depictions of Childhood in Literary Fiction (p. 151), Domenica Ruta ***Writing***
Nonfiction Laboratory (p. 154), Stephen O'Connor ***Writing***
Memoir Workshop: Happy Families Are All Alike (p. 156), Domenica Ruta ***Writing***

PUBLIC POLICY

Sarah Lawrence College's public-policy program addresses the most pressing public-policy issues of our time, including promoting peace, protecting the environment, providing education and health services, and safeguarding human and workers' rights. Supported by the College's Office of Community Partnerships, students partner with unions, community organizations, and legal groups in the New York City area as a required element of their course work, gaining direct experience that they can relate to theoretical issues.

Students also participate in international fieldwork, such as a labor research exchange in Cuba, a health care worker conference in the Dominican Republic, a community-organizing project to help establish a medical clinic for residents of the impoverished community of Lebrón in the Dominican Republic, and a study trip to the United States/Mexico border area of El Paso/Juarez. This combination of study and direct experience exposes students to various approaches to problems and builds an enduring commitment to activism in many forms.

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

Immigration and Illegality (p. 21), Deanna Barenboim ***Anthropology***
Walter Benjamin's Archives (p. 23), Robert R. Desjarlais ***Anthropology***
Economics of the Environment, Resource Sustainability, and Climate Change (p. 41), An Li ***Economics***
Applied Economics Research Workshop (p. 42), An Li ***Economics***
Introduction to Economic Theory and Policy (p. 42), Jamee Moudud ***Economics***
Political Economy of Women (p. 43), Kim Christensen ***Economics***
Workshop on Sustainability Solutions at Sarah Lawrence (p. 46), Eric Leveau ***Environmental Studies***
The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 63), Joshua Muldavin ***Geography***
The Rise of the New Right in the United States (p. 64), Joshua Muldavin ***Geography***
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin ***Geography***
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin ***Geography***
International Law (p. 70), Mark R. Shulman ***History***
Human Rights (p. 75), Mark R. Shulman ***History***
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King ***Mathematics***
First-Year Studies: Politics and Geography (p. 11), Samuel Abrams ***Politics***
The Politics of Addressing the Past: Apology, Repatriation, Reparation, and Remembrance (p. 106), Elke Zuern ***Politics***
Rising Autocrats and Democracy in Decline? (p. 107), Elke Zuern ***Politics***
Polarization: 2025 Edition (p. 107), Samuel Abrams ***Politics***
Humanitarian Intervention and International Justice (p. 108), Elke Zuern ***Politics***
Democracy in Theory and Practice (p. 109), Elke Zuern ***Politics***
Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality (p. 112), Linwood J. Lewis ***Psychology***
Sociology of Global Inequalities (p. 126), Parthiban Muniandy ***Sociology***
Organizational Theory and Behavior: Thinking Through Practice (p. 126), Shahnaz Rouse ***Sociology***
Informality and Everyday Cosmopolitan Contaminations (p. 127), Parthiban Muniandy ***Sociology***
Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 127), Shahnaz Rouse ***Sociology***
The Pendulum of Labor and Leisure: Impermanence (p. 144), Nick Roseboro ***Visual and Studio Arts***
Details Useful to the State: Writers and the Shaping of Empire (p. 154), Suzanne Gardinier ***Writing***
Wrongfully Accused (p. 155), Marek Fuchs ***Writing***

RELIGION

Religious traditions identify themselves with and draw sustenance from the texts that they hold sacred. In Sarah Lawrence College religion courses, those texts command and hold our attention. As students explore the sacred texts of a particular religion—whether studying Buddhism, Judaism, Christianity, or Islam—they gain insight into the social and historical context of its creation. Using critical, hermeneutical, and intellectual historical approaches, students enter into the writings in such depth as to touch what might be the foundation of that religion. In addition, work with contemporary texts (such as those by religious activists on the Internet) gives students insight into what most moves and motivates religious groups today. The College's religion courses provide an important complement to courses in Asian studies and history.

First-Year Studies offered in Religion this year are listed below. Full course descriptions are available under Religion in the First-Year Studies section of the curriculum.

First-Year Studies: The Buddhist Philosophy of Emptiness (p. 12) ***Griffith Foulk*** RLGN 1026
First-Year Studies: Is Judaism a Religion? (p. 12) ***Joel Swanson*** RLGN 1114

Introduction to Ancient Greek Religion and Society

RLGN 3042
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 discuss mythology (Hesiod), epic hymns and poetry (Homer), history (Herodotus), politics, religion, and philosophy. By the end of the course, 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.

Japanese Religion and Culture

RLGN 3216
Griffith Foulk
Open, Seminar—Fall | 5 credits

A historical survey of religious beliefs, practices, and institutions in Japan, from ancient times to the present, this course will cover all major Japanese religious traditions and movements—Shintō, Buddhism, Shūgendō, Confucianism, and the so-called "new religions"—as well as various elements of religion and culture, such as Noh theatre and Bushidō, that are not readily subsumed under any of the preceding labels. Readings will include many primary sources (Japanese texts in English translation), and audio-visual materials will be used whenever possible to give a fuller picture of traditional religious art, architecture, and ritual performance in Japan. Prior study or experience with Japanese culture (language, literature, history, etc.) is desirable but not required.

Perspectives on 9/11: Religion, Politics, and Culture

RLGN 3410
Kristin Zahra Sands
Open, Seminar—Fall | 5 credits

It has been almost a quarter of a century since the attacks on the World Trade Center and the Pentagon on September 11, 2001. How have perceptions changed about the events that occurred that day? Shortly after the attacks, then-President George W. Bush insisted that Islam was not to blame and, instead, framed the battle ahead as "the war on terror." But what about those who insisted that what had happened was an almost inevitable result of the "clash of civilizations"? How did Osama bin Laden and Al-Qaeda frame the narrative and their part in it? What kinds of arguments were presented to justify the attack and the US military interventions that followed? In the wake of the 9/11 attacks, what has been called the "Islamophobia industry" developed and flourished, taking full advantage of new forms of media. What role has mainstream and alternative media played in how Muslims have been portrayed and the discrimination that they have faced in the years since 9/11? Ten years after the attacks, the 9/11 Memorial and Museum opened in New York City. How has this site and other memorials shaped the collective memory of the events, as well as the curriculum being taught to a generation born after 2001? In addition to the architects of these memorials, artists, writers, and filmmakers have explored the many religious, political, and social dimensions of the 9/11 attacks and their aftermath. How have these works of imagination expanded the ways in which people have made sense of, and found meaning in, painful events? While this seminar is being offered through the religion discipline, the approach will be an interdisciplinary one, drawing upon readings and other materials from a variety of academic, artistic, and literary fields.

Invisible Beings and Fantastical Worlds

RLGN 3406
Kristin Zahra Sands
Open, Seminar—Fall | 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. The course will examine writings from the past and present about supernatural jinn, angels, satanic beings, and heaven and hell. We will 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 course work will 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 prior knowledge in Islam required.

Continental Philosophy of Religions

RLGN 2139
Joel Swanson
Open, Lecture—Fall | 5 credits

This course will provide a historical overview of how key philosophical thinkers have thought about religious themes within the philosophical tradition broadly known as Continental philosophy, beginning with Spinoza and ending with contemporary postmodern thinkers. We will engage with key questions of the modern period, emerging from the challenge to traditional religious forms and belief systems such as: What is the nature and existence of God? Can we understand God through rational thought? How do we make sense of evil? How is God reconcilable with a belief in human freedom? How do we make sense of religious pluralism and the existence of multiple belief systems? Does God actively work within human history? What is left of morality, if we do not maintain a traditional belief in God? We will think about such questions comparatively and historically, discussing key thinkers and ideas from philosophical movements such as German idealism, phenomenology, existentialism, feminism, psychoanalytic theory, and poststructuralism and deconstruction. By the end of the course, students will have a broad understanding of the historical development of the field of Continental philosophy of religions, which should support further work in philosophy for interested students. Though primarily focused on Catholic, Protestant, and Jewish thinkers, as well as atheist and agnostic thinkers from these cultural backgrounds, there will be opportunities for students to explore the field of philosophy of religions within a Muslim, Buddhist, Hindu, Eastern Orthodox Christian, or other religious framework, if so interested.

The Emergence of Christianity

RLGN 3020
Ron Afzal
Open, Seminar—Year | 10 credits

Perhaps no one has not heard the name of a seemingly obscure carpenter's son executed by the Romans around 33 CE. Why? The religion that we call Christianity shaped the Western world for at least 1,500 years. This course will study the origins of that tradition. As we study those origins, we will explore Judaism in the strange and fertile Second Temple period (515 BCE–70 CE). We will encounter the learned societies of holy men like the Pharisees and the Qumran sectarians, as well as the freedom fighters/terrorists called the Zealots. Our main source will be the New Testament of the Christian Bible, though our sources will be supplemented by other primary materials. Excerpts from the Dead Sea Scrolls, rabbinic literature, as well as other Hellenistic texts from that period, will provide the cultural backdrop in which Christianity has its roots. We will learn about the spread of the new movement of "Christians," as they were called by their detractors in Antioch, from its roots in the Holy Land into the greater Greco-Roman world. How did that movement, which began among the Jews of the Eastern Mediterranean, come to be wholly associated with Gentiles by the end of the second century? Who became Christian? Why were they hated so much by the greater Greco-Roman society? What did they believe? How did they behave? What are the origins of Christian antisemitism? What kind of social world, with its senses of hierarchy and gender relations, did these people envision for themselves?

Readings in Early Christianity: John

RLGN 3312
Ron Afzal
Open, Seminar—Spring | 5 credits

The Fourth Gospel and the epistles associated with its authors, 1-3 John, have been particularly significant for the development of Christian thought. In this course, we will study the Gospel of John closely, engaging in the hermeneutical arts with an eye to the development of Christian theology, as well as uncovering the history and growth of the early Christian community responsible for its unique prose and views regarding Jesus of Nazareth and the role of Christian discipleship. We will immerse ourselves in the Hellenistic world, especially as it relates to Mediterranean Judaism. In doing so, we will examine the roots of Christian antisemitism and the development of Gnosticism and Christian docetism.

Zen Buddhism in Japan and America

RLGN 3213
Griffith Foulk
Open, Seminar—Spring | 5 credits

The American fascination with Zen Buddhism began during the postwar occupation of Japan and took off during the 1950s, when Jack Kerouac and other members of the Beat Generation styled themselves as freewheeling Zen "dharma bums." In the 1960s, the Zen writings of D. T. Suzuki became popular and introduced the possibility of *satori*, or spiritual "enlightenment," which seemed to fit right in with the "turn on, tune in, drop out" philosophy of the hippie movement and its use of psychedelic drugs. From the 1970s, Zen centers sprang up across the United States and Europe, giving people who were serious about gaining *satori* a taste of the rigors of Japanese-style Zen monastic training, with its long hours of *zazen* (sitting meditation) and emphasis on ascetic endurance. Karate and other martial arts dojos opened in neighborhoods everywhere, and anyone who trained in one likely heard about the deep historical connection between Zen and Bushido (the "way of the warrior") in Japan. Meanwhile, Zen has also became known in the West for its refined aesthetic sense, as represented in the "Zen arts" of the tea ceremony, flower arranging, ink painting, landscape gardening, and Noh theatre. This course intends to pull back the curtain of these Western images of Zen and look behind them to see what Zen Buddhism in Japan has really been like, from the time of its initial importation from China in the Kamakura period (1185-1333) to the present. It may be surprising to learn, for example, that Zen was instrumental in introducing Confucian-style ancestor worship to Japan and that, even today, the main occupation of Zen monks is the performance of funerals and memorial services for ancestral spirits. Zen monasteries were indeed built and patronized by samurai rulers right down to the advent of the Meiji period in 1868, when Japan began a headlong rush to adopt many elements of Western technology and culture; but what attracted samurai to the religion was largely the elite Chinese culture that it conveyed, not any warrior spirit of fearlessness in the face of death. Ironically, much of what Americans think of as "Zen" was invented in the late 19th and early 20th centuries, as the Zen Buddhist priesthood in Japan struggled to make itself relevant in the modern, scientific age of colonialism and militarism. The notions that Zen dispenses with religious superstition and empty ritual, for example, and that it is a kind of spirituality that can be practiced in the midst of everyday life no matter what a person's occupation were formulated in Japan by Zen monks and lay practitioners who had been deeply influenced by Western cultural norms, such as rationality and individualistic self-help. The idea that Zen training could toughen up soldiers to fight for the empire, similarly, dated from a time when the samurai class had been dissolved and the country was consumed by conscripting the sons of farmers and merchants into the military. In the postwar period, the theme of "Zen and Bushido" was conveniently muted, while "Zen and the arts" was promoted—both within Japan and abroad. This course explores these and other aspects of the history and current status of Zen Buddhism in Japan. Some background knowledge of the Buddhist tradition is desirable but not mandatory.

Storytelling and Spirituality in Classical Islam

RLGN 3419
Kristin Zahra Sands
Open, Seminar—Spring | 5 credits

One of the greatest rock songs of all time, "Layla," was written by Eric Clapton after he read the story of star-crossed lovers, Layla and Majnun. This tale of a Bedouin poet, who went mad after he was cut off from his beloved, circulated widely in Arabic sources for hundreds of years before being expanded into a long narrative poem in Persian, by Nizami, in the 12th century. By this point in time, telling compelling stories had become a means by which Sufi writers (the mystics of Islam) described their particular vision of being Muslim, which was that of the pitfalls, despairing moments, and ecstasies of the spiritual quest and search for closeness to the divine Beloved. Layla and Majnun were just one of several couples in allegorical stories that were understood as teaching vehicles for disciples on the path. On the opposite end of the plot spectrum, there is Ibn Tufayl's famous story of Hayy ibn Yaqzan, a mystical-philosophical work in Arabic also written in the 12th century. It describes an abandoned

baby growing up on a desert island, raised first by a deer and then by his own devices, as he slowly discovers the nature of the human-divine relationship. Other classical works dispensed with this format of the singular narrative, opting instead for nesting stories within stories and mixing animal stories with stories about humans. We will look at examples of these literary techniques in poetic translations of Farid ad-Din Attar's "Conference of the Birds" and Jalāl al-Dīn Rūmī's "Mathnawi," alongside "The Thousand and One Nights" folktale collection. Rooting storytelling in a deeper dimension that explores the human potential for more refined behavior and ethics, as well as higher spiritual states, will serve as the common thread to the works discussed in class.

Religious Mavericks and Radicals

RLGN 3407
Kristin Zahra Sands
Open, Seminar—Spring | 5 credits

Is religion meant to protect the status quo or to challenge it? This course will examine individuals and groups that have experimented with ideas and practices that are designed to upend, in nonviolent ways, established paradigms and institutions. On the individual level, this might involve spiritual training along the lines of "crazy wisdom," which is intended to destabilize the ordinary ways in which one views oneself and reality. It might also entail the adoption of monastic-like disciplines that stand in stark contrast to the materialist preoccupations of ordinary life. On the societal and political levels, religious innovators have created communities and movements that challenge the mainstream interpretations of their respective traditions or the norms of their societies. What distinguishes these individuals and groups is their strong commitment to ideas and practices that require fundamental and profound changes in individual, social, and political behaviors. These commitments are usually not considered a reinterpretation of scriptures and earlier teachings but, rather, a rediscovery of their most crucial elements. Whether flouting society's conventions through holy madness or alternative communitarian practices—or contesting them through new theologies and political activism—these practices are understood as a type of spiritual work. Examples of this phenomenon will be taken from a variety of religious traditions and movements.

Are Jews White?

RLGN 3319
Joel Swanson
Open, Seminar—Spring | 5 credits

The question of how Judaism does and does not map onto contemporary racial categories has been a defining question for centuries of how Jews, as a small minority group, relate to their surrounding cultures. In many ways, the story of the historical construction of racial categories is itself a story indissolubly bound up with Jewish history; ranging from the development of the concept of blood purity during the Spanish Inquisition, which was then exported to the New World through Spanish colonialism, to late 19th-century racial theorists, who were preoccupied with the question of how Jews do or do not relate to European peoples. As such, this course will consider the overarching question—"Are Jews white?"—from a historical and sociological perspective. In so doing, we will think about the historical development of the concept of whiteness itself and the relationship between the emergent concept of race and concepts of religion, ethnicity, nationhood, and nationality. We will look at how Jews were and are racially defined and categorized in different historical and cultural contexts in Europe, the Middle East and North Africa, and the United States—and how this question is bound up with broader questions about power relations, political structures, and minority and majority identities. We will look at how Zionism and other forms of Jewish nationalism have altered Jewish racialization; how Jews relate to broader discourses of postcolonialism and Orientalism; and the different racializations of Ashkenazi, Sephardi, Mizrahi, and Ethiopian Jews in Europe, the United States, and the Middle East. The course will look at the ways in which Jews responded to the rise of Black nationalism in the United States and how racialized divisions between different ethnic Jewish communities shape politics in the modern state of Israel, with a particular focus on the rise of the Mizrahi Black Panthers. We will read sources from Jews of color and Jews who identify as white, from many diverse national backgrounds, as well as from many non-Jewish thinkers who find Jewish identity a fruitful way to think about the question of racial identity and its attendant political conflicts. We will explore how racial categories for Jews function both internally, within the Jewish community, and externally. In so doing, we will come to see how Jews and their relationship to whiteness is a defining question not just for Jewish identity but also how Jewishness can help shed light on the very concept of race itself.

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

Walter Benjamin's Archives (p. 23), Robert R. Desjarlais *Anthropology*
Romanesque and Gothic Castles and Cathedrals at the Birth of Europe (p. 25), Jerrilynn Dodds *Art History*
Christians, Jews, and Muslims in the Arts of the Medieval Mediterranean (p. 27), Jerrilynn Dodds *Art History*

First-Year Studies: Gods, Ghosts, and Ancestors: Chinese Religion in Daily Life (p. 4), Ellen Neskar *Asian Studies*
Gods, Ghosts, and Ancestors: Chinese Religion in Daily Life (p. 30), Ellen Neskar *Asian Studies*
Law and Culture in Premodern China (p. 31), Ellen Neskar *Asian Studies*
First-Year Studies: The Emergence of the Modern Middle East (p. 6), Matthew Ellis *History*
The Emergence of the Modern Middle East (p. 72), Matthew Ellis *History*
Winds of Doctrine: Europe in the Age of the Reformation (p. 73), Philip Swoboda *History*
Reading High Romanticism: Blake to Keats (p. 84), Neil Arditi *Literature*
From Mysticism to Atheism (p. 100), Abraham Anderson *Philosophy*
The First Philosophers (p. 100), Roy Ben-Shai *Philosophy*
Spinoza's Ethics: A Philosopher's Guide to Life (p. 101), Roy Ben-Shai *Philosophy*

RUSSIAN

At a time of great crisis in Russia and in Ukraine, the study of Russian remains essential to the understanding of Russian politics, history, and culture. It is also an easy move from Russian to the study of other Slavic languages, including not just Ukrainian but also Belarusian, Czech, Slovak, Polish, Bulgarian, Serbian, Croatian, etc. The goal of the Russian language classes at Sarah Lawrence College is to teach students to speak, comprehend, read, and write a language with a logic very different from that of English. Oral proficiency is the focus of the first-year class, culminating in end-of-semester projects where students write and film skits in small groups. In the second-year course, reading is also emphasized. Our texts range from avant-garde plays, children's literature, and folk tales to poetry and short stories—often paired with filmed and recorded versions. Topics, texts, and authors covered in the advanced class vary widely, and student input is strongly encouraged. Past syllabi have included works by authors such as Pushkin, Gogol, Tolstoy, Tsvetaeva, Bulgakov, and Pelevin, as well as films. Student work in class and conference is supplemented by weekly meetings with the language assistant and by a variety of extracurricular activities, including a weekly Russian Table, Russian opera at the Metropolitan Opera in New York City, and excursions to Brighton Beach.

While students of Russian are strongly encouraged to spend a semester or, ideally, a year abroad, the war in Ukraine has significantly changed the possibilities. Prior to the war, Sarah Lawrence students regularly attended a variety of programs, including: Middlebury College's School in Russia, with sites in Moscow, Irkutsk, and Yaroslavl; Bard College's program at the Smolny Institute in St. Petersburg; the Moscow Art Theatre School Semester through Connecticut College; ACTR in Moscow, St. Petersburg, or Vladimir; and CIEE. In the last year, our students have continued their study of Russian in Bishkek, Kyrghyzstan, as well as Daugavapils, Latvia; programs in Georgia, including in both Tbilisi and Batumi, also offer good options.

The Russian program includes courses taught in translation as part of the literature curriculum. Current and recent literature courses include: Double Thoughts and Double-Consciousness: Russian and African-American Literature; Signs of the Material World: Dostoevsky and 19th-Century Science; Dostoevsky and the West; The 19th-Century Russian Novel; and Intertextuality in the 20th-Century Russian Novel.

Students of Russian also pursue their interest in Russia, Eastern Europe, and Eurasia in many other areas of the College. While conference work can always be directed toward the student's field of interest, courses focusing either entirely or in part on Russia and/or other areas in Eastern Europe and Eurasia are regularly offered in a number of disciplines, including history, film history, art history, and politics.

A First-Year Studies course offered in Russian this year is listed below. The full course description is available under Russian in the First-Year Studies section of the curriculum.

First-Year Studies: Beginning Russian (p. 13) *Melissa Frazier* RUSS 1011

Beginning Russian

RUSS 3001
Melissa Frazier
Open, Seminar—Year | 10 credits

At a time of great crisis in Russia and in Ukraine, the study of Russian remains essential to the understanding of Russian politics, history, and culture. It is also an easy move from Russian to the study of other Slavic languages, including not just Ukrainian but also Belarusian, Czech, Slovak, Polish, Bulgarian, Serbian, Croatian, etc. To learn a new language is to open yourself to another worldview, both as you gain entry into another culture and as your own sense of self is transformed. In another language, you are still you; but the tools that you use to create and express that identity change. As English speakers find themselves in Russian, they first need to come to terms with an often complicated grammar. We will tackle that aspect of our work through a degree of analytical thought, a great deal of memorization, and the timely completion of 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. While there are no individual conferences with the instructor, weekly individual meetings with a Russian language assistant, in addition to class sessions, will be required. Attendance at weekly Russian Table is strongly encouraged.

Intermediate Russian

RUSS 3510
Melissa Frazier
Intermediate, Seminar—Year | 10 credits
Prerequisite: two semesters of Russian or equivalent

Ahead of intermediate study, students already know the basics of Russian grammar; thus, this course will emphasize grammar review, ever more vocabulary, and more ready speaking of what is already known. We will turn to more reading, starting with a variety of texts with a strong oral orientation. Past studied texts have included: Daniil Kharms' absurdist play, *The Circus Shardam*; the Soviet children's classic, *Mister Twister*; and the famous Russian translation of *Winnie the Pooh*. At the end of this course, students should feel that they have a fairly sophisticated grasp of the language. Students will also participate in individual conference work with the instructor. While students may incorporate films and/or music into their conference projects, the hope of this one-on-one time is to prioritize additional reading, including song lyrics and/or screenplays, as well as poetry and short stories. As cultural opportunities in Russia remain limited, students will also be encouraged to use conference to explore the more broadly postcolonial but Russophone world. As the crisis in Russia and Ukraine continues, that is where the interesting questions are being asked. Regular written homework will be required, along with weekly conversation sessions with the Russian assistant. Attendance at weekly Russian Table is strongly encouraged.

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

Romanticism/Postmodernism: The Question of Literature (p. 85), Melissa Frazier ***Literature***
Dostoevsky and the 1860s (p. 89), Melissa Frazier ***Literature***

SARAH LAWRENCE INTERDISCIPLINARY COLLABORATIVE ON THE ENVIRONMENT (SLICE)

The Sarah Lawrence Interdisciplinary Collaborative on the Environment (SLICE) was developed to allow Sarah Lawrence College (SLC) students, faculty, and community partners to study a variety of environmental topics across the humanities as well as the sciences and social sciences. As multiple human- and nonhuman-induced environmental crises unfold and disproportionately affect vulnerable frontline communities, students in SLICE courses will engage in a shared dialogue about the human-environment interaction that seeks to understand environmental crises and their impacts on organisms and ecosystems; the social and economic forces contributing to climate and other environmental injustices; and the complex relationships of humanity, animality, race, class, ethnicity, gender, sexuality, and the natural world. The SLICE curriculum includes a unique, Mellon-funded, cross-institutional pedagogy that brings together students from Sarah Lawrence College and Bronx Community College (BCC) for events, workshops, discussions, collaborative projects, and field trips focused on climate justice and the humanities. Participants in SLICE cluster courses come together for two-week interludes, twice each semester, to focus on interdisciplinary learning, seeking to understand, historicize, and analyze relationships between and among humans, animals, the land, and the environment from the perspectives of the arts and humanities, as well as mathematics, science, and social science. SLICE-affiliated courses will also participate in events and workshops while continuing course meetings throughout the semester. SLC and BCC students in SLICE-cluster and SLICE-affiliated courses have the opportunity to present their research at an interdisciplinary symposium each spring.

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

Ethnographic Research and Writing (p. 21), Robert R. Desjarlais ***Anthropology***
Indigenous Ecologies and Environmental Justice (p. 22), Deanna Barenboim ***Anthropology***
First-Year Studies: Place and Space: Two Histories of Art, 1850-Present (p. 3), Sarah Hamill ***Art History***
Anthropocene Aesthetics (p. 26), Mitchell Herrmann ***Art History***
Ecology (p. 31), Michelle Hersh ***Biology***
Microbiology (p. 32), Michelle Hersh ***Biology***
Economics of the Environment, Resource Sustainability, and Climate Change (p. 41), An Li ***Economics***

Quantitative Methods in Social Science Research (p. 42), Jamee Moudud *Economics*
Introduction to Economic Theory and Policy (p. 42), Jamee Moudud *Economics*
Geospatial Data Analysis (p. 44), Bernice Rosenzweig *Environmental Science*
Watersheds (p. 44), Bernice Rosenzweig *Environmental Science*
Pollution (p. 45), Bernice Rosenzweig *Environmental Science*
Workshop on Sustainability Solutions at Sarah Lawrence (p. 46), Eric Leveau *Environmental Studies*
Indigenous Ecologies and Environmental Justice (p. 46), Deanna Barenboim *Environmental Studies*
Intermediate French II: Existentialism and Nature (p. 61), Eric Leveau *French*
The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 63), Joshua Muldavin *Geography*
The Rise of the New Right in the United States (p. 64), Joshua Muldavin *Geography*
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin *Geography*
Calculus I: The Study of Motion and Change (p. 92), Daniel King *Mathematics*
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King *Mathematics*
Renewable Energy Systems (p. 103), Merideth Frey *Physics*
Thermal Physics (p. 105), Merideth Frey *Physics*
First-Year Studies: Health in a Multicultural Context (p. 11), Linwood J. Lewis *Psychology*
First-Year Studies: Ecological Making: Sculpture and Sustainability (p. 16), Katie Bell *Visual and Studio Arts*
Ecological Making: Sculpture and Sustainability (p. 148), Katie Bell *Visual and Studio Arts*

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.

A First-Year Studies course offered in Sociology this year is listed below. The full course description is available under Sociology in the First-Year Studies section of the curriculum.

First-Year Studies: (Re)Constructing the Social: Subject, Field, and Text (p. 13) ***Shahnaz Rouse*** SOCI 1022

Sociology of Global Inequalities

SOCI 2025
Parthiban Muniandy
Open, Lecture—Fall | 5 credits

In an era of unprecedented global connectivity, why do economic and social inequalities continue to deepen? This lecture will provide students with a critical introduction to the sociological study of global inequalities, moving beyond national boundaries to examine the transnational structures, institutions, and processes that produce and sustain disparities in wealth, power, and opportunity. We will explore key themes such as human rights, migration, labor, health, climate justice, and development, analyzing how these intersect with racial, gendered, and class-based inequalities across different societies. Rather than treating nations as isolated "containers" of social issues, we will focus on the ways in which global forces—such as capitalism, colonial legacies, and international policy regimes—shape patterns of privilege and precarity. Students will engage with interdisciplinary sources, including sociological research, ethnographies, policy reports, and case studies from regions in the Global South and North. Topics will include the rise of transnational migration networks, the impact of neoliberal economic policies on developing economies, the persistence of racial hierarchies in global labor markets, and the consequences of climate change for displaced communities. As part of group conferences, students will identify a key global issue and develop a research portfolio using a variety of methods—statistical analysis, historical records, qualitative interviews, and ethnographic sources—to investigate how inequality is shaped and contested in different contexts. The course will encourage students to think critically about solutions, exploring social movements, policy interventions, and alternative models of economic and social justice. This course is open to all students interested in understanding the dynamics of inequality on a global scale. No prior coursework in sociology is required, but students should be prepared for rigorous reading, discussion, and research.

Organizational Theory and Behavior: Thinking Through Practice

SOCI 4041
Shahnaz Rouse
Advanced, Seminar—Fall | 5 credits
Prerequisite: prior social-science courses

Much of our lives are spent dealing with organizations in one fashion or another; they are a staple of our everyday lives, whether directly or indirectly, and we rarely escape them. They include government and nongovernmental structures, ranging from government bureaucracies to schools, hospitals, religious spaces, and less formal

entities such as nongovernmental organizations (NGOs). Because of their ubiquitousness—and the assumption that bureaucracies exemplify "modernity" and "value-free" systems—the study of organizations has been a key subfield within sociology. This course will address the veracity of the claims made on behalf of bureaucracies, as well as critiques directed at organizational theory and behavior. Overarching objectives include examining the manner in which organizations have been conceptualized, as well as the processes and practices through which they operate and change and their implications for those who are "subjected" to them. Beginning with Max Weber, a seminal figure in the field, we will examine underlying assumptions regarding "objectivity" and "subjectivity," the rule of law, bureaucratic activism and inertia, the relation between organizations and their larger political and economic milieu, as well as ongoing organizational struggles. In addition to Weber, we will read other classics, such as Sloan Wilson's novel, *The Man in the Gray Flannel Suit*, and William Whyte's *The Organization Man*. These and more contemporary critiques of organizations—both written and visual—will enable us to go beyond simplistic and normative understandings of bureaucracies and classic sociological theories and texts to rethink historical and contemporary organizations in order to analyze the functioning of power at an everyday and structural level alongside its attendant outcomes. While applicable to sociology students and those studying social sciences, this course will also be of direct relevance to rethinking the workings of science and medicine, the law, education, the business world, the media, and/or the arts. For conference, working in small groups, students will undertake archival and/or ethnographic research on a specific aspect of organizational practice at Sarah Lawrence—historical and/or contemporary. Possible topics include an examination of space and design, changes in the student body and/or curricular design, processes of decision making, student governance and activism, and/or the relationship between the school and its environs.

Informality and Everyday Cosmopolitan Contaminations

SOCI 3609
Parthiban Muniandy
Open, Seminar—Year | 10 credits

Cities are shaped not only by official policies and infrastructures but also by the informal and everyday interactions that blur boundaries—between legality and illegality, local and global, self and other. This seminar will explore informality as a defining feature of urban life and globalization, examining how people navigate unregulated economies, build informal networks of care and survival, and redefine cosmopolitanism through daily acts of negotiation, adaptation, and contamination. Using a transnational and ethnographic lens, we will look at how informal economies—street vending, unregistered housing, underground labor networks—shape cities from the margins. We will also examine cultural and social "contaminations"—where urban residents of different class, racial, ethnic, and migratory backgrounds encounter and transform each other's ways of life—sometimes in conflict, sometimes in collaboration. Rather than viewing informality as a "problem" to be solved, we will investigate how it can be a form of survival, resistance, and even innovation. Key themes include the role of informal housing and precarious urbanism, as seen in slums, refugee camps, and do-it-yourself architecture, as well as the dynamics of street economies and alternative labor structures. We will explore how migrant communities shape transnational place making; the politics of food, music, and everyday cultural hybridity; and how public space is governed, contested, and informally negotiated in cities. These intersecting themes highlight the ways in which urban life is constantly being reshaped through both structural constraints and human agency. Readings will include works by Teresa Caldeira, Asef Bayat, AbdouMaliq Simone, Ananya Roy, and Saskia Sassen, alongside ethnographic case studies of cities in Southeast Asia, Latin America, Africa, and North America. Students will conduct ethnographic fieldwork— exploring the informal landscapes of urban spaces, neighborhoods, and/or digital communities around them—as part of conference work. These projects can culminate in ethnographic essays, photo essays, digital maps, or multimedia storytelling. This course is designed for students interested in urban studies, migration, globalization, and the sociology of everyday life. No previous background in sociology is required, but students should be ready to engage in active field observation, lots of fieldnote writing, discussion, and critical and creative thinking.

Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale

SOCI 3404
Shahnaz Rouse
Sophomore and Above, Seminar—Spring | 5 credits

More often than not, sports and the arts are seen as two distinct fields with little in common. Those interested in international sports events rarely pay attention to international arts events and/or world expos, and vice versa. News organizations and mainstream media overall accentuate their differences. In this course, we will connect these frequently separated fields to parse out their identicality and differences. Through a close examination of international sports, expos, and biennales,

we will tease out what they share, as well as how and where they depart from each other. We will start with Raymond William's *The Sociology of Culture*, following it up with writings by the French sociologist Pierre Bourdieu on sports and the arts. We will build on these texts by reading specific accounts of historical and contemporary events, as well as interrogating visual materials. All three international events are normatively represented as sites of leisure and consumption. Going beyond these twin dimensions, an examination of their underlying practices of production will enable us to see the centrality of money, work, and labor in each of these activities/events. This examination will then allow us to interrogate the claim that art is "superior" to sports and, instead, see the relation of each to politics and market forces. In this vein, we will examine their relationship to gentrification, nationalism, tourism, and corporate power, as well as to their ability to serve as sites of resistance and as critique of local, national, and global inequities. In other words, we will see these events in terms of their multiplicity of meaning, complexity, and contradictions. Among possible conference topics, students could examine specific international events and their relationship to local sites, peoples, or politics; undertake analyses of media coverage; examine policy perspectives and justifications for location choices and/or the re-making of space; and/or examine these events, individually or collectively, in relation to issues of class, gender, race, and/or nation.

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

Faking Families: An Anthropology of Kinship (p. 20), Mary A. Porter ***Anthropology***
Walter Benjamin's Archives (p. 23), Robert R. Desjarlais ***Anthropology***
First-Year Studies: Privacy, Technology, and the Law (p. 5), Michael Siff ***Computer Science***
Compilers: How Computers Execute Their Programs (p. 37), Michael Siff ***Computer Science***
First-Year Studies: Moving Between the Lines: Intersections of Dance and Culture (p. 5), Peggy Gould ***Dance History***
Applied Economics Research Workshop (p. 42), An Li ***Economics***
Introduction to Economic Theory and Policy (p. 42), Jamee Moudud ***Economics***
Political Economy of Women (p. 43), Kim Christensen ***Economics***
Politics of the Image (p. 54), Jazmín López ***Filmmaking and Moving Image Arts***
The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 63), Joshua Muldavin ***Geography***
The Rise of the New Right in the United States (p. 64), Joshua Muldavin ***Geography***
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin ***Geography***
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin ***Geography***
The Middle East and Politics of Collective Memory: Between Trauma and Nostalgia (p. 71), Matthew Ellis ***History***
Digging: The Blues Ethos and Jazz Aesthetics: A History of African American Culture (p. 74), Komozi Woodard ***History***
Propaganda and Mass Communications in Modern History (p. 75), Matthew Ellis ***History***
Intermediate Italian: Modern Italian Culture and Literature (p. 79), Tristana Rorandelli ***Italian***
Perverts in Groups: Queer Social Lives (p. 82), Julie Abraham ***Lesbian, Gay, Bisexual, and Transgender Studies***
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King ***Mathematics***
Global Circulations: Art and Pop Music of Asia (p. 99), Niko Higgins ***Music History***
Ecomusicology: Music, Activism, and Climate Change (p. 99), Niko Higgins ***Music History***
First-Year Studies: Politics and Geography (p. 11), Samuel Abrams ***Politics***
The Politics of Addressing the Past: Apology, Repatriation, Reparation, and Remembrance (p. 106), Elke Zuern ***Politics***
Rising Autocrats and Democracy in Decline? (p. 107), Elke Zuern ***Politics***
Polarization: 2025 Edition (p. 107), Samuel Abrams ***Politics***
Democracy in Theory and Practice (p. 109), Elke Zuern ***Politics***
Perspectives on Child Development (p. 111), Charlotte L. Doyle ***Psychology***
Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality (p. 112), Linwood J. Lewis ***Psychology***
Concepts of the Mind: Language and Culture in Cognitive Science (p. 114), Sammy Floyd ***Psychology***
Are Jews White? (p. 122), Joel Swanson ***Religion***
Nonfiction Laboratory (p. 154), Stephen O'Connor ***Writing***
Wrongfully Accused (p. 155), Marek Fuchs ***Writing***
Politics and the Essay (p. 155), Vijay Seshadri ***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: Rebellious Voices in the Hispanic World

SPAN 3001
Jeannette Rivera
Open, Seminar—Year | 10 credits

This introductory course will offer a comprehensive foundation in spoken and written language, focusing on pronunciation, speaking, listening comprehension, reading, and writing. Intended for students with no prior knowledge of Spanish, the course will integrate classroom learning with language-lab exercises to reinforce and supplement material. Through a variety of activities, students will develop the skills necessary to engage in basic conversations, comprehend short texts, and express simple ideas in writing. By the end of the course, students will be able to understand basic spoken phrases, introduce themselves and talk about family and friends, express their needs in everyday situations, and write short personal essays. Additionally, the course will explore the rich diversity of Hispanic cultures through music, films, and poetry, strengthening students' cultural knowledge and appreciation. Through the study of women poets like Angelamaría Dávila, Alejandra Pizarnik, and Cristina Peri Rossi, as well as urban and punk music movements, students will explore themes of resistance, identity, and cultural change. Group conferences will provide an opportunity to expand upon what we have learned in the classroom and provide a space to address any additional questions or concerns regarding the materials presented thus far. While there are no individual conferences with the instructor, weekly individual meetings with a Spanish language assistant, in addition to class sessions, will be required.

Advanced Beginning Spanish: A Cultural Tour of the Hispanic World

SPAN 3110
Danielle Dorvil
Open, Seminar—Year | 10 credits

Through an array of authentic materials such as songs, short stories, short poems, and advertising campaigns, students will develop an appreciation of the Spanish-speaking world and its cultures. Throughout the year, we will use a communicative approach to further build on students' knowledge and employment of Spanish grammar. This discussion-based seminar will follow a "flipped classroom" methodology, where students are first introduced to the materials at home and then come to class to delve deeper into these concepts. This course is intended for novice-level students with some prior exposure to the Spanish language. It is ideal for students who want a faster pace than Beginning Spanish (SPAN 3001) but who have not yet acquired an intermediate-level grasp of the Spanish language. While there are no individual conferences with the instructor, weekly individual meetings with a Spanish language assistant, in addition to class sessions, will be required.

An appropriate score on the Spanish placement test is required.

Intermediate Spanish: *Lo Corto*: Short Stories, Short Films, and Poems

SPAN 3755
Noraedén Mora Méndez
Intermediate, Seminar—Year | 10 credits
Prerequisite: one year of college-level Spanish or appropriate score on Spanish placement test

In this course, students will explore the power of the shorter format and the specificity of certain genres (*géneros*), such as the short story, the short film, and the poem in the Spanish-speaking world. A central theme of this course will be the capacity of any of these genres to portray certain violence, or "blow," to the reader and the context in which they are written or produced. We will read classic and contemporary short stories by well-known authors, as well as by less canonical authors. Authors will include Jorge Luis Borges, Samanta Schweblin, Nuni Sarmiento, Ednodio Quintero, Pedro Lemebel, Guadalupe Nettel, Dahlia de la Cerda, Gabriela Wiener, and more. We will watch and analyze short films from filmmakers that include Narcisa Hirsch, Pedro Almodovar, Colectivo Los Ingrávidos, Nicolás Guillén Landrián, Valentina Alvarado Matos, and more. We will also read poems from Federico García Lorca, Miguel James, Victoria Santa Cruz, and more. Throughout the course, students will be exposed to authentic literary and artistic materials from different times that are related to a specific history and struggle in Latin America, the Caribbean, Spain, and a variety of diasporic movements in the Spanish-speaking world. Students will work on communicative and task-oriented exercises inside and outside the classroom, as they learn about the wide possibilities of the "brief" genre. Students will have the opportunity to explore their research and creative abilities through course work and in their conference projects.

Advanced Intermediate Spanish: Hidden in Plain Sight: Afro-Latin American and Caribbean Women Writers

SPAN 3873
Danielle Dorvil
Intermediate/Advanced, Seminar—Fall | 5 credits
Prerequisite: appropriate score on Spanish placement test

Hiding in plain sight, conveniently co-opted for political and ideological reasons, or erased from historical and national literary textbooks, Afro-Latin American and Caribbean women have long endured a battle against an imposing silence. As an undeniable trace of their existence and agency, their writings reveal a creative intellect employed to partake in the conversations that their compatriots insisted on having without them. Aware of this dynamic, these women turned to literature to circulate their ideas and, in so doing, granted us a hemispheric conversation that complicates our understanding of women's epistemology and positionality in Latin America and the Caribbean. This discussion-based seminar will delve into this dialogue. Throughout the semester, we will read and analyze enriching narratives originally written in Spanish by Black women in Latin America and the Caribbean. Some of these writers will include Salomé Ureña Díaz, Virginia Brindis de Salas, Luz Argentina Chiriboga, María Teresa Ramírez, Mayra Santos-Febres, and Mariángel Gasca Posadas. Through these case studies, students will learn about "artivisim" and come up with adequate creative and scholarly responses. To advance their critical thinking skills in this target language, students will further hone their communication and comprehension skills through advanced grammar review and weekly conversation sessions in small groups with the language assistant. This seminar will contain an individual conference project.

Advanced Intermediate Spanish: Visualizing Collective Memory in Latin America and the Caribbean

SPAN 3873
Danielle Dorvil
Intermediate/Advanced, Seminar—Spring | 5 credits
Prerequisite: appropriate score on Spanish placement test

This course will examine films produced in Latin America and the Caribbean in the last 40 years that contributed to their nations' collective memory, history, and cultural identity. Students will watch short and full-length feature films, ranging from melodrama to documentary and passing through thriller and romance. We will analyze how Luis Puenzo, Andrés Wood, and Mariano Barroso employed four areas of cinema to construct and visualize a collective memory after the atrocities resulting from the dictatorial regimes in Argentina, Chile, and the Dominican Republic, respectively. The course will also explore how cinema was utilized to recuperate and disseminate cultural identity and history in Peru, Honduras, and Puerto Rico. In this discussion-based seminar, students will learn a basic technical language to offer pointed criticism about films produced in Spanish in Latin America and the Caribbean. Students will also delve into the existing scholarship regarding memory, history, and nationalism to think critically about the narratives that they will encounter. Through advanced grammar review and weekly conversation sessions—in small groups with the language assistant—students will further hone their communication skills in Spanish. This seminar will contain an individual conference project.

Advanced Spanish: The Seen and Unseen in Latin America and the Caribbean

SPAN 4020
Noraedén Mora Méndez
Intermediate, Seminar—Year | 10 credits
Prerequisite: Intermediate Spanish I (SPAN 3501) or equivalent or appropriate score on Spanish placement test

What can Latin American and Caribbean visual culture tell us about different experiences around these geographies? This seminar will be a visual exploration through a number of Latin American film, video, performance art, text, and other art forms while also problematizing the cultural and geographical limits of Latin America, the Caribbean, and its diaspora. Since many discourses on visual art today problematize the excess of images but also the lack of quality or meaning, four guiding concepts to think about both images and the Latin America and Caribbean region will serve as the focus of this course: transparency, opacity, obscurity, and saturation. Alongside different films and media, as well as theories about vision, we will discuss the possibility of hypervisibility and imperceptibility—both conceptually and on the screen. Students will explore thinkers who have been wondering about the ethics of the image and what images do for us—such as Andrea Soto Calderón, Édouard Glissant, María del Rosario Acosta López, and more—as well artists whose works create and think with images—such as Lucrecia Martel, Albertina Carri, Hito Steyerl, Glauber Rocha, Luis Ospina, Sofía Gallisá Muriente, Valentina Alvarado Matos, and more. We will move beyond cartography to craft a constellation of works that relate to each other and the world beyond their location. We will discuss how the politics of mapping—geographically and culturally—become a praxis that needs to be interrogated to examine differently notions of race, gender, and

nationality. Some problems or questions that we might encounter include: How do different instances of visibility, as a metaphor and concretely, participate in the construction of a regional, national, and transnational identity? How do we participate in the reproduction of images? How do we attune to the range of visibility problems in art and politics while thinking about Latin America, the Caribbean, and its diaspora in both the United States and the world? Finally, during this course and in their conference projects, students will explore their research and creative abilities through a variety of visual projects.

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

Christians, Jews, and Muslims in the Arts of the Medieval Mediterranean (p. 27), Jerrilynn Dodds *Art History*
Details Useful to the State: Writers and the Shaping of Empire (p. 154), Suzanne Gardinier *Writing*

THEATRE

The Sarah Lawrence College theatre program is a community of generous and engaged artists who value diverse, intentional, and rigorous research, process, and creation. We hold each other and ourselves accountable to responsibly challenge ourselves and each other to foster our growth as both individuals and collaborative artists. We support innovation, not only in the art that we produce but also in the systems that we make to learn, share, and create. Through an interdisciplinary curriculum that prioritizes equality, care, and experimentation, we aim to create an artistic environment steeped in joy in order to envision and build a better future. This is an open and inclusive community where everyone is welcome.

The theatre program is focused on deep collaboration, community building, and interdisciplinarity. We support performance and theatre artists through a curriculum crossing the boundaries of design, acting, directing, management, performing, writing, technology, producing, voice, movement, and much more. Classes are taught by working professionals, with the advantage of additional classes in the music and dance programs.

We encourage students to bring their own histories, experiences, and stories into the ecosystem of the program and to share in the development of new questions, political urgencies, and social engagement. Together, we will research and practice theatre and performance to expand the possibilities of critical togetherness through body, story, and experience.

Curriculum

Students create an individualized Theatre Third with the guidance of their don and the theatre faculty. Components are chosen to extend skills and interests, to explore new areas of the art, and to develop performing and/or practical experience. Students are encouraged to find the links between their academic and arts courses, creating a holistic educational process.

Students have many opportunities to synthesize their learning by taking part in the Theatre Program Season. Student-written and/or -created work is a primary focus, while productions of published plays and classical texts are also encouraged. A proposal system for student-directed, -written, and -devised work within the Theatre Program Season's production schedule emphasizes the development of student artists. There are also opportunities in the seasons and projects organized by DownStage (a theatre program component) and by independent, student-run companies. Auditions for faculty-, student-, and guest-directed productions are open to the entire SLC community.

Practicum

Classes provide a rigorous intellectual and practical framework, and students are continually engaged in the process of examining and creating theatre. The theatre program helps students build a solid technique based on established methodologies while also being encouraged to discover and develop their individual artistic selves. Students can earn credits from internships or fieldwork in many New York City theatres and theatre organizations. The Theatre and Civic Engagement program is a training program that uses writing, theatre techniques, music, and the visual arts to embody social and community issues. Civic Engagement courses have been a vibrant component in the curriculum for more than three decades, encouraging the development of original material created inclusively with local partner institutions, communities, and neighbors. Several theatre components include an open class showing or performance in addition to the multiple performance, design, and production opportunities that are available to students throughout the academic year. The College's performance venues include productions in the Suzanne Werner Wright Theatre and the Frances Ann Cannon Workshop Theatre, as well as work in the student-run DownStage Theatre. Workshops, readings, and productions are also mounted in the PAC OpenSpace Theatre, the Film Viewing Room, the Remy Theatre outdoor stage, and various other performance spaces throughout the campus.

Students enrolled in FYS in Theatre may take one additional theatre component as part of their Theatre Third, if they choose. They are also required to attend scheduled Theatre Meetings and Colloquiums and complete a set amount of technical support hours for the department. IMPORTANT: First-year students are not required to take FYS in Theatre in order to take theatre classes. They may enroll in a Theatre Third that does not include First-Year Studies. FYS in Theatre is an intense exploration of one area of theatre, and students should have a strong interest in that area before signing up for the course.

Acting and Performance

Playing Theatre Games | Gaming Theatre Plays

THEA 5643
Caden Manson
Open, Component—Fall

How does play shape performance? How do video games, role-playing mechanics, and interactive storytelling transform theatre? This course will explore the intersection of theatre, gaming, and interactivity, inviting students to reimagine performance as a form of play. Students will design and perform theatre games, experiment with gaming mechanics in live performance, and analyze how video games use theatricality. We will examine role-playing, improvisation, game design, and digital interactivity to explore how theatre and games both create fictional worlds, embodied characters, and dynamic audience engagement. Through weekly performance exercises, collaborative game-making projects, and playtesting sessions, students will develop new ways of thinking about narrative, agency, and immersion in both live and digital environments. We will study artists and theorists working at the forefront of interactive performance and gaming, including Punchdrunk, Coney, Rimini Protokoll, Blast Theory, and Third Rail. By the end of the course, students will have created their own theatre games, immersive experiences, and performative play structures—expanding their understanding of what theatre can be in a networked, participatory, and game-driven culture.

Auditioning

THEA 5620
William D. McRee
Open, Component—Fall

This course will be a study of the skills necessary for a successful audition. Actors will practice cold readings and prepare monologues to performance level. Emphasis will be placed on how best to present oneself in the audition situation.

Red Nose Workshop: Clowning and the Art of Devising Original Work

THEA 5328
Lisa Clair
Open, Component—Year

Deeply rooted in movement-based theatre traditions, this course will seek to uncover our unique and highly individual clowns. The clown is not a character but, rather, an essential part of one's self; and being such, everyone has access to the question: What is so funny about me? We will make all attempts to bring our most open, messy, and generous selves to the task of play. The clown has arrived when the audience laughs. An embrace of failure and flop in pursuit of said laughter is a must. This course will be a combination of technique; improvisation focusing on finding and sustaining "the game" in a variety of situations; and the creation of devised, original, and collaborative performances. We will deepen our investigation through devising exercises, writing prompts, and group discussion and reflection. At the core of this course will be a commitment to curiosity, rigorous play, and joy in the body, so that students can develop and stretch their notion of theatricality. Students will have ample opportunity to generate new material—both individually and collaboratively—as well as the chance to share works in progress with the Sarah Lawrence community.

Actor's Workshop: Acting the Kilroys

THEA 5341
Kevin Confoy
Open, Component—Year

This course will be a dynamic, script-based acting/scene study that springs from the works and goals of the Kilroys, "A gang of playwrights…who came together to stop talking about gender parity in theater and start taking action." Students will perform in plays written in a variety of forms and styles by queer and female writers, with an emphasis on how characters, in all plays, craft identity and persona as a way to survive and thrive. Students will also watch and discuss contemporary films and documentaries, read and analyze a series of essays and articles, and discuss a wide-ranging assortment of plays, playwrights, and theatre makers, whose works resonate in the mission of the Kilroys.

This course is open to serious actors of any and all identities.

Protest and Performance Project

THEA 5665
Kevin Confoy
Open, Component—Year

Theatre is a tool for social change. This course will look at a dynamic collection of plays written as a means of protest and activism. The course will culminate in an open-class performance project that students will devise and create over the course of each semester. A range of plays and films will be studied, from early American playwrights such as Eugene O'Neill and Clifford Odets, whose plays deal with issues of immigration and union busting; to *Hair*, written in response to the Vietnam War; and to works of protest in the AIDS crisis, such as *Angels In America* and *The Normal Heart*. We will look at compelling new works by Anna Deavere Smith, Antoinette Nwandu, Dominique Morisseau, and Young Jean Lee, as well as plays that address concerns of the LGBT communities by playwrights and theatre makers such as Taylor Mac, Branden Jacobs-Jenkins, Paula Vogel, and Moisés Kaufman, among others. Students will attend a play in New York City each semester as part of the larger discussion of how theatre responds to events even as they happen. Actors, directors, playwrights, and any student with a particular interest in politics and theatre as a means of activism and change are encouraged to enroll. The seminar also allows for in-class-rehearsal.

Character Study: An Actor's Approach to Creating a Role

THEA 5306
Kevin Confoy
Open, Component—Year

This course will be a scene-study acting class built upon a deep dive into the character's past, their behaviors, and the tactics they use to get what they need. This course will be a dynamic, on-your-feet approach to the text that leads to vital and compelling characters. Students will play a variety of roles, from contemporary plays and adaptations, across a range of styles and forms. We will also watch and analyze movies to determine how actors create characters on film and will read aloud short scenes from plays that students suggest as a way of introducing a variety of playwrights and their distinctive characters.

Open to serious students who have taken Actor's Workshop (THEA 5341) or other acting training.

Dramatic Improvisation for Film, Theatre, and Community

THEA 5564
Christine Farrell
Open, Component—Year

Theatre is the art of looking at ourselves. —*Augusto Boal*
The unknown is where we go to find new things, and intuition is how we find them. —*Viola Spolin*

In this course, we will begin with improvisations from Augusto Boal's *Theater of the Oppressed*. These exercises are developed to create empathy and connection within the participants. The goal of this work will be to experience games that a theatre artist might use to develop community and theatre material with non-actors. Once we strengthen the class community, we will begin to work on improvisations for film and theatre. Through techniques developed by filmmakers and theatre directors, course work will focus on developing an actor's freedom and emotional truth.

Actor's Workshop: Creating a Character in Film and Theatre

THEA 5341
Christine Farrell
Open, Component—Year

This course will be a laboratory for the actor, designed for performers who are ready to search for the steps to a fully-involved performance. In fall, we will explore characters and monologues that motivate each actor's imagination. After analysis of the text, which will include defining the imagery and exploring the emotional choices of the actor, we will work on self-taping our work for auditions. In spring, the course will be devoted to scene work. We will examine techniques used to develop heightened connection with a scene partner, as well as the importance of actors listening and finding their impulses as they work on their feet in the rehearsal room. We will observe the work and read the theories of Declan Donnellan's *The Actor and the Target* and Stephen Wangh's *An Acrobat of the Heart*.

Comedy Workshop

THEA 5310
Christine Farrell
Open, Component—Year

This course will begin with an exploration of the classic structures of stand-up comedy. The concepts of set up and punch, acting out, and heightened wordplay will be employed. The techniques used to create and become comic characters—using your past, the news, and the

current social environment to craft a comic routine—will be studied. Discovering what is recognizably funny to an audience is the labor of the comic artist. The athletics of the creative comedic mind and one's own individual perspective on the world that surrounds you will be the primary objective of the first semester. We will also study theories of comedy through the writings of Henri Bergson (philosopher), John Wright (director), and Christopher Fry (playwright). In spring, the course will be designed for collaboration through improvisational techniques. Long-form improvisational games, such as the Harold technique, and performance techniques for comic sketch writing and group work will be studied. Exercises to develop the artist's freedom and confidence in a collaborative group setting will also be employed. The ensemble will learn to trust the spontaneous response and their own comic madness, as they write, perform, and create scenarios together. At the end of the second semester, there will be a formal presentation of the comedy devised during the year.

Acting Shakespeare

THEA 5725
Modesto Flako Jimenez
Open, Component—Year

Those actors rooted in the tradition of playing Shakespeare find themselves equipped with a skill set that enables them to successfully work on a wide range of texts and within an array of performance modalities. The objectives of this course will be 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.

Actor's Workshop

THEA 5341
Marcella Murray
Open, Component—Year

In this course, 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. Practices studied will include vocal and physical warm-ups, relaxation, concentration, sensory awareness, listening, communication, and collaboration. Students will complete presentations, which will spring from these workshops as well as from 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 instructor.

Intended for first- and second-year theatre students; also open to others who have not taken many (or any) acting courses.

Puppet Theatre

THEA 5651
Lake Simons
Open, Component—Year

This course will explore a variety of puppetry techniques, including Bunraku, marionette, shadow puppetry, and toy theatre. The course will begin with a detailed look at these forms through individual and group research projects. Students will then have the opportunity to develop their puppet manipulation skills, as well as to gain an understanding of how to prepare the puppeteer's body for performance. Students will further their exploration with hands-on learning in various techniques of construction. The course will culminate with the creation and presentation of puppetry pieces of students' own making.

Explorations in Puppetry: Object, Material Performance, and Spectacle

THEA 5726
Lake Simons
Open, Component—Year

In this course, students will experiment with puppetry as both a creator and a performer. Students will discover how puppets, materials, and objects move and breathe and how they can inform and enhance theatre creation. This course will blend puppetry, movement, and crafting into one. Students will work collaboratively, as well as independently, on various projects, culminating in a final site-specific spectacle.

Lampoon: Sketch Writing and Performance

THEA 5319
Christine Farrell
Intermediate, Component—Year
Prerequisite: at least one acting course

There is only one thing in the world worse than being talked about, and that is not being talked about. —*Oscar Wilde*
If you cannot get rid of the family skeleton, you may as well

make make it dance. —*George Bernard Shaw*

Inspired by the spirit of *The Harvard Lampoon*, with a unique twist from Sadie Lou, this course will delve into the art of satire—employing humor, irony, and exaggeration to critique the solipsism of ourselves, our culture, artists, and institutions. Students will engage in creating comic characters, political sketches, and satirical pieces targeting aspects of college life, sports, or celebrities. This course will begin with improvisation, move to creating material, and end with a performance of sketch and characters—all done for the sake of laughter and a better understanding of the absurdity of life.

Acting and Directing for Camera

THEA 5560
K. Lorrel Manning
Intermediate, Component—Year
Prerequisite: at least one acting course

This comprehensive, step-by-step course will focus 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. In fall, the course will focus on screen acting and in-person and taped auditions. Through intense scene study and script analysis, we will expand each performer's range of emotional, intellectual, physical, and vocal expressiveness for the camera. Focus will also be put on the technical skills needed for the actor to give the strongest performance "within the frame," while also maintaining a high level of spontaneity and authenticity. Students will act in assigned and self-chosen scenes from film and television scripts. Toward the end of the semester, the focus will switch to on-camera auditions, where students will learn the do's and don'ts of the in-person and the self-taped camera audition. In spring, 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. At the conclusion of the course, students will have edited footage of their work and clear next steps. For this course, students must have 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).

Voiceover Acting Technique

THEA 5728
Lisa Clair
Open, Component—Spring

This course will be an introduction to the craft and technique of voiceover acting in various forms. The course is open to performers with an interest in gaining the necessary skills to perform in the fields of animation, video games, audiobooks, commercials, and more. Actors will learn to differentiate between genres and how to adapt their performance approach to each. We will cover basic skills such as warm-ups, common terminology, home-studio setup, and audition and performance techniques. We will then build on those skills by learning to break down text, apply breath, perform copy, develop specific characters, and receive feedback and direction. Actors will have the opportunity to dive deep 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.

Collaborative

Choreographic Strategies in Theatre

THEA 5781
David Neumann
Open, Component—Year

This course will explore methods of creating original theatre through a choreographic lens as a way of assembling the various building blocks that theatre is made from (sound, image, movement, language, design, etc.), as well as through the influence and manipulation of time. The course will begin with structured prompts and assignments largely completed in class, eventually moving into self-generated collaborative projects with some work to be completed outside of class. One of the main focuses of this course will be the attempt to articulate through open discussions one's creative process and choices therein. Through analysis of said exercises, students will come to know one another's work and methods more clearly. Students will be asked to create movement sequences, collaborative projects, and other studies as a way of encountering the use of assembly, juxtaposition, unison, framing, interruption, deconstruction, and other time-based art practices. Readings will include manifestos and selections from an array of artists, essays and excerpts of various theatre practices from around the world, as well as watching examples on video. As students will be working within various levels of physicality, wearing loose, comfortable clothing to class meetings is encouraged. No dance or movement experience is necessary; one only needs curiosity and a willingness to jump in to find value in this course.

Design and Media

Scenography Lab

THEA 5588
Jian Jung
Open, Component—Year

Students will learn how to look at the world with fresh eyes and use imagination to create a theatrical world on stage. This course will cover 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 of the course. This course will design semester projects for the theatre program. Students will present most of the projects to the class, followed by questions and comments from the fellow students. Presentation and critique skills will be important in this course. Students interested in other aspects of theatre making, as well as visual arts or architecture, and with no prior experience will be able to learn from the basics.

Lighting Lab

THEA 5570
Moneé Mayes
Open, Component—Year

This course will introduce students to the basic elements of stage lighting, including tools and equipment, color theory, reading scripts for design elements, operation of lighting consoles and construction of lighting cues, and basic elements of lighting drawings and schedules. Students will be offered hands-on experience in hanging and focusing lighting instruments and will be invited to attend technical rehearsals. Students will have opportunities to design productions and to assist other designers as a way of developing a greater understanding of the design process. The course will design semester projects for the theatre program.

Projection and Media Design

THEA 5689
Glenn Potter-Takata
Open, Component—Year

This course will serve as an introduction to theatrical video design, exploring the use of moving images in live performance, fundamental design principles, editing and playback software, content creation, and basic hardware concerns. The course will examine the function and execution of video and integrated media in theatre, dance, and live art environments. Exercises in videography, nonlinear editing, and playback design will provide students with the basic tools needed to execute projection and video design in a live-performance setting.

Sound Design

THEA 5530
Glenn Potter-Takata
Open, Component—Year

This course will serve 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 will examine the function and execution of sound in theatre, dance, and interdisciplinary environments. Exercises in recording, editing, and designing sequences in performance software will provide students with the basic tools needed to execute sound designs in performance.

Costume Design I

THEA 5637
Liz Prince
Open, Component—Year

This course will be 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 will also cover various design-room sewing techniques, as well as the basics of wardrobe technician duties; students will become familiar with all the various tools and equipment in the costume shop and wardrobe areas. Students will also have the opportunity to assist a Costume Design II (THEA 5638) student on a departmental production to further their understanding of the design process when creating costumes. No previous experience is necessary; the course is open to actors, directors, choreographers, dancers, and theatre makers of all kinds.

The course requires a $20 materials fee.

Costume Design II

THEA 5638
Liz Prince
Intermediate, Component—Year
Prerequisite: Costume Design I (THEA 5637) or permission of the instructor

This course will expand upon the ideas and concepts set forth in Costume Design I (THEA 5637) 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 (THEA 5637) student. This design opportunity will allow for a unique learning experience, as students collaborate with a director and creative team to produce a fully-realized theatrical production.

Advanced Costume Design Conference

THEA 5639
Liz Prince
Advanced, Component—Year
Prerequisite: Costume Design I (THEA 5637) and Costume Design II (THEA 5638), or permission of the instructor

This course is designed for students who would like to further explore any aspect of designing costumes by researching and realizing a special costume-design project of their own choosing.

Directing

Directing Conference

THEA 5602
Kevin Confoy
Open, Component—Fall

This course will exist simultaneously in two realms. Firstly, we will discuss student's individual projects and productions. Additionally, in a series of in-class projects that include watching film clips and analyzing essays and articles, we will figure out a collective approach to what all directors have in common—how to read and analyze text, talk about style and form, use space, cast plays, work with designers and other collaborators, run efficient rehearsals and meetings, etc. This course will help shape an individual approach to productions built upon the director's personal expression and how, for each production, they answer the question: What is this play about? Students working on readings, workshops, and full productions will meet with the instructor, who will observe rehearsal and discuss progress and concerns as their individual projects go into production. This course will include weekly group conferences and—for students who will be directing readings, workshops, and productions in both the theatre program and independent companies—individual rehearsal meetings.

This course is open to students interested in a comprehensive approach to directing with ideas and/or projects in other courses, that are not scheduled to direct productions.

Directing Workshop

THEA 5609
William D. McRee
Open, Component—Fall

Students, as 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 student work will be analyzed and evaluated. Common directing problems will be addressed, and directors will become familiar with the conceptual process that allows them to think creatively. In spring, students will direct a short play of their choice.

Musical Theatre Lab for Actors and Directors

THEA 5714
Lauren Reinhard
Open, Component—Year

This course will be an immersive, hands-on experience designed for actors and directors to collaboratively explore the unique craft of musical theatre. Unlike straight plays, musical theatre demands a specialized approach, integrating acting, singing, and movement into a cohesive storytelling experience. This course will provide practical techniques and methodologies for both actors and directors, equipping them with the skills necessary to excel in this dynamic art form. In fall, students will focus on small-scene work—including musical theatre songs, duets, and scenes—while learning the specifics of directing and acting in musical theatre work. We will focus on musical theatre directing skills, such as selecting material, the casting process and best practices for assembling a strong ensemble, scheduling and structuring rehearsals efficiently, collaborating effectively with choreographers and musical directors, developing and communicating a clear directorial concept to a creative team, and facilitating productive and inclusive rehearsals with an emphasis on creating a consent-forward rehearsal space. We will also delve into musical-theatre acting skills, such as acting through song and integrating emotional truth with musicality, character development in musical-theatre performance, vocal health and maintaining your physical instrument, movement and physical expression in musical theatre, and auditioning techniques including preparation, song selection, and professionalism. In spring, students will apply their acquired skills in a

semester-long project, culminating in a public presentation of musical-theatre scenes and performances. Each participant will take on dual roles as both an actor and a director, developing a well-rounded understanding of the creative process from both perspectives. During this course, students will engage in open rehearsals and peer feedback sessions, collaborate with classmates to stage and refine scenes, and engage in hands-on learning as both actor and director. By the end of the course, students will have a comprehensive understanding of the unique demands of musical theatre, gaining both practical experience and confidence in their ability to direct, perform, and collaborate effectively in the field.

Movement and Voice

Singing Workshop

THEA 5601
Thomas Mandel, William D. McRee
Open, Component—Year

In this course, 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 will 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.

Audition required.

Introduction to Stage Combat: Armed

THEA 5716
Sterling Swann
Open, Component—Year

Paired with Introduction to Stage Combat: Unarmed (THEA 5716), this topics course will deal with more complex weapon styles. The "double-fence," or two-handed forms (Rapier & Dagger, Sword & Shield), will be taught. Students will be asked to go more deeply into choreography and aspects of the industry. Critical thinking will be encouraged, and students will be asked to create their own short video showing an understanding of basic principles, such as use of distance, point of view, and storytelling. The function of the stunt coordinator, essential in a growing film industry, will also be explored.

Introduction to Stage Combat: Unarmed

THEA 5716
Sterling Swann
Open, Component—Year

In this topics course, which is paired with Introduction to Stage Combat: Armed (THEA 5716), students will learn the basics of stage fighting with an emphasis on safety. Actors will be taught to create effective stage violence, from hair pulling and choking to sword fighting, with a minimum of risk. Basic techniques will be incorporated into short scenes to give students experience performing fights in classic and modern contexts. Each semester will culminate in a skills-proficiency test aimed at certification in one of eight weapon forms.

Playwriting

Toy Theatre: Putting the "Play" in Plays

THEA 5787
Jonathan Alexandratos
Open, Component—Year

Squishmallows. LEGO. Barbie. Dungeons & Dragons. Toys and games often ignite instant recognition and excitement; however, we rarely talk about how toys manifest onstage. From puppetry, to dolls, to direct use of toys, theatre has been putting play onstage for centuries. In this course, we will study plays that incorporate toys in meaningful ways, analyze theories and histories of toys, and write our own "toy theatre" that synthesizes what we read. This course will balance creative playwrighting, script reading, and textual analysis—plus a healthy dose of play!—to form an experience that will leave students with an overview of the important role that toys play in theatres past, present, and future, as well as a taste of the broad cultural impact that our playthings have. We will share and respond to creative work, read and discuss plays, and think through cultural intersections with toys. The instructor has a lengthy record of dramatizing toys, most recently writing *Sewing Bears: A Play with Pockets*, produced by Parity Productions in Chelsea, about the 1907 moral panic over teddy bears. As a believer that toys belong in the classroom, the instructor will encourage students to engage with their toys both creatively and academically.

Act One, Scene One: Beginning to Find Yourself in the World of Diverse, Modern Playwriting

THEA 5616
Jonathan Alexandratos
Open, Component—Year

If you are new to playwrighting and looking for a safe space to experiment with your burgeoning love of the craft, this is the place for you. In this course, we will make our own plays but will be informed by the diversity that is on our stages right here, right now. Playwrights such as David Henry Hwang, Sarah Ruhl, Dominique Morisseau, Nilaja Sun, C. Julian Jiménez, and many others will be the voices that we elevate as we find our own. A combination of analysis and (primarily) creative workshop, this course will be a great place to start your first (or second, or third, or fourth) play.

Playwriting Techniques

THEA 5614
Stuart Spencer
Open, Component—Year

Students will investigate the mystery of how to release their creative process while also discovering the fundamentals of dramatic structure that will help tell the story of their play. In fall, students 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 fall, students will write a short but complete play based on one of these short assignments. In spring, students will adapt a short story of their 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 in class and discussed in class each week. Students will also read and discuss plays that mirror the challenges presented by their own assignments.

Playwright's Workshop

THEA 5625
Stuart Spencer
Advanced, Component—Year
Prerequisite: Playwriting Techniques (THEA 5614) or equivalent, or permission of the instructor.

Who are you as a writer? What do you write about, and why? Are you writing the play that you want to write or that you need to write? Where is the nexus between the amorphous, subconscious wellspring of the material and the rigorous demands of a form that will play in real time before a live audience? This course is designed for playwriting students who have a solid knowledge of dramatic structure and an understanding of their own creative process—and who are ready to create a complete dramatic work of any length. (As Edward Albee observed, "All plays are full-length plays.") Students will be free to work on themes, subjects, and styles of their choice. Work will be read aloud and discussed in class each week. The course will require that students enter, at minimum, with an idea of the play that they plan to work on; ideally, students will bring in a partial draft or even a completed draft that they wish to revise. We will read some existent texts, time allowing.

Interest in this workshop indicates a high level of seriousness about playwriting.

Production

Stage Management

THEA 5745
Heather Drastal
Open, Component—Year

Stage management is a practice grounded in supporting communication across all departments. A stage manager acts as a liaison between all members of the company—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 will be 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

THEA 5646
Heather Drastal
Open, Component—Year

Production managers bridge the gap between artistic and logistic elements of production. Production managers must be problem solvers, big picture thinkers, and well-versed in all aspects of theatre—blending technical,

artistic, and managerial skills. This course will be a study of theatre management, with an emphasis on real-world applications to production-management concepts. Students will develop an understanding of the relationships among the creative, administrative, and production departments of a theatre company and how these function collectively to achieve common organizational and artistic goals. Through project-based activities, 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 engage in dialogue with innovators in the field and analyze real-world applications of production-management concepts. A theatre-management practicum will be embedded in the course curriculum—all students will be assigned as a student production manager for an SLC Theatre production.

Theatrical Producing

THEA 5640
Heather Drastal
Open, Component—Year

Theatrical producers are responsible for understanding both the creative and administrative aspects of theatre. A good producer is tasked with upholding the artistic goals of the creative team as well as the logistic and budgetary needs of a project, balancing all of these to create and maintain a successful and financially viable production. This will be a workshop-based class. Students will study tiers of producing, including nonprofit and commercial models, and will work to develop and implement projects integrating the rich and diverse production groups on campus and in the wider campus community. As a class, students will curate and manage the SLC Theatre Festival Weekend programming based on the goal of creating connections across disciplines, supporting student organizations, and facilitating interdisciplinary collaboration across the college—offering partnering organizations community, space, publicity, organizational support, and the opportunity to expand and intermingle their audiences. Using the foundation of existing models and programming, students will develop partnerships between the theatre program, DownStage, independent student groups, and other academic programs on campus, as well as campus civic engagement and advocacy groups. Students will work as liaisons between these entities, curating programming that amplifies and connects the groups and creating distinct, cohesive production experiences for the theatre program and wider campus community. The course will also incorporate trips to New York City, including practical opportunities to act as producing partners at high-profile theatres and organizations, a visit to a general management/production firm, as well as a potential production viewing.

Tools of the Trade

THEA 5605
Robert Gould
Open, Component—Year

This will be 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 will not be a design course but, rather, a course about reading, drafting, light plots, assembly and troubleshooting, and basic electrical repair. Students who take this course will be eligible to work as technical assistant in the theatre department.

Theatre and Civic Engagement

Theatre and Civic Engagement: Methods of Civic Engagement

THEA 5593
Allen Lang
Open, Component—Year

This course will be 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 will develop 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 will be 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 will focus on teaching methods, making mistakes, and becoming aware of individual and personal processes. This ideal combination will explore education and community problems for those considering a career in early-childhood, middle-school, and high-school education and beyond. Course topics will explore community self-care, lesson planning, curriculum development, and approaches to learning. In this course, students will experience crucial connections between theory and practice through a weekly community placement. Students will learn by doing, gaining hands-on experience by collaborating as a team member at an area school, senior home, museum, or the long-running Lunchbox Theatre Program—a free, process-centered theatre curriculum held on Saturdays and open to the

Sarah Lawrence and Yonkers communities. In addition, students will gain valuable experience as prospective teachers and teaching artists by taking this course and developing lesson plans that will be useful and valuable beyond the Sarah Lawrence 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.

Theatre and Civic Engagement: Curriculum Lab

THEA 5593
Aixa Rosario Medina
Open, Component—Year

The course 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.

This course is required for students sharing their theatre and creative skills in the Lunchbox Theatre Program.

Theory, History, Survey

Far-Off, Off-Off, Off-, and On-Broadway: Experiencing the Theatre Season

THEA 5738
William D. McRee
Open, Component—Fall

This course will consist of weekly class meetings in which productions will be analyzed and discussed, supplemented by regular visits to many of the theatrical productions of the current season. The class will travel within the tri-state area, attending theatre in as many diverse venues, forms, and styles as possible. Published plays will be studied in advance of attending performances; new or unscripted works will be preceded by examinations of previous work by the author or the company. Students will be given access to available group and student discounts in purchasing tickets.

Historic Survey of Formal Aesthetics for Contemporary Performance Practice

THEA 5722
Lisa Clair
Open, Component—Year

Once upon a time, a playwright said in a rehearsal, "I just think that this is the most Cubist moment of this play." Everyone in the room fell silent and grew uncomfortable. Because, what in the heck did she mean by that? And aren't we already supposed to know? This interactive lecture course will survey the aesthetic movements throughout history and teach students to track the impact on their work. Ideas behind each movement will be examined in relation to the historical moment of their occurrence and in their formal manifestations across visual art, musical, architectural, and performance disciplines. Students will then place their 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 will be encouraged to find ways of acknowledging the responsibility one carries for one's work's impact on the world and to start using terms like "postmodernism" and "futurist" with confidence.

History and Histrionics: A Survey of Western Drama

THEA 5734
Stuart Spencer
Open, Component—Year

This course will explore 2,500 years of Western drama and how dramaturgical ideas can be traced from their origins in fifth-century Greece to 20th-century Nigeria—with many stops in between. We will try to understand how a play is constructed, rather than simply written, and how each succeeding epoch has both embraced and rejected 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. Also, 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. Class 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

THEA 5758
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 fall, the course will focus mostly on the "integrated musical"—shows that tell a story with the songs woven seamlessly into the plot, such as *Show Boat*, *Carousel*, *South Pacific*, *My Fair Lady*, *The Music Man*, *Fiddler on the Roof*, and *Sweeney Todd*. We will also spend some time looking at the much more chaotic zaniness of musical comedies, such as *The New Yorkers*, *Guys and Dolls*, and *Pal Joey*. In spring, the course will 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. Examples of concept musicals will include *Cabaret*, *Company*, *Candide*, *Follies*, *Chicago*, *Pacific Overtures*, and *Merrily We Roll Along*. We will end the course by looking at two great Broadway operas: *Porgy and Bess* and *West Side Story*. In each semester, the student will become the teacher for a day: Students will choose any musical they like and give a presentation similar to the ones given by the instructor.

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

Walter Benjamin's Archives (p. 23), Robert R. Desjarlais *Anthropology*
Costume Design for Dance (p. 39), Liz Prince *Dance*
First-Year Studies: Moving Between the Lines: Intersections of Dance and Culture (p. 5), Peggy Gould *Dance History*
First-Year Studies: Writing and Directing for the Cinema: The Basics (p. 6), K. Lorrel Manning *Filmmaking and Moving Image Arts*
Experimental Filmmaking: From Abstraction to Poetic Encounter (p. 57), Robin Starbuck *Filmmaking and Moving Image Arts*
Beginning Italian: Viaggio in Italia (p. 79), Tristana Rorandelli *Italian*
Intermediate Italian: Modern Italian Culture and Literature (p. 79), Tristana Rorandelli *Italian*
Trash: Abject Object Orientations and Performance (p. 83), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*
First-Year Studies: Rejecting Tyranny: Ancient Greek Origins of Democratic Ideals (p. 7), Emily Anhalt *Literature*
Irish Literature (p. 86), Emily Bloom *Literature*
Shakespeare and the Semiotics of Performance (p. 87), Joseph Lauinger *Literature*
First-Year Studies: 1,001 Drawings (p. 16), John O'Connor *Visual and Studio Arts*
1,001 Drawings (p. 144), John O'Connor *Visual and Studio Arts*
Senior Studio (p. 145), John O'Connor, Katie Bell *Visual and Studio Arts*
Performance Art Tactics (p. 146), Dawn Kasper *Visual and Studio Arts*
Nonfiction Laboratory (p. 154), Stephen O'Connor *Writing*
Writing About the Arts (p. 157), Vijay Seshadri *Writing*

URBAN STUDIES

Urban studies is a field dedicated to the study of cities across disciplines, focusing on the fabric of cities and the culture, society, and economy particular to cities and to those who live within them. Some of the topics that urban studies may explore are: the histories of cities; space, design, and power; cities and suburbia; the city and the country; megacities; casino urbanization; cities remembered (memoirs based on urban space); and cities of the future (real and science-fiction cities). Among the many themes addressed in urban studies are space and sociability, including urban planning, public and private space, social relations and structures, the right to city space, gender and power, urban social movements, and public art. Among the many disciplines that offer courses related to urban studies are anthropology, architecture, economics, environmental studies, politics, public policy, and sociology.

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

Specters of the Subject: Hauntologies in Contemporary Life (p. 20), Robert R. Desjarlais *Anthropology*
Ethnographic Research and Writing (p. 21), Robert R. Desjarlais *Anthropology*
Walter Benjamin's Archives (p. 23), Robert R. Desjarlais *Anthropology*
Romanesque and Gothic Castles and Cathedrals at the Birth of Europe (p. 25), Jerrilynn Dodds *Art History*
Art and History (p. 27), Jerrilynn Dodds *Art History*
Object, Site, and Installation: Histories of Modern and Contemporary Sculpture (p. 27), Sarah Hamill *Art History*
Introduction to Economic Theory and Policy (p. 42), Jamee Moudud *Economics*
Geospatial Data Analysis (p. 44), Bernice Rosenzweig *Environmental Science*

Watersheds (p. 44), Bernice Rosenzweig ***Environmental Science***
The Geography of Contemporary China: A Political Ecology of Reform, Global Integration, and Rise to Superpower (p. 63), Joshua Muldavin ***Geography***
The Rise of the New Right in the United States (p. 64), Joshua Muldavin ***Geography***
Food, Agriculture, Environment, and Development (p. 65), Joshua Muldavin ***Geography***
Introduction to Development Studies: The Political Ecology of Development (p. 65), Joshua Muldavin ***Geography***
Digging: The Blues Ethos and Jazz Aesthetics: A History of African American Culture (p. 74), Komozi Woodard ***History***
Standing on My Sisters' Shoulders: Rethinking the Black Freedom Struggle (p. 74), Komozi Woodard ***History***
An Introduction to Statistical Methods and Analysis (p. 92), Daniel King ***Mathematics***
First-Year Studies: Politics and Geography (p. 11), Samuel Abrams ***Politics***
Polarization: 2025 Edition (p. 107), Samuel Abrams ***Politics***
First-Year Studies: Health in a Multicultural Context (p. 11), Linwood J. Lewis ***Psychology***
Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality (p. 112), Linwood J. Lewis ***Psychology***
First-Year Studies: (Re)Constructing the Social: Subject, Field, and Text (p. 13), Shahnaz Rouse ***Sociology***
Organizational Theory and Behavior: Thinking Through Practice (p. 126), Shahnaz Rouse ***Sociology***
Informality and Everyday Cosmopolitan Contaminations (p. 127), Parthiban Muniandy ***Sociology***
Room of One's Own (p. 144), Nick Roseboro ***Visual and Studio Arts***
The Pendulum of Labor and Leisure: Impermanence (p. 144), Nick Roseboro ***Visual and Studio Arts***
Words and Pictures (p. 150), Myra Goldberg ***Writing***
Politics and the Essay (p. 155), Vijay Seshadri ***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.

First-Year Studies offered in Visual and Studio Arts this year are listed below. Full course descriptions are available under Visual and Studio Arts in the First-Year Studies section of the curriculum.

First-Year Studies: Liquid Drawing: The Body in the 21st Century (p. 13) ***Marion Wilson*** ARTS 1449
First-Year Studies: The New Narrative Photography (p. 14) ***Joel Sternfeld*** ARTS 1022
First-Year Studies: Relief Printmaking (p. 14) ***Vera Iliatova*** ARTS 1007

First-Year Studies: Printmaking: Intaglio (p. 15) *Vera Iliatova* ARTS 1008
First-Year Studies: New Genres: Abstract Video (p. 15) *Angela Ferraiolo* ARTS 1350
First-Year Studies: Introduction to Painting (p. 15) *Yevgeniya Baras* ARTS 1060
First-Year Studies: Ecological Making: Sculpture and Sustainability (p. 16) *Katie Bell* ARTS 1314
First-Year Studies: 1,001 Drawings (p. 16) *John O'Connor* ARTS 1057
First-Year Studies Project: Installation (p. 16) *Angela Ferraiolo* ARTS 1000
First-Year Studies Project: Expanded Material Practices (p. 16) *Vera Iliatova , John O'Connor* ARTS 1000

Architecture

The Pendulum of Labor and Leisure: Impermanence

ARTS 3367
Nick Roseboro
Open, Seminar—Fall | 5 credits

This course will look at typologies of labor with their embedded leisure and amenities used as tools for greater work output. Questions will arise regarding the work/life versus work/leisure paradigm and the blurred line between them. Counter-examples will include the festivals and fairgrounds as a site of leisure and the home that functions as a device of release from work; but is work still happening on these sites? Through readings and other media—drawing, collage, and mapping—students will identify the experiences in these materials, how they function with or against the norms of society, and what the future of these spaces linked to "play" symbolizes for them. What aspects of leisure are considered necessity versus desire, and what is the role of aesthetics in these spaces? Students will design an intervention of the chosen site as a means of critique, analysis, critical thinking, and conceptual design within our present political, social, economic, and climatic issues—which are inextricably linked to our production and reproduction, with labor and leisure at its core.

Room of One's Own

ARTS 3559
Nick Roseboro
Open, Seminar—Spring | 5 credits

The traditional Western house is subdivided into smaller spaces and rooms through social means. Such rooms embody a situated hierarchy set forth by the notion of the "paterfamilias" and "dominus," or traditional heads of the family. The division of rooms and their functions reiterate this nuclear-family structure, furthering the separation from the outside world and of everyone within the house. This partitioning of space further defines private and public; and the shelter, protection, and safety that the home provides "is inseparable from the immense economic, technological, and political structures that produce it." Therefore, the house is also intertwined with the "framework of political organization" in its physicality and its imbued implication of "labor, work, and political action." This course is titled from an extended essay by Virginia Woolf and a Dogma-presented architectural exhibition, and corresponding exhibition catalogue, on domestic space. Students will research the house based on objects, aesthetics, and spatial tensions. These subjects are also connected to the financial aspect of the person or persons within the room and the house. The representation of these aspects will be key, as they bring up cultural norms and styles to counter these norms through design, making, and research. How do we represent the room today within political, economic, and social concerns? How do objects inform, shape, dictate, and influence our understanding of this room? What histories bring us to this point in time, where the room is prescribed to us through modernism? Lastly, how does this room relate to the rest of the house?

Drawing

1,001 Drawings

ARTS 3057
John O'Connor
Open, Seminar—Fall | 5 credits

This intensive drawing course challenges young artists to develop a disciplined, sustainable, and experimental practice that expands how they think, see, and make art. Each week, students will create 50 to 100 small works on paper, based on open-ended prompts designed to disrupt habits and deepen the relationship between subject and process. We will work quickly and flexibly, experimenting with mediums and approaches to explore multiple solutions to each prompt. Alongside these daily drawings, students will develop a single, ambitious, labor-intensive piece throughout the semester—evolving slowly and reflecting time's passage in contrast to our in-class exploratory drawings. This dynamic exchange fosters varied creative rhythms, bridging idea generation and final execution. The course will push students to redefine the medium of drawing and, in turn, transform their art-making practice.

Liquid Drawing: The Body in the 21st Century

ARTS 3049
Marion Wilson
Open, Seminar—Spring | 5 credits

A three-part course, students will first use water-based media in both traditional and nontraditional ways to create evocative paintings on paper with pigments (both art and non-art) suspended in water. Watercolor is one of the oldest pigment-based media and continues to be used widely by artists, illustrators, designers, and architects in finished paintings or as preparatory studies and, thus, will be one focus of the class. This course will introduce some of the effects of layering, transparency, translucency, and absorbency inherent in the watercolor medium. We will use landscape, portraiture, and other subject matter to represent water, light, flesh, atmosphere, and solid earth. In conferences, students will be able to explore a specific theme or content. Students will also learn sustainable painting practices through organically-created pigments. The second sequence of this course will use the human form while considering the ways the body has been represented and used in art of the 21st century. Feminist, Black, Indigenous, and artists of color have transformed the way we see and construct the world, as well as how the figure is used in art. Borrowing a conceptual frame in part from an exhibition curated by Apsara DiQuinzio at Berkeley Art Museum in 2022, course work prompts will include the following: returning the gaze, the body in pieces, absence and presence, gender alchemy. The course's third emphasis will be on the development and understanding of an artist's practice. Through studying visiting artists, the use of the watercolor blocks, and specific assignments, students will bring their practice out into the world.

Interdisciplinary

Senior Studio

ARTS 4112
John O'Connor, Katie Bell
Advanced, Seminar—Year | 10 credits
Prerequisite: at least 25 visual arts credits and permission of instructor; additional creative arts credits considered

This course is designed for seniors committed to deepening their artmaking practice over an extended period. Students will maintain individual studio spaces and are expected to work independently, creatively, and critically—challenging both themselves and their peers to explore new ways of thinking and making. The course will include prompts that encourage interdisciplinary approaches to art and culminates in a solo gallery exhibition during the spring, accompanied by a printed book documenting the show. Students will engage in regular critiques with visiting artists and faculty; discuss readings and a range of artists; visit galleries and studios; and participate in the Visual Arts Lecture Series, a program of lectures given by prominent contemporary artists and held at Sarah Lawrence College. Beyond studio work, students will develop skills in presenting their work—including writing artist statements and exhibition proposals, interviewing artists, and documenting their art. A series of professional-practice workshops will further prepare students for life beyond college.

Taught by John O'Connor in fall and Katie Bell in spring.

New Genres

New Genres: Abstract Video

ARTS 3350
Angela Ferraiolo
Open, Seminar—Fall and Spring | 5 credits

Although amateurs often confuse the terms, "abstract video" is a new art form that is very different from the experimental film movement of the 1970s and 1980s. 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 project course will be an introduction to the use of video as a material for the visual artists. Using open-source software and digital techniques, students will create several small works of video abstraction intended for gallery installation, ambient surrounds, and new-media screens. Artists studied will include Refik Anadol, the Light Surgeons, Ryoji Ikeda, and more.

New Genres: Electronic Studio

ARTS 3353
Angela Ferraiolo
Intermediate, Seminar—Year | 10 credits
Prerequisite: New Genres: Abstract Video (ARTS 3350), New Genres: Diary Forms Artificial Intelligence (ARTS 3351), or New Genres: Art from Code (ARTS 3392)

This course will be a hands-on, project-based studio that explores special topics in art and technology, including generative art, simulation, interactive narrative, artificial intelligence, interactive sound, and immersive transmediality. Students will be expected to experiment with a wide range of electronic practices and will be guided through the design of individualized reading lists and tutorials based on personal interest. Students should plan on producing two portfolio works of interactive,

computational, or artificial-intelligence art and at least one comprehensive, yearlong installation project that expands upon skills, conceptual thinking, and creativity.

Painting

From Collage to Painting

ARTS 3071
Yevgeniya Baras
Open, Concept—Fall | 2 credits

In this course, we will explore the process of collage as a method for creating dynamic compositions. Collage is a way to communicate complex emotions, layered ideas, and nonlinear stories. We will learn different techniques of collage, using found materials, photographs, and craft supplies. Collage will be utilized as a preparation toward making a series of paintings that 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 posed by the instructor. By the end of the course, a series of works will be produced. Each student will investigate topics of interest through methods of collage and painting. Some visual materials that we will reference are stained-glass windows, quilts, tiles, mail art, and book art, as well as artists who have used/use collage in their paintings/drawings/sculpture today.

Introduction to Painting

ARTS 3060
Yevgeniya Baras
Open, Seminar—Fall and Spring | 5 credits

Technical exploration, perception, development of ideas, intuition, invention, representation, and communication are at the core of this class. The course will begin in an observational mode, introducing practical information about the fundamentals of painting: color, shape, tone, edge, composition, perspective, and surface. We will paint still lifes and transcribe a masterwork. We will look at the work of both old masters and contemporary painters. We will take a trip to a museum to look at paintings in the flesh. The course will include demonstrations of materials and techniques, slide presentations, films and videos, reading materials, homework assignments, group and individual critiques. In the second half of the course, we will complete a series of projects exploring design principles as applied to non-objective (abstract) artworks. Using paint, with preparatory collages and drawings, we will engage with strategies for utilizing non-objective imagery toward self-directed content. Each week will bring a new problem, with lessons culminating in independent paintings. Projects will emphasize brainstorming multiple answers to visual problems over selecting the first solution that comes to mind. The last part of the course will be devoted to a personal project. Students will establish their theme of interest, which they will present during conference meetings; then, they will carry out research and preparatory work to develop a series of paintings. Drawings 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 the course. The majority of class time will be spent in a studio/work mode as a lab where ideas are being worked out and meaning is made. It is important that students are curious and travel to unexpected places rather than merely relying on existing skills and experiences, instead challenging themselves to openness and progress. The process will be part critical thinking, part intuition, and in large part physical labor. Working rigorously inside and outside of class is required. The goal is to establish the roots of a healthy and generative personal studio practice. Students will also strengthen their knowledge of art history and take into consideration the wider cultural, historical, and social contexts within which art is being made today.

Performance

Performance Art Tactics

ARTS 3428
Dawn Kasper
Open, Seminar—Fall | 5 credits

This course will 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 reviewed will include John Cage, Joan Jonas, Adrian Piper, Bruce Nauman, Martha Rosler, Simone Forti, Mike Kelley, Paul McCarthy, Pope.L, Laurie Anderson, Joseph Beuys, Janine Antoni, Suzanne Lacy, Aki Sasamoto, and Anna Halprin, to name a few. We will review dialogues and movements introducing performance art, such as art interventions, sculpture, installation art, institutional critique, protest art, social media, video art, happenings, Dada, comedy, sound art, graphic notation, scores, collaboration, and dance/movement. Students will be able to relate the form and function of performance art through research, workshopping ideas, experimentation, and

improvisation—thereby developing the ability to confidently implement any method of the performance art genre.

The Body Is the Medium: An Introduction to Performance Art

ARTS 3418
Kerry Downey
Open, Seminar—Spring | 5 credits

This course will introduce students to the practice and principles of performance art, exploring diverse ways of using the body in relationship to audience, site/context, and duration. Performance art's ties to experimental and avant-garde movements and modes of political resistance make it an ideal medium for exploring themes of identity and power and, equally, forms of improvisational play. Students will develop their own performance style of expression unique to their creative and intellectual interests. As a highly adaptive and interdisciplinary medium, this course will invite students to combine performance art with other visual-arts mediums (painting, sculpture, installation, and video) and to activate any past experiences in theatre, dance, music, ritual, comedy, athletics, and more.

Photography

Fashioning Fiction

ARTS 3166
Joel Sternfeld
Open, Seminar—Fall | 5 credits

From the inception of photography, images have served as a means of identification, as seen in mugshots, and in misidentification, as exemplified by Cindy Sherman's portraits where she adopts the personas of Hollywood B-movie starlets. In this course, we will explore various paradigms of self-transformation through photography. We will study artists who engage in this practice and use their work as prompts for creative exploration. We will look specifically at the work of Hippolyte Bayard, Oscar Gustave Rejlander, Julia Margaret Cameron, Claude Cahun, Cindy Sherman, Anna Gaskell, Nicki Lee, Gillian Wearing, and others. The ultimate goal of the course will be to examine the nature of the self, the possibilities of self-reinvention, and the role of the camera as a tool for transformation.

The New Narrative Photography

ARTS 3111
Joel Sternfeld
Open, Seminar—Fall and Spring | 5 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, Allan 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 will aim to create the forum and the conditions necessary for all to do so in a critical and supportive workshop environment. Photographers we will look at include: Duane Michals, Danny Lyon, Sophie Calle, Eve Sonneman, Bill Owens, Bill Burke, Adrian Piper, Hamish Fulton, Susan Meiselas, Anne Turyn, Carrie Mae Weems, Lorna Simpson, Roni Horn, Tacita Dean, Alfredo Jaar, Allan Sekula, Gillian Wearing, Taryn Simon, Joel Sternfeld, Jenny Holzer, Rachel Sussman, Shirin Neshat, Richard Prince, Clarissa Sligh, Wendy Ewald, Lawrence Weiner, Jim Goldberg, Robert Frank, Dorothea Lange, Stanley Wolukau-Wanambwa, Paul Graham, Jeff Wall, Gregory Crewdson, Walker Evans, Eugene Smith, Martha Rosler, Barbara Kruger, LaToya Ruby Frazier, Chris Verene, Larry Sultan, Diana Markosian, Helen Levitt, and more.

The New New Color

ARTS 3031
Joel Sternfeld
Open, Concept—Spring | 2 credits

In 1981, Sally Eauclaire summed up the first decade of fine-art photography by coining the term, "The New Color." She used this coined term as the title of her book, which documented many of the important images of that decade. The chromatic aesthetics of that decade have endured. Is a new palette or a new approach to color in photography

possible? In this course, students will be asked to do graphic analysis of color that attempts to break through to The New New Color.

Photography Beyond Its Tropes

ARTS 3118
Joel Sternfeld
Open, Seminar—Spring | 5 credits

Over its relatively short history, photography has often relied on well-worn conventions—the landscape, the portrait, the snapshot. Like all artistic mediums, every advancement in photography builds upon what has come before. In this course, we will explore how these developments have unfolded within some of photography's most dominant tropes. Through discussion and practice, we will work toward creating images that radically mutate and reimagine these traditions. We will study the work of artists who have disrupted expectations, challenged formal norms, and redefined what a photograph can be. Students will be encouraged to question their own habits as image makers and to embrace experimentation as a means of pushing beyond the familiar.

Printmaking

Relief Printmaking

ARTS 3207
Vera Iliatova
Open, Seminar—Fall | 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.

Printmaking: Intaglio

ARTS 3208
Vera Iliatova
Open, Seminar—Spring | 5 credits

This course is designed to introduce students to a range of intaglio techniques while also assisting students in developing their own visual imagery through the language of printmaking. Throughout the course, students will practice dry point, etching, aquatint, soft-ground, and sugar-lift techniques. Students will explore the history of printmaking media, the evolution of subject matter and technique, and the relationship of graphic arts to the methods of mechanical reproduction. Course objectives will include becoming familiar with using a print shop, printing an edition, talking critically about one's work, and developing a process of visual storytelling. The course will be supplemented with technical demonstrations, critiques, field trips, and keynote presentations.

Sculpture

Ecological Making: Sculpture and Sustainability

ARTS 3314
Katie Bell
Open, Seminar—Fall | 5 credits

This studio course will look at art making through a sustainable lens. How can artists create in an ecological way? How can we imagine an alternate future through art making? How can we use visual art to communicate ideas when language fails? We will explore various modes of creation—working with found objects, engaging the landscape, temporal artworks, and ecological narratives. We will look at different modes of sculptural creation, thinking about the material footprint and the life of the artwork beyond the studio. Studio work will be accompanied by an analysis of historical and contemporary artists whose work addresses ideas around sustainability and the environment, including Walter de Maria, Richard Long, Nancy Holt, Mierle Laderman Ukeles, Maren Hassinger, Agnes Denes, Maya Lin, Meg Webster, Amy Balkin, Delcy Morelos, Mark Dion, and Theaster Gates.

Experiments in Sculptural Drawing

ARTS 3316
Katie Bell
Open, Concept—Spring | 2 credits

This course will be 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 in which 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 course will provide contemporary and historical examples of alternate means of mark making, such as John Cage, Robert Rauschenberg, Ana Mendieta, Robert Smithson, Fred Sandback, Gordon Matta-Clark, David Hammons, and Janine Antoni, among others.

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

Walter Benjamin's Archives (p. 23), Robert R. Desjarlais *Anthropology*
First-Year Studies: Place and Space: Two Histories of Art, 1850-Present (p. 3), Sarah Hamill *Art History*
Romanesque and Gothic Castles and Cathedrals at the Birth of Europe (p. 25), Jerrilynn Dodds *Art History*
Art in the Age of Empire, 1790–1900 (p. 26), Sarah Hamill *Art History*
Art and History (p. 27), Jerrilynn Dodds *Art History*
Object, Site, and Installation: Histories of Modern and Contemporary Sculpture (p. 27), Sarah Hamill *Art History*
Christians, Jews, and Muslims in the Arts of the Medieval Mediterranean (p. 27), Jerrilynn Dodds *Art History*
Not for Children: Alternative Animation, 1960-Present (p. 50), Robin Starbuck *Film History*
Not for Children: Alternative Animation, 1960-Present (p. 51), Robin Starbuck *Filmmaking and Moving Image Arts*
Politics of the Image (p. 54), Jazmín López *Filmmaking and Moving Image Arts*
Experimental Filmmaking: From Abstraction to Poetic Encounter (p. 57), Robin Starbuck *Filmmaking and Moving Image Arts*
Trash: Abject Object Orientations and Performance (p. 83), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*
Brains, Bodies, and Buildings: Conversations Among Psychologists, Neuroscientists, and Architects (p. 112), Elizabeth Johnston *Psychology*
Psychology of Children's Television (p. 113), Jamie Krenn *Psychology*
Art and Visual Perception (p. 115), Elizabeth Johnston *Psychology*
Psychological Insights Into the Social Media Landscape (p. 117), Jamie Krenn *Psychology*
Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 127), Shahnaz Rouse *Sociology*
First-Year Studies in Poetry: Poetic Form/Forming Poetry (p. 18), Matthea Harvey *Writing*
Words and Pictures (p. 150), Myra Goldberg *Writing*
Children's Literature: A Writing Workshop (p. 152), Myra Goldberg *Writing*
Dream Logic (p. 153), Stephen O'Connor *Writing*
Nonfiction Laboratory (p. 154), Stephen O'Connor *Writing*
Writing About the Arts (p. 157), Vijay Seshadri *Writing*

WRITING

Sarah Lawrence College offers a vibrant community of writers and probably the largest writing faculty available to undergraduates anywhere in the country. We offer courses in fiction, nonfiction, and poetry 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 offered in Writing this year are listed below. Full course descriptions are available under Writing in the First-Year Studies section of the curriculum.

First-Year Studies in Nonfiction: Black Studies and Writing (p. 16) *Joseph Earl Thomas* WRIT 1202

First-Year Studies in Fiction: A User's Guide (p. 17) *David Hollander* WRIT 1013
First-Year Studies in Fiction: The Craft of Fiction (p. 17) *Victoria Redel* WRIT 1023
First-Year Studies in Fiction: Writing and the American Racial Imaginary (p. 17) *Rattawut Lapcharoensap* WRIT 1014
First-Year Studies in Poetry: Poetic Form/Forming Poetry (p. 18) *Matthea Harvey* WRIT 1040
First-Year Studies in Poetry: West/East at Night (p. 18) *Suzanne Gardinier* WRIT 1035

Fiction

Fiction Workshop: Art and Activism: Contemporary Black Writers

WRIT 3365
Carolyn Ferrell
Open, Seminar—Fall | 5 credits

Toni Morrison once wrote, "If writing is thinking and discovery and selection and order and meaning, it is also awe and reverence and mystery and magic." She referred to the interior life of her ancestors as being a large charge that she faced as an author; the characters she created—in part from pictures, in part from the act of imagination—yielded "a kind of truth." We are experiencing a new age of Black artists and activists, charging the world to heed their truths; as writers, we will delve into the fullness of their experiences. Nana Kwame Adjei-Brenyah brings magical realism to the doorstep of our daily lives; Edward P. Jones establishes setting as character, garnering comparisons to James Joyce; Ta-Nehisi Coates posits large questions about writing and Black identity, while Jocelyn Nicole Johnson uses satire to address themes of class and culture; Danielle Evans, Amina Gautier, and Jamel Brinkley write in a charged realist tradition that is right in everybody's backyard. Readings will include essays on craft and technique, as well as short stories and memoir. This workshop will also have, at its heart, the discussion of student manuscripts and the development of constructive criticism. Talking about race, talking about craft, and talking about our own fiction should occur in an environment where everyone feels valued and supported. The road may be bumpy at times—but how else to get to that truth that Toni Morrison so prized?

Words and Pictures

WRIT 3324
Myra Goldberg
Open, Seminar—Fall | 5 credits

This is a course with writing at its center and other arts—mainly, but not exclusively, visual—around it. We will read several types of narratives—children's books, folk tales, fairy tales, and graphic novels—trying our own written hand at many of these styles. Readings will include everything from ancient Egyptian love poems to contemporary Latin American literature. For conference work, students might create 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, as examples of past imaginations. This course will be especially suited to students with an interest in another artistic form or a body of knowledge that they would like to make accessible to nonspecialists.

The Moment of Your Story: Time in Fiction

WRIT 3455
Sophie McManus
Open, Seminar—Fall | 5 credits

In "Love After Love" Derek Walcott wrote: "The grand clock of my life was broken." More than other arts, literature is bound up with time and time with storytelling. In this workshop, we will ask: What path through time should my story take; what does this mean for my characters and the worlds I am making; and. on a technical level, how the heck do I get there? Starting with Joan Silber's *The Art of Time in Fiction*, we will experiment with what Silber calls "classic," "slow," and "long" times. We will also consider flash fiction and compression, causality, chronology, and circularity. In the latter part of the semester, we will write outside of time's boundaries—into dream and memory, lands of the dead, time travel, other worlds, and nonhuman perspectives. Short readings, provided as a packet at the beginning of the course, will include stories and excerpts from Nicholson Baker, Jorge Luis Borges, Octavia Butler, Ted Chiang, Annie Ernaux, Jhumpa Lahiri, Kelly Link, Juan Rulfo, George Saunders, Leslie Marmon Silko, Leo Tolstoy, and Jean Toomer. Outside of class, students will write each week in a different time style. Wild swings, subversions, and "messy" experimentation are most welcome. This class will be generous and flexible, with plenty of room for students to follow what most interests them in their own writing. Students will expand one (or more!) pieces of work in the second half of the semester.

The Art of the Short Story

WRIT 2024
Brian Morton
Open, Small Lecture—Fall | 5 credits

After reading a story by an older writer, the young James Joyce wrote, "Is this as near as [he] can get to life, I

wonder?" One could say that Joyce was describing an aspiration held by many fiction writers: the aspiration to bring one's unique way of apprehending life to the page rather than relying on formula and convention. Something similar to this striving lay behind Chekhov's revolt against traditional plot, Woolf's search for new ways to render the subtleties of consciousness, Stein's playful forays into poetic abstraction, and Kafka's experiments with dreamlike narratives. In this course, we will read short stories, old and new, investigating how different writers have tried to take their readers "near to life." Writers likely to be read include Isaac Babel, Anton Chekhov, Percival Everett, F. Scott Fitzgerald, Mary Gaitskill, Ernest Hemingway, Franz Kafka, D. H. Lawrence, Carmen Maria Machado, Katherine Mansfield, Lorrie Moore, ZZ Packer, Grace Paley, George Saunders, and Virginia Woolf. Though formally a small lecture, this will be a discussion-based course in which every student will be expected to participate in our conversations about the readings. In weekly group conferences, students will share their own writing in a spirit of mutual appreciation and support.

Writing and Reading Fiction

WRIT 3312
Brian Morton
Open, Seminar—Fall | 5 credits

A novelist once began a lecture by asking how many people in the audience wanted to be writers. When almost everyone raised a hand, he said, "So why the hell aren't you home writing?" The novelist was asking the right question. The only way to improve as a writer is to write a lot. You might have all the talent in the world. You might have had a thousand fascinating experiences. But talent and experience will not get you very far unless you have the ability to sit down, day after day, and write. Accordingly, the main goal of this course will be to encourage students to develop or sustain the habit of steady writing. Students will share a very short story with the class every week in response to provided prompts, and will produce an additional story for conference every two weeks. We will also be learning from writers who have come before us, reading a mix of both classic and contemporary writers, including Isaac Babel, Anton Chekhov, Danielle Evans, Ernest Hemingway, Katherine Mansfield, Lorrie Moore, ZZ Packer, and Grace Paley.

Grow Up! Depictions of Childhood in Literary Fiction

WRIT 3155
Domenica Ruta
Open, Seminar—Fall | 5 credits

In this generative creative-writing course, we will study the way child narrators and child protagonists are made real on the page through a close reading of authors such as Jesmyn Ward, Jeanette Winterson, Joy Williams, Ha Jin, Mariana Enríquez, Sandra Cisneros, Truman Capote, and others. Through experimentation and play, we will write short fiction pieces featuring different child narrators and protagonists. Intended output will consist of a portfolio of exercises, including at least one completed story. This course is suitable for students curious about creative writing and fiction but who do not know where to begin, as well as for committed creative writers looking for a lab to try something new and outside the box of a traditional workshop.

Fiction Workshop

WRIT 3310
April Reynolds Mosolino
Open, Seminar—Year | 10 credits

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? The writer's craft will be discussed: 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.

The Present and the Rules (and How To Break Them)

WRIT 3701
Nelly Reifler
Open, Seminar—Year | 10 credits

In fall, writing will begin with our bodies in present time and space. Our minds are nestled in our bodies, and our imaginations are nestled in our nervous systems. We will consider present bodies as mediums, sources, oracles, and anchors. From autofiction to high fantasy, stories are born

this way; speculation, itself, is an imaginative projection. We will explore ways to release our writing from cerebral control while mindfully steering it: breaking habitual linguistic patterns, collaborating with other writers, and working outside our usual forms. We will explore how elements preconceived as deficits are actually sources of power as writers. In spring, we will have a solid process and practice foundation. Thus, the course will segue into our examination of the most common craft terms and the generally accepted contemporary rules for writing fiction. We will look at how some writers explode those rules, then use what was learned to break the rules themselves. We will generate new writing through experiments both during and outside of class. Experiential exercises may include immediate sensory awareness work, dream logs, and studies of inexplicably vivid memories. We will also do some highly structured experiments around craft concepts such as point of view, atmosphere, plot, and figurative language, among others. We will also collaborate in pairs and small groups. Authors studied may include Franz Kafka, Anton Chekhov, Karin Tidbeck, Uchida Hyakken, Carmen Maria Machado, Paul La Farge, Octavia Butler, Raymond Carver, Robert Lopez, Maurice Kilwein Guevara, James Hannaham, Denis Johnson, Renee Gladman, Elizabeth Crane, Shelley Jackson, and Ryō Hanmura. Texts by writers and teachers such as Pema Chödrön, Garielle Lutz, Peter Levine, Richard Schwartz, D. Foy, and Jericho Brown will also support our work.

Fiction Workshop: Subject Matter, Voice, Form, and Purpose

WRIT 3313
Carolyn Ferrell
Open, Seminar—Spring | 5 credits

What does it mean to be a writer today? How do we find our subject matter, our voices, our forms? The writer Paula Whyman observed, "Art in its many forms can give voice to our concerns, hopes, fears, anxieties—and joys. Art can provide solace. It can spur engagement. It can increase understanding. It can help us feel less alone." Through reading and writing assignments, we will begin the journey toward understanding who we can be as fiction writers. We will explore technical questions such as: What is craft? What makes a story a story? How does one go from word to sentence to paragraph to scene? Does a transformation always need to take place within a story? Can structure shape content? The workshop will be divided between generative sessions, workshopping student stories, and discussing published literature, which will include work from authors such as George Saunders, Nana Kwame Adjei-Brenyah, Jennifer Egan, and Amina Gautier. We will also read essays by a range of authors who combine questions of craft with larger cultural issues. From the start, we will work on developing constructive criticism. When developed in a supportive atmosphere, critiques should help better grasp the workings of our stories and reveal what they can be in the world.

Children's Literature: A Writing Workshop

WRIT 3021
Myra Goldberg
Open, Seminar—Spring | 5 credits

Who does not love *Frog and Toad*? Have you ever wanted to write something like it—or perhaps like *Charlotte's Web* or *A Snowy Day*? Why do our favorites from childhood work so well and so universally? We will begin by reading books we know and books we missed, discussing what makes them so beloved. We will look at read-to books, early readers, instructional books for children, rude books, chapter books, and books about friendship—with the potential of also examining young adult literature and what successful children's history and biography might look like. We will discuss the place of the visual, the careful and conscious use of language, and notions of appropriateness for various age levels. Invariably, the course will discuss childhood—students' own and as part of an ever-changing set of social theories. We will try writing picture books, early readers, friendship stories, and nursery rhymes such as Mother Goose poems. Class sessions will be both lecture and conversational, and group conferences will involve reviewing our writing. Conference work will involve making a children's book of any kind, on any level.

The Revolution Will Not Be Televised: Writing and Producing Audio-Fiction Podcasts

WRIT 3351
Ann Heppermann
Open, Seminar—Spring | 5 credits

The goal of this course will be to start a creative revolution. By diving deep into the audio-fiction landscape, we will explore and put forth the ways in which student voices can be used to create the next generations of creative audio fiction and podcasting. Our goal will be to change the current landscape of podcasting and audio fiction while challenging it and breaking systemic barriers. In this course, students will learn to write and produce groundbreaking contemporary audio dramas and learn how to publish them. We will listen to works from venerable podcasts, such as *Welcome to Night Vale*, *The Magnus Archives*, *Alice Isn't Dead*, and many others. We will also listen to audio fiction from collectives, such as Mermaid Palace, and provocative companies, such as

Dipsea, that explicitly address identity and sexuality to challenge the status quo. Also, 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*, *The Magnus Archives*, and other production houses will join our discussions to talk about their stories and creative processes. Throughout the semester, students will make works and create their own podcasts. At the end of the semester, students will broadcast their works and also have the ability to learn how to pitch their ideas to networks.

Fiction Workshop: Coming-of-Age Literature

WRIT 3333
Kyle McCarthy
Open, Seminar—Spring | 5 credits

How does fiction shape our understanding of what it means to grow up? In this course, we will read and respond to a range of 20th- and 21st-century short stories and novellas that reinvigorate the classic literary genre of the bildungsroman, which traditionally depicts a young person's moral or spiritual education. As we read, we will examine how these works use voice and narrative structure to convey growth, asking questions such as: What is knowledge? And how is the (growing, changing) self constituted by its particular social world? We will also respond to in-class creative prompts to develop our own fictional coming-of-age tales. Readings will potentially include works by Jamaica Kincaid, Justin Torres, Sayaka Murata, Graham Greene, Carson McCullers, Jeanette Winterson, and Toni Morrison, among others. Students will workshop an evolving short story or novella excerpt over the course of the semester and also read and respond to their peers' work.

The Art of the Novella

WRIT 2209
Brian Morton
Open, Small Lecture—Spring | 5 credits

The novella, at its best, combines the urgency of the short story with the cumulative power of the novel. The novella is a form that may be of particular interest to young writers who are thinking about how to transition from the writing of stories to the writing of longer narratives. In this course, we will read novellas (or long stories, or short novels—there is no precise definition of the form) by writers including Fyodor Dostoevsky, Leo Tolstoy, D. H. Lawrence, Franz Kafka, Gabriel García Márquez, Carson McCullers, Jean Rhys, Sandra Cisneros, and Philip Roth. We will endeavor to read as writers, thinking closely about how these works can inform our own fiction. Though formally a small lecture, this will be a discussion-based course in which every student will be expected to participate in our conversations about the readings. In weekly group conferences, students will share their own writing in a spirit of mutual appreciation and support.

Dream Logic

WRIT 3718
Stephen O'Connor
Open, Seminar—Spring | 5 credits

Stories are immensely complex mechanisms. When talking about how they work, we often confine our discussion to their most straightforward elements: the relationship between conflict and suspense, for example, or between verisimilitude and believability. But stories also derive a substantial proportion of their meaning and force from elements not so easily pinned down: from the potency of their images, from their surprising and suggestive juxtapositions, or from other qualities more easily apprehended by the unconscious than by the conscious mind. During the first half of the semester, students will read and discuss dreamlike narratives with the goal of understanding how the patently impossible can be made to feel as if it is actually happening, what sort of truths are rendered through unreality, and how authors can open themselves to the promptings of the unconscious and become alert to the complex interactions of images and narrative gestures. As part of the process, students will write two- to three-page imitations of the works discussed in class. The second half of the semester will be devoted to workshopping students' own stories.

Fiction Workshop: The Best American Short Stories

WRIT 3344
Carolyn Ferrell
Sophomore and Above, Seminar—Spring | 5 credits

In her introduction to *The Best American Short Stories 2024*, editor Lauren Groff wrote: "Nearly every prose writer I adore got their start in small scrappy journals; only when readers support said journals can the next wave of brilliant prose writers work their way into the world." In this generative workshop, we will read from three collections of *The Best American Short Stories* (1996, edited by John Edgar Wideman; 2021, edited by Jesmyn Ward; and 2024, edited by Lauren Groff). We will bring to the table questions about craft, editorial selection, and the process of canon formation. *The Best American* series contains material from established and emerging authors

and should also inspire questions about the ways editorial tastes vary one year to the next. What trends do we recognize? What do the authors have to say about their process? How important are literary journals to begin with? And how can these anthologized stories inspire our own work? Students will be given time to generate material during class; when we begin to share stories, typed critiques will be required. Our workshop should be a place of support, safety, and encouragement; to that end, we will also work on the art of constructive criticism, which is key to becoming a strong writer.

Nonfiction

Details Useful to the State: Writers and the Shaping of Empire

WRIT 2027
Suzanne Gardinier
Open, Small Lecture—Fall | 5 credits

What might it mean for a writer to be useful to a state? How have states used writers, witting and unwitting, in projects aimed at influence and hegemony? How might a state make use of language as a weapon? What might it mean for a writer to attempt to avoid being useful to a state? How might a state inflect and influence the intimacy between a writer and what we may write? In this course, we will 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. Students will be asked to read excerpts from six texts: Joel Whitney's *Finks: How the C.I.A. 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*; Vivian Gornick's *The Romance of American Communism*; and two long poems, Peter Dale Scott's "Coming to Jakarta" and Dionne Brand's "Inventory." Group conferences will function as writing workshops to offer students feedback on their letters in progress in addition to various writing exercises. The lens of this course will be that of a writer—using deep study and playful practice to figure out the dilemmas and best practices of the present.

Narrative Audio Journalism and Podcast Production

WRIT 3752
Ann Heppermann
Open, Seminar—Fall | 5 credits

We are living in an era in which narrative audio series have thrived, with shows like *This American Life*, Radiolab, and other narrative audio series having dominated the podcasting space for decades. This phenomena happens all while journalism feels as though it is on a precipice, as more and more people get their information from a growing collection of media sources. This course will teach students the fundamentals of how narrative journalism and audio storytelling continues to thrive, while we explore where the field of journalism is going and how the entertainment industry continues to intrude. Students will learn practicalities of investigating stories, writing for the ear, audio editing and mixing, along with how to create a pitch deck and publish their works. We will also reflect on the theoretical and ethical considerations for narrative journalism. 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? (The answer on the last question is "yes." We will 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. At the end of the course, students will broadcast their works and have the opportunity to pitch their ideas to seasoned industry players.

Nonfiction Laboratory

WRIT 3702
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 that will serve as the inspiration for brief assignments. Completed assignments will also be read aloud and discussed each week. During the second half of the semester, students will workshop longer pieces, which they will have written in consultation with the instructor as a part of their conference work. Required texts will include: *The Next American Essay*, edited by John D'Agata, and *Multiple Choice* by Alejandro Zambra; all other readings will be accessible in a photocopied handout.

Nonfiction Workshop: Reading and Writing Personal Essays

WRIT 3763
Clifford Thompson
Open, Seminar—Fall | 5 credits

This course will be divided into three units, each of which will involve reading published essays and writing our own. In the first unit, People You Know, students will write personal narratives involving people in their lives. Students will also read, as models, published examples of such works; for example, Phillip Lopate's portrait of his family in the essay "Willy." In the second unit, Place, we will read and write essays about authors' relationships to particular places—less travelogues than investigations of the dynamic between the person and the place; examples of published essays studied in this unit will include "Stranger in the Village," by James Baldwin, and Annie Dillard's essay, "Aces and Eights." For the third unit, The Personal in the Critical/Journalistic, studied works will combine personal reflection with consideration of an outside subject, such as a favorite movie or an event like 9/11—the interaction of the personal and the outside subject yields a third element, an insight that would not be possible without the first two elements; for example, Jonathan Lethem's personal essay about the movie *The Searchers*.

Sports Storytelling

WRIT 3004
Jeffrey McDaniel
Sophomore and Above, Seminar—Fall | 5 credits

In this course, we will explore the intersection of sports and literary writing and journalism. We will read a mixture of books and essays by writers such as Mitchell S. Jackson, John McPhee, Nick Hornby and a sports poetry anthology edited by Natalie Diaz. There will be weekly critical responses. Writing assignments will include: an interview/portrait of an athlete, a first-person sports essay, a sports short story, and a sports poem. For conference work, each student will write an in-depth story about a local sports issue on the high-school or collegiate level. This in-depth story will require research. Students will be expected to interview the main characters in their piece and write multiple drafts, finding the story within the story and exploring it from multiple angles.

Politics and the Essay

WRIT 3135
Vijay Seshadri
Sophomore and Above, Seminar—Fall | 5 credits

As central to the historical development of the modern essay as its concern with personal experience is the essay's usefulness in politics and the representation of political experience. The essay can be polemical, informative, argumentative, lyrical, intimate, condemnatory. It can narrate and describe, or it can persuade or cajole, or it can satirize. As an open, improvisational form, the essay is particularly suited to giving depth to individual experience by placing that experience in social and political contexts and among allegiances and identities—and also suited to imparting drama to collective experience by locating the individual within his, her, or their social conditions and conflicts. We will follow this give and take in our readings, which will be across the reasonable political spectrum. Some examples: Samuel Taylor Coleridge on William Pitt the Younger, George Orwell on his education, H. L. Mencken on The Presidency, James Baldwin in Switzerland, Joan Didion on the counter-culture, Adrienne Rich and Anne Carson on patriarchy, Mike Davis on class and the politics of firefighting in contemporary Los Angeles, and a series of recent editorials and op-eds about our ever-present political crises. These various pieces will be used as models for our own writing, which will range from the small to the medium to the large and will be presented to the class for critique of both their rhetorical realizations and their plausibility or implausibility.

Wrongfully Accused

WRIT 3717
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 course 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.

Nonfiction Workshop: Writing the Reflective Essay

WRIT 3771
Brian Morton
Open, Seminar—Spring | 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 addition to talking about student work, we will discuss three or four published essays. For conference work, students will complete a short work of creative nonfiction every two weeks. Writers likely to be read include James Baldwin, G. K. Chesterton, Joan Didion, Gerald Early, Vivian Gornick, Phillip Lopate, George Orwell, Zadie Smith, and Susan Sontag. Given the range of writers and opinions that we will read, we will encounter many ideas considered objectionable and will be exposed to points of view that differ starkly from our own; otherwise, this course is open to interested students.

Memoir Workshop: Happy Families Are All Alike

WRIT 3129
Domenica Ruta
Open, Seminar—Spring | 5 credits

This course will use the family, broadly defined, as the prism through which we analyze and write memoir. Open to writers and non-writers alike, students will learn the craft and tools to write their own 15-page memoir narrative.

Nonfiction Workshop: Personal Essay

WRIT 3739
Jacob Slichter
Open, Seminar—Spring | 5 credits

We write personal essays to learn about ourselves, face our demons, understand what entangles us, expose the lies we have allowed ourselves to believe, recognize what we are running away from, find insight, and 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

WRIT 3767
Clifford Thompson
Open, Seminar—Spring | 5 credits

This course will be divided into three units, each of which will involve reading published essays and writing our own. The first unit, Demons, will focus on writers' personal challenges, from mental illness (as in Susanna Kaysen's memoir, *Girl, Interrupted*) to migraines (the subject of Joan Didion's essay, "In Bed"). The second unit focuses on braided essays; students will read essays whose authors juxtapose seemingly disparate topics in forming coherent works. Melissa Febos' essay, "All of Me," for example, reveals how writing, singing, tattoos, and heroin addiction all relate to the need to deal with pain. For the final unit, Critical Survey, we will read and write critical takes on works or figures in particular fields; for example, B. R. Myers' *A Reader's Manifesto*, his take on the novelists of the day, and James Baldwin's *The Devil Finds Work*, about the movies of his youth.

A Question of Character: The Art of the Profile

WRIT 3728
Alice Truax
Open, Seminar—Spring | 5 credits

Any writer who tries to capture the likeness of another—whether in biography, history, journalism, or art criticism—must face certain questions. What makes a good profile? What is the power dynamic between subject and writer? How does a subject's place in the world determine the parameters of what may be written about him/her/them? To what extent is any portrait also a self-portrait? And how can the complexities of a personality be captured in several thousand—or even several hundred—words? In this course, we will tackle the various challenges of profile writing, such as choosing a good subject, interviewing, plotting, obtaining and telescoping biographical information, and defining the role of place in the portrait. Students will be expected to share their own work, identify what they admire or despise in other writers' characterizations, and learn to closely read 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.

Writing About the Arts

WRIT 3746
Vijay Seshadri
Sophomore and Above, Seminar—Spring | 5 credits

This course will examine and produce a range of work—from the journalistic to the critical, from the practical to the mystical, from the factual to the fictional—in the vast landscape of arts writing. We will write short pieces along the lines of liner notes, catalogue copy for gallery shows, and short reviews. We will approach long reviews, critical essays, and deep and subjective interior meditations on our experience of artists and their work by reading broadly across time. Topics may include, but are not limited to: Samuel Johnson on Richard Savage; William Wordsworth and Samuel Taylor Coleridge on themselves; Friedrich Nietzsche on Richard Wagner; Theodor W. Adorno via Thomas Mann on Beethoven's *Opus 111*; V. S. Naipaul on Gustave Flaubert; Amiri Baraka on Billie Holiday; Virginia Woolf on Thomas Hardy; Glenn Gould on Barbra Streisand; Mark Strand on Edward Hopper; Rosalind Krauss on photography; Susan Sontag on Leni Riefenstahl; Jean-Luc Godard on Nicholas Ray; Pauline Kael on Sam Peckinpah; the art criticism of Donald Judd; and contemporary phenomena such as fan fiction, crossovers, and alternate universes made up of familiar literary characters. Students should feel confident in their familiarity with one or two art forms, broadly understood, and should expect, along with the reading, to write several small and two larger (7-12 pages) pieces to be presented to the entire class. Conference work will comprise research projects on those artists or works of art, or both, that students, in consultation with the instructor, decide on as their special province.

Poetry

Poetry Workshop: The Art of Line and Body as Form

WRIT 3504
James Hoch
Open, Seminar—Fall | 5 credits

This course will focus on the craft of writing poetry. Students will engage in an intensive pursuit of finding the finest form that their poems can embrace, driven by the usual concerns and techniques that occupy the writing of poems—imagination, voice, revision, content, etc. The course will also delve into fundamental questions regarding the history and conceptualization of form and the poetic line. We will draw distinctions between line and sentence, speech and writing, shape and body, rendering and enactment, occasion and discovery, description and perception, disembodiment and incarnation, rhetoric and music. These distinctions are meant to serve as touchstones for our conversations. Prepare to work hard, wonder curiously, and wander a bit. And prepare to bring joy and a sense of humor to our conversations.

Poetry Workshop: The Human Song

WRIT 3531
Marie Howe
Open, Seminar—Fall | 5 credits

Poetry is as old as human life on Earth. We sang to our babies. We sang to cast spells, to bless, to seduce, to celebrate, to mourn, to survive, to instruct, and to imagine. This course will be open to anyone who wants to read and write poetry. Beginners and experienced writers alike are welcome. (We are all beginners.) We will read contemporary poems and poems written many years ago. We will practice observing the outer and the inner worlds. We will practice the poetic arts: creating images, making metaphors, and employing rhyme and assonance. We will practice organic forms. We will work with rhythm and syllabics. We will experiment with ecopoetry, ekphrastic poetry, and persona poems. Students will meet weekly with each other on "poetry dates" and meet with the instructor biweekly for individual conferences. Students will revise their poems written weekly so that, by the end of the semester, they will have a deeper sense of the art and a revised collection of their work. Students will be asked for curiosity, care, and commitment. We will have a wonderful time.

Contemporary American Poetry

WRIT 3552
Jeffrey McDaniel
Open, Seminar—Fall | 5 credits

This course 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. Students will read a book each week. We will write a critical response to each book and also have weekly writing prompts. Authors to be read will include: Etheridge Knight, Sharon Olds, and Larry Levis from the 1980s and 1990s and Paisley Rekdal and Malena Morling from the 2000s. 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. Students will also write a paper comparing a more recent Pitt poet with a writer from the syllabus.

The Distinctive Voice in Poetry

WRIT 3528
Dennis Nurkse
Open, Seminar—Fall | 5 credits

This course will focus primarily, and humanistically, on participants' own work. Roughly a third of discussion time will be devoted to examining seminal contemporary poems, with attention to poets of color and marginalized voices. We will examine poetics, prosody, and issues of form, pace, voicing, and tone in contemporary poetry and radically experimental texts. The course will also focus on the revision process: How do artists push themselves toward new worlds? How do poets achieve spontaneity without sacrificing rigor? How do texts reconcile clarity and unpredictability? How do poets develop their own exploration tools—and how do we go beyond intent? Emphasis will be on craft and individual style, not judgment. Students should expect to read widely, to approach texts in new ways, and to create many wild drafts and a finished portfolio of six to an infinite amount of poems. Students will produce a final paper, as well as creative writing. This course is intended for students with deep interest in poetry.

The Freedomways Workshop

WRIT 3123
Suzanne Gardinier
Open, Seminar—Spring | 5 credits

The Iowa Writers' Workshop was founded by Wilbur Schramm in 1936. Schramm went on to a many-faceted career, which included cowriting a postwar manual for the army called *The Nature of Psychological Warfare*. He saw the writing workshop as a way to train "the kind of young persons who can become the kind of writers we need" in a future framed by the dominance of the United States. This course will look for the traces of this project of domination and will ask what might happen for writers when the domination is seen from the point of view of the dominated and the "free" from the point of view of the prison. Why are censorship and incarceration such central facts of what it means to be a poet elsewhere? Why has that not been true in the United States? How does Archibald MacLeish's "a poem should not mean but be" or T. S. Eliot's "like a patient etherized upon a table" sound beside Adam Wazyk's "how many times must one wake you up before you recognize your epoch?" or Suzanne Césaire's use of surrealism as a tool to recover stolen power "purified of colonial stupidities"? What is real freedom? What are its ways? How is the poetry that comes from it? Our class text will be an anthology and workbook handed out on our first day, *The Most Beautiful Sea: Poems & Pathways Toward Poems*, including the work of Nas, Elizabeth Bishop, Refaat Alareer, Nâzım Hikmet, Marie Howe, Joshua Bennett, Lucille Clifton, Nipsey Hussle, Mahmoud Darwish, Dionne Brand, and the greatest of all poets: Anonymous. Students will be asked to complete in-class writing exercises, write letters with a partner, bring drafts to conference, and make a chapbook. In the words of Turkish poet Nâzım Hikmet, we will look together for "the most beautiful sea" that "hasn't been crossed yet," also known as "the most beautiful words I wanted to tell you / I haven't said yet."

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

Walter Benjamin's Archives (p. 23), Robert R. Desjarlais *Anthropology*
First-Year Studies: Writing and Directing for the Cinema: The Basics (p. 6), K. Lorrel Manning *Filmmaking and Moving Image Arts*
Intermediate Italian: Modern Italian Culture and Literature (p. 79), Tristana Rorandelli *Italian*
Reading High Romanticism: Blake to Keats (p. 84), Neil Arditi *Literature*
Elective Affinities in Contemporary Poetry: Elizabeth Bishop to Anne Carson (p. 87), Neil Arditi *Literature*
Beginning Spanish: Rebellious Voices in the Hispanic World (p. 129), Jeannette Rivera *Spanish*
First-Year Studies: 1,001 Drawings (p. 16), John O'Connor *Visual and Studio Arts*
1,001 Drawings (p. 144), John O'Connor *Visual and Studio Arts*
Senior Studio (p. 145), John O'Connor, Katie Bell *Visual and Studio Arts*
Performance Art Tactics (p. 146), Dawn Kasper *Visual and Studio Arts*
Grow Up! Depictions of Childhood in Literary Fiction (p. 151), Domenica Ruta *Writing*
Wrongfully Accused (p. 155), Marek Fuchs *Writing*

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
BSc (Hons), Durham University, England. PhD, The University of New Brunswick, Canada. Current research interests include the synthesis of new early transition-metal nitride compounds and the development of practical exercises for undergraduate chemistry teaching laboratories. Author of publications in the fields of inorganic and physical chemistry, as well as chemical education. Recipient of research grants from The Royal Society, Nuffield Foundation, Research Corporation for the Advancement of Science, and American Chemical Society. Received postdoctoral research fellowships at the University of Texas at Austin and at Cardiff University, Wales. Previously taught at: Strathclyde University, Scotland; Western Kentucky University; and Keene State College, New Hampshire. SLC, 2010–

Julie Abraham Lesbian, Gay, Bisexual, and Transgender Studies
BA (Hons.), University of Adelaide, Australia. MA, MPhil, PhD, Columbia University. Special interest in lesbian/gay/queer studies, 20th-century British and American literature, contemporary feminisms, and literatures of the city; author of *Are Girls Necessary?: Lesbian Writing and Modern Histories, Metropolitan Lovers: The Homosexuality of Cities,* and numerous essays; editor of *Diana: A Strange Autobiography;* contributor to *The Nation* and *The Women's Review of Books.* SLC, 2000–

Samuel Abrams Politics (on leave Spring 25)
AB, Stanford University. AM, PhD, Harvard University. Visiting fellow at the American Enterprise Institute in Washington, DC; faculty fellow at George Mason's Institute for Humane Studies; faculty fellow at Center for Advanced Social Science Research at NYU; and member of the Council on Foreign Relations. A graduate of Harvard University's Kennedy School of Government Program on Inequality and Social Policy and a former affiliate of Harvard's Canada Program and Institute for Quantitative Social Science. Main topics of research include social policy, inequality, international political economy, and comparative and American politics; special interest in network analysis, the media, Congress, political behavior, urban studies and cities, public opinion and survey research, political communication and elections, and the social nature of political behavior. Conducted fieldwork throughout Europe and North America. Authored three books and numerous peer-reviewed and popular press works. Two substantial projects are presently in progress: a deep-dive into American political tradition and local community and an empirical study aimed at understanding the political culture on college and university campuses. SLC, 2010–

Gillian Adler Esther Raushenbush Chair in Humanities—Literature (on leave for Fall 24)
BA, Barnard College. MA, University of York, UK. PhD, University of California, Los Angeles. Special interest in Chaucer, Dante, Old English and Middle English literature; the history of the book; romance, epic, hagiography, and mystical and contemplative writings. Author of two books, as well as essays published in the *Routledge Companion to Global Chaucer* (London, 2024), *Journal of Medieval Religious Culture*, *Arthuriana*, *Medieval Feminist Forum*, *Carte Italiane*, and C*omitatus: A Journal of Medieval and Renaissance Studies*. Her co-authored book, *'Alle Thyng Hath Tyme': Time and Medieval Life* (Reaktion Books, 2023), examines the experiences, technologies, and perceptions of time in the Middle Ages. Her first book, *Chaucer and the Ethics of Time* (Cardiff: University of Wales Press, 2022), examines the relationship between Chaucer's philosophical ideas of time and his strategies of narrative time in his major poems. Adler is the editor of the forthcoming *Bloomsbury Cultural History of Time in the Middle Ages* and president of New York Medieval Society. SLC, 2018–

Ron Afzal Religion
BA, Grinnell College. MA, McGill University. MDiv, Yale University. PhD, Columbia University. Active member of the Society of Biblical Literature and the American Academy of Religion, as well as the Catholic Biblical Association; has written on the Apocalypse of John and has taught broadly in the fields of New Testament and Early Christianity, Judaism in the Second Temple Period, the Hebrew Bible, and Late Antique Christian Mysticism. SLC, 1992–

N'tifafa Akoko Tete-Rosenthal Dance
BA, Grand Valley State University. MFA, Sarah Lawrence College. Born in Tsévié, Togo, and raised in Togo, Ithaca, NY, and Flint, MI, Akoko Tete-Rosenthal is an artist and performer based in New York City. She began her formal dance training in Flint through a youth ballet company. Later, as an independent study student at the Alvin Ailey School of Dance, she was introduced to traditional Guinean and Senegalese dance forms—which molded her choice of study for the next 10 years. She now performs as an independent artist and has worked with companies such as the Maimouna Keita Dance Company and Fusha Dance Company and tours internationally with Gala Rizzatto. Her performance work is rooted in a traditional and contemporary West African dance, influenced by classical and modern aesthetics. SLC, 2023–

Tea Alagic Theatre
BFA, Charles University, Prague, Czech Republic. MFA, Yale School of Drama. An internationally acclaimed, multilingual director based in New York City, Alagić'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 Mathematics
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 Hitchi (Cambridge, England and Tokyo, Japan). SLC, 2022–

Kathleen Amshoff Theatre
BA, Catholic University. MFA, Carnegie Mellon University. Amshoff is a director focused on new works that often include social engagement and cultural exchange. A Fulbright scholar in Berlin, she was an international forum fellow at Theatertreffen. She has developed new plays at the Kennedy Center, Ma-Yi, Peculiar Works, the Lark, IATI Theater, the Kana Theatre in Poland, and Divadlo Andreja Bagara in Slovakia—and devised civically engaged work on four continents with Dramatic Adventure Theatre. Her adaptation of the graphic novel, *Swell*, a story about grief, headlined Culture Project's Women Center Stage Festival and received the SDC Denham fellowship. Amshoff is a

New Georges-affiliated artist and a member of internationally renowned performance company Big Art Group. SLC, 2024–

Abraham Anderson Philosophy
AB, Harvard College. PhD, Columbia University. Author of *The Treatise of the Three Impostors and the Problem of Enlightenment*, of *Kant, Hume, and the Interruption of Dogmatic Slumber*, and of *The Skeptical Roots of Critique: Hume's Attack on Theology and the Origin of the Antinomy*. Anderson has taught at St. John's College, the American University in Cairo, and elsewhere. SLC, 2007–

Chris Anderson Music (Trumpet)
BM, Manhattan School of Music. Lead trumpet and horn arranger: Southside Johnny and The Asbury Jukes, Allman Brothers Band; Beacon Theater Residency, 2003-2015. Co-founder, New York Horns. Lead trumpet: Donald Fagen New York Rock and Soul Revue, 1991-92; Hector Lavoe, 1986-88; Ray Barretto, 1981-1986. Touring: Bruce Springsteen, Jon Bon Jovi, Celia Cruz, Marc Anthony, Illinois Jacquet Big Band, Little Kids Rock Gala House Band, Michael Bolton, Shadowland, S'Killit. Broadway: *Movin' Out*, *In The Heights*, *Swing*, *The Full Monty*, *Beehive*, *Bring in 'da Noise Bring in 'da Funk*. SLC, 2017–

William Anderson Music (Guitar)
BA, SUNY-Purchase. Performed at Tanglewood Festival and with the Metropolitan Opera Chamber Players, Chamber Music Society of Lincoln Center, and New York Philharmonic. Guest on WNYC Leonard Lopate Show. Featured on NPR's *All Things Considered,* where excerpts of his composition were broadcast throughout the United States. His *Djuna Barnes* settings were orchestrated and performed by the Riverside Symphony in 2015. Founder of Cygnus Ensemble. SLC, 2017–

Emily Anhalt Classics, Literature, Greek (Ancient), Latin
AB, Dartmouth College. PhD, Yale University. Primary interests are Greek epic and lyric poetry, Greek historiography, Greek tragedy, and Greek and Roman sexuality. Publications include: *Ancient Wisdom for Polarized Times: Why Humanity Needs Herodotus, the Man Who Invented History* (Yale University Press, 2025), *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–

Neil Arditi Literature
BA, Yale University. MA, PhD, University of Virginia. Special interests in British Romantic poetry; modern and contemporary English-language poetry; modern European and Latin-American poetry; translation theory, 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*, *MediscCommons*, *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–

Masanori Asahara Dance

Nicole Asquith French
BA, Swarthmore College. Maîtrise, Université de Picardie. PhD, Johns Hopkins University. Specialization in French modern poetry, with an emphasis on poetry as a form of social and political action. Other research and teaching interests include cultural studies, environmental humanities, ecocriticism, French theatre, opera, and hip-hop. Articles published on Rimbaud, graffiti and French hip-hop. SLC, 2024–

Genesis Báez Visual and Studio Arts
BFA, Massachusetts College of Art and Design. MFA, Yale School of Art. An artist and educator based in Brooklyn, New York, Báez's works are held in the public collections of the Museum of Modern Art in New York, the Whitney Museum of American Art, and Yale University Art Gallery, among others. She has exhibited her work internationally, most recently at the Whitney Museum. Báez is the recipient of a recent NYFA Photography Fellowship and the 2022 Capricious Photo Award. Her first monograph is slated to be published with *Capricious* in 2024. SLC, 2024–

Blair Baker Theatre

Damani Baker Filmmaking and Moving Image Arts
BA, Sarah Lawrence College. BA, MFA, University of California-Los Angeles, School of Film and Television. Baker's more than 20-year directing career includes work that spans museum exhibits, feature documentaries, music videos, and advertising. Most recently, in his critically acclaimed feature, *The House on Coco Road* (acquired by Ava Duvernay's ARRAY RELEASING), Baker combines family Super-8 with archival news and family

interviews to weave his mother's personal story with broader historical threads to tell a story of migration and the Grenada Revolution. *The House On Coco Road* and his first feature, *Still Bill*, on the life and music of the legendary Bill Withers have been critically acclaimed and have enjoyed worldwide distribution on Showtime, Netflix, and BBC. With Ralph Appelbaum Associates, Damani has directed more than 20 films for museums worldwide, featuring notables such as President Bill Clinton, Kofi Annan, and President Ellen Johnson Sirleaf—all stories rooted in understanding the human story and its connection to place. Baker has been featured in *The New York Times*, *The New Yorker*, *Los Angeles Times*, and *Time Out*. His upcoming projects include a series for MAX Network and a new feature documentary that spans the globe, building connections within the African diaspora. A tenured professor at Sarah Lawrence College, he teaches filmmaking to a diverse group of creatives, ensuring that the stories from all communities continue to be told with grace, dignity, and power. SLC, 2003–

Jen Baker Music (Trombone)
BM, Oberlin Conservatory. MFA, Mills College. Trombonist/composer. Awards: ASCAP Plus Award, 2012, 2013; Meet the Composer award, 2012. Member, International Alliance of Women Musicians, International Society of Improvised Music, and International Trombone Association. Author: *Hooked on Multiphonics*. (July 2016). Collaborates with artists throughout the world in site-specific, mixed-media performances, concert halls, solo and chamber commissions. Featured on the soundtrack to Werner Herzog's Oscar-nominated *Encounters at the End of the World*. Toured with Arijit Singh, Karole Armitage, Mansour, new music ensembles S.E.M. and TILT brass, and the mobile ensemble Asphalt Orchestra (founding member). SLC, 2017–

Liv Baker Biology
BA, Mount Holyoke College. MSc, University of Massachusetts, Amherst. PhD, University of British Columbia, Vancouver. A conservation behaviorist and expert in wild animal wellbeing, her research focuses on human-animal relationships and how individual animals engage with their environments; the roles wild animals have in the health of their social groups, cultures, and populations—exploring the similar patterns of well-being and behavior seen across the animal kingdom; seeing that animals want to learn about and hold sway over their lives; that good psychological health corresponds to good physical health; that social context matters; and that positive emotions and challenges are not luxuries but are integral elements to being alive. Conservation and well-being research involves a range of wild animals, including elephants, primates, arachnids, rodents, and macropods. Select recent publications include, "Psycho-ecological autonomy and wildness: An observational study of rewilded Asian elephants in Thailand (forthcoming); "Conservation, Animal Well-being, and Indigenous Participation at an Elephant Sanctuary in Mondulkiri, Cambodia" (2023); "Ethics, Well-being, and Wild Lives (2023); "Asian elephant rescue, rehabilitation, and rewilding" (2020). SLC, 2023–

Yevgeniya Baras Visual and Studio Arts (on leave Fall 24)
BA, MS, University of Pennsylvania. MFA, School of the Art Institute of Chicago. An artist working in New York, Baras has exhibited her work at galleries that include: White Columns, New York; The Landing, Los Angeles; 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; and Soco, Charlotte—as well as internationally at NBB Gallery, Berlin; Julien Cadet Gallery, Paris; and Station Gallery, Sydney. She is represented by Sargent's Daughters Gallery, 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–

Carl Barenboim Psychology
BA, Clark University. PhD, University of Rochester. Special interest in the child's developing ability to reason about the social world, as well as the relation between children's social thinking and social behavior; articles and chapters on children's perspective-taking, person perception, interpersonal problem solving, and the ability to infer carelessness in others; past member, Board of Consulting Editors, *Developmental Psychology;* principal investigator, grant from the National Institute of Child Health and Human Development. SLC, 1988–

Deanna Barenboim Anthropology, Psychology, Child Development
BA, Sarah Lawrence College. MA, PhD, University of Chicago. Special interests in political/legal anthropology and medical/psychiatric anthropology; transnational migration, diaspora, and mobilities; race, ethnicity, and indigeneity; urbanism, space, and place; expressive culture; new media; Maya peoples, languages, and cultures; Mexico and Latin America; North America.

Recipient of grants and fellowships from US Department of Education, Fulbright, and National Science Foundation. SLC, 2009–2017; 2018–

Itziar Barrio Theatre
A multimedia artist and educator based in New York City, Barrio's survey exhibition, *By All Means*, was curated by Johanna Burton (director of The Museum of Contemporary Art, MOCA, in Los Angeles and former curator at the New Museum) at Azkuna Zentroa, Bilbao (2018). Barrio's long-term project, *The Perils of Obedience* (2010 - 2022), merges different media to generate a movie in real time—participating in a larger debate about labor conditions and subjectivity—and It recently premiered at Participant Inc. in New York City. Her work has been presented internationally at MACRO Museum (Rome), Matadero Madrid, MACBA Museum (Barcelona), Belgrade's Contemporary Art Museum, Museo del Banco de la República (Bogotá), Abrons Arts Center (NYC), Anthology Films Archives (NYC), Salzburger Kunstverein, Espacio ODEÓN (Bogotá), Academy of Fine Arts in Gdansk (Poland), tranzit (Romania), European Network for Public Art Producers (ENPAP), ARTIUM Museum (Vitoria-Gasteiz), and the Havana Biennial, among many others. Barrio is a New Museum's cultural incubator, NEW INC member (2020-2022), and was a 2018-2019 recipient of the Spanish Academy in Rome Fellowship (Rome prize). She has received awards and grants by institutions that include the Brooklyn Art Council, Ministry of Culture of Spain, New York City Department of Cultural Affairs, Foundation for Contemporary Arts, New York Foundation for the Arts, and BBVA Foundation. She has been an artist in residence at the Skowhegan School of Painting and Sculpture, the International Studio & Curatorial Program (ISCP), La Escuelita Nicaragua, and the Hudson Valley Center for Contemporary Art. She teaches at the School of Visual Arts and has lectured at New York University, Hunter College, MICA, Montclair University, and the New School, among many others. SLC, 2022–

Katie Bell Visual and Studio Arts
BA, Knox College. MFA, Rhode Island School of Design. Bell has shown her work at a variety of venues, including Spencer Brownstone Gallery (New York City), Kavi Gupta Gallery (Chicago, IL), Smack Mellon (Brooklyn, NY), Locust Projects (Miami, FL), Hallwalls Contemporary Arts Center (Buffalo, NY), Brooklyn Academy of Music (Brooklyn, NY), and 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 has been awarded fellowships by the New York Foundation for the Arts, the Saint-Gaudens Memorial Fellowship, and Dieu Donné Workspace Residency. SLC 2021–

Roy Ben-Shai Philosophy (on leave Fall 24)
BA, Tel-Aviv University. MA, PhD, New School for Social Research. Mellon Postdoctoral Fellowship, Haverford College. Interests in 19th- and 20th-century Continental philosophy—in particular, Nietzsche, Heidegger, existentialism, and poststructuralism—and in the history of philosophy more broadly. Author of *Critique of Critique* (Stanford University Press, 2023); co-editor of *Synontology: The Ontology of Relations*, a special issue of *Philosophy Today* (2023); and co-editor of *The Politics of Nihilism: From the Nineteenth Century to Contemporary Israel* (Bloomsbury Academic, 2014). Published essays in *Telos*, *The European Legacy*, and *The Journal of French and Francophone Philosophy*, among others. SLC, 2018–

Claudia Bitrán Visual and Studio Arts
BFA, Universidad Catolica de Chile. MFA, Rhode Island School of Design. Bitrán, who works primarily through painting and video, has exhibited individually at Cristin Tierney Gallery in NY (2022), Walter Storms Galerie in Munich (2020-2021), Spring Break Art Show in NY (2020), Muhlenberg College Gallery (2018-2019) and Practice Gallery in PA (2018), Brooklyn Bridge Park in NY (2018), Roswell Museum and Arts Center in New Mexico (2017), and Museo de Artes Visuales in Santiago Chile (2016), among others. She has also participated in numerous group exhibitions and screenings internationally. Bitrán has held residencies at Pioneer Works (2021), Skowhegan School of Painting and Sculpture (2014), Bemis Center for Contemporary Arts (2014), Roswell Artist-in-Residence Program (2016), Smack Mellon Studio Program (2017), Outpost Projects (2018), and Pioneer Works (2020-2021). Grants and awards include: The New York Trust Van Lier Fellowship; Hammersley Grant, Emergency Grant for Artists Foundation for Contemporary Arts; Jerome Foundation Grant for Emerging Filmmakers; first prize, Britney Spears Dance Challenge; first prize, UFO McDonald's Painting Competition; first honorable mention, Bienal de Artes Mediales, Museo de Bellas Artes, Santiago, Chile. She currently teaches in the painting departments at Rhode Island School of Design and at Pratt Institute and is a guest critic at NYC Crit Club in NY and at SIA in Beijing. SLC, 2022-

Emily Bloom Literature
BA, Washington University in St Louis. MA, Boston College. PhD, University of Texas at Austin. Special interests include 20th-century British and Irish literature, media studies, the history of technology, and disability studies. Author of *The Wireless Past: Anglo-Irish Writers and the BBC, 1931-1968* (Oxford University Press, 2016), which was awarded the First Book Prize by the Modernist Studies Association, and, most recently, *I Cannot Control Everything Forever: A Memoir of Motherhood, Science, and Art* (St. Martin's Press, 2024). SLC, 2021–

Kirsten Brown Music

Joseph Buckley Visual and Studio Arts
BA, Goldsmiths, University of London. MFA, Yale School of Art. An artist based in New York City, Buckley's work brings a formidable knowledge of science-fictional premises, traumas, and catastrophes into uncomfortable proximity with contemporary class and race politics. Through a critical sculptural practice, he foregrounds the violence of fabrication as an analogue for the social reproduction of inequality, bigotry, and ecological collapse. Selected solo projects include Despair Engine, Island Gallery, New York City; Cannibal Galaxies, Specialist Gallery, Seattle; Letter From the Home Office, Lock Up International, London; Traitor Muscle, Art in General, New York; and Brotherhood Tapestry, The Tetley, Leeds. Selected group exhibitions include: The Secret Realm of Thrills and Concealment, Afternoon Projects/BROWNIE Project, Shanghai; Phantom Sculpture, Warwick Arts Centre, Coventry; Poor Things, Fruitmarket, Edinburgh; Friends & Family, Anton Kern Gallery, New York; Trouble in Outer Heaven: Portable Ops Plus, Southwark Park Gallery, London; and I Don't Know Whether The Earth is Spinning or Not..., Museum of Moscow, Moscow. In 2021, he received a Jerome Hill Artist Fellowship. Buckley also teaches in the Sculpture Departments at Brooklyn College and Yale School of Art. SLC, 2024–

Melvin Jules Bukiet Writing
BA, Sarah Lawrence College. MFA, Columbia University. Author of *Sandman's Dust, Stories of an Imaginary Childhood, While the Messiah Tarries, After, Signs and Wonders, Strange Fire,* and *A Faker's Dozen;* editor of *Neurotica, Nothing Makes You Free,* and *Scribblers on the Roof.* Works have been translated into a half-dozen languages and frequently anthologized; winner of the Edward Lewis Wallant Award and other prizes; stories published in *Antaeus, The Paris Review,* and other magazines; essays published in *The New York Times, Washington Post, Los Angeles Times,* and other newspapers. SLC, 1993–

Scott Calvin Physics
BA, University of California-Berkeley. PhD, Hunter College. Taught courses or workshops at Lowell High School, University of San Francisco, University of California-Berkeley, Hayden Planetarium, Southern Connecticut State University, Hunter College, Stanford Synchrotron Radiation Lightsource, Brookhaven National Laboratory, Argonne National Laboratory, Ghent University in Belgium, the Synchrotron Light Research Institute in Thailand, Sarah Lawrence College, and Lehman College. Currently Pre-Health Program Director at Lehman College of the City University of New York. Authored *XAFS for Everyone*, a textbook on X-ray absorption spectroscopy, and *Beyond Curie: Four Women in Physics and Their Remarkable Discoveries, 1903 to 1963*. Co-authored *Cartoon Physics: A Graphic Novel Guide to Solving Physics Problems and Examkrackers 1001 Questions in MCAT Chemistry*, a best-selling chemistry-test prep book. Co-designed and produced an artisanal pop-up book promoting the National Synchrotron Light Source II facility. SLC, 2003–2017; 2022–

Lorayne Carbon Director, Early Childhood Center—Psychology
BA, State University of New York-Buffalo. MSEd, Bank Street College of Education. Lorayne Carbon has been the Director of the Early Childhood Center since 2003. Lorayne is a graduate of SUNY Buffalo and holds a MSEd from Bank Street College of Education. Her prior work includes teaching Head Start, preschool and kindergarten and directing childcare programs in Westchester County. Lorayne was an adjunct for many years at Westchester Community College, teaching coursework in early childhood foundations and curriculum. She has facilitated the graduate advisement seminar in the Art of Teaching graduate program and is a faculty advisory member of the SLC Child Development Institute. Supporting children and families within a caring, kind community, coupled with the ability to nurture the progressive, play based program at the Early Childhood Center is what keeps Lorayne excited about the work she does on a daily basis. SLC, 2003–

David Castriota Art History
BA, New York University. MA, MPhil, PhD, Columbia University. Special interests in Greek art of the classical and Hellenistic periods, Roman art of the late republic and early empire, and the art of prehistoric Europe; author of *Myth, Ethos, and Actuality: Official Art in Fifth-Century B.C. Athens, The Ara Pacis Augustae and the Imagery of Abundance in Later Greek and Early Roman Imperial Art,* and a critical commentary on Alois Riegl's *Problems of Style: Foundations for a History of Ornament;* editor of *Artistic Strategy and the Rhetoric of Power: Political Uses of Art from Antiquity to the Present;* recipient of fellowships from the Dumbarton Oaks Center for Early Christian and Byzantine Art and the Society of Fellows of Columbia University and of grants from the National Endowment for the Humanities and the American Philosophical Society. SLC, 1992–

Janet Charleston Dance
MFA, University of Illinois, Urbana-Champaign. Charleston has enjoyed working for many years in dance as a performer, teacher, choreographer and rehearsal director. She is currently dancing with Baye & Asa, Christopher Williams, Douglas Dunn, and Taylor Stanley/Alec Knight. Charleston danced with the Lucinda Childs Dance Company for many years and performed in the 1992 world tour of *Einstein on the Beach*. Other artists she has worked with include Chamecki/Lerner, Kota Yamazaki, David Parker, RoseAnne Spradlin, Stephen Koester, and June Finch. Invited by Merce Cunningham to teach at his

studio in 2001, she currently teaches for the Cunningham Trust and independently, and is on faculty for the Cunningham Technique Teacher Training Program. Other teaching engagements have included Sarah Lawrence College, Barnard College, SUNY Purchase, the Joffrey Jazz and Contemporary Trainee Program, SEAD (Salzburg, Austria), and El Centro Cultural Los Talleres (Mexico City). Charleston has also taught yoga and movement for children and the elderly. Her work has been presented at venues in New York City, Illinois, Kansas, Missouri, Iowa, Arizona, and South America. A Fulbright Scholar in Santiago, Chile in 2008, she subsequently served as Peer Reviewer in Dance for the Fulbright organization. SLC, 2019–

Eileen Ka-May Cheng Sara Yates Exley Chair in Teaching Excellence—History (on leave Fall 24)
BA, Harvard University. MA, MPhil, PhD, Yale University. Special interest in early American history, with an emphasis on the American Revolution and the early American republic; European and American intellectual history; and historiography. Author of *The Plain and Noble Garb of Truth: Nationalism and Impartiality in American Historical Writing, 1784-1860* and *Historiography: An Introductory Guide*; editor, *Classic Texts in Context*, *Bloomsbury History: Theory and Method Digital Resource*; author of articles and book reviews for *History and Theory*, *Early American Studies*, *Journal of American History*, *Reviews in American History*, *Journal of the Early Republic*, *American Historical Review*, and *Women's Review of Books*. SLC, 1999–

Kim Christensen Economics
BA, Earlham College. PhD, University of Massachusetts-Amherst. Christensen has taught economics, labor history, gender studies, and public policy at Sarah Lawrence since 2008 and is a member of the women's/gender history faculty. 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, organizing precarious/gig workers, the economic impact of restrictions on reproductive rights, and proposals for worker representation in US corporations. SLC, 2008–

Una Chung The Joseph Campbell Chair in the Humanities—Literature
BA, University of California-Berkeley. PhD, Graduate Center of the City University of New York. Published essays in *Beyond Biopolitics: Essays on the Governance of Life and Death* (Duke University Press, 2011), *Journal for Comparative Philosophy*, and *Women's Studies Quarterly*. SLC, 2007–

Lisa Clair Theatre
BA, Bard College. Certificate of Completion in Clown, The Burlesk Center, Locarno, Switzerland. MFA, Brooklyn College. A New York based playwright, performer and educator, Clair makes work under the name Lisa Clair Group—a collective of performers, musicians, and designers who collaborate across disciplines to create live, experimental performance. Clair is a New Georges-affiliated artist and a 2020/21 New Georges Audrey Resident, as well as an affiliated artist with Immediate Medium/AGENCY. Her work has been presented at The Collapsable Hole, Target Margin Theater, SPRING/BREAK art show, The SFX Festival@The Wild Project, The Bushwick Starr Reading Series, Ars Nova, Dixon Place, JACK, The Performance Project at University Settlement, and The Silent Barn. Her play, *Willa's Authentic Self*, is slated to have a 2023 world premiere in partnership with Immediate Medium. She is also a voice over artist, having voiced numerous animated and commercial characters. SLC, 2022-

Julia Clark Japanese
BA, Carleton College. PhD, University of California, Los Angeles. Primary area of specialization: postwar and contemporary Japanese literature. Special interests include the cultural production of ethnic minorities in Japan, literary multilingualism and "Japanophone" literature, representations of urban space, and transnational feminisms. Articles include "'Poems of Flesh': Rethinking Zainichi Women's Literary History Through the Works of So Shugetsu" (2023) and "Ikaino's Afterlives: The Legacies of Landscape in the Fiction of Kim Yujeong" (2023). SLC, 2024–

Richard C. Clark Psychology
University of California Santa Cruz. PhD candidate, CUNY Graduate Center. Clark (they, she, her) is a community activist, researcher, and professor whose work broadly deals with engaging in collective forms of resistance and holding human complexity. Her current work interrogates what it means to decenter whiteness while navigating experience, identity, standardization, hierarchy, and other social systems. Clark uses organizing, teaching, and research in order to heal from, resist against, and dream beyond the legacies of violence we exist in. She also teaches at City College of New York. SLC, 2022-

Heather Cleary Spanish, Literature (on leave for 24-25)
BA, MA, New York University. PhD, Columbia University. Special interests include contemporary Latin American culture and the theory and practice of translation. Scholarly publications include *The Translator's Visibility: Scenes from Contemporary Latin American Fiction* (Bloomsbury, 2021) and essays published in *Hispanic Review* and *Mutatis Mutandis*; translations include more

than a dozen volumes of poetry and prose by Brenda Lozano, Sergio Chejfec, Betina González, Mario Bellatin, and Oliverio Girondo, among others. SLC 2015–

Kevin Confoy Theatre, Theatre MFA Program (on leave Spring 25)
BA, Rutgers College. Certificate, London Academy of Music and Dramatic Art (LAMDA). Graduate, The Conservatory at the Classic Stage Company (CSC), Playwrights Horizons Theatre School Directing Program. Actor, director, and producer of Off Broadway and regional productions; resident director, Forestburgh Playhouse; producer/producing artistic director, Sarah Lawrence theatre program (1994-2008); executive producer, Ensemble Studio Theatre, New York (1992-94); associate artistic director, Elysium Theatre Company, New York (1990-92); manager, development/marketing departments of Circle Repertory Company, New York. Recipient of two grants from the Alfred P. Sloan Foundation; OBIE Award, Outstanding Achievement Off and Off-Off Broadway (producer, E.S.T. Marathon of One-Act Plays); nomination, Drama Desk Award, Outstanding Revival of a Play (acting company); director, first (original) productions of 13 published plays. SLC, 1994–

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 The Sara Yates Exley Chair in Teaching Excellence—Biology (on leave Fall 24)
BA, Swarthmore College. PhD, University of Pennsylvania. Special interest in the molecular basis of gene regulation and the control of gene expression; specifically focused on the control of antigen-presenting genes of the immune system and the subcellular localization of the regulatory protein CIITA; author of papers on mammalian liver regeneration and CIITA activity; recipient of grants from the Irvington Institute for Biomedical Research and the National Science Foundation. SLC, 2000–

Stephen Tyler Davis Theatre
BA, University of Alabama. MFA, Sarah Lawrence College. A New York-based multi-hyphen artist from Huntsville, Alabama, committed to connecting communities and inspiring joy through theatre and music, Davis has worked over the past decade as a director, teacher, writer, performer, producer, and designer at colleges, regional theatres, New York Musical Theatre Festival, and New York International Fringe Festival. He is the author of plays, poetry, and original musicals, such as *Huckleberry Haywood*, *Bird Brain*, *Bad Kiss*, *Little Trees*, *Rusty the Robot*, *Stargazing With Helen Keller*, and *Lights Out in Cootah County*, as well as an original shadow puppetry adaptation of *A Christmas Carol*. Davis has toured the United States for three seasons with TheatreWorks USA and can be found daily as a singing hologram on Broadway at Ripley's Museum in Times Square. He is a founder and artistic director of CitySalt Theatricals, an ordained minister, ASCAP songwriter, and a member of the Actors Equity Association. SLC, 2017–

Lauren DeLeon Theatre
BA, SUNY Purchase. MA, New York University. DeLeon is an American-Uruguayan intimacy director/coordinator, director, and teacher from Miami, Florida. As an intimacy choreographer, she has worked with Queens College, Weston Playhouse Theatre, New York University, The New School, BRIC, Columbia University, and Downstage at SLC, as well as multiple short films. As a director, her work has been presented at INTAR, The Wild Project, Nuyorican Poets Cafe, The Flea, Pregones Theater, Harlem 9 Inc., and Adelphi University. DeLeon teaches intimacy direction with IDC Professionals and has taught and co-taught introductory intimacy workshops at The American Academy for Dramatic Arts and New York University. She worked in Development at both The Lark Theatre and Manhattan Theatre Club and was a resident director at The Flea, a member of Roundabout Theatre's 2019-2020 Emerging Director's Group, and part of Roundabout's Refocus Project Artistic Council. Currently, she is the co-captain of Culture and Accountability, as well as the resident intimacy director at The Fled Collective. SLC, 2021–

Robert R. Desjarlais Anthropology
BA, University of Massachusetts-Amherst. MA, PhD, University of California-Los Angeles. Special interests in the cultural construction of experience, subjectivity and intersubjectivity, death and mourning, and the political economy of illness and healing; ethnographic fieldwork in the Nepal Himalayas, with the residents of a homeless shelter in Boston, and among competitive chess players; author of *Body and Emotion: The Aesthetics of Illness and Healing in the Nepal Himalayas; Shelter Blues: Sanity and Selfhood Among the Homeless*; *Sensory Biographies: Lives and Deaths Among Nepal's Yolmo Buddhists*; *Counterplay: an Anthropologist at the Chessboard*; and *Traces of Violence: Writings on the Disaster in Paris, France* (co-authored with Khalil Habrih). Recipient of a Guggenheim fellowship and a Humboldt Research Award. 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, the history of science in Africa, women's history; gender, health care, and education. Courses in oral history and public history. Recipient of grants from the Spencer Foundation, National Endowment for Humanities at the Library of Congress for "American Immigration Revisited," Mellon Public Humanities in partnership with the Hudson River Museum. Director of SLC's Graduate MA Program in Women's History, 2016-2021. Commissioner, Yonkers Commission for Human Rights, 2023-. SLC, 2001––

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–

Kerry Downey Visual and Studio Arts
BA, Bard College. MFA, Hunter College. Downey's interdisciplinary practice explores embodied forms of resistance and transformation. They use experimental strategies to draw connections between interior worlds

and sociopolitical landscapes. They have exhibited at Soloway Gallery and Underdonk in Brooklyn, NY; Bureau of General Services-Queer Division and Kate Warble in New York, NY; Queens Museum in Flushing, NY; The Knockdown Center in Maspeth, NY; The Hessel Museum at Bard CCS in Annandale, NY; Cooper Cole in Toronto, CA; and Taylor Macklin in Zurich, CH. Their publication, "We collect together in a net," was published by Wendy's Subway in 2019. Artist-in-residencies include Skowhegan School of Painting and Sculpture, Triangle Arts Association, the Drawing Center's Open Sessions, and the Vermont Studio Center. Downey is a recipient of the Joan Mitchell Foundation Emerging Artist Grant and participated in the Queer|Art|Mentorship program in 2013 (paired with Angela Dufresne). Their work has been in *Artforum*, *The Brooklyn Rail*, and *The Washington Post*. Downey spent over a decade teaching community and access programs at The Museum of Modern Art. They have also recently taught at Williams College and Rhode Island School of Design. SLC, 2026–

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-

Amalle Dublon Lesbian, Gay, Bisexual, and Transgender Studies
BA, Swarthmore College. PhD, Duke University. Publications include essays in *GLQ: A Journal of Lesbian and Gay Studies*, *TDR: The Drama Review*, *Art in America*, and *Movement Research Performance Journal*. Dublon also helps organize I Wanna Be With You Everywhere, a serial gathering of disabled artists and writers. SLC 2024–

Scott Duce Filmmaking and Moving Image Arts
BFA, University of Utah. MFA, Boston University. Visual artist with multiple awards and grants, including a National Endowment for the Arts artist grant. Exhibitions include solo exhibits in New York City, Chicago, Atlanta, Boston, and internationally in Paris, Barbizon, Florence, and Lima. Notable collections include Random House, General Electric, IBM, McGraw-Hill, Petroplus Holdings (Switzerland), Seagram's (Montreal), and US Embassy (Stockholm). Currently producing work for exhibitions, creating hand-drawn animated shorts, and developing a series of e-book artist catalogues. SLC, 2012–

Glenn Dynner Religion (on leave yearlong)
BA, Brandeis University. MA, McGill University. PhD, Brandeis University. Scholar of East European Jewry, with a focus on the social history of Hasidism and the Haskalah (Jewish Enlightenment). Author of *Men of Silk: The Hasidic Conquest of Polish Jewish Society,* which received a Koret Publication Award and was a National Jewish Book Awards finalist. Received textual training in several Israeli yeshivas and the Hebrew University of Jerusalem. Additional interests include Polish-Jewish relations, Jewish economic history, and popular religion. Recipient of the Fulbright Award. Member (2010-11), Institute for Advanced Study, Princeton University. SLC, 2004–

Jason Earle French, Literature (on leave Spring 25)
AB, University of Chicago. MA, MPhil, PhD, Columbia University. Area of primary specialization: 20th-century French literature. Other research and teaching interests include 19th- and 21st-century French and francophone literature, the history and theory of the novel in French, literature and politics, and the avant-garde. Articles published on conspiracy theories, surrealism, Céline, interwar journalism, and William S. Burroughs. SLC, 2012–

Matthew Ellis Christian A. Johnson Endeavor Foundation Chair in Middle Eastern Studies and International Affairs—History (on leave Fall 24)
BA, Williams College. MPhil, University of Oxford. MA, PhD., Princeton University. Dr. Ellis specializes in the social, intellectual, and cultural history of the modern Middle East. His first book, *Desert Borderland: The Making of Modern Egypt and Libya* (Stanford University Press, 2018), examines lived experiences of territoriality in the Eastern Sahara in the late 19th and early 20th centuries and the role these experiences played in facilitating the emergence of Egypt and Libya as modern, bordered political spaces. His broader intellectual and teaching interests include: the politics and culture of nationalism; modernity and identity formation in the Ottoman and post-Ottoman Middle East; cities and imagined urbanism; nostalgia and the politics of collective memory; popular culture; British, French, and Italian imperialism and decolonization; and the history of mass media and propaganda. Dr. Ellis has published articles in *The International Journal of Middle East Studies* and *History Compass* and contributed a chapter to *The Long 1890s in Egypt: Colonial Quiescence, Subterranean Resistance* (Edinburgh University Press, 2014). He has received several fellowships supporting his research, including grants from Fulbright, the Social Science Research Council, and the American Research Center in Egypt. Most recently, he was the recipient of the Paul Mellon/Andrew W. Mellon Foundation Rome Prize in Modern Italian Studies, awarded by the American Academy in Rome for the 2020-21 academic year. Dr. Ellis is currently at work on two research projects. The first is a study of Italian imperial citizenship in Libya, with a particular focus on the ways the colonial government responded to the challenge of Libyan mobility as tens if not hundreds of thousands of Libyans fled Italian rule and took refuge in neighboring countries such as Tunisia and Egypt. The second aims to provide an intellectual genealogy of American mass media and propaganda in the middle decades of the 20th century, paying special attention to how social scientists conceived the relationship between mass persuasion and nation-building in the era of decolonization. SLC, 2012–

Brian Emery Filmmaking and Moving Image Arts
BA, Sarah Lawrence College. Technical director of Sarah Lawrence College's filmmaking and moving image arts program since 2008, where he became a guest professor in 2018 teaching postproduction. Emery has been on the faculty at the Feirstein Graduate School of Cinema at Brooklyn College since 2020. He is an Apple-certified trainer in both Final Cut Pro and Blackmagic DaVinci Resolve. He has also taught camera, editing, and production workshops at the New York International Film Institute since 2006. His freelance filmmaking and editing clients include TED, Almond Cow, and Kodak, among others. Recent editing projects have screened at the United Nations and have garnered film festival success. When not working with students, Emery tends to jump from corporate work, music videos, and web series to both short and feature films, including shooting the feature film *Red Monsoon*, shot on location in Kathmandhu, 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–

Yuval Eytan Philosophy
BA, College of Management. MA, PhD, Tel Aviv University. Visiting Scholar, Emory University. Fulbright postdoctoral Fellowship, Columbia University. Eytan's interest is in the complex relationship between authenticity and happiness in modern philosophy; in particular, Kant, Hegel, and Marx. Essays published in *Rethinking Marxism*, *Symposion*, *Philosophical Papers*, *Journal of Theoretical and Philosophical Psychology*, and *Journal of Philosophy of Education*. Previously taught at Tel Aviv-Yafo Academic College, Tel Aviv University, Reichman University, and Kibbutzim College of Education, Technology, and the Arts. SLC, 2024–

Margarita Fajardo History (on leave spring 25)
BA, Universidad de los Andes, Bogotá, Colombia. PhD, Princeton University. Fajardo specializes in modern Latin American history, particularly in the history of Chile, Brazil, and Colombia, and on the history of economics, economic policymaking, and economic life. Her first book, The World that Latin America Created: The United Nations Economic Commission for Latin America in the Development Era, received LASA's Best Book in Politics and Economics in 2023. Her article "CEPAL: the International Monetary Fund of the Left?" published in the American Historical Review received History of Economics' Society Best Article Award in 2024. She is currently working on a second book project tentatively titled *Taming Markets* on the history of inflation and commodity regulation in the transition to a neoliberal order in Latin America. Margarita

will be on leave on 2025 as a fellow in the Woodrow Wilson Center and in 2025-2026 as Marie Sklowdowska-Curie Fellow at Oxford University. SLC, 2015–

Christine Farrell Theatre (on leave Spring 25)
BA, Marquette University. MFA, Columbia University. One-Year Study Abroad, Oxford, England. Actress, playwright, director. Appeared for nine seasons as Pam Shrier, the ballistics detective on *Law and Order.* Acting credits on TV include *Saturday Night Live* and *One Life to Live;* films, *Ice Storm, Fatal Attraction*; stage: *Comedy of Errors, Uncle Vanya, Catholic School Girls, Division Street, The Dining Room.* Two published plays: *Mama Drama* and *The Once Attractive Woman.* Directed in colleges, as well as Off Broadway, and was the artistic director and co-founder of the New York Team for TheatreSports. Performed in comedy improvisation throughout the world. SLC, 1991–

Kayla Farrish Dance
BFA, University of Arizona. A New York-based dancer, choreographer, director, and photographer, Farrish is a North Carolina native born into a dance-loving family. At the University of Arizona, she was awarded the Gertrude Shurr Award for excellence in modern dance and passionate dancing. Since moving to New York, she has freelanced with various artists and companies, including Punchdrunk's Sleep No More NYC; Kyle Abraham/ Abraham. In. Motion; Kate Weare Company; Helen Simoneau Danse; Rashuan Mitchell/Silas Reiner; Aszure Barton and Artists; Madboots Dance; Nicole Von Arx; Danielle Russo Performance Project; Chris Masters Dance Company; Elena Vazintaris/Dance Projects; and others. Both independently and through companies, Farrish has worked as a rehearsal assistant and teaching artist, instructing at various programs including University of North Carolina School of the Arts, University of the Arts, The Juilliard School, New York University Tisch Dance Program, local dance organizations and studios, and beyond. SLC, 2024–

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), Nouspace Gallery (Vancouver), D-Art Gallery (London), Interests include open-endedness, morphogenesis, and adaptive systems. SLC, 2010–

Carolyn Ferrell Ellen Kingsley Hirschfeld Chair in Writing—Writing (on leave Spring 25)
BA, Sarah Lawrence College. MA, City College of New York. Author of the novel *Dear Miss Metropolitan* (Holt, 2021), which was a finalist for the PEN/Hemingway Award for Debut Novel and the PEN Faulkner Award for Fiction. Her story collection, *Don't Erase Me*, was awarded the 1997 Art Seidenbaum Award for First Fiction of the Los Angeles Times Book Prizes, the John C. Zacharis First Book Award given by Ploughshares, and the Quality Paperback Book Prize for First Fiction. Ferrell's stories and essays have been anthologized in *The Best American Short Stories 2018* and *The Best American Short Stories 2020*, edited by Roxane Gay and Curtis Sittenfeld, respectively; *The Best American Short Stories of the Century*, edited by John Updike; *Children of the Night: The Best Short Stories by Black Writers, 1967 to the Present*, edited by Gloria Naylor; *Apple, Tree: Writers on Their Parents*, edited by Lise Funderburg; and other places. She is the recipient of grants and awards from the Fulbright Association, the Bronx Council on the Arts, the National Endowment for the Arts, the Corporation of Yaddo, and Sarah Lawrence College. SLC, 1996–

Modesto Flako Jimenez Theatre
A Bushwick-raised artist and educator, Modesto Flako Jimenez is a 2015 HOLA Best Ensemble Award Winner, an ATI Best Actor Award Winner 2016, a HOLA Outstanding Solo Performer 2017, a 2016 Princess Grace Honorarium in Theatre, and has been profiled in *The New York Time*s. He has taught theatre/poetry in New York City public schools for 10 years. Flako Jimenez has toured internationally and has appeared on TEDxBushwick and in *Early Shaker Spirituals* (Wooster Group), Richard Maxwell's *Samara*

(Soho Rep.), Kaneza Schaal's *Jack &* (BAM), and Victor Morales *Esperento* (Sundance). In 2018, he became the first Dominican-American lead artist in The Public Theatre's UTR Festival for *¡Oye! For My Dear Brooklyn*. SLC, 2020–

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–

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 The Ilja Wachs Chair in Outstanding Teaching and Donning—Russian, Literature
AB, Harvard University. PhD, University of California–Berkeley. Special interests include the 19th-century novel and literature and the literary marketplace. Author of articles and books on topics including Pushkin, Senkovskii, Gogol, Tolstoy, and Russian Formalism. Awarded the 2007 Jean-Pierre Barricelli Prize for "Best Work in Romanticism Studies," by the International Conference of Romanticism, for *Romantic Encounters: Writers, Readers, and the "Library for Reading"* (Stanford University Press, 2007). SLC, 1995–

Merideth Frey Physics
BA, Wellesley College. PhD, Yale University. Past research in novel magnetic resonance imaging (MRI) techniques for 3D imaging of solids and using optical magnetometry for low-field nuclear magnetic resonance (NMR). Current research involves building a low-field magnetic resonance setup to explore cross-disciplinary MR applications and develop new MR techniques at low magnetic fields. Previously taught courses at Wesleyan University and Princeton University, including helping develop investigative science learning environment physics labs. SLC, 2016–

Marek Fuchs Writing
BA, Drew University. Executive director of The Investigative Journalism and Justice Institute at Sarah Lawrence College. Ellen Kingsley Hirschfeld Chair in Writing at Sarah Lawrence College (2018-2022). "County Lines" columnist for *The New York Times* for six years and also wrote columns for *The Wall Street Journal's* "Marketwatch" and for Yahoo!. Author of *A Cold-Blooded Business*, a book called "riveting" by Kirkus Reviews. His most recent book, *Local Heroes*, also earned widespread praise, including from ABC News, which called it "elegant…graceful…lively and wonderful." Recipient of numerous awards and named the best journalism critic in the nation by Talking Biz website at The University of North Carolina School of Journalism and Mass Communication. Regularly speaks on business and journalism issues at venues ranging from annual meetings of the Society of American Business Editors and Writers to PBS and National Public Radio. When not writing or teaching, he serves as a volunteer firefighter. SLC, 2010–

Izumi Funayama Japanese
BA, Waseda University, Japan. MA, Ohio University. PhD, The University of Texas-Austin. Doctoral Dissertation: Intercultural experiences and practices in a Chinese-Japanese joint venture: A study of narratives and interactions about and beyond "Chinese" and "Japanese." Associate professor, Kumamoto University, Japan; certified professional co-active coach, Coach Training Institute; certified designer and facilitator of LEGO Serious Play Method; certified instructor, Omotesenke tea ceremony. Recipient of Grants-in-Aid for Scientific Research, The Ministry of Education, Culture, Sports, Science and Technology, Japan. Interests include intercultural communication, ethnography, narrative analysis, discourse analysis, intercultural training, and intercultural coaching. SLC, 2014–

Makalina Gallagher Dance
BA, Fordham University. Born in the South Pacific, Gallagher has lived in the Marianas, Caroline and Hawaiian islands; she has studied ballet, jazz, modern, and tap in New York City. Gallagher was under scholarship with Rod Rodgers Dance Company and has performed with Linda Diamond's Dance Company, as well as with Denisa Reye's & Friends. She has appeared in several theatrical productions as Liat in *South Pacific*, summer stock, and

was on the national tour of *The King & I* with Yul Brynner. While she has worked on films, television, commercials, and daytime television, Gallagher has always returned to her first love—Polynesian dance. With her background, she became a member of the ALLNATIONS Dance Company, a multiethnic group of dancers from various cultures around the world. Gallagher represented the South Pacific Islands of Tahiti, New Zealand, and Hawaii and toured throughout the Eastern United States, Alaska, Asia, Guam, and Hawaii. She has also performed with various Polynesian Revues in the New York Tri-State area and at the world-famous Hawaii Kai under the artistic direction of Uilani Walton and Leonaka Cagata. Gallagher is the organizer of the New York City Ukulele MeetUp group and was involved with the New York Uke Fest; she also played with The All Borough Ukulele Ensemble. She has participated in celebrating Asia Pacific Heritage Month by performing with her students and dancers at the CAPA (Coalition of Asian Pacific Americans) Festival, Mayor Bloomberg's Asian Pacific Heritage event, New York City Dance Parade, New York City Halloween Parade, as well as various Asian Heritage events in Manhattan and Brooklyn. Gallagher and her husband were members of the Hawaiian Steel Guitar Association, an organization whose goal is to preserve and promote Hawaiian music and dance. She is a teaching artist and has given lecture-demonstration workshops on Polynesian dance. During the COVID-19 pandemic in 2020-2021, she taught a basic Zoom hula class at Sarah Lawrence College. She has on-going hula classes on Zoom. SLC, 2020–

Ana Garcia Dance
A New York City native who has represented women in hip-hop dance professionally over the past three decades, "Rockafella" Garcia co-founded Full Circle Prod Inc, New York City's only nonprofit hip-hop dance theatre company, with her husband, Kwikstep, generating theatre pieces, dance training programs, and New York City-based dance events. She directed a documentary highlighting the Bgirl lifestyle, entitled "All The Ladies Say," with support from Third World Newsreel and Bronx Council of the Arts. She is hired internationally to judge break-dance competitions and to offer her unique workshops aimed at evolving and preserving its technique and cultural aspects. She has worked within the New York City public-school system and various City-based community centers, setting up programs that help expose young students to the possibility of a career in dance. In May 2017, she launched "ShiRoka"— a T shirt fashion line with Shiro, a Japanese grafitti artist. She has been featured in pivotal rap music videos, tours, film, fashion shows, and commercials, including the NetFlix Series *The Get Down*. "Rokafella" has choreographed for diverse festivals/concerts, such as The New York Philharmonic Orchestra's *Firebird* in 2022, The Kennedy Center, Momma's Hip-hop Kitchen, and the Oregon Shakespeare Festival. Branching out of her dance lane, she has also recorded original songs/poetry and performed at NJPAC's Alternate Routes in Newark and Lincoln Center Out of Doors. She received the Joyce award to collaborate with True Skool in Milwaukee and received the American Dance Festival's National Dance Teacher Award. Presently, she is an adjunct professor at The New School and a content creator for Bronx Net TV, producing her own TV series, entitled *Kwik2Rok*. "Rokafella" is a multi-faceted, Afro Latin hip-hop artist who references Nuyorican culture as her foundation. SLC, 2024–

Suzanne Gardinier Anita Stafford Chair in Service Learning—Writing
BA, University of Massachusetts-Amherst. MFA, Columbia University. Author of 12 books, most recently *Amérika: The Post-Election Malas 1-9* (2017), *Notes from Havana* (2016), *Carta a una compañera* (2016), *Homeland* (2011), *Iridium & Selected Poems* (2010), & *Letter from Palestine* (2007). Her poetry has appeared in *Grand Street*, *The New Yorker*, and the *Wolf* magazine in the United Kingdom; her fiction in *The Paris Review* & *Fiction International*'s "Artists in Wartime" issue; and her essays in *The Manhattan Review*, *The Progressive*, & *Siècle 21* in Paris. Served on an American Studies Association Panel called "American Jews, Israel, & the Palestinian Question," and as resident director of the Sarah Lawrence College study abroad program in Havana. A recipient of awards from the New York Foundation for the Arts and the Lannan Foundation. SLC, 1994–

Ximena Garnica Dance
A Colombian-born multidisciplinary artist, director, and choreographer, Garnica—along with her partner, Shige Moriya—are the co-founders of LEIMAY and the LEIMAY Ensemble. Their works include live installations, performances, sculptures, publications, research, and community projects and have been presented at BAM, The New Museum, The Brooklyn Museum, The Watermill Center, HERE, Japan Society, and The Asian Museum of San Francisco, as well as in Colombia, France, Japan, Mexico, Spain, and The Netherlands. Garnica has also been nominated for the USA Artists Fellowship and the Herb Alpert Award and was a recipient of the Van Lier Fellowship for extraordinary stage directors. She has participated in the Bessie Schoenberg Individual Choreographers Residency at The Yard, the Watermill Center Residency Programs, and the HERE Artist in Residency Program. She was a Distinguished Visiting Professor at the University of California, Riverside, and was recently published in *The Routledge Companion to Butoh Performance* for her article, "LEIMAY, CAVE, and the New York Butoh Festival." SLC, 2022–

Katie Garth Visual and Studio Arts
BFA, University of Wisconsin–Madison. MFA, Tyler School of Art. Select exhibitions include International Print Center (New York), The Painting Center (New York), Morgan

Conservatory (Cleveland), Pyramid Atlantic Art Center (Maryland), Fairmount House (Philadelphia), and Seacourt Print Workshop (Ireland). Her work has been written about in the *Washington Post*, *PRINT*, *Poets & Writers*, *The Hartford Courant*, and *Forbes*. She has been a resident at Anderson Ranch Arts Center and co-founded Quarantine Public Library. Garth has taught at Tyler School of Art, Moore College of Art & Design, and Kutztown University. SLC, 2022–

Beth Gill Dance
BA, New York University's Tisch School of the Arts. A choreographer, Gill has been making contemporary dance and performance in New York City since 2005. Her body of work critically examines issues within the fields of contemporary dance and performance studies through a focused exploration of aesthetics and perception. Gill has been commissioned by New York Live Arts, The Chocolate Factory Theater, The Kitchen, and Dance Theater Workshop. Her performances have toured nationally and internationally at Fusebox, the Nazareth College Arts Center Dance Festival, and Dance Umbrella. She is a 2012 Foundation for Contemporary Art grant recipient, a current member of The Hatchery Project ,and a 2015-2016 Lower Manhattan Cultural Council Extended Life Artist in Residence. In 2011, Gill was awarded two New York State Dance and Performance "Bessie" Awards for Outstanding Emerging Choreographer and the Juried Award for "the choreographer exhibiting some of the most interesting and exciting ideas happening in dance in New York City today." She was also awarded a 2013-2015 New York City Center choreography fellowship. In 2012, *Dance Magazine* named Gill one of the top 25 artists to watch. Guest artist at Barnard College, Eugene Lang College at the New School for Liberal Arts, and Arizona State University. SLC, 2017–

Graeme Gillis Theatre
Artistic director of Youngblood, the company of emerging playwrights at Ensemble Studio Theatre (2012 Obie Award). Director of the E.S.T./Sloan Project, a $1.5 million program that fosters plays about science, technology, and economics. Worked as a playwright at theatres throughout the United States and Canada, including E.S.T. (Youngblood, Marathon of One-Act Plays), Rattlestick, Cherry Lane, Vampire Cowboys, Williamstown Theatre Festival, Source Theatre (DC), Tarragon Theatre (Toronto). Published by Dramatists Play Service and Applause Books. Member of the Actors Studio and E.S.T. SLC, 2013–

Myra Goldberg Writing
BA, University of California–Berkeley. MA, City University of New York. Author of *Whistling and Rosalind: A Family Romance;* stories published in journals, including *The Transatlantic Review, Ploughshares, Feminist Studies, The Massachusetts Review* and *The New England Review,* and in the book anthologies *Women in Literature, Powers of Desire,* and *The World's Greatest Love Stories* and elsewhere in the United States and France; nonfiction published in *Village Voice* and elsewhere; recipient of Lebensberger Foundation grant. SLC, 1985–

Martin Goldray Marjorie Leff Miller Faculty Scholar in Music—Music
BA, Cornell University. MM, University of Illinois. DMA, Yale University. Fulbright scholar in Paris; pianist and conductor, with special interests in 17th- through 20th-century music. Performed extensively and recorded as pianist, soloist, chamber musician, and conductor; performed with most of the major new music ensembles, such as the New Music Consort and Speculum Musicae; worked with composers such as Babbitt, Carter, and numerous younger composers and premiered new works, including many written for him. Toured internationally as a member of the Philip Glass Ensemble from 1983-1996; conducted the premieres of several Glass operas and appears on many recordings of Glass's music. Conducted film soundtracks and worked as producer in recording studios. Formerly on the faculty of the Composers Conference at Wellesley College. 2010 Recipient of the Lipkin Family Prize for Inspirational Teaching. SLC, 1998–

Jonathan González Dance
BA, Trinity College. MFA, Sarah Lawrence College. Certificate in Dance Theatre, Trinity Laban Conservatoire. An artist working at the intersections of choreography, sculpture, text, and time-based media, González's practice speculates on circumstances of land, economies of labor, and the conditions that figure Black and contemporary life through research-based processes synthesized through performance.González's writings have been published by *Contact Quarterly*, *Cultured Magazine*, and *deem journal*, among others. González has received fellowships from the Rauschenberg Foundation, Art Matters Foundation, Foundation for Contemporary Arts, and the Jerome Foundation and was an artist in residence at the Lower Manhattan Cultural Council, Maggie Allesee National Center for Choreography, Trinidad Performance Institute, Brooklyn Academy of Music, and the Shandaken Project on Governors Island. SLC, 2024–

Peggy Gould Dance
BFA, MFA, New York University, Tisch School of the Arts. Certified teacher of Alexander Technique; assistant to Irene Dowd; private movement education practice in New York City. Other teaching affiliations: Smith College, The Ailey School/Fordham University, Dance Ireland/IMDT, 92nd St. Y/Harkness Dance Center, SUNY Purchase (summer), Jacob's Pillow. Performances (1978-present) in works by Sondra Loring, Patricia Hoffbauer, Leimay Ensemble, Sara Rudner, Joyce S. Lim, David Gordon, Ann Carlson, Charles Moulton, Neo Labos, T.W.E.E.D., Tony Kushner, Paula Josa-Jones. Choreography presented by Dixon Place, The Field, PS 122, BACA Downtown (New

York City); Big Range Dance Festival (Houston); Phantom Theater (Warren, Vermont); Proctor's Theatre (Schenectady, 2008/09 Dangerous Music Commission). Grants: Meet the Composer, Lower Manhattan Cultural Council, Harkness Dance Center. Fulbright Specialist in Dance (2017-2021), Ecuador multicity Fulbright project, incorporating functional anatomy into dance training in professional, university, and community settings (2019); presenter/panelist UMass Amherst Dance Science Symposium, "Utilizing Functional Anatomy Concepts in Dance Training: Observations, Inspirations & Notes from the Field" (2021); performance collaborations with Sondra Loring (2022-present), guest artist with Leimay Ensemble (2023-present); SLC, 1999–

Robert Gould Theatre
MFA, Sarah Lawrence College. Active in performance art and theatre since the mid-1980s, starting as technical director at The Franklin Furnace performance space. Co-founded DSR, a sound performance group, and toured Japan and Europe in the late '80s and early '90s. Assistant technical director for the SLC theatre program prior to starting his own sound design company. Sound design credits include work for Off Broadway theatre companies, including Naked Angels, Clubbed Thumb, Cucaracha and Gabrielle Lansner; in-house sound designer for Ensemble Studio Theatre (1999–2003) and designed most of its yearly Marathon series productions of one-act plays during those years; created sound for dance choreographers Jeanine Durning, Hetty King, Lans Gries, and Lisa Race; and currently is an audio engineer for CBS News. SLC, 2008–

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, *Songcatcjer* 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–

Erum Hadi History
MPH, Boston University. Doctoral Candidate, St. John's University. Hadi specializes in world history, focusing on South Asia in the Indian Ocean from the early to modern periods. Her dissertation develops the cultural history of the northwestern Indian communities involved in the Indian Ocean trade, with an analysis of their material culture. She received various fellowships, including the History Doctoral Fellowship and the Nikolas Davatzes Summer History Research Fellowships at St. John's University. Recently, she was awarded the Laura Bassi Editorial Scholarship for her dissertation. In spring 2024, Professor Hadi presented her paper, "Sustaining Fragrant Fires Across the Indian Ocean: The Parsi Artisanal Acumen and Evolving Religious Material Culture," at the Arts of the Indian Ocean Conference in Toronto, Canada. Her forthcoming publications include an article on the Ismaili merchants in the Persian Gulf trade in the Thematic Dossier on the Indian Ocean for Al-'Usur al-Wusta, 2025, and a chapter titled, "Traveling Inkwell: The Northwest Indian Merchants' Writing Material Culture in the Colonial Era," in the book *Writing Artifacts*. Her broader intellectual interests include the cultural identity, material culture, and intellectual history along the Indian Ocean littoral, with a future research focus on southern Pakistan's coastal region and its transnational connections with the Persian Gulf and East Africa during the colonial period. SLC, 2024–

Sarah Hamill Professor of Modern and Contemporary Art and Noble Foundation Chair in Art and Cultural History—Art History
BA, Reed College. MA, University of California, Berkeley. PhD, University of California, Berkeley. Specializes in modern and contemporary art history, with a focus on sculptural aesthetics, postwar American sculpture, and contemporary photography. Author of *David Smith in Two Dimensions: Photography and the Matter of Sculpture* (University of California Press, 2015) and, with Megan R. Luke, co-editor of *Photography and Sculpture: The Art Object in Reproduction* (Getty Publications, 2017). Her new book project explores sculptural abstraction, feminist politics, and media in the 1970s through the work of Mary Miss. Before coming to Sarah Lawrence, Hamill taught at Oberlin College. She has received fellowships from the American Council of Learned Societies, the Getty Research Institute, Villa I Tatti, the Harvard Center for Italian Renaissance Studies, and the Clark Art Institute. SLC, 2017–

William Hartland Filmmaking and Moving Image Arts
BFA, Rhode Island School of Design. MFA, Corcoran School of the Arts (George Washington University). Hartland is a New York City-based writer, director, and animator with a distinguished career in animated film. He is a recipient of the New York Foundation for the Arts Fellowship in Film and winner of many international film awards. His latest film, *New York City Sketchbook*, is currently doing the festival circuit. While Hartland produces independent work, he has also worked as a storyboard artist on feature films and on numerous TV series—among them, MTV's *Beavis and Butthead* and *Daria*. He continues to curate animation programs for The Nitehawk Cinema in Williamsburg, Brooklyn. Hartland has taught animation at the Maryland Institute College of Art, Parsons School of Design, and The City University of New York. SLC, 2024-

Matthea Harvey Writing
BA, Harvard College. MFA, University of Iowa Writers' Workshop. Poet and author of *Pity the Bathtub Its Forced Embrace of the Human Form*; *Sad Little Breathing Machine*; *Modern Life* (winner of the Kingsley Tufts Award, a *New York Times* Notable Book of 2008 and a finalist for the National Book Critics Circle Award); and *If the Tabloids Are True What Are You?* Author of two fables for children and adults, *The Little General and the Giant Snowflake* (illustrated by Elizabeth Zechel) and *When Up and Down Left Town* (illustrated by Amy Jean Porter), and a picture book, *Cecil the Pet Glacier* (illustrated by Giselle Potter). A recipient of the Kingsley Tufts Award and a Guggenheim fellowship, she most recently collaborated on a musical oratorio, *The Temp*, with Taylor Ho Bynum, creating the libretto by erasing *The Tempest*. SLC, 2004–

Mark Helias Music (Contrabass)

Ann Heppermann Writing
A Peabody award-winning audio journalist, editor, educator, and media artist with more than 20 years of experience in the field, Heppermann has reported, produced and edited for numerous audio shows, including: *This American Life*, *Radiolab, 99% Invisible*, *Marketplace*, *Studio360*, WNYC, and numerous other outlets. She also has been the senior producer and editor for narrative podcast series like *Heaven's Gate* and *No Man's Land*. Heppermann is also a dedicated educator, having taught audio journalism and podcasting at Sarah Lawrence College since 2009. Her fellowships include being a 2011 Rosalynn Carter Mental Health Journalism Fellow. That same year, she was also named a United States Artist Rockefeller Fellow for her media innovation. In 2015, she founded The Sarah Awards—an international audio fiction award. She is currently an executive producer at Audible. SLC, 2010–

Luisa Laura Heredia Joanne Woodward Chair in Public Policy—Public Policy (on leave for 24-25)
BA, University of Notre Dame. MA, PhD, Harvard University. Research interests include Latino and immigration politics, with special interests in migration control regimes, social movements, inequalities in citizenship, and religion in the United States and Spain. Current work compares the development of US and Spain enforcement regimes, their constructions of racialized "illegal" bodies, and their radical movements to dismantle the state's migration control practices. Her first book project, *Illegal Redemption*, investigates the crucial yet contradictory role that the Catholic Church has played in challenging a growing and restrictive regime of immigration control in the United States in the contemporary period. Author of "From Prayer to Protest: The Immigrant Rights Movement and the Catholic Church," a chapter in the edited volume, *Rallying for Immigrant Rights,* by Irene Bloemraad and Kim Voss. SLC, 2014–

Mitchell Herrmann Art History
BA, Oberlin College. MA, Kingston University, UK. PhD (in progress), Yale University. Specializes in modern and contemporary art with particular interests in ecology and the environment, media and technology, and critical theory. Herrmann's publications have appeared or are forthcoming in *October*, *Art Journal*, and *MoMA Magazine*, and his dissertation focuses on the theme of biological life in contemporary art. He previously worked at The Museum of Modern Art in New York as a research fellow. SLC, 2025–

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
PhD, Film & Media Studies and Comparative Literature, Yale University. BA, Comparative Literature, Princeton 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 Margollis 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's most recent books, *Last Pawn Shop in New Jersey* from LSU (finalist for The Paterson Prize) and *Radio Static* from Green Linden Press, appeared in Spring 2022. His previous books include *Miscreants* (Norton) and *A Parade of Hands* (Silverfish Review Press). His poems have appeared in *POETRY*, *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 magazines and has been 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. SLC, 2012–2024; 2025-

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–

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 the 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

Emily Johnson-Young Information Studies

Elizabeth Johnston Margot C. Bogert Distinguished Service Chair—Psychology (on leave Spring 25)
MA, St. Andrew's University, Scotland. DPhil, Oxford University. Special interests in human perception of three-dimensional shape, binocular vision, and the perception of depth from motion; author of articles and book chapters on shape perception from stereopsis, sensorimotor integration, and combining depth information from different sources. SLC, 1992–

Jian Jung Theatre
MFA, New York University. MFA, Ewha Women's University (Korea). Born and raised in Korea, Jung is a New York-based set designer whose design has been acclaimed as "innovative," "inventive," "genius," and "spectacular" by major press such as *The New York Times*, *Los Angeles Times*, *Time Out*, and many others. Her theatre work has been in numerous downtown New York City theatres—including Classic Stage Company, ART/NY, The Kitchen, The Bushwick Starr, The Flea, Abrons Arts Center, Theater Row, and Soho Rep—as well as outside of New York City and in Venezuela, Cuba, Puerto Rico, Korea, and Los Angeles. Her opera work has been in Long Beach Opera (CA), Lincoln Center Juilliard School, Huntington Theatre (Boston), among many venues. Jung received the 2015 Edith Lutyens & Norman Bel Geddes Design Enhancement Award and was nominated for the 2019 Henry Hewes Design Award. Her design in Venezuela was presented at Prague Quadrennial 2015, the world's largest scenography exhibition. SLC, 2020–

Judy Kagel Dance
BFA, SUNY–Purchase. Kagel (she/her) is a New York City-based lighting designer for theatre and dance, with a passion for new works. Her designs have been seen at The WP Theater, The Wild Project, Dixon Place, Access Theater, Arts on Site, LPAC Rough Draft Festival, and NY Fringe Festival, among others. Kagel also works extensively as a theatre educator. Recently, she has been a guest teaching artist at Emerson Jr./Sr. High School, Livingston High School, Eastchester High School, and Friends Seminary. She is a technical advisor for Arts Connection's Broadway Jr. and Broadway Bound Kids programs in New York City's public schools. SLC, 2022-

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 Aïshti 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, 2020–2024; 2025-

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 Digital Media Studies
BA, Seoul National University. MA, The New School University and New York University. PhD, Brown University. Kim's research and teaching interests have centered on aesthetic practices by queer and trans activists and artists, forging new kinds of relationalities to survive and thrive against the logic of heteropatriarchal

social codes and neoliberal modes of exchange. Drawing together their research in the contemporary queer feminist culture with performance theory, Asian/American studies, gender and sexuality studies, and film and digital-media studies, Kim invites students into the complex perspectives of globalization and transnationalism in which artmaking and aesthetic experiences play a crucial role in identity and community formations. They are currently working on a book manuscript, titled: *Queer Unmastery: A Cultural History of Performance, Digital Media, and Social Movements in South Korea*. This interdisciplinary project focuses on the emergence of nonnormative intimacies, affinities, affections, and alliances in postauthoritarian South Korea over the last three decades. Through close readings of video/film, digital media, visual arts, theatre, and other forms of cultural expression and activism, the book highlights the ways in which kwieo (퀴어, "queer") have become a critical term to mark a significant divergence within social justice and labor movements in South Korea. They are also working on a co-edited volume, Queer Feminist Elsewhere: Decolonial Making in Transpacific Korean Art. Kim has published in *Media, Culture, and Society*, *TDR: The Drama Review*, *Pacific Affairs*, *Korea Journal*, *The Scholar & Feminist Online*, among others. SLC, 2020–2024; 2025–

Daniel King Mathematics
BS, Lafayette College. MS, PhD, University of Virginia. Special interests in mathematics education, history and philosophy of mathematics, game theory, fair-division theory, social-choice theory, abstract algebra, applied statistics, and the outreach of mathematics to the social sciences. Author of research papers in the areas of Jordan theory, nonassociative algebra, fair-division theory, mathematics education, and mathematical literature; 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–

Chris Klippenstein Literature
BA, McGill University. MA, University of Toronto. MA, MPhil, PhD, Columbia University. Special interests include early modern drama, theatre history, neighborship, animal studies, medieval and early modern paleography (the study of ancient handwriting). Performance reviews published in *Shakespeare* and *Shakespeare Bulletin*; essay about white nationalism in *The Ethical Implications of Shakespeare and Appropriation* (ed. Geddes, Vomero Santos, Way; Edinburgh UP); essay forthcoming in *Shakespeare Studies*; NextGenPlen panelist in 2023. SLC, 2024–

Jamie Krenn Psychology
PhD, Teachers College, Columbia University. Krenn's research interests include cognitive media processing, creative preschool and elementary-school curriculum preparation, and culinary cognition. Krenn teaches at several institutions, including Columbia University's Teachers College, Siena College, and Sarah Lawrence College. She was an educational media consultant for media entities such as Disney, Nickelodeon, YouTube Originals, PBSKids, and Pinkfong. Krenn is also a contributor to *Psychology Today*. She looks to share her experience and training with others in food, parenting, psychology, production, and product development. SLC, 2022–

Eduardo Lago Spanish, Literature
MA, Universidad Autónoma de Madrid, Spain. PhD, Graduate Center, City University of New York. Special interests: Spanish and Latin American literature, US Latinx writers, European literature. Author of the award-winning novel, *Call Me Brooklyn* (2006), translated into 18 languages. Other fiction works include short-story collections *Scattered Tales* and *Map Thief* and *I Always Knew I Would See You Again*, *Aurora Lee*, a novel (2013)—all in Spanish. Translator into Spanish of works by John Barth, Sylvia Plath, Henry James, Junot Díaz, Hamlin Garland, William Dean Howells, and Charles Brockden-Brown. Recipient of the 2002 Bartolomé March Award for Excellence in Literary Criticism for his comparative analysis of James Joyce's *Ulysses* translations into Spanish. Director of the Cervantes Institute in New York, 2006–2011. Holder of a Chair of Excellence at Carlos III University, Madrid, in 2008. His most recent books are *Walt Whitman No Longer Lives Here: Essays on North American Literature* (2018) and *We Are All Leopold Bloom: Reasons To (Not Read) Ulysses* (2022). SLC, 1993–

Kevin Landdeck The Merle Rosenblatt Goldman Chair in Asian Studies—Asian Studies, History
BA, Valparaiso University. MA, University of Michigan-Ann Arbor. PhD, University of California-Berkeley. Recipient of a Chiang Ching-kuo Foundation dissertation grant for archival research in Chongqing, China. Research concerns 20th-century China, specifically Kuomintang war mobilization and interior society during the Sino-Japanese War (1937-45). Dissertation, "Under the Gun: Nationalist Military Service and Society in Wartime Sichuan, 1938-1945," presently being revised for future publication, examines the state-making projects embedded within conscription and voluntary enlistment in Chiang Kai-shek's army. Translating the confessions and jottings of a captured KMT spy, who spent 16 years undergoing self-reform in a communist prison, is a side project currently in progress. Key areas of interest include China's transition from a dynastic empire to a nation-state; the role of war in state-making; modes of political mobilization and their intersection with social organization; and private life and selfhood, including national, regional, or local and personal identities. Broadly teaches on modern (17th century to

present) East Asian history, with a focus on politics, society, and urban culture. In addition to a course on war in 20th-century Asia, a personal involvement in photography has inspired a course on photographic images and practice in China and Japan from the 19th century through the present. Member of the American Historical Association, Association of Asian Studies, and Historical Society for Twentieth-Century China. SLC, 2011–

Allen Lang Director, Theatre Outreach—Theatre
BA, University of Wisconsin–Stevens Point. MFA, SUNY-Empire State College. Published plays include *Chimera*, *White Buffalo,* and *The Wading Pool.* Recipient of the Lipkin Playwright Award and Drury College Playwright Award. Plays produced in New York City at Pan Asian Rep, Red Shirt Entertainment, La Mama, The Nuyorician Poets Cafe, and other venues. In New York, directed new plays by Richard Vetere, Adam Kraar, Diane Luby, and Michael Schwartz. Established The River Theatre Company in Central Wisconsin with a company of local players. Directed, toured with the work of Samuel Beckett, Eugene Ionesco, Slawomir Mrozek, David Lindsay Abaire, and John Patrick Shanley, among others. Performances presented on NPR and in shopping malls, street festivals, bus stops, parking lots, and abandoned stores, as well as more traditional venues. Conducted theatre workshops for participants of all ages in New York City, Yonkers, Westchester County, and throughout the United States and abroad. Wrote, directed, and performed in original plays presented in schools, community centers, and museums in Yonkers, Westchester County, and beyond. Recipient of grants from the National Endowment of the Arts, The Wisconsin Council of the Arts. Sarah Lawrence College Theatre Outreach co-director; artistic director of the Sarah Lawrence College theatre program, 2007-2010. SLC, 1998–

Rattawut Lapcharoensap Writing
BA, Cornell University. MFA, University of Michigan. Fiction writer. Author of *Sightseeing*, a collection of short stories, which received the Asian American Literary Award and was shortlisted for the *Guardian* First Book Award. His work has appeared in *Granta*, *One Story*, *The Guardian*, *Zoetrope*, *Best New American Voices,* and *Best American Non-Required Reading*, among others. He is a recipient of a Whiting Writer's Award, a DAAD Artist-in-Berlin fellowship, a National Book Foundation *5 Under 35* honor, and an Abraham Woursell Prize through the University of Vienna; he was named by *Granta* magazine to its list of "Best of Young American Novelists." SLC, 2018–

Robert LaRue Literature
BA, MA, PhD, University of Texas at Arlington. Special interests include 20th- and 21st-century literatures of the African diaspora, queer literature and culture, gender studies, and film studies. Articles published on Black American masculinity, Jordan Peele, Black queerness, and postcolonial queer African literature. SLC, 2024–

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–

Rachel Leff Information Studies

Billy Lester Music (Jazz Piano)
BA, Lehman College. Manhattan School of Music. Taught at Diller-Quaile Music School; music appreciation at Lehman College; private teaching, 1976-present. Solo concert: Heineken Jazz Festival, 1984. Six recordings. "Storytime" nominated by NPR as one of the best in jazz of 2013. Performs in the United States and in Europe. SLC, 2017–

Eric Leveau French, Literature (on leave Fall 24)
Graduate, École Normale Supérieure, Lyon, France. Agrégation, Doctorate, Paris-Sorbonne. Special interest in early modern French literature, with emphasis on poetics and the evolution of notions of writer and style during the period. Current research in environmental criticism, theory, and literary representations of the environment in the Western tradition. SLC, 2003-2006; 2008–

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–

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–

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–

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
BA, University of Texas-Austin. MFA, Transart Institute for Creative Research, Liverpool John Moores University. 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 in Berlin, Rome's La Vie de Festival, PS 122 in New York, and Wexner Center for The Arts in Ohio. Manson is a Foundation for Contemporary Arts 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*. SLC, 2019–

Rona Naomi Mark Filmmaking and Moving Image Arts
BA, Hebrew University of Jerusalem. MFA, Columbia University. Award-winning writer, director, and producer.

Festivals and awards include: Best of Fest, Edinburgh International Film Festival; Audience Choice Award, *Filmmaker Magazine*; Scenario Award, Canadian International Film and Video Festival; Best Short (second place), Galway Film Fleadh; Best Comedy/Best of Night, Polo Ralph Lauren New Works Festival; BBC's Best Short Film About the Environment, Tel Aviv International Student Film Festival; opening-night selection, Three Rivers Film Festival; Hong Kong International Jewish Film Festival; Irish Reels Film Festival; Seattle True Independent Film Festival; New Filmmakers Screening Series; Hoboken International Film Festival; Miami Jewish Film Festival; Munich International Student Film Festival; Palm Beach International Jewish Film Festival; Pittsburgh Israeli Jewish Film Festival; Toronto Jewish Film Festival; Vancouver Jewish Film Festival; finalist, Pipedream Screenplay Competition; third prize, Acclaim TV Writer Competition; second place, TalentScout TV Writing Competition; finalist, People's Pilot Television Writing Contest; Milos Forman Award; finalist, Academy of Motion Picture Arts and Sciences Student Film Awards. Current feature film projects include: screenwriter/director/producer, *Strange Girls*, Mdux Pictures, LLC; screenwriter/director, *Shoelaces.* SLC, 2007–

James Marshall Computer Science (on leave Spring 25)
BA, Cornell University. MS, PhD, Indiana University-Bloomington. Special interests in robotics, evolutionary computation, artificial intelligence, and cognitive science. Author of research papers on developmental robotics, neural networks, and computational models of analogy; author of the Metacat computer model of analogy. SLC, 2006–

Moneé Mayes Theatre
BFA, Savannah College of Art and Design. MFA, Ohio University. A second-generation Caribbean immigrant, born and raised in Long Island, New York, Mayes is an established, award-winning lighting designer with a keen eye for detail and a passion for transforming spaces through light. She states, "the ability to tell unique stories through design is an example of how theatre is a medium to express oneself. It has the power to make people laugh or cry, learn new things, empathize or sympathize and encourage people to think about life." Beyond theatrical lighting design, she utilizes her various skills in production design, themed entertainment design, art direction, program project management, and event coordination and planning in order to have a well-versed career working with A2 Collective. Recently, she designed *The Black That I Am* (Braata Productions), *The Amen Corner*, (The Lovinger Theatre), and *The 25th Annual Putnam County Spelling Bee*, (Epic Players NYC). Additionally, Mayes has had the opportunity to collaborate with companies such as EPIC Players NYC and The Anthropologists and has worked with well-known theatres such as The Cleveland Public Theatre, Delaware Repertory Theatre, and Indianapolis Repertory Theatre. SLC, 2024–

Kyle McCarthy Writing
BA, Harvard University. MFA, Iowa Writers' Workshop. Author of the novels *Everyone Knows How Much I Love You* (Ballantine, 2020) and the forthcoming *Immersions* (Tin House, 2026). McCarthy's short stories have appeared in *Best American Short Stories*, *American Short Fiction*, *Harvard Review*, and on NPR's Selected Shorts. Her essays and reviews have appeared in *n+1*, *The Brooklyn Rail*, *Paris Review Daily*, *Slate*, and elsewhere. She has received awards from the Elizabeth George Foundation, the Edward F. Albee Foundation, and the Lighthouse Works. SLC, 2026–

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–

Sophie McManus Writing
BA, Vassar College. MFA, Sarah Lawrence College. Author of *The Unfortunates: a novel*, which was shortlisted for the Center for Fiction's First Novel Prize, longlisted for the National Book Critics Circle John Leonard Prize, a Barnes & Noble Discover Award Finalist, and named a notable or best book by *The Washington Post*, *EW*, *TIME*, *Time Out*, and *The Evening Standard*. McManus's stories and essays have appeared in *American Short Fiction*, *O*, *Tin House*, *The Washington Post*, and elsewhere. McManus is a recipient of fellowships from the Fine Arts Work Center in Provincetown, the Saltonstall Foundation, and the Jentel Foundation. She has worked in book publishing and as an editor and writing coach and has taught writing at various institutions including SUNY Purchase, St. Joseph's College, and Sarah Lawrence College. SLC, 2016–2020; 2025–

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
BA, University of Puerto Rico. For more than two decades, shared her performing-arts skills with numerous Westchester community organizations, including but not limited to: Youth Theatre Interactions, The Hudson River Museum, Yonkers Public Schools, The Gateway Program, and Wartburg Senior Center. Created and directed the Multicultural Performing Arts Program in School 16 in Yonkers. Creator and coordinator of the community building program Salsa for Joy, which was presented to and shared with the Sarah Lawrence College community at the Barbara Walters Campus Center and at the Barack Obama School for Social Justice in Yonkers. Medina's professional experience includes: Broadway, regional, and international theatre; industrials, TV, film, commercials; choreographer, dance instructor, and dance and theatre director and coordinator. Owns a Pilates studio and has taught Pilates for St. Lukes Hospital in New York City and for the cast and crew of *Lion King* on Broadway, among others. Works in SLC's Theatre and Civic Engagement program. SLC, 2019–

Lynn Melnick Writing
BA, University of California at Santa Cruz. MFA, Columbia University. Melnick is the author of the memoir, *I've Had to Think Up a Way to Survive: On Trauma, Persistence, and Dolly Parton*. She is also the author of three poetry collections: *Refusenik*, the winner of the Julie Suk award and a finalist for the National Jewish Book Award; *Landscape With Sex and Violence*, and *If I Should Say I Have Hope*. Her work has appeared in *APR*, *LA Review of Books*, *The New Republic*, *The New Yorker*, *The Paris Review*, *Poetry*, *A Public Space*, and the anthology *Not That Bad: Dispatches from Rape Culture*. Melnick has received grants from the Cafe Royal Cultural Society and the Hadassah-Brandeis Institute. She is a former fellow at the New York Public Library's Cullman Center for Scholars and Writers. SLC, 2024–

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–

Noraedén Mora Méndez Spanish

Katherine Morales Lugo Anthropology
Morales Lugo's research uses qualitative methods from sociolinguistics and linguistic anthropology to examine the language practices of young, second-language speakers of English in the United States. She is specifically interested in documenting how different life experiences and socializations may shape the identities, attitudes, and social practices of bilingual and multilingual speakers. By documenting language learning and practices of multilingual speakers, she aims to answer larger questions of best practice in language education and policy, the role of learner identities and ideologies in language learning, as well as to partake in the legitimatization of bilingual and non-native English practices from a Global English perspective. Publications: Morales, K. (in preparation) *English in Puerto Rico: Ideologies, Identities, and Social Uses in the 21st Century*, under contract with Multilingualism Matters. Morales, K. (forthcoming) *Puerto Ricans Online: The Translingual Styles of University Students,* International Journal of Sociology of Language. Morales, K., Carroll, K., Campos, S. (forthcoming) *Introduction: Languages in Modern Day Puerto Rico*, International Journal of Sociology of Language. Morales, K., Carroll, K. (editors), *Languages in Modern Day Puerto Rico,* International Journal of Sociology of Language. Morales, K., Romaguera, G., Contreras (2022), *How to Adapt in a Crisis: An Autoethnographic Approach to (re)Building Course work*, to appear in J. Chen (2021). *Emergency Remote Teaching and Beyond,* Springer. Morales, K. (2020), *Finding Middle Ground in the Ordinariness-Creativity Debate: Practice, Structure, and Agency in Bilingual Interactions*. In J. Won Lee & S. Dovchin (Eds.) *Translinguistics: Negotiating Innovation and Ordinariness,* London: Routledge. Morales, K. (2019),

"I Always Knew It… Digo, Quizás no era Perfect": Transnational Acts of Identity in the Speech of a Returnee Migrant, Trabalhos em Linguística Aplicada (Papers in Applied Linguistics). Morales, K., Review of Sali Tagliamonte's (2016) *Teen Talk*. The Linguist List. https://linguistlist.org/issues/28/28-3356.html. Morales, K., Lucek, S., Bochorishvili, I. (2016), *Introduction: Proceedings of the 6th Sociolinguistics Summer School*, Working Papers in Linguistics, Vol. 1. The University of Dublin–Trinity College, Dublin, Ireland. http://tcd.ie/slsc/assets/documents/publications/TCDLingWokingPapers_21July2016.pdf. Morales, K., Review of Nortier and Svendsen's (2015) *Language, Youth, and Identity in the 21st Century*, The Linguist List. http://linguistlist.org/issues/27/27-2052.html. SLC, 2024–

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, Nee York; Wigan Jazz Festival, England; Estoril Jazz Festival, Portugal. SLC, 2017–

Bari Mort Music
BFA, State University of New York–Purchase. MM, The Juilliard School. Pianist, winner of Artists International Young Musicians Auditions; New York recital debut at Weill Recital Hall at Carnegie Hall. Member of New York Chamber Ensemble; performed with International String Quartet, Musica de Camera, Da Capo Chamber Players, Colorado String Quartet, American Symphony Orchestra, Columbia Artists' Community Concerts. Broadcasts include PBS's *Live From Lincoln Center* and NPR in New York and San Francisco. Recorded for ERM Records and Albany Records. Faculty member, Bard College, 1997-2006. SLC, 2008–

Brian Morton The Michele Tolela Myers Chair in Writing—Writing
BA, Sarah Lawrence College. Author of novels, including *Starting Out in the Evening* and *Florence Gordon*; the memoir, *Tasha*; and the literary guidebook, *Writing as a Way of Life*. Recipient of the Guggenheim Fellowship, the Award in Literature from the American Academy of Arts and Letters, the Koret Jewish Book Award for Fiction, and the Pushcart Prize. Finalist for the PEN/Faulkner Award and the Kirkus Prize for Fiction. SLC, 1998–

April Reynolds Mosolino Writing
BA, Sarah Lawrence College. Taught at the 92nd Street Y and New York University. Her short story, *Alcestis,* appeared in *The Bluelight Corner: Black Women Writing on Passion, Sex, and Romantic Love;* her fiction work has appeared in the anthology *Mending the World With Basic Books, 110 Stories: New York Writes After September 11* (New York University Press) and in *The Heretics Bible* (Free Press). Her first novel, *Knee-Deep in Wonder,* won the Zora Neale Hurston/Richard Wright Foundation Award. Her second novel, *The Book of Charlemagne,* is forthcoming (Free Press/Simon & Schuster). SLC, 2003–

Jamee Moudud Economics
BS, MEng, Cornell University. MA, PhD (Honors), The New School for Social Research. Moudud is on the Steering Committee of the Association for the Promotion of Political Economy and the Law (APPEAL), a co-founder and on the board of the Law and Political Economy Collective (LPE-C), and 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, property, and money—and the ways in which constitutional clauses structure socioeconomic inequalities. Moudud's new book—*Legal and Political Foundations of Capitalism: The End of Laissez-Faire?*—was published by Routledge as part of its Economics as Social Theory series. He is a past fellow in the Political Economy of Corporations Curriculum Project, University of California–Berkeley. SLC, 2000–

Patrick Muchmore Music
BM, University of Oklahoma. PhD, The Graduate Center of the City University of New York. Dissertation on the first five albums by Nine Inch Nails. Composer/performer, with performances throughout the United States and Ukraine; 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
PhD, University of Illinois, Urbana-Champaign. Specializing in transnational migration, urban studies, and refugee and displacement studies, Muniandy's research delves into the complexities of temporary labor migration and the lived experiences of migrant communities in Southeast Asia. He is the author of *Politics of the Temporary: Ethnography of Migrant Life in Urban Malaysia* (2014), which provides an in-depth analysis of the transient nature of migrant labor in Malaysia's urban centers. His subsequent book, *Ghost Lives of the Pendatang: Informality and Cosmopolitan Contaminations in Urban Malaysia* (2021), offers an ethnographic study of migrants, refugees, and "temporary" individuals in Malaysia, incorporating narratives, personal stories, and observations of everyday life in Kuala Lumpur and Georgetown, Penang. In addition to his solo publications, Muniandy co-authored *Dispatches from Home and the Field During the COVID-19 Pandemic* (2023), a multivoiced compendium of writings exploring life during the pandemic through first-person narratives. Previously, he served as faculty director for the Consortium on Forced Migration, Displacement, and Education (CFMDE) between 2018-2020, an initiative funded by the Mellon Foundation. He teaches courses on migration, urban studies, and research methods, emphasizing critical engagement with communities and institutions and the importance of ethnographic fieldwork. SLC, 2017–

Marcella Murray Theatre
BA, Mercer University. MFA, Sarah Lawrence College. 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 and tends to focus on themes of identity within a community and (hopefully) forward momentum in the face of trauma. Performances include *The Slow Room*, a piece directed by Annie Dorsen at Performance Space New York; a workshop of *Ocean Filibuster*, which was co-created by the team Pearl D'Amour (Lisa D'Amour and Katie Pearl) with composer Sxip Shirey at Abrons Arts Center; the work-in-progress, *I Don't Want to Interrupt You Guys*, created in collaboration with Leonie Bell and Hyung Seok Jeon during RAP at Mabou Mines; *New Mony*, created by Maria Camia at Dixon Place; and *Shoot Don't Talk* at St. Ann's Warehouse/Puppet Lab, created by Andrew Murdock. Along with David Neumann, Murray recently co-created *Distances Smaller Than This Are Not Confirmed* (Obie Special Citation for Creation and Performance), which opened at Abrons Arts Center in January 2020. Murray is part of an artist collective called The Midwives. SLC, 2022–

Adam Negrin Biology

Ellen Neskar Asian Studies
BSc, University of Toronto. MA, MPhil, PhD, Columbia University. Special interest in the social and cultural history of medieval China, with emphasis on the intersection of politics and religion; author of *Politics and Prayer: Shrines to Local Worthies in Sung China;* member, Association of Asian Studies; recipient of an American Council of Learned Societies grant. SLC, 2001–

David Neumann Theatre
As artistic director of the Advanced Beginner Group, Neumann's work has been presented in New York City at PS 122, Dance Theatre Workshop, Central Park SummerStage (collaboration with John Giorno), Celebrate Brooklyn, and Symphony Space (collaboration with Laurie Anderson). Featured dancer in the works of Susan Marshall, Jane Comfort, Sally Silvers, Annie-B Parson & Paul Lazar's Big Dance Theatre, and club legend Willi Ninja; previously a member of Doug Varone and Dancers and an original member and collaborator for eight years with the Doug Elkins Dance Company. Over the past 20 years, Neumann choreographed or performed with directors Hal Hartley, Laurie Anderson, Robert Woodruff, Lee Breuer, Peter Sellars, JoAnn Akalaitis, Mark Wing-Davey, and Les Waters; he recently appeared in *Orestes* at Classic Stage Company, choreographed *The Bacchae* at the Public Theatre, and performed in a duet choreographed with Mikhail Baryshnikov. SLC, 2007–

Philipp Nielsen Adda Bozeman Chair in International Relations—History (on leave fall 24)
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–

Dennis Nurkse Writing
BA, Harvard University. Author of twelve books of poetry (under "D. Nurkse"), including the forthcoming *A Country of Strangers, Love in the Last Days*, *The Border Kingdom*, *Burnt Island*, *The Fall, The Rules of Paradise*, *Leaving Xaia*, *Voices Over Water*, and *A Night in Brooklyn*; poems have appeared in *The New Yorker*, *Atlantic Monthly*, and in six editions of the *Best American Poetry* anthology series. Recipient of a literature award from the American Academy of Arts and Letters, a Guggenheim fellowship, a Whiting Writers' award, two National Endowment for the Arts fellowships, two New York Foundation for the Arts fellowships, two Pushcart Prizes, two awards from The Poetry Foundation, and a finalist for the Forward Prize for best poetry book published in the UK. SLC, 2004–

John O'Connor Visual and Studio Arts
BA, Westfield (Mass.) State College. MFA, MS, Pratt Institute. Attended Skowhegan School of Painting and Sculpture. Recipient of a New York Foundation for the Arts grant in painting and the Pollock-Krasner Foundation grant. Taught at Princeton University, Pratt Institute, and New York University. Recent exhibitions at Pierogi Gallery in Brooklyn, Martin Asbaek Projects in Copenhagen, Fleisher Ollman Gallery in Philadelphia, and The Lab in Dublin (Ireland). His work is included in the collections of the Museum of Modern Art, Whitney Museum of American Art, Southern Methodist University, and New Museum of Contemporary Art. SLC 2010–

Stephen O'Connor Writing
BA, Columbia University. MA, University of California–Berkeley. Author of *Quasimode*, a poetry collection; the novel *Thomas Jefferson Dreams of Sally Hemings*; two collections of short fiction, *Here Comes Another Lesson* and *Rescue*; two works of nonfiction, the memoir *Will My Name Be Shouted Out?* and *Orphan Trains*; and *The Story of Charles Loring Brace and the Children He Saved and Failed*, history/biography. Fiction and poetry have appeared in *The New Yorker*, *Harpers*, *Conjunctions*, *The Quarterly*, *Partisan Review*, and many other places. Essays and journalism have been published in *The New York Times*, *DoubleTake*, *The Nation*, *AGNI*, *Chicago Tribune*, *Boston Globe*, and *New Labor Forum*, among others. Recipient of the Cornell Woolrich Fellowship in Creative Writing, from Columbia University; the Visiting Fellowship for Historical Research by Artists and Writers, from the American Antiquarian Society; the DeWitt Wallace/Reader's Digest Fellowship, from the MacDowell Colony; and the Crooks Corner Best First Novel Award. SLC, 1997, 2002–

Philip Ording Mathematics (On leave 2024-25)
BA, PhD, Columbia University. Research interests in geometry, topology, and the intersection of mathematics with the humanities. Mathematical consultant to New York-based artists since 2003. Author of *99 Variations on a Proof* (Princeton, 2019), a compendium of mathematical style. SLC, 2014–

Magdalena Ornstein-Sloan Psychology
MA, Columbia University, Teachers College. MPH, Hunter College. PhD, CUNY, The Graduate Center. During 15 years of work in the nonprofit sector and 30 years as a 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 at the state and federal levels. She is a Certified Brain Injury Specialist (CBIS) and has served on advisory boards of the National Alliance for Caregiving, 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 the experiences of their home environments and interactions with the health care system. Special interests include family caregiving, caregiving youth, caregiving triads, family and paid caregivers and care receiver dynamics, brain injury, end-of-life care, and qualitative methods. SLC, 2015–

Marygrace O'Shea Filmmaking and Moving Image Arts
BA, Haverford College. MFA, Columbia University, Graduate School of Film. A film and television writer, with credits that include: NBC Universal/Wolf Films: *Law & Order: Special Victims Unit* and *Law & Order: Criminal Intent*; HBO: *In Treatment*, Season 2; Fox Television: *Golden Parachutes/Thieves Like Us* (creator/writer); and others. Member, Writers Guild of America East. Recent awards: 2022 winner, Writer's Guild of America East Pilots Interrupted Reading Series (multiple years); winner, New York Women In Film Screenplay Readings; winner, American Accolades Screenwriting Competition. Honors: Hudson Valley Short Film Festival, Manhattan Short Film Festival, Austin Film Festival. Author: *Conversations with Women Showrunners*. SLC, 2013–

Roger Osorio Practicum
MS, Walden University. MBA, Maryville University. BS, Pennsylvania State University. Osorio is an author, coach, speaker, and podcast host who helps people discover, date, and develop healthy relationships with their passions and purpose. For over a decade, he has helped people pursue their passions for bringing a business idea to life, working for a variety of clients that include: The World Bank, Techstars, LVMH, Startup Weekend, Orlando Magic, and Google. He also teaches entrepreneurship to educators at theUniversity of Pennsylvania's Graduate

School of Education. He has taught at both Penn and Sarah Lawrence since 2018. In earlier chapters of his life, Osorio worked in corporate sales and taught middle- and high-school math for both public inner-city and private schools. SLC, 2020–

Clifford Owens Visual and Studio Arts
BFA, School of the Art Institute of Chicago. MFA, Mason Gross School of the Arts, Rutgers University. Postgraduate, Whitney Museum Independent Study Program and Skowhegan School of Painting and Sculpture. 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/IIE Dissertation Fieldwork Fellowship and the Social Science Research Council's International Dissertation Research Fellowship. Conducted field research in Russia. Taught courses in comparative and American politics at City University of New York. SLC, 2012–

Lydia Paradiso Biology
BS, New Jersey Institute of Technology. MSc, University of Edinburgh & Royal Botanic Garden Edinburgh. PhD, CUNY Graduate Center & The New York Botanical Garden. Botanist with research interests including historical ecology, urban floristics, and molecular systematics. Previously taught at Lehman College. SLC, 2024–

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–

Julia Perrin German
MA, Dalhousie University, Halifax, Canada. MA, Albert-Ludwigs-Universität, Freiburg, Germany. MPhil, PhD, Columbia University. Research Interests: 20th-century German literature, Holocaust literature, memory and history, postwar German culture. Perrin has taught all levels of German at Columbia, Vassar, Fordham, Dalhousie University in Canada, and Manhattan School of Music. SLC, 2025–

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 '90a, 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–

Nicolette Polek Writing
BA, Bennington College. MFA, University of Maryland. MA, Yale Divinity School. Author of *Bitter Water Opera* (Graywolf Press, 2024) and Imaginary Museums (Soft Skull Press, 2020), which was long-listed for the PEN/Robert W. Bingham award, Polek is the recipient of a Rona Jaffe Writers' Award. She has published fiction, nonfiction, and poetry in *Harper's Magazine*, *The Atlantic*, *BOMB*, *The Paris Review*, and elsewhere. Polek writes about representations of faith, despair, and the possibilities/limitations of art. She is based in New York and also teaches creative writing at Bennington College. SLC, 2024–

Jessica Poling Sociology
BA, Haverford College. MA, PhD, Rutgers, the State University of New Jersey. Academic specialization in culture/cognition, gender, and the sociology of the body. Current research projects investigate how embodied identities and institutional contexts shape experiences of bodily change and what strategies individuals construct to rationalize corporeal disruptions. Author of peer-reviewed articles in *Sociological Forum* and the *American Journal of Cultural Sociology*, among others. Former appointments include: managing editor of *Sociological Forum* and instructor of sociology at Iona University. SLC 2023–

Mary A. Porter Anthropology (on leave Spring 25)
BA, Manchester University. MA, PhD, University of Washington. Ethnographic studies in East Africa, the United Kingdom, and the United States. Areas of expertise include kinship theory, postcolonial studies, feminist anthropology, queer anthropology, educational studies, and oral history. Current work examines discourses of race, class, and kinship embedded in foster care and adoption, both domestically and transnationally. Co-author of *Winds of Change: Women in Northwest Commercial Fishing* and author of articles on gender, kinship, education, and sexuality. Grants include Fulbright-Hays Doctoral Research fellowship and Spencer fellowship. Consultant, UNESCO. Associate Dean of the College, 2007-12. SLC, 1992–

Glenn Potter-Takata Theatre
MFA, Sarah Lawrence College. Potter-Takata is a Bronx-based artist of Japanese descent working at the intersection of Japanese religious ritual and butoh. His work, which centers on Japanese-American experience, is preoccupied with the consumer culture runoff from the Japanese archipelago. Born into a Buddhist family in Los Angeles, Potter-Takata was raised in the Shingon and Jodo-Shin traditions of Buddhism and, as an adult, has become a practicing Shingon monk. Shingon is notable for its extensive pantheon of buddhas and bodhisattvas, as well as its intricate ritual practices. His work reinterprets these practices in ways that reflect the values of his American context. By utilizing Buddhist ideas of embodiment to create performances around the body as a historical site, Potter-Takata's work uproots latent narratives of Japanese internment through performance. He is a 2022 Bronx Dance Fund Award recipient, a current Movement Research artist-in-residence, and has been awarded residencies through Rogers Art Loft, Gibney Dance Center, amandaplusjames, and Lehman College/CUNY Dance Initiative. His performances have also been shown at Triskelion Arts, HERE Arts Center, Dixon Place,

Arts On Site, Abrons Art Center, WestFest, and with Pioneers Go East at Judson Church. When studying at Sarah Lawrence College, Potter-Takata focused oin 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. She 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. Prince 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. Her costumes have been exhibited at The New York Public Library for the Performing Arts; Cleveland Center for Contemporary Art; the 2011 Prague Quadrennial of Performance, Design, and Space; Snug Harbor Cultural Center; and Rockland Center for the Arts. 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–

Sarah Racz Physics
BA, Reed College. PhD, University of Texas at Austin. Theoretical physicist interested in the intersection of quantum information and quantum gravity. Author of papers on the spread of quantum information in chaotic systems, eigenstate thermalization, entanglement measures in holography, and the structure of cosmological horizons in de Sitter space. Current interests include de Sitter spacetime, algebraic approaches to field theory, and the study of chaos in the Sachdev-Ye-Kitaev model. SLC, 2024–

Victoria Redel Writing
BA, Dartmouth College. MFA, Columbia University. Author of four books of poetry and six books of fiction, including *I Am You* (2025). 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*, *Elle*, *BOMB*, *More*, *NOON*, and *O, The Oprah Magazine*. SLC, 1996–

Nelly Reifler 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. A director, intimacy choreographer, and playwright in New York City, Reinhard has taught acting, directing, solo performance, devising, theatrical intimacy, and performance art at LIU Post and Sarah Lawrence College. Selected directing credits include *Rhinoceros*, *Spring Awakening*, *Urinetown*, *The Love of the Nightingale*, *Iphigenia and Other Daughters*, *Orson's Shadow*, The Inferno Project, *House of Yes*, *Trojan Women 2.0*, *Rumors*, *'night Mother*, and *The Changeling*. As a playwright, her plays have been performed in and around New York City. Reinhard has served on the advisory and literary board of Rapscallion Theatre Collective, as Director of Development for TheatreRats, and has worked in casting for Horizon Theatre Repertory. She is an audition coach in Manhattan and is a member of Lincoln Center Directors Lab, SDC, and The Magdalena Project, an international network of women in theatre. She is the founder of Lauren Reinhard Performance Works and currently serves on the executive board of the acting focus group of ATHE (Association of Theatre in Higher Education.) 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. Clinical experience includes working with infants, children, adults and elderly populations in both psychiatric and community settings. 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–

Jeannette Rivera Spanish
BA, Universidad de Puerto Rico; PhD (ABD), Stony Brook University. Research interests include Caribbean & Latin American Literatures, 19th century studies, decoloniality, ecocriticism, critical disability studies, race & gender studies, as well as theory, poetry & speculative fictions. SLC, 2025–

Cat Rodríguez Theatre
BFA, Yale University. MFA, Carnegie Mellon. Rodríguez (she/ella) *werqs* in theatre and media, serving collaboration, community, and *lqqks*, and wears many wigs: She acts, directs, and dramaturgs. A co-foundress of the queer collective Fake Friends, Rodríguez recently performed in the company's Off-Broadway production of *Circle Jerk* (2021 Pulitzer Prize for Drama Finalist). A "people person" with a politic and a love for the Ridiculous, she's all about bringing discernment, critical rigor, playfulness, specificity, and laughter to process. Black/Latinx feminisms, as well as collectivist organizing experiences, fundamentally inform her artmaking and pathtaking. She lives and labors in both *english y español*, talks with her hands, and also *anda con ganas*. Formally trained at Yale School of Drama and Carnegie Mellon (where she's taught, too), Rodríguez stays undomesticated and undisciplined; she's a feral force. A freelancing femme, she considers herself a nomad but always names New Orleans and Nicaragua home. 2022 Latine Fellow, Sundance Institute. 2021-22 Art of Practice Fellow + Community Leader, Sundance Interdisciplinary Program. SLC, 2022–

Nelson Rodriguez Practicum
BA, MA, Montclair State University. Special interests in community engagement, youth development and community organizing; As a first-generation college graduate, working in community-based nonprofits, local government, and in higher education, have enabled him to create strong connections with those interested in advancing the futures of the students, families and communities he has served. Completed the Executive Leadership Institute for College Opportunity Professionals at Cornell University, 2019. SLC, 2022 -

Elias Rodriques Literature (on leave Fall 24)
BA, Stanford University. MA, PhD, University of Pennsylvania. Special interest in African-American literature, critical prison studies, Black feminism, and Black Marxist thought. Essays published or anthologized

in *Best American Essays*, *The Guardian*, *The Nation*, *Bookforum*, *n+1*, and other venues. First novel is *All the Water I've Seen Is Running*. His current academic book project considers representations of police violence in the African-American novel after 1945. SLC, 2021–

Tristana Rorandelli Hyman H. Kleinman Fellowship in the Humanities—Italian, Literature
BA (Magna cum laude), Università degli Studi di Firenze, Italy. MA, PhD (with distinction), New York University. Areas of specialization: 20th-century Italian women's writings; modern Italian culture, history, and literature; fascism; Western medieval poetry and thought. Recipient of the Julie and Ruediger Flik Travel Grant, Sarah Lawrence College, for summer research, 2008; Penfield fellowship, New York University, 2004; and Henry Mitchell MacCracken fellowship, New York University, 1998-2002. Publications: *Nascita e morte della massaia di Paola Masino e la questione del corpo materno nel fascismo* in *Forum Italicum* (Spring 2003). Translations: *The Other Place,* by Barbara Serdakowski, and *Salvation,* by Amor Dekhis, in *Multicultural Literature in Contemporary Italy* (editors Graziella Parati and Marie Orton, Fairleigh Dickinson University Press, 2007). SLC, 2001-2002; 2004; 2005–

Nick Roseboro Visual and Studio Arts
BFA, The New School. MSCCCP, Columbia University, Graduate School of Architecture, Planning, and Preservation. Roseboro is a designer, musician, and co-founder of the international research and design agency Architensions, a studio based in Brooklyn and Rome. The studio work and research are deeply concerned with commons and collectivity, ranging from small- to large-scale projects, exhibitions, curatorial work, publishing, and essays. The work and research are directly related to domesticity and housing, labor and leisure, and bringing forth new public-space perspectives in urban, suburban, and rural contexts. 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, 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 shown 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* (2023). He has taught at Barnard + Columbia College, Syracuse University, and the New School. 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–

Jules Rosskam Filmmaking and Moving Image Arts
BA, Bennington College. MFA, School of the Art Institute of Chicago. An international award-winning filmmaker, educator and 2021 Creative Capital Awardee, Rosskam's most recent feature-length hybrid documentary, *Desire Lines* (2024), premiered at the Sundance Film Festival, where it also received the NEXT Jury Award. Manohla Dargis of *The New York Times* called it a film with "intelligence and heart." Previously, his feature-length documentary, *Paternal Rites* (2018), premiered at MoMA's Documentary Fortnight and went on to win several festival awards. Joshua Bursting of Criterion Cast calls the film, "A breathtaking experience that finds a level of intimacy few films are ever willing to…simply a film unlike any you've ever seen before." Rosskam is also the director of the award-winning films *Dance, Dance, Evolution* (2019), *Something to Cry About* (2018), *Thick Relations* (2012), *against a trans narrative* (2009), and *transparent* (2005). His work has screened around the world, including at the Museum of Modern Art, Museum of Fine Arts Boston, British Film Institute, Arsenal Berlin, Anthology Film Archives, Film Society of Lincoln Center, Gene Siskel Film Center, Sundance, Chicago International Film Festival, Provincetown International Film Festival, BFI Flare, DocLisboa, Thessaloniki Documentary Film Festival, Schwules Museum Berlin, NewFest, and Frameline. Rosskam has been awarded residencies at Yaddo, ISSUE Project Room, Marble House, PLAYA, and ACRE. Additionally, he is a noted lecturer, speaker, and professor, who has held positions at the University of Maryland–Baltimore County, Hampshire College, SUNY Old Westbury, and Purdue. SLC, 2021–2022; 2025–

Shahnaz Rouse Sociology
BA, Kinnaird College, Pakistan. MA, Punjab University, Pakistan. MS, PhD, University of Wisconsin-Madison. Special student, American University of Beirut, Lebanon. Academic specialization in historical sociology, with emphasis on the mass media, gender, and political economy. Author of *Shifting Body Politics: Gender/Nation/State*, 2004; co-editor, *Situating Globalization*: *Views from Egypt*, 2000; contributor to books and journals on South Asia and the Middle East. Visiting faculty: Lahore School of Economics-Graduate Institute of Development Studies, University of Hawaii at Manoa, and American University in Cairo. Editorial Board member and book review editor, *Dialectical Anthropology*. Past member, editorial advisory board, and contributor to *Indian Sociology*. Past member, editorial committee, of the Middle East Research and Information Project. Past consultant to the Middle East and North Africa Program of the Social Science Research Council, as well as to the Population Council West Asia and North Africa Office (Cairo). Recipient of grants from Fulbright-Hays Foundation, Social Science Research Council, American Institute of Pakistan Studies, and Council on American Overseas Research Centers. SLC, 1987–

Domenica Ruta Writing
BA, Oberlin College. MFA, University of Texas–Austin, Michener Center for Writers. Ruta is author of *With or Without You*, a*The New York Times* bestselling memoir; *Last Day*, a novel; and the forthcoming novel, *All the Mothers* (summer 2025). Her short fiction, essays, and reviews have appeared in *Iowa Review*, B*oston Review*, *Indiana Review*, *Epoch*, *9th Letter*, *The New York Times*, *The Cut*, *American Scholar*, and elsewhere. SLC, 2022–

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 The Harlequin Adair Dammann Chair in Islamic 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

Brandon Schechter History
BA, Vassar College. PhD, University of California at Berkeley. Schechter is a cultural historian, whose scholarship focuses on the Soviet Union. His research interests include material culture, comparative history, gender, violence, and imperial diversity. Schechter's first book, *The Stuff of Soldiers: A History of the Red Army in the Second World War Through Objects* (Cornell, 2019), received the Paul Birdsall prize from the American Historical Association in 2020. The book tells the story of how the Red Army defeated fascism through objects from spoons to tanks. He serves as academic advisor to the Blavatnik Archive and is writing a comparative history of chaplains in the US Army and Communist Party political workers in the Red Army during World War II. SLC, 2024–

Judd Schechtman Environmental Studies
BA, Emory University. JD and MUP, University of Illinois. PhD, Rutgers University. Schechtman is an environmental planning and land-use scholar, who works at the intersection of a sustainable and resilient built and natural environment with interests climate change, environmental justice and sustainable transportation. He has professional experience serving as an environmental and land-use specialist with the Brooklyn Borough President's Office, Sustainable Long Island, and the Putnam County (NY) Planning and Development Department. Schechtman has taught and conducted research at New York University's Tandon School of Engineering since 2013. He served as the research lead for the NYU Poly-New York State Resilience Institute for Storms and Emergencies project on "Assessment of Economic Vulnerabilities and Investment Strategies in Community Reconstruction Zones" (post-Hurricane Sandy), was a fellow with the National Oceanic and Atmospheric Administration studying coastal resilience in communities from Maine to Virginia, and was a NY Metropolitan Transportation Council Sept. 11th fellow studying transit-oriented development in Westchester County. Schechtman has published in journals that include *Ocean & Coastal Management*, *Washburn Law Journal*, and the *Journal of the American Planning Association*. He taught at NYU in the BA program in sustainable urban environments since 2015. He has also taught at Rutgers University and Hofstra University. SLC, 2024–

Carsten Schmidt Music
Künstlerische Abschlussprüfung "mit Auszeichnung," Folkwang University, Germany. MM, Artist Diploma, Indiana University. MMA, DMA, Yale University. Extensive performance and broadcast activities as soloist, conductor, chamber musician, and soloist with orchestras throughout Europe, North America, and Japan; repertoire ranging from the Renaissance to the music of today, including more than 100 premieres and numerous master classes, lectures, and workshops at educational and research institutions. Special interests include: keyboard literature and performance practices, early keyboard instruments, and the interaction of poetry and music in song repertoire. Since 1998, artistic director, Staunton Music Festival; former artistic director, International Schubert Festival, Amsterdam; research fellow, Newberry Library; fellow, German National Scholarship Foundation. SLC, 1998–

Daniel Schmidt Filmmaking and Moving Image Arts
BFA, New York University, Tisch School of the Arts. Schmidt has written, directed, and edited moving-image works that traverse the boundaries of commercial cinema, independent cinema, and fine art—often working in close collaboration with other artists, including Alexander Carver, Gabriel Abrantes, Raul de Nieves, Susan Cianciolo, and ANOHNI. His films have screened around the world at film festivals, including Berlin, Cannes, BFI London, Sitges, New York, Karlovy Vary, Rotterdam, AFI, Toronto, Viennale, Hong Kong, BAFICI, Sarajevo, CPH:DOX, and Venice; in fine-art contexts, including Tate Modern, MoMA, Centre Pompidou, Whitechapel Gallery, KunstWerke, Serralves, and the Institute of Contemporary Art in London; and a commision by Hans Ulrich Obrist for the Biennale of Moving Images. Schmidt has been the recipient of a number of awards, including top prizes at the Locarno Film Festival and the Cannes Critics' Week. His most recent feature, *Diamantino*, was theatrically released in a dozen countries, screened in two dozen more, and subsequently streamed on platforms that include Mubi, HBO, and Criterion. SLC, 2024–

Susan Caitlin Scranton Dance
BA, Smith College. A New York City-based dancer, teacher, and producer, Scranton has worked with Cornfield Dance, Mark Dendy, the Metropolitan Opera Ballet, Paul Singh, Phantom Limb, Ramon Oller, Mark Morris Dance Group, and Christopher Williams since coming to the City in 2005. She joined the Lucinda Childs Dance Company as a soloist in 2009 and continues to perform and produce for the company. She is currently touring Netta Yerushalmy's *Movement* and will appear in *The Hours*, a new production at the Metropolitan Opera choreographed by Annie B. Parson. Scranton has toured numerous operas, including the 2012 revival of *Einstein on the Beach*. She teaches master classes internationally and has been on faculty at the Taylor School, Gibney Dance Center, and Point Park University. In 2015, Scranton co-founded The Blanket, a dance production organization. SLC, 2023–

Rakia Seaborn Dance
BA, Oberlin College. MFA, Sarah Lawrence College. Seaborn, a native of Detroit, is a writer, choreographer, educator, and performer whose work has appeared at JACK, Dixon Place, La Mama E.T.C., The Tank, AUNTS, chashama, and Brooklyn Studios for Dance. She has worked with Kathy Westwater, Dianne McIntyre, Rashaun Mitchell, Jodi Melnick, and Meta-Phys Ed. Seaborn teaches Movement for Trinity College's Experimental Performing Arts Program at La Mama, E. T. C. She is a 2018 Mertz Gilmore Late Stage Creative Stipend recipient. Her latest work, A RUIN, had its world premiere at JACK in May 2022. SLC, 2023–

Shelley Senter Theatre

Vijay Seshadri Writing (on leave Fall 24)
BA, Oberlin College. MFA, Columbia University. Author of *Wild Kingdom*, *The Long Meadow*, *The Disappearances* (New and Selected Poems; Harper Collins India), *3 Sections* (September, 2013), and *That Was Now, This Is Then* (October, 2020); poetry editor at *The Paris Review*; former editor at *The New Yorker*; essayist and book reviewer in *The New Yorker*, *The New York Times Book Review*, *The Threepenny Review*, *The American Scholar*, and various literary quarterlies. Recipient of the 2014 Pulitzer Prize for Poetry, James Laughlin Prize of the Academy of American Poets, MacDowell Colony's Fellowship for Distinguished Poetic Achievement, *The Paris Review*'s Bernard F. Conners Long Poem Prize; grants from New York Foundation for the Arts, National Endowment for the Arts, John Simon Guggenheim Memorial Foundation; and area studies fellowships from Columbia University. SLC, 1998–

Mark R. Shulman History
BA, Yale University. MSt, Oxford University. PhD, University of California–Berkeley. JD, Columbia University. Served as editor-in-chief of the *Journal of Transnational Law* at Columbia and received the Berger Prize for international law. Served as associate dean for global admissions at New York University and assistant dean for Graduate Programs & International Affairs at Pace Law School. Created and directed the Worldwide Security Program at the EastWest Institute and practiced law at Debevoise & Plimpton. A long-time leader of the Association of the Bar of the City of New York, he currently chairs the Committee on Asian Affairs and serves on the Council on International Affairs and the Task Force on National Security and the Rule of Law. He previously chaired the City Bar's Committee on International Human Rights and the Council on International Affairs. He has taught the laws of war at Columbia Law School; military history at Yale, the Air War College, and Columbia (SIPA); and human rights at Sarah Lawrence and Hunter colleges. He has published widely in the fields of history, law, and international affairs. His books include *The Laws of War: Constraints on Warfare in Western World* (1994), *Navalism and the Emergence of American Sea Power* (1995), *An Admiral's Yarn* (1999), and *The Imperial Presidency and the Consequences of 9/11* (2007). His articles have appeared in the *Columbia Journal of Transnational Law*, *Journal of National Security & Policy*, *Fordham Law Review*, *Journal of Military History*, *Intelligence and National Security*, and *The New York Times,* among others. SLC, 2009–

Scott Shushan Philosophy
BA, Loyola University New Orleans. PhD, New School for Social Research. Research interests in aesthetics, moral psychology, and, broadly, the history of philosophy. Current book project, *Aesthetic Education: On the Moral Effects of Art*, investigates the variety of ways in which art can be thought to not only further our individual moral development but also help us appreciate what morality is. Forthcoming articles are on G. W. F. Hegel and Iris Murdoch. Previously taught at Eugene Lang College, Fordham University, and Pratt Institute. SLC, 2019–

Noah Shuster Economics
BA, Binghamton University. PhD, New School for Social Research. Shuster has taught English and political science at the New School and at several CUNY campuses, particularly Brooklyn College (2013-2023). He 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–

Andrew Siedenburg Filmmaking and Moving Image Arts
BA, Hunter College. MFA, California Institute of the Arts, Photography & Media. Whitney Independent Study Program, Studio. Siedenburg is an artist, filmmaker, sound mixer, and sound designer based in New York. His two feature-length nonfiction films, *Weeping Rocks* and *Water Into Land* (in production), have earned a National Science Foundation grant (2023) and the Creatives Rebuild New York Artist Employment Grant (2022), respectively. Siedenburg has exhibited work internationally, and his sound work for film has premiered at Locarno Film Festival (Switzerland), FID Marseilles (France), San Sebastian International Film Festival (Spain), IFFR (Rotterdam), Chicago International Film Festival (USA), Black Canvas Film Festival (Mexico), and TIFF (Toronto), among others. SLC, 2025–

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, Simons 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–

Jacob Slichter Writing
BA, Harvard College. Author of *So You Wanna Be a Rock & Roll Star* (Broadway Books, 2004) and the drummer for the band Semisonic. He has written for *The New York Times*, has been a commentator for NPR's *Morning Edition*, and he blogs about connections between music, writing, and other art forms at portablephilosophy.com. SLC, 2013–

Chandler Klang Smith Writing
MFA, Columbia University. Smith's genre-bending novel, *The Sky Is Yours* (Hogarth/Penguin RH, 2018), was listed as a best book of 2018 by *The Wall Street Journal*, New York Public Library, Locus, LitHub, Mental Floss, and NPR—which described it as "a wickedly satirical synthesis that underlines just how fractured our own realities can be during periods of fear, unrest, inequality, and instability." She has served twice as a juror for the Shirley Jackson Awards, worked in book publishing and as a ghostwriter, and taught creative writing at institutions that include SUNY Purchase, New York University School of Professional Studies, and the MFA program at Sarah Lawrence College. SLC, 2018, 2021, 2022–

Patrick Smith Filmmaking and Moving Image Arts
BA University of Massachusetts, Amherst. A New York-based animator, Smith is known for his metaphorical hand-drawn and stop-motion films. He is a member of the Academy of Motion Picture Arts and Sciences and has worked as a storyboard artist for Disney and animation director for MTV's Daria and the Emmy-nominated *Downtown*. His 2019 film, *Pour 585*, is one of the five most-viewed animated shorts on YouTube, and he sustains a dynamic film-festival release schedule. Smith's films have screened at Tribeca Film Festival, Slamdance, Ottawa, Annecy, and hundreds of other festivals worldwide. His most recent stop-motion short, *Beyond Noh*, is currently part of the traveling showcase, "The Animation Show of Shows." Smith is a fellow of the New York Foundation of the Arts and a curator for multiple international film and animation festivals. He has taught as a professor in the graduate film program for New York University's Tisch School of the Arts in Singapore and with Pratt Institute and the School of the Visual Arts in New York City. SLC, 2024–

Fredric Smoler Literature
BA, Sarah Lawrence College. MA, MPhil, PhD, Columbia University. Central interest in European history and culture, with special emphasis on military history and literature. Writes regularly for *First of the Month* and *Dissent*; occasional contributor to *The Nation, The Observer* (London); former editor, *Audacity*; contributing editor, *American Heritage Magazine*. SLC, 1987–

George Southcombe Director, Sarah Lawrence Program at Wadham, Oxford—History, Literature
BA, MA, DPhil, University of Oxford. Fellow of the Royal Historical Society. Special interests in nonconformist religion, early modern literature, Restoration England, satire and laughter. Author of, among other works, *The Culture of Dissent in Restoration England*: *The Wonders of the Lord;* co-author of *Restoration Politics Religion and Culture: Britain and Ireland, 1660-1714*; editor of *English Nonconformist Poetry*, *1660-1700.* SLC, 2014–

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–

Joshua Stamos Biology

Robin Starbuck Filmmaking and Moving Image Arts (on leave spring 25)
BA, Salem College (North Carolina). MFA, School of the Art Institute of Chicago. Post-Graduate Certificate, New York University Tisch School of the Arts. An award-winning filmmaker and artist who produces experimental nonfiction films, installations, and animated media for theatre and opera, Starbuck employs a mixture of documentary and reflexive film styles in her work. By working in a nontraditional form, she strives to create a cinematic space in which the world is perceived rather than known. In response to her work, viewers are invited to interact with what they see on the screen and to create meaning by reflecting on their own experiences, ideas, and truths. She has exhibited works at the Boston Center for the Arts, The Walker's Point Art Center, Milan Biennale, Indie Open in New York City, Anthology Film Archives, Deluge Contemporary Art & Antimatter, Collected Voices Chicago, XVI Cine Pobre Cuba, the Madrid Film Festival, the Ethnografia Film Festival in Paris, The Stockholm Experimental and Animation Film festival, and other festivals, art centers, and galleries in the United States, Europe, and Asia. Most recently, her film, *How We See Water*, was nominated for four international documentary awards at the X Short Film Festival in Rome. Starbuck is currently an active member of the Women in Animation Association. She is a professor of Experimental film and Animation and the current Chair of Filmmaking & Moving Image Arts. SLC, 2003–

Joel Sternfeld Visual and Studio Arts
BA, Dartmouth College. Photographer/artist with exhibitions at Museum of Modern Art, Art Institute of Chicago, and San Francisco Museum of Modern Art. Recipient of two Guggenheim fellowships and a Prix de Rome. Author of *American Prospects*, *On This Site*, *Stranger Passing*, and 10 other books. SLC, 1985–

Stew Stewart Theatre
As a Tony Award- and two-time Obie Award-winning playwright/co-composer of the ground-breaking musical *Passing Strange*, critically acclaimed singer/songwriter and veteran of multiple dive-bar stages, Stewart's classes are hothouses of multi-disciplinary, self-challenging experimentation that encourage celebratory transformation via myth-making and song. His courses are equally informed by the spontaneous immediacy of rock-club survival tactics and the human grandeur of theatre. As an instructor, he strives to demystify the songwriting process while simultaneously inviting students to create myths out of their truths so that those truths might reach deeper and shine brighter. Stewart's works: 2019—"Maybe There's Black People in Fort Greene," composed for Spike Lee's TV show, *She's Gotta Have It.* 2018—"A Klown With the Nuclear Code," composed for Spike Lee's TV show,*She's Gotta Have It.* 2017—"Resisting My Resistance to the Resistance," Metropolitan Museum of Art. 2016—"Mosquito Net" (NYUAD Arts Center, Abu Dhabi). 2015—"Notes of a Native Song," commissioned by Harlem Stage and performed worldwide. 2015—"Wagner, Max!!! Wagner!!!," Kennedy Center. 2013—"Chicago Omnibus," commissioned by and debuted at Museum of Contemporary Art, Chicago. 2012—Southern California Analog," UCLA. 2010—"Brooklyn Omnibus," Brooklyn Academy of Music. 2010—"Making It," St Ann's Warehouse, Brooklyn. 2009—*Spike Lee's Passing Strange* (film) 2008—*Passing Strange*, Tony Award for Best Book of a Musical, Broadway. 2007—*Passing Strange*, Obie Award for Best New Theater Piece and Best Ensemble, Public Theater. 2006—*Passing Strange*, world premiere, Berkeley Repertory. Stew & the Negro Problem have released 12 critically acclaimed albums between 1997 and the present. Stewart is the composer of "Gary Come Home," of *SpongeBob SquarePants* fame—which, honestly, is all anyone cares about anyway. SLC, 2022–

Rachelle Sussman Rumph Associate Dean of Studies—History
MA, Sarah Lawrence College. PhD, New York University. Rumph's research and teaching interests include visual culture theory, media history, critical race theory, and gender studies. For many years, she taught media and communication studies courses at New York University

and worked with students as an administrator in the areas of academic advisement and student support. She is currently a guest faculty member in the Women's History program and an Associate Dean of Studies at SLC. SLC, 1996–

Sterling Swann Theatre
BA, Vassar College. Postgraduate training at London Academy of Music and Dramatic Art (LAMDA), at Sonia Moore Studio, and with David Kaplan (author, *Five Approaches to Acting*). President and artistic director, Cygnet Productions, National Equity Theatre for Young Audiences Company; leading performer, Boston Shakespeare Company; guest faculty at Storm King School, Western Connecticut State University, and at Vassar College; certified instructor, Society of American Fight Directors (SAFD); winner of the Society of American Fight Directors' 2006 Patrick Craen award; designated practitioner, Stough Institute of Breathing Coordination; certified teacher, Alexander Technique. SLC, 1991–

Joel Swanson Religion
BA, Swarthmore College. MA, PhD, The University of Chicago. A scholar of modern Jewish intellectual history, with a focus on both philosophical and literary sources, Swanson is particularly interested in questions of trauma and Jewish collective memory; racialization, gender identity, and the Jewish body; tensions between religious, ethnic, and national understandings of Jewish identity; and how the history of the Jewish people complicates and challenges the structures of philosophical universalism and the modern nation-state. He is currently working on adapting his dissertation into a book that examines an array of little-studied francophone Jewish writers and philosophers in the prewar period, suggesting that those figures' marginal and ambivalent relationships to Jewish memory and identity formation complicates our understanding of the relationship between Jewish and Christian thought during the period. Swanson has received extensive textual training in Jewish traditional sources in both Hebrew and Aramaic and is also well-versed in queer theory, gender studies, disability studies, and postcolonial studies. He has taught both Jewish history and continental philosophy of religions at The University of Chicago and University of Illinois Chicago and has spoken at an array of conferences and universities across three continents. An active member of the Association for Jewish Studies, he has published articles on topics as diverse as Jewish contributions to French deconstruction and psychoanalytic debates; competing Zionist and diasporist politics of memory; German Jewish philosophy; and Yiddish poetry. In addition to his academic writing, Swanson is a widely-published commentator on Jewish political issues in publications such as *Haaretz*, *The Times of Israel*, *The Jerusalem Post*, the *Jewish Telegraphic Agency*, and *The Forward*. He has served as a researcher for the Leo Baeck Institute in Jerusalem and helped develop resources for a national curriculum on antisemitism education for the Anti-Defamation League. SLC, 2024–

Philip Swoboda Alice Stone 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–

N'tifafa Tete-Rosenthal Dance
BA, Grand Valley State University. MFA, Sarah Lawrence College. Born in Tsévié, Togo, and raised in Togo, Ithaca, NY, and Flint, MI, Akoko Tete-Rosenthal is an artist and performer based in New York City. She began her formal dance training in Flint through a youth ballet company. Later, as an independent study student at the Alvin Ailey School of Dance, she was introduced to traditional Guinean and Senegalese dance forms—which molded her choice of study for the next 10 years. She now performs as an independent artist and has worked with companies such as the Maimouna Keita Dance Company and Fusha Dance Company and tours internationally with Gala Rizzatto. Her performance work is rooted in a traditional and contemporary West African dance, influenced by classical and modern aesthetics. SLC, 2023–

Mia Theodoratus Music (Celtic Harp)
BFA, University of Texas–Austin. MFA, California Institute of the Arts. Teacher, Irish Arts Center; president, Metro Harp Chapter of the American Harp Society; founder, NYC Harp Orchestra. Performed at Lincoln Center Outdoors, Congressional Building by invitation of President Obama, Irish Arts Center (NY), and Carnegie Hall. SLC, 2017–

Joseph Earl Thomas Writing
BA, Arcadia University. MA, Saint Joseph's University. MFA, University of Notre Dame. PhD, University of Pennsylvania. Thomas is the author of *Sink, A Memoir*, winner of the Chautauqua Janus Prize, and the novel *God Bless You, Otis Spunkmeyer*, winner of the Center for Fiction First Novel Prize. His short fiction, essays, and poetry can be found in *The Paris Review*, *Harpers*, *Dilettante Army,* and elsewhere. SLC, 2024–

Storm Thomas Theatre
MFA, Sarah Lawrence. A mixed-Black-trans drummer from Los Angeles, Thomas writes musicals: *Notes on the Past* (Trans Theatre Fest), *Ancient Future* (Polyphone Festival),

and *Be Like Bone* (in progress). Co-founder: Theatre, But Dance. Teacher: Black Musical Theatre (Uarts), Music for Performance (Playwrights), New Musical Theatre Lab (Uarts), Theatre of the Oppressed NYC, Completely Ridiculous Productions (Anti-Racist Musical Theatre), Queer Musical Theatre (NYU Tisch/Theatre Studies Department. Performances: *Animal Wisdom* album, *The Skin of Our Teeth* (TFANA), *Futurity* (Soho Rep/Ars Nova), 2017 Obie Awards. Recognition: New Visions Fellowship Finalist, Baltimore Center Stage finishing commission, NYSCA Grant Recipient FY2022. In residence with Musical Theatre Factory. SLC, 2022–

Clifford Thompson Writing
BA, Oberlin College. Author of *What It Is: Race, Family, and One Thinking Black Man's Blues* (2019), which *Time* magazine called one of the "most anticipated" books of the season, and the graphic novel *Big Man and the Little Men* (2022), which Thompson wrote and illustrated. He is a recipient of a Whiting Writers' Award for nonfiction. His essays and reviews have appeared in *The Washington Post*, *The Wall Street Journal*, *The Village Voice*, *Best American Essays*, *The Times Literary Supplement*, *Commonweal*, and *The Threepenny Review*, among other places; and his essay "La Bohème" was selected for the 2024 Pushcart Prize Anthology. A painter, Thompson is a member of Blue Mountain Gallery in New York City. SLC, 2016–

Melisa Tien Theatre
BA, University of California–Los Angeles. MFA, Columbia University. Diploma, French Culinary Institute. A New York-based playwright, lyricist, and librettist, Tien is the author of the plays *Untitled Landscape*, *The Boyd Show*, *Best Life*, *Yellow Card Red Card*, *Familium Vulgare*, and *Refrain*. *Mary*, her musical co-written with composer Matt Frey, will have a workshop at New Dramatists in fall 2019. Her play *Best Life* was selected to participate in the 2018 Bushwick Starr Reading Series and will be part of JACK's inaugural season in its new space in Brooklyn. Her play *Yellow Card Red Card* was presented as part of the Ice Factory Festival in 2017 at the New Ohio Theatre and had a workshop production at the American Academy of Dramatic Arts in 2016. In addition to being a resident playwright at New Dramatists, she is a New York Foundation for the Arts fellow in 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–

Momoyo Torimitsu Visual and Studio Arts
Born in Japan, Torimitsu has lived and worked in New York City since 1996, when she arrived for the PS1 International Studio Program. Torimitsu uses a variety of forms to create her work, including kinetic sculpture, time-based installation, inflatable balloons, video, photographs, performance, media art, and site-specific projects. Her work is inspired by the hypocritical imagery of corporate culture and media stereotypes of cuteness and happiness reexamined through the lenses of irony and humor. Torimitsu has been showing her works internationally, including at Hawai'i Triennial 2022; Honolulu, frei_raum Q21 exhibition space/MuseumsQuartier Wien (2019); ArtScience Museum, Singapore (2019); Manifesta11, Zurich, (2016); Shenzhen Biannual of Urbanism/ Architecture 2009, Shenzhen China; ZKM, Karlsruhe(2007); Mori Art Museum, Tokyo (2007); Gwangju Biennale, Gwangju, (2004); De Apple, Amsterdam (2000); Tate Gallery, London. SLC, 2022–

Cecilia Phillips Toro Biology (on leave Spring 25)
BA, Reed College. 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, synaptic physiology, and alternative splicing. 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–

Marion Wilson Visual and Studio Arts
BA, Wesleyan University. MA, Columbia University. MFA, University of Cincinnati. Recipient of national grants, including NEA Artworks Grant with WPU Galleries, Paterson, NJ; ARTPLACE with McColl Center, Charlotte NC; and Mural Arts Project/ Restored Spaces. Completed residencies at ISCP (NYC), Millay Colony, McColl Center (NC), Golden Paints (NYC) and Lightwork (NY). Wilson Instituted a New Direction on social sulpture curriculum as a professor at Syracuse University (until 2017) and spearheaded several public art and architecture projects, including: MLAB; MossLab, 601 Tully; and now 100 Lagoon Pond, a floating studio and public platform on Martha's Vineyard. Wilson drove a renovated RV from Upstate New

York to Miami with PULSE art fair. She has shown with Frederieke Taylor (NYC) and Cheryl Pelavin (NYC); New Museum of Contemporary Art (NYC); and Herbert Johnson Museum; her work has been published by *Hyperallergic*, *BOMB Magazine*, *Art in America*, *Time Out*, and *The New York Times*. SLC, 2021–

Matthew Wilson Music (Percussion)
New York-based drummer, Grammy nominee, celebrated jazz artist universally recognized for his musical and melodic drumming style, as well as being a gifted composer, bandleader, producer, and teaching artist. Performed at the White House as part of an all-star jazz group for a state dinner concert hosted by President Obama. Featured on the covers of *Downbeat* and *JazzTimes* magazines in November 2009. Voted #1 Rising Star Drummer in the *Downbeat* Critic's Poll. Committed to jazz education, he travels the world with the Matt Wilson Quartet to inspire children. SLC, 2017–

Heather Winters Filmmaking and Moving Image Arts
BA, Sarah Lawrence College. University of London, School of Visual Arts. An award-winning American film producer, director, writer, and two-time Sundance-winning executive producer with more than 25 years producing and directing, Winters' upcoming projects include producer/director of a new music documentary and author of an academic book on producing. Film and television credits include: Oscar-nominated *Super Size Me*; *TWO: The Story of Roman & Nyro*; *The RestIMake 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, Artivist Film Festival; winner, Best Documentary, Rhode Island International Film Festival; TELLY® Award; Platinum Best in Show, Aurora Award; first place, Chicago International Film Festival; Creative Excellence Award, US International Film and Video Festival. Professional awards/affiliations include: Producers Guild of America; International Documentary Association; IFP; Women in Film; The Players, board of directors; Sarah Lawrence College Alumnae/i Citation for Achievement; Miami Beach Senior High School Alumni Association, Hall of Fame. Founder and President, White Dock and Studio On Hudson production companies. SLC, 2011–

Komozi Woodard History
BA, Dickinson College. MA, PhD, University of Pennsylvania. Special interests in African American history, politics, and culture, emphasizing the Black Freedom Movement, women in the Black Revolt, US urban and ethnic history, public policy and persistent poverty, oral history, and the experience of anti-colonial movements. Author of *A Nation Within a Nation: Amiri Baraka and Black Power Politics* and reviews, chapters, and essays in journals, anthologies, and encyclopedia. Editor, *The Black Power Movement, Part I: Amiri Baraka, From Black Arts to Black Radicalism*; *Freedom North*; *Groundwork*; *Want to Start a Revolution?*; and *Women in the Black Freedom Struggle.* Reviewer for American Council of Learned Societies; adviser to the Algebra Project and the PBS documentaries, *Eyes on the Prize II* and *America's War on Poverty*; board of directors, Urban History Association. SLC, 1989–

John Yannelli Director, Program in Music and Music Technology; William Schuman Scholar in Music—Music
BPh, Thomas Jefferson College, University of Michigan. MFA, Sarah Lawrence College. Composer, innovator in the fields of electronic music and music for theatre and dance, composer of traditional and experimental works for all media, specialist in improvisational techniques, and director of the Sarah Lawrence Improvisational Ensemble. Toured nationally with the United Stage theatre company and conceived of, and introduced the use of, electronic music for the productions. Freelance record producer and engineer; music published by Soundspell Productions. SLC, 1984–

Mali Yin Chemistry
BS, Shaanxi Normal University, China. PhD, Temple University. Postdoctoral research associate, Michigan State University. Researcher and author of articles in areas of inorganic, organic, and protein chemistry; special interests in synthesis and structure determination of inorganic and organometallic compounds by X-ray diffraction and various spectroscopic techniques, protein crystallography, environmental chemistry, and material science. SLC, 1996–

Jessie Young Dance
A Brooklyn-based choreographer, performer, and teacher originally from Port Angeles, WA, Young uses dance as a way to integrate movement training and exploratory structures to craft containers for dis/orientation, atmospheric awareness, and embodied imagination. She works choreographically to direct conditions of exploration that render themselves as dances, collages, photographs,

sound scores, and pedagogical structures. Her teaching approaches a range of practices in contemporary dance forms, choreography, and performance. Young crafts choreography as a poetic provocation, viewing dance as a form that must constantly redefine itself in relation to shifting sensorial, emotional, political, and cultural circumstances. She has been an artist in residence at New York Live Arts (Fresh Tracks), Brooklyn Studios for Dance (NY), The Floor on Atlantic (NY) and Centrum (WA). As a performer, she has worked with Abby Z and the New Utility, Julie Mayo, Stephanie Acosta, and Khecari Dance Theatre, among others. Currently, she is collaborating with Julie Mayo, Same As Sister, and Kendra Portier. Young has been on faculty at Lion's Jaw Performance + Dance Festival, Mark Morris Dance Center, and Gina Gibney Dance Center. In addition, she has taught master classes and leads workshops at Bard College, Pieter Performance Space, Beloit College, University of Utah, University of Wisconsin at Madison, Base: Experimental Arts + Space (Seattle), and University of Illinois at Urbana-Champaign—where she was recently received the Beverly Blossom/Carey Erickson Alumni Award for 2021. She is on faculty at Rutgers University and American Dance Festival, contributes to the online teaching platform freeskewl, and has a virtual pilates studio through the platform Core to Coeur. SLC, 2024–

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 Monnale, Covet Garden, Hong Kong Festival, and Bergen International Festival, to name a few. Young has sung under the baton of distinguished conductors, including Zubin Mehta, Roger Norrington, Simon Rattle, and 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–

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 Zerfas Theatre

BFA, New York University, Tisch School of the Arts. MFA, New School University. Teacher of voice and speech at New York University's Playwrights Horizons Theater School and Atlantic Theater Acting School; adjunct professor at Brooklyn College. Conducted Fitzmaurice Voicework™ and Shakespeare workshops in Melbourne, Australia (2005), and at the Centro Em Movimento in Lisbon, Portugal (1997, 1998), where she also coached Eugene O'Neill's *Mourning Becomes Electra*. Served as vocal consultant on *666 Park Avenue* TV series and was vocal coach for *The Play What I Wrote* (directed by Kenneth Branagh) on Broadway, *Me Myself and I* by Edward Albee (directed by Emily Mann) at Playwrights Horizons Theater, and *The Family Weekend* by Beth Henley (directed by Jonathan Demme) for Manhattan Class Company Theater, as well as *Stanley*, an Off-Off Broadway production (directed by Pulitzer Prize finalist Lisa D'Amour) at HERE Arts Center. Master teacher of Chuck Jones Vocal Production and an associate teacher of Catherine Fitzmaurice Voicework and Level I, Alba Emoting Certification. Studied yoga in New 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 Henrick Ibsen, *Apocrypha* by Travis Preston and Royston Coppenger at the Cucaracha Theatre, *Two Small Bodies* at the Harold Clurman Theatre, *The Eagle Has Two Heads* at the Ohio Theatre in Soho, and *Democracy in America* at the Yale Repertory Theatre and Center Stage. She has appeared in several films, including *Irony*, *In Shadow City*, and *The Smallest Particle* by Ken Feingold and *The*

Madness of the Day by Terrance Grace. As a writer, she has collaborated with both The Private Theatre and Tiny Mythic Theatre, creating original works. SLC, 2013–

Susan Ziegler Visual and Studio Arts
BA, Amherst College. MFA, University of Pennsylvania. Post-Baccalaureate Studio Arts Program, Brandeis University. Ziegler has presented her work in solo exhibitions at the One River School of Art + Design (Larchmont, NY); Resnick Gallery, Long Island University (Brooklyn, NY); Gross McCleaf Gallery (Philadelphia, PA); and Nahcotta (Portsmouth, NH). Her work has been included in group exhibitions at Equity Gallery (New York, NY), Long Beach Island Foundations of Arts and Sciences, (Loveladies, NJ), Hayes Valley Art Center (San Francisco, CA), Contemporary Art Center (Peoria, IL), and York College Art Gallery (Queens, NY), among others. Her paintings can be found in private and public collections, including GlaxoSmithKline, SAS Institute, The Watermark Group, and the US Department of State. Ziegler lives and works in Brooklyn, NY. She teaches at the City College of New York, CUNY, in the Macaulay Honors College. She has taught at Long Island University Brooklyn, New York University School of Continuing and Professional Studies, Muhlenberg College, University of New Hampshire, and University of Pennsylvania. In 2017, she was an artist-in-residence in the Lower Manhattan Cultural Council's Process Space on Governor's Island in New York City. SLC, 2024–

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–