

SARAH LAWRENCE COLLEGE

Undergraduate Course Offerings

2025–2026

Course listings as of: March 15, 2026

2025–26 ACADEMIC CALENDAR

Fall 2025

Monday, August 18 – Wednesday, August 20	Undergraduate donning and interviews occur online
Monday, August 18 – Tuesday, August 19	Graduate advising and registration occur online for electives in Child Development, Dance, and Theatre (<i>Art of Teaching, Dance/Movement Therapy, Human Genetics, Writing register earlier in June</i>)
Wednesday, August 20 (afternoon)	First round online course selection
Thursday, August 21	First round student placements
Friday, August 22 (morning) Friday, August 22 (afternoon)	Second round donning and interviews occur online Second round online course selection
Monday, August 25	Second round student placements
Tuesday, August 26	Human Genetics fieldwork begins
Wednesday, August 27	New undergraduate students arrive for opening day
Thursday, August 28	New graduate student orientation Returning graduate student check-in
Thursday, August 28 – Saturday, August 30	New undergraduate student orientation
Saturday, August 30	Move-in for returning students
Monday, September 1	Undergraduate classes begin
Monday, September 1	Graduate classes begin (<i>except Human Genetics and Dance/Movement Therapy</i>)
Monday, September 1 – Friday, September 12	Add/drop period
Tuesday, September 2	Graduate classes begin for Human Genetics and Dance/Movement Therapy (<i>Monday classes meet on Tuesday this week only</i>) Art of Teaching student teaching begins
Friday, September 5	Undergraduate directed study proposals for Fall due to Dean of Studies Undergraduate thesis proposals due to Dean of Studies
Wednesday, September 3	Dance/Movement Therapy internships begin
Monday, September 8	Art of Teaching fieldwork begins Child Development fieldwork begins

Tuesday, September 9	Dance/Movement Therapy fieldwork begins
Monday, October 13 – Tuesday, October 14	Study days - no classes
Friday, October 17	Deadline to submit pass/fail course request
Friday, October 24 – Saturday, October 25	Family & friends weekend
Friday, November 7	Last day to withdraw from a Fall class
Friday, November 7 – Friday, November 14	Graduate advising and registration occurs online for Spring
Monday, November 17	Undergraduate tuition statements for Spring (or I-case if spring) released
Monday, November 24	Graduate tuition statements for Spring (or I-case if spring) released
Monday, November 24	Course appraisals open
Wednesday, November 26 – Sunday, November 30	Thanksgiving break - no classes <i>Begins after last academic appointment on Tuesday</i>
Monday, December 1	Undergraduate directed study proposals due to Dean of Studies for Intersession Submissions open for undergraduate Spring directed study proposals
Monday, December 1	Final theses due to Graduate Studies for December graduates
Monday, December 1 – Wednesday, December 10	Yearlong drop period for Spring classes
Monday, December 8	Coursework for December graduates due to faculty
Thursday, December 11	Human Genetics clinical rotations end
Friday, December 12	Undergraduate classes end Course appraisals close
Friday, December 12	Art of Teaching fieldwork ends Child Development fieldwork ends Dance/Movement Therapy fieldwork ends
Saturday, December 13	Grades and evaluations for Fall open for faculty submission and student view
Saturday, December 13	Residence halls close at 10:00 a.m.
Sunday, December 14	Graduate classes end
Wednesday, December 17	Grades and evaluations due for December graduates
Friday, December 19	Art of Teaching student teaching ends Graduate tuition payments for Spring due
Friday, December 19	Undergraduate tuition payments for Spring due

Wednesday, January 7	Grades and evaluations due for Fall
<i>Spring 2026</i>	
Friday, January 2	Art of Teaching student teaching begins
Monday, January 12	Art of Teaching fieldwork begins Child Development fieldwork begins
Monday, January 12 – Tuesday, January 13 (morning)	Undergraduate donning and interviews occur online
Tuesday, January 13 (afternoon)	First round online course selection
Tuesday, January 13 – Wednesday, January 14	Graduate advising and registration occur online for electives in Child Development, Dance, and Theatre
Tuesday, January 13	Human Genetics clinical rotation begins
Wednesday, January 14	First round student placements
Thursday, January 15 (morning) Thursday, January 15 (afternoon)	Second round donning and interviews occur online Second round online course selection
Friday, January 16	Second round student placements
Monday, January 19	No classes - Martin Luther King, Jr. holiday <i>Graduate classes that would begin on Monday 1/19 meet on Tuesday 1/20</i>
Tuesday, January 20	Graduate classes begin (<i>unless otherwise noted</i>) <i>Monday graduate classes begin today</i> Dance/Movement Therapy fieldwork begins
Tuesday, January 20	Move-in for returning students
Wednesday, January 21	Undergraduate classes begin
Wednesday, January 21 – Tuesday, February 3	Add/drop period
Friday, January 23	Undergraduate directed study proposals due to Dean of Studies
Friday, March 6	Deadline to submit pass/fail course request
Saturday, March 7 – Sunday, March 15	Spring break - no classes
Friday, March 27	Last day to withdraw from a Spring class
Monday, April 13	Course appraisals open
Friday, April 17	Art of Teaching student teaching ends

Friday, April 24	Coursework for May graduates due to faculty <i>Faculty may establish earlier deadlines</i>
Monday, April 27	Course appraisals close
Tuesday, April 28	Grades and evaluations for Spring open for faculty submission and student view
Wednesday, April 29	Dance/Movement Therapy fieldwork and internship ends
Thursday, April 30	Undergraduate directed study proposals due to Dean of Studies for Fall
Friday, May 1	Final theses due to Graduate Studies for May graduates
Friday, May 1	Grades and evaluations due for May graduates
Sunday, May 3	Graduate classes end
Tuesday, May 5	Undergraduate classes end
Wednesday, May 6	Residence halls close for first years, sophomores, juniors, and non-graduating seniors at 12:00 p.m.
Thursday, May 7	Art of Teaching fieldwork ends Child Development fieldwork ends
Thursday, May 7	Hooding Ceremony for graduate students
Friday, May 8	Commencement
Friday, May 8	Residence halls close for graduating seniors at 6:00 p.m.
Monday, June 1	Grades and evaluations due for Spring
Monday, August 3	Final theses due to Graduate Studies for August graduates

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

- [Download the latest version of this PDF](#)
- [Visit sarahlawrence.edu/undergraduate/areas-of-study/](http://sarahlawrence.edu/undergraduate/areas-of-study/)

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

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

Program Degree Awarded

Liberal Arts (4901) BA
Art of Teaching (0802) MEd
Child Development (2009) MA
Dance (1008) MFA
Dance Movement Therapy (1099) MS
Health Advocacy (4901) MA
Human Genetics (0422) MS
Theatre (1007) MFA
Women's History (2299) MA
Writing (1507) MFA

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

THE CURRICULUM

The curriculum of the College, as planned for the 2025–2026 academic year, is described in the following pages. When reviewing courses offered in the catalogue, note the following:

- **Fall** (a one-semester course offered in Fall 2025)
- **Fall and Spring** (a one-semester course offered in both Fall 2025 and Spring 2026)
- **Year** (a continuous, two-semester course across the 2025-26 academic year)
- **Spring** (a one-semester course offered in Spring 2026)

Within each discipline, the catalogue reflects courses offered in the above-mentioned order, with the sort order revolving around the semester in which they are offered. Thus, when reviewing course descriptions in each discipline, expect courses to be displayed in the following order: Fall, Fall and Spring, Year, then Spring. The exception to this sort order is language disciplines (French, German, Greek (Ancient), Italian, Japanese, Latin, Russian, and Spanish), which reflect courses in ascending order of level advancement (i.e., Beginning, Advanced Beginning, Intermediate, Advanced Intermediate, and Advanced) and independent of the semester offered. Course numbers do not generally indicate rigor and, thus, do not have an influence on the order in which courses appear. **Course numbers** indicate the type of course:

- 1000-level: First-Year Studies
- 2000-level: Lecture
- 3000-level: Seminar
- 4000-level: Advanced Seminar
- 5000-level: Component in Creative Arts
- 6000-level: Directed Study
- 7000-level: Graduate Level

In **seminars**, students will complete conference work: an in-depth, individual project developed in collaboration with faculty during one-on-one meetings. Where possible, seminar descriptions include examples of areas of study in which a student could concentrate for the conference portion of the course. Conference work may be an academic research paper, a piece of creative writing, a staged reading, a scientific inquiry, or fieldwork. Conference work at Sarah Lawrence reflects student passions, interests, and aspirations, so projects take many forms and directions.

Sarah Lawrence offers **lecture** courses designed to give students a broad view of a subject area. These courses are supplemented by group conferences, during which small

groups of students from the class meet together with the professor. Each course is designated an appropriate level, as outlined in the following guidelines:

- **Open:** Open to any undergraduate. Open courses may have some expectation of earlier study listed as a note following the course description but not as a specific prerequisite.
- **Sophomore and Above:** Presumes some familiarity with college-level work and/or conference work and may include a prerequisite.
- **Intermediate:** Must have an identifiable prerequisite, which may be a specific course or a college-level course in a related discipline.
- **Intermediate/Advanced:** Intended for a range of intermediate and advanced learners and with a specific prerequisite.
- **Advanced:** Intended for advanced learners and with a specific prerequisite distinct from Intermediate or Intermediate/Advanced.

Hyperlinks in the Catalogue:

When navigating the catalogue, take note of hyperlinks to aid in your reviewing experience. In the table of contents, *subject headers* link directly to courses within that discipline, as well as to *faculty biographies*. When viewing a course description, select the *corresponding faculty name* to view the faculty biography. Similarly, when viewing a faculty biography, select the *primary discipline* to view the appropriate discipline's overview.

Following courses within in each discipline is a listing of courses offered in related disciplines; select the *course title* to link directly to the corresponding course description or select the *related discipline* that links directly to the discipline's overview. When applicable, if a First-Year Studies course is offered in a discipline, it will be listed in the relevant discipline's section. Select the *First-Year Studies title* to link directly to the corresponding course description or select the *corresponding faculty name* to view the faculty biography.

FIRST-YEAR STUDIES COURSES

First-Year Studies courses are offered in a wide variety of disciplines. Required for incoming first-year students, First-Year Studies courses are designed to introduce students to a particular subject area, as well as to the conference system that is at the heart of the Sarah Lawrence education. In addition to seminar meetings, first-year students will have individual conferences with their First-Year Studies instructor, who will also serve as their don—advising them in various aspects of their program and guiding their academic progress through the College. Donning is an essential component of the Sarah Lawrence academic experience. A don is the student's

primary academic guide at the College. Dons help students select courses for registration, develop academic goals, and serve as a referral for other support resources at the College. Being taught by your don enhances the quality of the partnership, as the don will be able to observe academic work and advise the student accordingly alongside enabling more frequent contact between the student and their don.

A First-Year Studies course is one of three courses students will take during their first year. Students submit preferences and are assigned to a First-Year Studies course, then select their other two courses during registration just prior to the start of the semester and with the help of their don.

Visual and Studio Arts First-Year Studies in the visual and studio arts (VASA) program follow a slightly different model. The first-year visual arts program is designed to give students a rigorous, yet self-directed, introduction to the diverse range of studio disciplines offered at Sarah Lawrence. Students will enroll in one studio class in fall and a second studio class in a new/different discipline in spring. This approach will expose students to two distinctly different disciplines over the course of a year within the general field of visual and studio arts, forming a multidisciplinary foundation at the outset of their studies. In their studio courses, students will immerse themselves in the materials and ideas vital to that discipline, working with other first-year and upper-class students.

In addition to their studio course, VASA students enroll in First-Year Studies Project (ARTS 1000): a weekly series of lectures, donning meetings, art-related discussions, and multidisciplinary workshops intended to expose students to the fundamentals of the visual arts and to lay the groundwork for each student's interdisciplinary college experience. This weekly class takes the place of traditional biweekly donning meetings and meets weekly in both semesters. In the first semester, students taking New Genres, Photography, and Printmaking will participate in the Installation Projects course, while the students in Drawing, Painting, and Sculpture will participate in the Expanded Material Practices. For the second semester, students switch to the other projects course. These weekly meetings bring the whole first-year cohort together, encouraging camaraderie, shared interests, and the free mixing of ideas and mediums. ARTS 1000 concludes with a group gallery show that is intended to introduce first-year artists to the wider college community.

Fall studio course assignments determine each student's official don assignment. After students have been placed in a studio class, they will be contacted by their don to begin discussing their upcoming first semester and more details about the visual and studio arts discipline.

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 about and done to 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 yearlong 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, both 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

resources, 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. In fall, students will meet weekly with the instructor for group conferences and biweekly for individual 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: Intersections of Dance and Culture: Moving Between the Lines

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 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. 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 US 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, memoirs, 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, both large and small, can wield power tyrannically by 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 Rodrigues

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 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 non-Western 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 be a survey of 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 conferences.

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 requires on-campus arrival for pre-orientation.

Religion

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 that 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 of 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.

Theatre

First-Year Studies: Power Plays, Theatre in Action

THEA 1028

Kevin Confoy

First-Year Studies—Year | 10 credits

Theatre is about social change. This course will look at how theatre responds to the events and movements that shape our lives and how theatre and theatre artists engage and inform the discourse. Students will study a dynamic collection of plays and musicals written as a means of protest and activism and stage their own group performances, of both published and original work, in response to the tremendous forces at play upon all of us right now. Building upon the tenets of mid-20th century playwrights such as Bertolt Brecht and Samuel Beckett, whose activism and form-bending works paved the way for a large number of contemporary playwrights and theatre makers, students will study a number of plays that address a range of sociopolitical issues. We will also look at a history of theatre companies—such as The Group Theatre, The Federal Theatre Project, El Teatro Campesino, and The Public Theatre—whose landmark productions helped frame the cultural landscape. Students will read works by playwrights such as Eugene O’Neill and Clifford Odets, whose plays deal with issues of immigration and union busting, and Arthur Miller, whose plays capture the struggles of working people caught in overwhelming circumstances. We will look at *Hair*, the first rock musical, written in response to the Vietnam War, and the plays *Angels in America* and *The Normal Heart* and the musical *RENT*, written in the 1980s and 1990s about the AIDS crisis. We will discuss how theatre responds to events happening right now by looking at compelling new plays by playwrights Anna Deavere Smith, Dominique Morisseau, Antoinette Nwandu, and Branden Jacobs Jenkins, among others. The course will look at a collection of plays that address concerns of LGBT communities by playwrights and theatre makers such as Taylor Mac, Paula Vogel, and Moisés Kaufman. Students will read aloud from plays in class, examine a range of texts and essays, screen films and documentaries, and see productions in New York over the course of the year. The course will culminate in a collective performance that students will devise and create. Students will meet with the instructor in conference to devise projects to serve both this presentation and their own distinct interests. Projects may include acting and directing fully-staged scenes of published plays, design work, research and dramaturgical presentations, original plays and performance pieces, among many other options. Biweekly in fall and spring,

students will alternate between individual conferences with the instructor and small-group activities that will include screenings, field trips, and performances.

Visual and Studio Arts

First-Year Studies: The New Narrative Photography

ARTS 1022

Joel Sternfeld

First-Year Studies—Fall | 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 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: New Genres: Abstract Video

ARTS 1350

Angela Ferraiolo

First-Year Studies—Fall | 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 | 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 nonobjective (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: Art, Technology, and Power

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, alongside 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: 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 workshoping 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 “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 *zuihitsu*s, 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. 4), Mary A. Porter *Anthropology*
- Specters of the Subject: Hauntologies in Contemporary Life (p. 21), Robert R. Desjarlais *Anthropology*
- Ethnographic Research and Writing (p. 22), Robert R. Desjarlais *Anthropology*
- Walter Benjamin’s Archives (p. 24), Robert R. Desjarlais *Anthropology*
- Ideas of Africa: Africa Writes Back (p. 81), Mary Dillard *History*
- Digging: The Blues Ethos and Jazz Aesthetics: A History of African American Culture (p. 83), Komozi Woodard *History*
- Standing on My Sisters’ Shoulders: Rethinking the Black Freedom Struggle (p. 83), Komozi Woodard *History*
- Sickness and Health in Africa (p. 85), Mary Dillard *History*
- Black Feminist and Queer of Color Theory (p. 93), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*
- Trash! Abject Object-Orientations and Performance (p. 94), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*
- First-Year Studies: 20th-Century Black Women’s Writing (p. 10), Elias Rodrigues *Literature*

The Politics of Addressing the Past: Apology, Repatriation, Reparation, and Remembrance (p. 132), Elke Zuern *Politics*

Rising Autocrats and Democracy in Decline? (p. 132), Elke Zuern *Politics*

Humanitarian Intervention and International Justice (p. 134), Elke Zuern *Politics*

Democracy in Theory and Practice (p. 134), Elke Zuern *Politics*

First-Year Studies: Health in a Multicultural Context (p. 12), Linwood J. Lewis *Psychology*

Intersectionality and the Matrix of Race (p. 139), Linwood J. Lewis *Psychology*

Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality (p. 140), Linwood J. Lewis *Psychology*

Are Jews White? (p. 154), Joel Swanson *Religion*

Advanced Intermediate Spanish: Hidden in Plain Sight: Afro-Latin American and Caribbean Women Writers (p. 163), Danielle Dorvil *Spanish*

Advanced Spanish: Futurisms in the Americas (p. 164), Javiera Irribarren *Spanish*

First-Year Studies in Nonfiction: Black Studies and Writing (p. 17), Joseph Earl Thomas *Writing*

Details Useful to the State: Writers and the Shaping of Empire (p. 194), Suzanne Gardinier *Writing*

Politics and the Essay (p. 195), Vijay Seshadri *Writing*

Writing About the Arts (p. 197), Vijay Seshadri *Writing*

Black Studies and Writing (p. 196), Joseph Earl Thomas *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. 4) *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, 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

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. 21), Mary A. Porter *Anthropology*

First-Year Studies: Place and Space: Two Histories of Art, 1850-Present (p. 5), Sarah Hamill *Art History*
Art and History (p. 28), Jerrilynn Dodds *Art History*

First-Year Studies: Intersections of Dance and Culture: Moving Between the Lines (p. 7), Peggy Gould *Dance History*
Political Economy of Women (p. 54), Kim Christensen *Economics*
Indigenous Ecologies and Environmental Justice (p. 57), Deanna Barenboim *Environmental Studies*
Experimental Filmmaking: From Abstraction to Poetic Encounter (p. 67), Robin Starbuck *Filmmaking and Moving Image Arts*
Modern Violence: War, Terror, and Genocide (p. 80), Brandon Schechter *History*
World War II in Europe: A Cultural History (p. 85), Brandon Schechter *History*
The Middle East and Politics of Collective Memory: Between Trauma and Nostalgia (p. 86), Matthew Ellis *History*
Perverts in Groups: Queer Social Lives (p. 93), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*
Varieties of Mysticism in the Middle Ages (p. 96), Joseph Romano *Literature*
Dante and Chaucer: Cultural Interchange and the Origins of Italian and English Literature (p. 99), Joseph Romano *Literature*
Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*
An Introduction to Statistical Methods and Analysis (p. 105), Daniel King *Mathematics*
Global Circulations: Art and Pop Music of Asia (p. 122), Niko Higgins *Music History*
Ecomusicology: Music, Activism, and Climate Change (p. 123), Niko Higgins *Music History*
The Politics of Addressing the Past: Apology, Repatriation, Reparation, and Remembrance (p. 132), Elke Zuern *Politics*
Democracy in Theory and Practice (p. 134), Elke Zuern *Politics*
First-Year Studies: Health in a Multicultural Context (p. 12), Linwood J. Lewis *Psychology*
Childhood Across Cultures (p. 137), Deanna Barenboim *Psychology*
Perspectives on Child Development (p. 138), Charlotte L. Doyle *Psychology*
Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality (p. 140), Linwood J. Lewis *Psychology*
Concepts of the Mind: Language and Culture in Cognitive Science (p. 141), Sammy Floyd *Psychology*
Culture and Mental Health (p. 145), Deanna Barenboim *Psychology*
Intercultural Aspects of Human Development (p. 146), Lynne Koester *Psychology*
First-Year Studies: (Re)Constructing the Social: Subject, Field, and Text (p. 14), Shahnaz Rouse *Sociology*

25 Architecture and Design Studies

Sociology of Global Inequalities (p. 158), Parthiban Muniandy *Sociology*
Informality and Everyday Cosmopolitan Contaminations (p. 159), Parthiban Muniandy *Sociology*
Intermediate Spanish: Visual Memory in Latin America (p. 162), Javiera Irribarren *Spanish*
Advanced Spanish: Indigenous Representation in Chilean Comics (p. 163), Javiera Irribarren *Spanish*
Advanced Spanish: Futurisms in the Americas (p. 164), Javiera Irribarren *Spanish*
Politics and the Essay (p. 195), 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. 21), Robert R. Desjarlais *Anthropology*
Ethnographic Research and Writing (p. 22), Robert R. Desjarlais *Anthropology*
Walter Benjamin's Archives (p. 24), Robert R. Desjarlais *Anthropology*

First-Year Studies: Place and Space: Two Histories of Art, 1850–Present (p. 5), Sarah Hamill *Art History*
Romanesque and Gothic Castles and Cathedrals at the Birth of Europe (p. 26), Jerrilynn Dodds *Art History*
Art in the Age of Empire, 1790–1900 (p. 26), Sarah Hamill *Art History*
Anthropocene Aesthetics (p. 27), Mitchell Herrmann *Art History*
Art and History (p. 28), Jerrilynn Dodds *Art History*
Paris: A History Through Art, Architecture, and Urban Planning (p. 28), Jerrilynn Dodds *Art History*
Geospatial Data Analysis (p. 55), Bernice Rosenzweig *Environmental Science*
Environmental Law and Justice: From Redlines to Pipelines (p. 57), Judd Schechtman *Environmental Studies*
Digital 3D Animation: Character and Environment Design (p. 63), Tanner Reckling *Filmmaking and Moving Image Arts*
Character Design (p. 63), Scott Duce *Filmmaking and Moving Image Arts*
Introduction to 2D Digital Animation in Harmony (p. 63), Scott Duce *Filmmaking and Moving Image Arts*
Calculus I: The Study of Motion and Change (p. 105), Daniel King *Mathematics*
Brains, Bodies, and Buildings (p. 139), Elizabeth Johnston *Psychology*
Informality and Everyday Cosmopolitan Contaminations (p. 159), Parthiban Muniandy *Sociology*
Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 160), Shahnaz Rouse *Sociology*
Room of One's Own (p. 180), Nick Roseboro *Visual and Studio Arts*
The Pendulum of Labor and Leisure: Impermanence (p. 180), Nick Roseboro *Visual and Studio Arts*
Ecofeminism (p. 188), Jessica Segall *Visual and Studio Arts*
Elements (p. 188), Jessica Segall *Visual and Studio Arts*
Experiments in Sculptural Drawing (p. 187), Katie Bell *Visual and Studio Arts*
Writing About the Arts (p. 197), Vijay Seshadri *Writing*
Black Studies and Writing (p. 196), Joseph Earl Thomas *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. 5) *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.

The Global History of Dutch Art

ARTH 2047

Katherine Gobel Hardy

Open, Small Lecture—Fall | 5 credits

The context of the 17th-century Dutch Republic presents a distinct case for a global approach to art history, poised for the exchange of images, objects, and knowledge through the Dutch East India Company (VOC), the West India Company (WIC), the Amsterdam Stock Exchange, and as both a young republic and a colonial empire. In this course, we will look at paintings, prints, drawings, maps, sculpture, and decorative art, investigating efforts by Dutch artists to visualize global encounters and distant places, Dutch interests in collecting and displaying rarities, and various types of artistic exchange and influence. We will consider connections not only between the Dutch Republic and its territories in current-day Indonesia, Brazil, and South Africa but also those established through trade and diplomacy elsewhere, including cross-border with the southern Netherlands, with other European cultures, with Asia, and with the Americas. Rejecting methods of world history or of comparative history across cultures, as well as the fallacies of Eurocentrism and center-versus-periphery, this course will employ the lens of global integration. We will consider processes and mechanisms of early-modern globalization, including imperialism, enslavement, colonization, evangelization, trade, consumption, collecting, and the diffusion of prints. This course will involve visits to area museums to study 17th-century objects in person.

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.

Art 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, beginning with the Italian peninsula itself, 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.

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 these issues 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.

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.

Paris: A History Through Art, Architecture, and Urban Planning

ARTH 2244

Jerrilynn Dodds

Open, Lecture—Spring | 5 credits

In this course, we will trace the history of Paris from its foundation until World War II, using the arts that both defined and emanated from this remarkable city. We will use works of art, architecture, and urban design as documents of history, of social and cultural values, and of the history of ideas. Student projects will chart these relationships graphically and construct a visual history of Paris from Roman Lutetia to the Paris of Josephine Baker and Picasso.

Closed to students who have taken Paris: A History Through Art, Architecture, and Urban Planning (ARTH 3244) or Art in the Age of Empire: 1790–1900 (ARTH 2037). Students who have taken Art and History (ARTH 3040) should consult with the instructor.

The Art of Laughter: Pictorial Comedy in Early Modern Europe

ARTH 3604

Katherine Gobel Hardy

Open, Seminar—Spring | 5 credits

We are told, in one of the earliest accounts of the life and work of the Netherlandish artist Pieter Bruegel the Elder (c.1525-1569), that his prints and paintings elicited laughter. From pictures of carnival celebrations and children's games to peasant weddings and riotous hellscape, the comic artist makes his viewers, both in the late 16th century and today, question whether any of it should be taken seriously. This course will explore the humor element in the work of Bruegel and many others in early modern Europe, examining the possible beginnings of a recognition of the artistic value of comedy and the contributions of these artists to the culture of laughter. Following art historians, as well as cultural historians who have theorized about the emergence of new comic techniques and the impulse to produce pictures in a "comic mode," we will explore innovative creative practices and the social contexts of humor throughout Europe—from Bruegel in the Netherlands to Annibale Carracci in Italy to Albrecht Dürer in Germany to Jacques Callot in France and beyond. Topics of discussion will include early modern medical perspectives on laughter, shifting notions about humor in relation to civility and decorum, the functions of tragicomedy, the secularization of the image, and the dual roles of entertainment and didacticism in art. This course will involve visits to area museums to study paintings and prints in person.

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. 24), Robert R. Desjarlais
Anthropology

First-Year Studies: Intersections of Dance and Culture:
Moving Between the Lines (p. 7), Peggy Gould *Dance
History*

Ollywoods: Global Popular Cinema and Industrial Film
Form (p. 60), Leana Hirschfeld-Kroen *Film History*
Feminist Film and Media History (p. 61), Leana Hirschfeld-
Kroen *Film History*

The Working Girl Around the World in Film (p. 61), Leana
Hirschfeld-Kroen *Film History*

Politics of the Image (p. 69), Jazmín López *Filmmaking and
Moving Image Arts*

Beginning Greek (p. 76), Emily Anhalt *Greek (Ancient)*

Realisms: Currents and Crosscurrents in 19th-Century
Thought (p. 80), Philip Swoboda *History*

Fin de Siècle (p. 86), Philip Swoboda *History*

Beginning Italian: Viaggio in Italia (p. 90), Tristana
Rorandelli *Italian*

29 Asian Studies

Intermediate Italian: Modern Italian Culture and Literature (p. 90), Tristana Rorandelli *Italian*

Intermediate Latin: From Republic to Autocracy (p. 92), Emily Anhalt *Latin*

Shakespeare and the Semiotics of Performance (p. 98), Joseph Lauinger *Literature*

Dante and Chaucer: Cultural Interchange and the Origins of Italian and English Literature (p. 99), Joseph Romano *Literature*

Global Surrealisms (p. 100), Jason Earle *Literature*

Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*

Brains, Bodies, and Buildings (p. 139), Elizabeth Johnston *Psychology*

Art and Visual Perception (p. 144), Elizabeth Johnston *Psychology*

Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 160), Shahnaz Rouse *Sociology*

Intermediate Spanish: Visual Memory in Latin America (p. 162), Javiera Irribarren *Spanish*

Advanced Spanish: Indigenous Representation in Chilean Comics (p. 163), Javiera Irribarren *Spanish*

Advanced Spanish: Futurisms in the Americas (p. 164), Javiera Irribarren *Spanish*

First-Year Studies: The New Narrative Photography (p. 15), 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. 16), 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. 180), Nick Roseboro *Visual and Studio Arts*

The Pendulum of Labor and Leisure: Impermanence (p. 180), Nick Roseboro *Visual and Studio Arts*

1,001 Drawings (p. 180), John O'Connor *Visual and Studio Arts*

Senior Studio (p. 181), John O'Connor, Katie Bell *Visual and Studio Arts*

Introduction to Painting (p. 183), Yevgeniya Baras *Visual and Studio Arts*

From Collage to Painting (p. 183), Yevgeniya Baras *Visual and Studio Arts*

Photography Beyond Its Tropes (p. 185), Joel Sternfeld *Visual and Studio Arts*

Fashioning Fiction (p. 185), Joel Sternfeld *Visual and Studio Arts*

The New New Color (p. 185), Joel Sternfeld *Visual and Studio Arts*

The New Narrative Photography (p. 185), Joel Sternfeld *Visual and Studio Arts*

Ecofeminism (p. 188), Jessica Segall *Visual and Studio Arts*

Elements (p. 188), Jessica Segall *Visual and Studio Arts*

Habitat! (p. 187), Jessica Segall *Visual and Studio Arts*

Ecological Making: Sculpture and Sustainability (p. 187), Katie Bell *Visual and Studio Arts*

Writing About the Arts (p. 197), 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. 5) *Kevin Landdeck* ASIA 1022

First-Year Studies: Gods, Ghosts, and Ancestors: Chinese Religion in Daily Life (p. 6) *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 had 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 to the 1990s, as it, too, grappled with economic development, its political basis, and social effects. Our readings include many of the great characters in early 20th-century literature, such as Lu Xun's cannibalistic madman and hapless Ah Q, Ding Ling's tubercular Miss Sophie, Shen Congwen's Hmong villagers, and Zhang Ailing's college student turned mistress-assassin. We will also meet blood-drenched bandits, long-suffering peasants, and disaffected urban youths in an age of sex, drugs, and rock & 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. 21), Mary A. Porter *Anthropology*

Black and White and Red All Over: Races and Racism in Imperial Britain (p. 23), Mary A. Porter *Anthropology*

Walter Benjamin's Archives (p. 24), Robert R. Desjarlais *Anthropology*

Human Rights (p. 85), Mark R. Shulman *History*
Global Circulations: Art and Pop Music of Asia (p. 122), Niko Higgins *Music History*

Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 160), Shahnaz Rouse *Sociology*

Details Useful to the State: Writers and the Shaping of Empire (p. 194), 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, genetics, anatomy, physiology, microbiology, behavior, evolution, ecology, developmental biology, immunology, 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, it is strongly recommended that students begin with the gateway course, General Biology: Genes, Cells and Evolution, in the fall semester. Other open-level courses—such as Botany, Ecology, or Human Genetics—may also be considered, depending on the targeted nature of the student's interests. Students should consult with the biology faculty to help determine their appropriate course. Completion of any two biology courses with labs fulfills the minimum biology curriculum requirements for medical school admission. General Biology: Genes, Cells and Evolution typically meets 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. 6) *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.

General Biology: Genes, Cells, and Evolution

BIOL 2014

Adam Negrin

Open, Small Lecture—Fall | 5 credits

Biology, the study of life on Earth, encompasses structures and forms ranging from the very minute to the very large. In order to grasp the complexities of life, we begin this

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

Botany: The World of Plants

BIOL 3121

Lydia Paradiso

Open, Seminar—Fall | 5 credits

Plants are all around us and are essential to life on Earth but are often overlooked or taken for granted. Especially as climate change and habitat loss threaten global biodiversity, understanding the biology of plants is fundamental to understanding the complex web of life on Earth. This course will be an introductory survey of botany. The first half of the course will cover topics such as plant anatomy, morphology, physiology, and reproduction; the second half will explore plant genetics, diversity, ecology, and evolution. Weekly discussions and textbook readings will be complemented by lab activities and a field trip to the New York Botanical Garden.

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.

Concepts in Biomedical Engineering

BIOL 3419

Alexandra Berr

Intermediate, Seminar—Fall | 5 credits

Prerequisite: General Biology: Genes, Cells, and Evolution (BIOL 2014) or permission of the instructor

This course is designed to introduce students to the ways in which scientists use engineering tools to interrogate basic biology. Students with knowledge of basic biology will gain a deeper understanding of disease processes through current research in the biomedical engineering field. The course is designed around primary research in the field: The first class of the week will be a lecture covering background information, and the second class will consist of a peer-led discussion of a current research article. Students will aim to answer the following guiding questions: What is the main finding of this research? How does this work advance the field? What future experiments would you propose related to this research? We will cover topics including biomechanics, medical imaging, tissue engineering, drug delivery, immunoeengineering, and cancer applications of bioengineering.

Immunology

BIOL 3765

Tony Ng

Intermediate, Seminar—Fall | 5 credits

Prerequisite: General Biology: Genes, Cells, and Evolution (BIOL 2014)

The immune system is comprised of several components that together protect us from non-self, foreign pathogens, as well as from self-dangers like cancer. We are surrounded by billions of microbial pathogens that live inside and on our bodies, and the immune system is continuously at war with these tiny invaders. The first line of defense is the innate immune system, which gets activated at the first exposure to foreign substances and sounds an alert for the adaptive immune system to respond. Together, the innate and adaptive immune systems form a complex biological system that has evolved throughout evolution to protect us from infections and diseases. In this course, we will focus on the understanding of the fundamental concepts of

immunology, which will also include how these concepts apply to diseases. Immunology is a complex subject with numerous concepts and terminology; therefore, to be successful in this course, the lectures will be complemented with quizzes/assignments, group discussions, and an oral presentation in order to enhance the learning process.

Anatomy and Physiology

BIOL 3012

Alexandra Berr

Open, Seminar—Spring | 5 credits

Knowledge of anatomy (structure) and physiology (function) are critical to understanding how an organism maintains homeostasis. Systems must work in concert to ensure proper health of an individual. Students will learn about the respiratory, cardiac, endocrine, digestive, musculoskeletal, nervous, and reproductive systems. This course will cover how structure leads to function, along with the diseases that occur following anatomical/physiological dysregulation. Emphasis will be placed on contextualizing information as it relates to medical applications. Conference work will consist of a literature review on a student-selected disease process and its related physiology.

Understanding the Biology of Cancer

BIOL 2166

Jesse Gelles

Open, Lecture—Spring | 5 credits

Approximately 39% of men and women will be diagnosed with cancer at some point during their lifetime, according to the National Cancer Institute. To respond to this pervasive and devastating disease, Congress approved The Cancer Moonshot program in 2016 (and 2022), aimed at accelerating cancer research, prevention, screening, and treatment. But what is cancer? What causes cancer? Why is it so diverse, persistent, and deadly? How do we treat cancer? Can we ever find the "cure" for cancer? This course aims to demystify cancer and provide students with a fundamental understanding of the disease. We will explore the basics of cell biology and how these processes are disrupted, or co-opted, during cancer development. Additionally, this course will highlight foundational and modern treatment strategies and why the process of developing new treatments takes so long. While the course will be firmly rooted in the underlying biology of cancer, no prior college-level biology is required. Students who are interested in understanding cancer or deepening their knowledge of biology are encouraged to take the course.

Closed to students who have taken Biology of Cancer (BIOL 3766).

Introduction to Neuroscience

BIOL 2029

Tatiana Schnieder

Open, Lecture—Spring | 5 credits

Neuroscience is the science of what makes us who we are. Our sensations, emotions, movements, sleep, memories, and other complex behaviors all arise from the nervous system. This course will explore how cellular, molecular, and network mechanisms make these behaviors not only possible but seemingly effortless. We will begin with functional neuroanatomy, tracing a paradigm shift from viewing the brain as a patchwork of specialized regions to understanding it as a dynamic, probabilistic system of interconnected networks. Next, we will examine how neurons transmit information and how our conception of neural function has evolved from seeing neurons as narrowly specialized units to recognizing them as plastic, broadly tuned cells capable of responding to diverse stimuli. We will also explore how the brain generates sensations, perceptions, and illusions that allow us to navigate, learn from, and adapt to our environment. This knowledge extends to the endocrine and immune systems, which continuously interact with the brain to regulate behavior. Finally, the course will consider higher-order cognitive functions and examine how disruptions at molecular, cellular, or systems levels can lead to neurological and neuropsychiatric disorders. Approaches to restore or enhance brain function—from pharmaceutical treatments to brain-computer interfaces—will also be discussed. Students will engage in active learning through in-class, small-group exercises that complement lecture material. By the end of the course, students will have a solid understanding of the principles of neuroscience and prepare them for further study in neuroscience, physiology, and medicine.

Cell Biology

BIOL 3657

Drew E. Cressman

Intermediate, Seminar—Spring | 5 credits

Prerequisite: General Biology: Genes, Cells, and Evolution (BIOL 2014) or Genetics (BIOL 3617) or equivalent

Cells are the most basic unit of life on the planet; all life forms are simply conglomerations of cells, ranging from the individual bacterial cells to higher order plants and animals. Humans, themselves, are made up of trillions of cells. So what exactly is a cell? What is it made of? How does it function? In a complex organism, how do cells communicate with one another and coordinate their activities? How do they regulate their growth? What role do genes play in controlling cellular function? This course will address these questions and introduce the basic biology of cells while also keeping in mind their larger role

in tissues and organs. If we can understand the structures and functions of the individual cells that serve as the subunits of larger organisms, we can begin to understand the biological nature of humans and other complex life forms. Classes will be supplemented with lab work.

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.

The Plant Tree of Life: Evolution and Systematics

BIOL 3128

Adam Negrin

Intermediate, Seminar—Spring | 5 credits

Prerequisite: prior course work in botany or ecology or permission of the instructor

With more than 350,000 known species, plants form the foundations of ecosystems and are crucial to life on Earth. This course will examine the diversity, ecology, and evolutionary history of major land plant groups—bryophytes, ferns, lycophytes, gymnosperms, and angiosperms. Through lectures, discussion of scientific literature, and hands-on investigation of live and preserved material, students will learn how to decipher botanical terminology; identify major plant families using diagnostic characters and dichotomous keys; analyze evolutionary relationships and adaptations across plant lineages; and investigate plant interactions with fungi, bacteria, animals, and their environment.

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. 36), Colin Abernethy *Chemistry Toxic Elements and Deadly Molecules* (p. 36), Colin Abernethy *Chemistry*

Organic Chemistry I (p. 36), Mali Yin *Chemistry*

Nutrition (p. 37), Mali Yin *Chemistry*

General Chemistry II (p. 37), Colin Abernethy *Chemistry*

Organic Chemistry II (p. 37), Mali Yin *Chemistry*

Watersheds (p. 55), Bernice Rosenzweig *Environmental Science*

Pollution (p. 55), Bernice Rosenzweig *Environmental Science*

Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*

Calculus I: The Study of Motion and Change (p. 105), Daniel King *Mathematics*

An Introduction to Statistical Methods and Analysis (p. 105), Daniel King *Mathematics*

Calculus II: Further Study of Motion and Change (p. 106), Melvin Irizarry-Gelpi *Mathematics*

Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 106), Bruce Alphenaar *Mathematics*

First-Year Studies: Women Philosophers in the 20th and 21st Centuries (p. 11), Roy Ben-Shai *Philosophy*

Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 140), Maia Pujara *Psychology*

Emotions and the 'Mind-Body' Connection: Affective Psychology and Psychophysiology Research (p. 143), Maia Pujara *Psychology*

Art and Visual Perception (p. 144), 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.

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 considers 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.

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!

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. 33), Drew E. Cressman *Biology*

Pollution (p. 55), Bernice Rosenzweig *Environmental Science*

Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*

Calculus I: The Study of Motion and Change (p. 105), Daniel King *Mathematics*

An Introduction to Statistical Methods and Analysis (p. 105), Daniel King *Mathematics*

Calculus II: Further Study of Motion and Change (p. 106), Melvin Irizarry-Gelpi *Mathematics*

Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 106), Bruce Alphenaar *Mathematics*

Renewable Energy Systems (p. 128), Merideth Frey *Physics*

General Physics I (Classical Mechanics) (p. 129), Merideth Frey, Sarah Racz *Physics*

Classical and Quantum Waves (p. 129), Merideth Frey, Sarah Racz *Physics*

It's About Time (p. 129), Merideth Frey *Physics*

General Physics II (Electromagnetism and Light) (p. 130), Merideth Frey, Sarah Racz *Physics*

Thermal Physics (p. 130), 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. 28), Jerrilynn Dodds *Art History*

Beginning Greek (p. 76), Emily Anhalt *Greek (Ancient)*

Intermediate Latin: From Republic to Autocracy (p. 92), Emily Anhalt *Latin*

First-Year Studies: Rejecting Tyranny: Ancient Greek Origins of Democratic Ideals (p. 9), Emily Anhalt *Literature*

Shakespeare and the Semiotics of Performance (p. 98), Joseph Lauinger *Literature*

Dante and Chaucer: Cultural Interchange and the Origins of Italian and English Literature (p. 99), Joseph Romano *Literature*

Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*

Introduction to Ancient Greek Religion and Society (p. 149), Ron Afzal *Religion*

Writing About the Arts (p. 197), Vijay Seshadri *Writing*

COGNITIVE AND BRAIN SCIENCE

Coursework from disciplines such as biology, computer science, mathematics, philosophy, and psychology comprise the courses 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. 33), Drew E. Cressman *Biology*

Introduction to Neuroscience (p. 34), Tatiana Schnieder *Biology*

Cell Biology (p. 34), Drew E. Cressman *Biology*

First-Year Studies: Privacy, Technology, and the Law (p. 6), Michael Siff *Computer Science*

Artificial Intelligence and Society (p. 39), James Marshall *Computer Science*

Introduction to Computer Science: The Way of the Program (p. 40), James Marshall *Computer Science*

Compilers: How Computers Execute Their Programs (p. 40), Michael Siff *Computer Science*

Games Computers Play (p. 40), Michael Siff *Computer Science*

Biologically-Inspired Artificial Intelligence (p. 41), James Marshall *Computer Science*

Varieties of Mysticism in the Middle Ages (p. 96), Joseph Romano *Literature*

Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*

Calculus I: The Study of Motion and Change (p. 105), Daniel King *Mathematics*

An Introduction to Statistical Methods and Analysis (p. 105), Daniel King *Mathematics*

Perspectives on Child Development (p. 138), Charlotte L. Doyle *Psychology*

39 Computer Science

- The Origins of Language: What Babies, Animals, and Machines Can Tell Us (p. 138), Sammy Floyd
Psychology
- Brains, Bodies, and Buildings (p. 139), Elizabeth Johnston
Psychology
- Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality (p. 140), Linwood J. Lewis
Psychology
- Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 140), Maia Pujara
Psychology
- Concepts of the Mind: Language and Culture in Cognitive Science (p. 141), Sammy Floyd
Psychology
- Speaking the Unspeakable: Trauma, Emotion, Cognition, and Language (p. 141), Emma Forrester
Psychology
- The Power and Meaning of Play in Children's Lives (p. 142), Cindy Puccio
Psychology
- Advanced Research Methods and Research Ethics (p. 142), Kim Ferguson, Linwood J. Lewis, Maia Pujara, Sammy Floyd
Psychology
- Emotions and the 'Mind-Body' Connection: Affective Psychology and Psychophysiology Research (p. 143), Maia Pujara
Psychology
- How Humans Learn Language (p. 143), Sammy Floyd
Psychology
- Art and Visual Perception (p. 144), Elizabeth Johnston
Psychology
- Mindfulness: Science and Practice (p. 145), Elizabeth Johnston
Psychology
- Reading the Growing Mind: Research Methods in Psycholinguistics and Cognitive Development (p. 146), Sammy Floyd
Psychology
- Early Therapeutic Approaches for Young Children and Families (p. 147), Cindy Puccio
Psychology
- Professional Learning and Advanced Research Methods (p. 147), Kim Ferguson, Linwood J. Lewis, Maia Pujara, Sammy Floyd
Psychology
- Children's Literature: A Writing Workshop (p. 192), 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. 6)
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.

Programming experience is required. 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,

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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. 55), Bernice Rosenzweig
Environmental Science

Calculus I: The Study of Motion and Change (p. 105), Daniel King
Mathematics

An Introduction to Statistical Methods and Analysis (p. 105), Daniel King
Mathematics

Calculus II: Further Study of Motion and Change (p. 106), Melvin Irizarry-Gelpi
Mathematics

Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 106), Bruce Alphenaar
Mathematics

First-Year Studies: Foundations of Modern Physics (p. 11), Sarah Racz
Physics

Foundations of Modern Physics (p. 129), Sarah Racz
Physics

The Origins of Language: What Babies, Animals, and Machines Can Tell Us (p. 138), 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.

Dance Program/Third

DNCE 4499

John Jasperse

Open, Program—Year | 10 credits

This credit-bearing course will consist of a combination of various individual components that together constitutes a Dance Program/Third. For the 10-credit, yearlong Dance Third, each semester students will complete:

- 2-3 components in Movement Practice (i.e., 3-4 class sessions per week) PLUS either
 - one component in Creative Study OR
 - one component in Analytical/Theoretical Study.
- Dance Third students must also attend required program meetings through Dance Meeting (DNCE 5506) AND complete one tech/production project through Dance Tech/Production (DNCE 5507).
- Dance Third students will also be required to participate in performance in a Live Time-Based Art Work (DNCE 5554). Dance Third students who do not want to perform have the option of completing a second Dance Tech/Production assignment OR registering for an additional component course.

Dance Intensive Program/Two Thirds

DNCE 4498

John Jasperse

Sophomore and Above, Program—Year | 20 credits

This credit-bearing program of study will consist of a combination of various individual component courses that together constitutes a Dance Intensive Program/Two Thirds. For the 20-credit, yearlong Dance Two Thirds, students will complete each semester:

- 3-5 components in Movement Practice (i.e., 4-5 class sessions per week) PLUS
 - 1-2 components in Creative Study AND
 - 1-2 components in Analytical/Theoretical Study.
- Dance Two Thirds students must also attend required program meetings through Dance Meeting (DNCE 5506) AND complete one tech/production project through Dance Tech/Production (DNCE 5507).

- Dance Two Thirds students will also be required to participate in performance of Live Time-Based Art Works (DNCE 5554).

Dance Intensive Program/Two Thirds is appropriate for more advanced students and typically includes enrollment in Live Time-Based Art (DNCE 5524).

Dance Study

DNCE 4400

John Jasperse

Open, Program—Fall and Spring | 1 credit

This credit-bearing course will consist of a combination of various individual components that can be taken as DNCE 4400 (one credit). For the one-credit Dance Study, each semester students will complete:

- 1-2 components in Movement Practice (i.e., 2-3 class sessions per week) AND
- 1-credit Dance Study students must also attend required program meetings through Dance Meeting (DNCE 5506).
- 1-credit Dance Study students can also participate as a performer in a Live Time-Based Art Work on a co-curricular/noncredit-bearing basis but would not be registering for DNCE 5554 as part of a credit-bearing program of study.

Dance Study

DNCE 4400

John Jasperse

Sophomore and Above, Program—Fall and Spring | 3 credits

This credit-bearing course will consist of a combination of various individual components that can be taken as DNCE 4400 (three credits). For the three-credit Dance Study, each semester students will complete:

- 1-2 components in Movement Practice (i.e., 2-3 class sessions per week) PLUS either
 - one component in Creative Study OR
 - one component in Analytical/Theoretical Study.
- 3-credit Dance Study students must also attend required program meetings through Dance Meeting (DNCE 5506), AND complete one tech/production project through Dance Tech/Production (DNCE 5507).
- 3-credit Dance Study students can also participate as a performer in a Live Time-Based Art Work on a co-curricular/noncredit-bearing basis but would not be registering for DNCE 5554 as part of a credit-bearing program of study.

Analytical/Theoretical Study

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

DNCE 5573

*Rakia Seaborn**Open, Component—Fall*

All dance is political, simply because it is created by a human being who is of a particular place and time. Thus, the work is inherently commenting on that particular place and time. Using this framework, we will take a deep dive into American dance history from Reconstruction to today, with an eye on tackling the questions: How did this thing we refer to as “American dance” come to be? Who or what is missing from the canon? Why? How do we place ourselves inside this lineage? With a keen understanding of the state of the world at the point of creation, students will develop a critical eye through which to view performance—the how and the why of creation having equal footing with the physical forms. Further, students will begin to develop an understanding of how contemporary American dance is in constant conversation with dance of the past.

Cultivating a Teaching Practice: Dance Pedagogy Now

DNCE 7114

*Megan Williams**Advanced, Graduate Component—Fall*

In this course, we will explore varied entry points toward the creation and practice of a personal dance teaching philosophy and pedagogy. We will interrogate our varied and unique histories, values, patterns, cultures, and aesthetic desires, observing how they illuminate or limit our teaching goals. Our experience and assumptions around teaching and being taught will help us amplify and name integral skills and tools that support our work in dance/body/movement-based classrooms. How do we build a class architecture that nurtures growth? How do we create a safe and equitable space for reciprocal learning? How do we find a balance between planning and improvising? How do we clarify and hone our intentions while using clear language and communication? These questions and many more will ignite us to observe, support, and inspire one another, as we imagine new and engaged approaches to our teaching practices.

Formerly DNCE 5508. Open to undergraduates by invitation only.

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 involve learning numerous hand and machine stitches, as well as various design-room techniques, such as taking measurements, fitting and altering costumes, and wardrobe maintenance. 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.

Lighting and Dance

DNCE 5564

*Benjamin Demarest**Sophomore and Above, Component—Year*

Light informs how we see the world around us. It sculpts, defines, and obscures. In this course, we will explore the power of light to move, shape, and highlight dance performance. Students will get a hands-on look at how lighting instruments work and how to utilize them in their design work. We will discuss theoretical and practical

concepts that will strengthen students' vocabulary and understanding of how to use light most effectively in their work.

Anatomy

DNCE 5576

Peggy Gould

Intermediate, Component—Year

Prerequisite: prior experience in dance and/or athletics

How is it possible for us to move in the countless ways that we do? In this course, students will learn to develop their X-ray vision of human beings in motion through functional anatomical study that combines movement practice, drawing, lecture, and problem solving. Movement is a powerful vehicle for experiencing in detail our profoundly adaptable musculoskeletal anatomy. We will learn Irene Dowd's *Spirals*, a comprehensive warm-up/cool-down for dancing that coordinates all joints and muscles through their fullest range of motion, facilitating study of the entire musculoskeletal system. In addition to movement practice, drawings will be made as part of each week's lecture (drawing materials provided), and three short assignments will be submitted each semester. Insights and skills developed in this course can provide tremendous inspiration in the process of movement invention and composition.

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

Anatomy Research

DNCE 5575

Peggy Gould

Advanced, Component—Year

This course is an opportunity for students who have completed a full year of anatomy study in the dance program to pursue functional anatomy studies in greater depth. In open consultation with the instructor during class meetings, each student will engage in independent research, developing one or more lines of inquiry that utilize functional anatomy perspectives and texts as an organizing framework. Research topics in recent years have included aging and longevity in dance, discussion of functional anatomy in relation to linguistics, pedagogy, choreography and performance, investigation of micropolitics in established dance training techniques, examining connections between movement and emotion, development of a unique warm-up sequence to address specific individual technical issues, and study of kinematics and rehabilitation in knee injury. The class meetings will discuss progress, questions, and methods

for reporting, writing, and presenting research, alternating with weekly studio/practice sessions for individual and/or group research consultations.

Creative Study

Improvisation

DNCE 5531

John Jasperse

Open, Component—Fall

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

Performance Project

DNCE 5590

Wendell Gray II

Advanced, Component—Fall

Prerequisite: permission of the program director

In this component, a visiting artist or company is invited to create a work with students or to set an existing piece of choreography. The works will be performed for the College community at the end of the semester.

Live Time-Based Art

DNCE 7124

John Jasperse, Jonathan González

Advanced, Graduate Component—Fall

In this course, graduates and upper-class undergraduates with a special interest and experience in the creation of

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

Formerly DNCE 5524. Open to undergraduates by invitation only.

Choreographic Lab

DNCE 7140

John Jasperse

Advanced, Graduate Component—Fall

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

Formerly DNCE 5640. Open to undergraduates by invitation only.

Music for Dancers

DNCE 5551

William Catanzaro

Open, Component—Spring

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

Composition

DNCE 5517

John Jasperse

Open, Component—Spring

In this course, each student will be charged with creating a short choreography using their classmates as a cast. We will think of choreographing or composing these dances as “the action of combining” or “a putting together, connecting, and arranging.” The course will treat “set” choreography and improvisation as a continuum. We will be dealing with both but will focus on the former—treating improvisation as one of many means of developing choreography, as well as potentially using highly scored improvisation in performance as compositional choice-making in real time. The course aims to develop tools that can be of use in this endeavor and to develop skills of analysis and articulation in relation to our artistic work. Throughout the semester, students will be asked to think and work critically and analytically about the act of composition and the act of perception. A key component of this course will be discussions about what we experience in the work of our colleagues, as well as what our intentions are within our own choice-making. Classes

will be structured around in-class choreographic/improvisational exercises and analysis and discussion in response to choreographic assignments. There will be some homework in creating short choreographic sketches, short readings and viewing of works of art on video and online, and critique and discussion in relationship to those works. The course will strongly embrace interdisciplinary practices. The goal of the class will be to offer a forum through which students can deeply engage with creation, develop their own artistic voices, and investigate new ways of thinking about form through the lens of choreographic inquiry.

Live Time-Based Art

DNCE 7124

Beth Gill, John Jasperse

Advanced, Graduate Component—Spring

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

Formerly DNCE 5524. Open to undergraduates by invitation only.

Guest Artist Lab

DNCE 7125

John Jasperse

Advanced, Graduate Component—Spring

This course will be an experimental lab that aims to expose students to a diverse set of current voices and approaches to contemporary dance making. Each guest artist will lead a module of three-to-seven class sessions. These mini-workshops will introduce students to that artist and their creative process. Guests will present emergent, as well as established, voices and a wide range of approaches to contemporary artistic practice.

Formerly DNCE 5625. Open to undergraduates by invitation only. Taught by a selection of rotating faculty.

Performance Project

DNCE 5590

Christopher Williams

Advanced, Component—Spring

Prerequisite: permission of the program director

In this component, a visiting artist or company is invited to create a work with students or to set an existing piece of choreography. The works will be performed for the College community at the end of the semester.

Movement Practice

Capoeira

DNCE 5513

Dylan Combs

Open, Component—Fall

Students will be introduced to the Afro-Brazilian art of *capoeira*, which blends aspects of martial arts, dance, and music. The course will aim to provide the basics of *capoeira* movements and music while also advancing students' understanding of their own bodies through conditioning and partner work. Elements of philosophy will also be incorporated to assess what it means to be a martial artist and a *capoeirista*. Students with or without previous martial arts experience are encouraged to take this course.

Jazz I: Exploration In American Jazz Through the Lens of Katherine Dunham

DNCE 5525

Candice Franklin

Open, Component—Fall

Inspired by the groundbreaking work of scholar, activist, and dance pioneer Katherine Dunham, this high-energy, informative course will take students on an immersive journey through notable moments of her life, theories, and signature movements to ultimately draw connections to social, theatrical, commercial, and concert jazz dance styles found today. Through experiential units integrating technique with her research, life story, and the history of American dance and culture, students will explore Dunham's lasting contributions to film, cabaret, and theatrical concert dance while also cultivating the students' own performance quality and artistic expression. This joyful course will encourage freedom of expression through musicality, power, and passion regardless of ability, making this course an excellent choice for students who love to dance as well as for non-dancers who love to move and are interested in theatre, film, and culture. This course will include practice in vernacular jazz/swing, theatre, commercial, and studio jazz styles, alongside Dunham's classic technique that fuses modern, ballet, and African Caribbean folkloric dance. Each session will include a classic Dunham warm-up, a brief lecture, and vibrant Dunham and Dunham-inspired jazz progressions, culminating in a choreographed combination. Come join us!

For dancers looking both to explore Jazz dance experientially and to refine their technique, taking Jazz I (DNCE 5525) and Jazz II (DNCE 5565) concurrently, in the same semester, is strongly recommended.

Jazz II: Exploration In American Jazz Through the Lens of Katherine Dunham

DNCE 5565

Candice Franklin

Intermediate, Component—Fall

Prerequisite: Jazz I (DNCE 5525) or permission of the instructor

Elevate your jazz dance technique with power and passion! From cabaret performances to concert stages, Broadway productions, and Hollywood films, Katherine Dunham had a brilliant career shaping the look, style, and formal training of jazz dance. This high-energy course builds upon the Dunham fundamentals introduced in Jazz I (DNCE 5525), refining movement quality and versatility while integrating classical jazz studio technique

progressions. Utilizing Dunham's dynamic expression of dance, theories, and teaching with grace, students will be empowered to find the joy in every step, "tell the story," and take more risks while developing technical confidence and growth as an artist. That being said, students will find that this class will not only strengthen and train the body but also equip them with resilience and the performance skills needed to captivate audiences with power and passion. Each session will include a classic Dunham warmup, isolations, center and/or barre work, formal studio jazz dance exercises, and vibrant Dunham and Dunham-inspired Jazz progressions, culminating in a choreographed combination. Choreography combinations will be inspired by styles Dunham explored in her shows or influenced through her work, including vernacular jazz/swing, theatre, commercial, and studio Jazz styles in addition to Dunham's signature technique that fuses modern, ballet, and African Caribbean folkloric dance. Come join us!

This is an open-level technique class designed for students (of all levels) with prior dance experience from beginning to advanced. Jazz II (DNCE 5565) can be repeated multiple times to maintain technique. For students unfamiliar with Dunham technique or with little to no formal dance training, it is highly recommended to take Jazz I (DNCE 5525) concurrently, in the same semester, to embody a well-rounded understanding of Dunham's theories and concepts in class.

Movement Studio

DNCE 5502

Peggy Gould

Open, Component—Fall

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

Advanced Movement Studio

DNCE 5505

Catie Leasca

Advanced, Component—Fall

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

Advanced Movement Studio

DNCE 5505

Maya Lee-Parritz

Advanced, Component—Fall

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

Ballet I

DNCE 5510

Megan Williams

Intermediate, Component—Fall

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

Ballet II

DNCE 5512

Megan Williams

Intermediate/Advanced, Component—Fall

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

Movement Studio

DNCE 5502

Julia Antinazzi

Open, Component—Spring

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

Advanced Movement Studio

DNCE 5505

Janet Charleston

Advanced, Component—Spring

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

Advanced Movement Studio

DNCE 5505

*John Jasperse**Advanced, Component—Spring*

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

Conditioning

DNCE 5587

*Cara Reeser**Open, Component—Fall*

This course will introduce students to strength, mobility, and physical organization techniques that develop awareness and skill in the moving body. Drawing from Pilates, yoga, and other dance-adjacent practices, students will build a dependable foundation to support their dance and movement practice. Each week, the class will focus on conditioning a specific region of the body, incorporating basic anatomy and joint biomechanics through guided movement investigations. While collective goals will be emphasized, attention is also given to individual body structures and personal movement objectives. Recognizing that every body is unique, students will learn how to work with their own anatomy to create strategies that support their personal movement journeys. Students will be expected to maintain a dedicated method for recording their practice—this might be a journal, sketchbook, or digital log. These records will support the development of personalized movement routines to be used outside of class. Full participation in both the physical and reflective aspects of the course is required. Students should demonstrate a clear understanding and integration of course material throughout the semester. This course is open to all interested movers. As students deepen their understanding of how their bodies move, they expand their potential for creativity, exploration, and play.

Hip-Hop

DNCE 5542

*Ana García**Open, Component—Spring*

This studio practice course will introduce students to hip-hop culture through the classic hip-hop styles of dance. Cumulative technical dance training brings to light the ethos of the street dance culture and how it counteracts and sometimes adopts mainstream media misconceptions. Through the study of classic hip-hop dance styles, students will expand their awareness of connections between various dance forms that pre-date hip-hop while also exploring the dilemma of belonging yet standing apart. Through dialogue, students will begin learning about the history of the original dance styles in their communities and then discuss mainstream factors that helped or harmed the evolution of the community. Occasional guest teachers will offer a class in a club or street style that will help students get a feel for the New York City dance scene of the '80s, which influenced today's trends. Students will watch internet footage to aid in understanding the similarities and differences between previous trends and today's social exchanges in dance. Students will receive dance training at a beginner level done to hip-hop music from past to present. If there are intermediate-level dancers, they will be taught at respective levels in order to make advancements in their grasp of vocabulary.

Alexander Technique

DNCE 5509

*Peggy Gould**Open, Component—Spring*

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

West African Dance

DNCE 5574

*N'tifafa Tete-Rosenthal**Open, Component—Spring*

This course will use physical embodiment as a mode of learning about and understanding various West African

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

Ballet I

DNCE 5510

Susan Caitlin Scranton, Mary Lyn Graves
Intermediate, Component—Spring

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

Ballet II

DNCE 5512

Susan Caitlin Scranton, Mary Lyn Graves
Intermediate/Advanced, Component—Spring

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

Program Requirements

Performance of Live Time-Based Art Works

DNCE 5554

John Jasperse
Open, Component—Fall and Spring

In this course, students will work as performers within works created and directed by graduate and advanced undergraduate students enrolled in Live Time-Based Art (DNCE 7124). Casting sessions to participate as a performer will occur during the first Dance Meeting (DNCE 5506) of each semester. Following the casting session, performers will be placed in casts with individual choreographer/directors, who will create a rehearsal schedule in conjunction with the performers stated

availability. Rehearsals to create and prepare the work for performance will take place twice a week for two hours. Rehearsals occur throughout the entirety of the semester, leading to technical rehearsals, dress rehearsals, and finally two public performances of the work occurring on campus at the end of the semester. Additionally, students will be required to attend biweekly showings at an assigned time slot within the Live Time-Based Art (DNCE 7124) course. Five such showings will take place over the course of each semester for each work in development.

This component course is Pass/Fail and does not include written evaluations. Open to dancers of all levels of experience.

Dance Meeting

DNCE 5506

John Jasperse
Open, Component—Year

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

This component course is Pass/Fail and does not include written evaluations; successful completion of this component course will have an effect on your grade within your Program of Study.

Dance Tech/Production

DNCE 5507

John Jasperse
Open, Component—Year

Each student enrolled in a three-credit Dance Study, five-credit Dance Third, or Dance MFA program of study is REQUIRED to complete one tech/production job each semester in order to receive full credit for dance courses. In completing Dance Tech/Production (DNCE 5507), students are exposed to "behind the scenes" operations required to put on a dance performance. All students do this work, so each student may be performing on stage in one concert and working a crew position in the next. The production process is much the same here at Sarah Lawrence as in the professional world. For each concert,

51 Dance History

the technical crew works during the performances and during the “tech week” before the show. Each student will receive instruction for every tech job, so students should not worry if they are assigned to do something that they have never done before.

This component course is Pass/Fail and does include a brief written evaluation; successful completion of this component course will have an effect on your grade within your Program of Study.

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. 24), Robert R. Desjarlais
Anthropology

First-Year Studies: Intersections of Dance and Culture:
Moving Between the Lines (p. 7), Peggy Gould *Dance History*

Trash! Abject Object-Orientations and
Performance (p. 94), Benjamin Zender *Lesbian, Gay,
Bisexual, and Transgender Studies*

Shakespeare and the Semiotics of Performance (p. 98),
Joseph Lauinger *Literature*

Dance and Restoration (p. 142), XiaoChuan Xie *Psychology*
First-Year Studies: 1,001 Drawings (p. 16), John O’Connor
Visual and Studio Arts

1,001 Drawings (p. 180), John O’Connor *Visual and Studio
Arts*

Future-Tense Liquidation II: Performance, (Dis)Possession,
and Haunted Futures (p. 182), Tura Oliveira *Visual
and Studio Arts*

Senior Studio (p. 181), John O’Connor, Katie Bell *Visual and
Studio Arts*

New Genres: Electronic Studio (p. 182), Angela Ferraiolo
Visual and Studio Arts

New Genres: Abstract Video (p. 182), Angela Ferraiolo
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: Intersections of Dance and Culture:
Moving Between the Lines (p. 7) *Peggy Gould DNHS*
1121

DEVELOPMENT STUDIES

Coursework from disciplines such as anthropology, economics, environmental studies, geography, history, politics, public policy, sociology, and writing comprise the courses 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. 21), Robert R. Desjarlais *Anthropology*

Walter Benjamin’s Archives (p. 24), Robert R. Desjarlais
Anthropology

Economics of the Environment, Resource Sustainability,
and Climate Change (p. 52), An Li *Economics*
Introduction to Economic Theory and Policy (p. 52), Jamee
Moudud *Economics*

Quantitative Methods in Social Science Research (p. 52),
Jamee Moudud *Economics*

Environmental Law and Justice: From Redlines to
Pipelines (p. 57), Judd Schechtman *Environmental
Studies*

An Introduction to Statistical Methods and
Analysis (p. 105), Daniel King *Mathematics*

Introduction to the Philosophy of Education (p. 126), Yuval
Eytan *Philosophy*

The Power and Meaning of Play in Children’s Lives (p. 142),
Cindy Puccio *Psychology*

Early Therapeutic Approaches for Young Children and
Families (p. 147), Cindy Puccio *Psychology*

Organizational Theory and Behavior: Thinking Through
Practice (p. 159), Shahnaz Rouse *Sociology*

Olympics, Expos, and Biennales: Rethinking Leisure,
Competition, and Creativity on an International
Scale (p. 160), Shahnaz Rouse *Sociology*

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.

Let's Talk Data and Let Data Talk: An 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

Data are everywhere, and data contain plenty of valuable hidden information that is waiting to be uncovered. How

can we use data properly to help inform policy decisions? In this research workshop, we will learn the essential skills and contemporary methods for conducting applied studies of economic, political, social, and policy issues using data. 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 that emphasize causal inference, including panel data, fixed effects, difference-in-difference, matching, Regression Discontinuity Design, instrumental variables, and so on. 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 will be to help students write a successful applied conference project. But first, do no harm!

Introduction to Economic Theory and Policy

ECON 2051

Jamee Moudud

Open, Small Lecture—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.

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?

US 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 US labor movement from its beginnings in the colonial society of the 1600s to the "globalized" cities of the 2020s. Beginning with the involuntary labor arrangements that structured the continent's economy from the 1600s to the Civil War, we will focus on the international workers' movement against slavery: abolitionism. The abolitionist struggle will take us from the first rebellions of involuntary workers to the Civil War and the Reconstruction era. From there, we will consider the strikes, uprisings, and organizations of the late 19th- and 20th-century industrial labor movement, beginning with the Great Upheaval of 1877 and ending with the postindustrial urban uprisings of 1967. We will consider the peak of "big labor" during the mid-20th century, alongside the peak in Cold War-era US imperialism that structured the economy during that time. In spring, we will begin by thoroughly considering the major structural shifts in the US economy that began in the 1970s, generally referred to as a combination of "globalization" and "neoliberalism." These shifts degraded job quality and worker power, relegating the working class to service positions in the "global city" structure. In responding to these shifts, we will consider numerous autonomous unions and "worker centers" that have 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 Global History of Dutch Art (p. 26), Katherine Gobel Hardy *Art History*

Calculus I: The Study of Motion and Change (p. 105), Daniel King *Mathematics*

An Introduction to Statistical Methods and Analysis (p. 105), Daniel King *Mathematics*

Calculus II: Further Study of Motion and Change (p. 106), Melvin Irizarry-Gelpi *Mathematics*

Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 106), Bruce Alphenaar *Mathematics*

Rising Autocrats and Democracy in Decline? (p. 132), Elke Zuern *Politics*

Democracy in Theory and Practice (p. 134), Elke Zuern *Politics*

Sociology of Global Inequalities (p. 158), Parthiban Muniandy *Sociology*

Organizational Theory and Behavior: Thinking Through Practice (p. 159), Shahnaz Rouse *Sociology*

Informality and Everyday Cosmopolitan Contaminations (p. 159), Parthiban Muniandy *Sociology*

Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 160), 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. 32), Michelle Hersh *Biology*
 Botany: The World of Plants (p. 33), Lydia Paradiso *Biology*
 Microbiology (p. 35), Michelle Hersh *Biology*

The Plant Tree of Life: Evolution and Systematics (p. 35), Adam Negrin *Biology*

Environmental Chemistry (p. 36), Mali Yin *Chemistry*

Nutrition (p. 37), Mali Yin *Chemistry*

Economics of the Environment, Resource Sustainability, and Climate Change (p. 52), An Li *Economics*

Introduction to Economic Theory and Policy (p. 52), Jamee Moudud *Economics*

Quantitative Methods in Social Science Research (p. 52), Jamee Moudud *Economics*

Workshop on Sustainability Solutions at Sarah Lawrence (p. 57), Eric Leveau *Environmental Studies*

Calculus I: The Study of Motion and Change (p. 105), Daniel King *Mathematics*

An Introduction to Statistical Methods and Analysis (p. 105), Daniel King *Mathematics*

Calculus II: Further Study of Motion and Change (p. 106), Melvin Irizarry-Gelpi *Mathematics*

Renewable Energy Systems (p. 128), Merideth Frey *Physics*

General Physics I (Classical Mechanics) (p. 129), Merideth Frey, Sarah Racz *Physics*

General Physics II (Electromagnetism and Light) (p. 130), Merideth Frey, Sarah Racz *Physics*

Thermal Physics (p. 130), Merideth Frey *Physics*

Ecofeminism (p. 188), Jessica Segall *Visual and Studio Arts*

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.

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 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.

Climate Adaptation, Migration, and Global Cities

ENVI 3259

Judd Schechtman

Open, Seminar—Fall | 5 credits

The climate crisis is no longer a distant threat; it is shaping the daily realities of cities around the world. In July 2025, unprecedented flash floods in central Texas killed more than 135 people and displaced thousands more, as the Guadalupe River surged more than 26 feet in under an hour. Just months earlier, in March, wildfires tore through Los Angeles, fueled by extreme drought and record-breaking winter heat. From New York to New Delhi, from the Hill Country to the Sahel, climate-related disasters are intensifying. Heatwaves, flooding, wildfires, and coastal erosion are accelerating, not only as isolated weather events but also as systemic, compounding threats to infrastructure, housing, public health, and human mobility. This course investigates how cities around the world are adapting to the growing pressures of climate change. We will explore a range of climate impacts and adaptation strategies: managed retreat from coastlines, floodplain buyouts, urban greening, migration planning, and resilient infrastructure design. We'll examine how governments ranging from municipal agencies to international bodies are responding to displacement pressures and what it means to plan for mobility, not just mitigation. The conversation around climate adaptation increasingly demands that we consider social vulnerability, racial justice, and the lived experience of both sudden displacement and slow-onset change. Cities are now appointing heat officers, rewriting land-use codes, and confronting the limits of 20th-century infrastructure in a 21st-century emergency. Students will complete a hands-on, project-based conference project focused on climate and urban crises in a neighborhood of New York City or another global city. This course is open to students with a wide range of interests, including environmental studies, urban planning, engineering, public policy, geography, and sociology. Whether you're an aspiring planner, designer, analyst, or advocate, you'll leave with a deeper understanding of the challenges and possibilities facing global cities in a warming world.

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. Most of the course work will happen during class time. 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 and 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.

Environmental Law and Justice: From Redlines to Pipelines

ENVI 2120

*Judd Schechtman**Open, Small Lecture—Spring / 5 credits*

This course will explore the intersection of environmental law, justice, and power in the United States, tracing how legal frameworks have shaped the distribution of environmental harms and protections across different communities. Focusing on both historical patterns and contemporary challenges, students will examine how environmental law functions as both a tool of justice and a mechanism of exclusion. In the first third of the course, we will focus on urban environmental justice, exploring how redlining, housing policy, and infrastructure planning have contributed to environmental inequality in cities. Topics will include access to clean air and water, waste siting, heat vulnerability, and disparities in exposure to pollution and green space. The second third will introduce key environmental statutes and legal principles, including the Clean Air Act, Clean Water Act, National Environmental Policy Act (NEPA), Resource Conservation and Recovery Act (RCRA), and Comprehensive Environmental Response, Compensation, and Liability Act (CERCLA, Superfund). Students will analyze how these laws govern pollution, land use, and environmental review while critically assessing their ability to address structural injustice and unequal enforcement. The final third of the course will turn to energy systems, climate policy, and the emerging challenges of the energy transition. We will examine legal

and environmental conflicts surrounding fossil-fuel infrastructure, lithium and mineral extraction, and renewable energy siting. Special attention will be paid to the legal and sovereignty struggles of Native American communities impacted by mining, pipelines, and nuclear waste. Students will engage with case law, policy analysis, and community-based struggles and will conduct a semester-long project focused on an environmental justice site or legal case. Fieldwork in industrial and postindustrial areas of New York City will provide a grounded perspective on the legal, social, and environmental dynamics of environmental justice.

Closed to students who have taken Environmental Law and Justice (ENVI 3120).

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. 24), Robert R. Desjarlais *Anthropology*
 First-Year Studies: Place and Space: Two Histories of Art, 1850–Present (p. 5), Sarah Hamill *Art History*
 Anthropocene Aesthetics (p. 27), Mitchell Herrmann *Art History*
 Ecology (p. 32), Michelle Hersh *Biology*
 Botany: The World of Plants (p. 33), Lydia Paradiso *Biology*
 Microbiology (p. 35), Michelle Hersh *Biology*
 The Plant Tree of Life: Evolution and Systematics (p. 35), Adam Negrin *Biology*
 Environmental Chemistry (p. 36), Mali Yin *Chemistry*
 Economics of the Environment, Resource Sustainability, and Climate Change (p. 52), An Li *Economics*
 Introduction to Economic Theory and Policy (p. 52), Jamee Moudud *Economics*
 Quantitative Methods in Social Science Research (p. 52), Jamee Moudud *Economics*
 Geospatial Data Analysis (p. 55), Bernice Rosenzweig *Environmental Science*
 Watersheds (p. 55), Bernice Rosenzweig *Environmental Science*
 Pollution (p. 55), Bernice Rosenzweig *Environmental Science*
 International Law (p. 80), Mark R. Shulman *History*
 Human Rights (p. 85), Mark R. Shulman *History*
 An Introduction to Statistical Methods and Analysis (p. 105), Daniel King *Mathematics*
 Ecomusicology: Music, Activism, and Climate Change (p. 123), Niko Higgins *Music History*
 Renewable Energy Systems (p. 128), Merideth Frey *Physics*
 The Politics of Addressing the Past: Apology, Repatriation, Reparation, and Remembrance (p. 132), Elke Zuern *Politics*

First-Year Studies: Health in a Multicultural Context (p. 12), Linwood J. Lewis *Psychology*
 Advanced Research Methods and Research Ethics (p. 142), Kim Ferguson, Linwood J. Lewis, Maia Pujara, Sammy Floyd *Psychology*
 Professional Learning and Advanced Research Methods (p. 147), Kim Ferguson, Linwood J. Lewis, Maia Pujara, Sammy Floyd *Psychology*
 Sociology of Global Inequalities (p. 158), Parthiban Muniandy *Sociology*
 Informality and Everyday Cosmopolitan Contaminations (p. 159), Parthiban Muniandy *Sociology*
 Advanced Spanish: Indigenous Representation in Chilean Comics (p. 163), Javiera Iribarren *Spanish*
 Advanced Spanish: Futurisms in the Americas (p. 164), Javiera Iribarren *Spanish*
 First-Year Studies: Ecological Making: Sculpture and Sustainability (p. 16), Katie Bell *Visual and Studio Arts*
 Habitat! (p. 187), Jessica Segall *Visual and Studio Arts*
 Ecological Making: Sculpture and Sustainability (p. 187), Katie Bell *Visual and Studio Arts*
 Politics and the Essay (p. 195), 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.

59 Film History

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. 4), Mary A. Porter *Anthropology*

Childhood Across Cultures (p. 20), Deanna Barenboim *Anthropology*

Specters of the Subject: Hauntologies in Contemporary Life (p. 21), Robert R. Desjarlais *Anthropology*

Faking Families: An Anthropology of Kinship (p. 21), Mary A. Porter *Anthropology*

Immigration and Illegality (p. 21), Deanna Barenboim *Anthropology*

Ethnographic Research and Writing (p. 22), 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. 23), Mary A. Porter *Anthropology*

Culture and Mental Health (p. 23), Deanna Barenboim *Anthropology*

Walter Benjamin's Archives (p. 24), Robert R. Desjarlais *Anthropology*

Anthropocene Aesthetics (p. 27), Mitchell Herrmann *Art History*

First-Year Studies: Intersections of Dance and Culture: Moving Between the Lines (p. 7), Peggy Gould *Dance History*

Indigenous Ecologies and Environmental Justice (p. 57), Deanna Barenboim *Environmental Studies*

First-Year Studies: We Carry It Within Us: Culture and Politics in US History, 1776–1980 (p. 8), Lyde Cullen Sizer *History*

Revolution and Counterrevolution in Modern Latin America (p. 80), Miriam Pensack *History*

Modern Violence: War, Terror, and Genocide (p. 80), Brandon Schechter *History*

Ideas of Africa: Africa Writes Back (p. 81), Mary Dillard *History*

Intellectuals, Artists, and Activists: A Cultural and Political History of Women in the United States, 1775–1985 (p. 82), Lyde Cullen Sizer *History*

Drug War in the Americas (p. 85), Miriam Pensack *History*

World War II in Europe: A Cultural History (p. 85), Brandon Schechter *History*

The Middle East and Politics of Collective Memory: Between Trauma and Nostalgia (p. 86), Matthew Ellis *History*

Black Feminist and Queer of Color Theory (p. 93), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*

Trash! Abject Object-Orientations and Performance (p. 94), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*

Global Circulations: Art and Pop Music of Asia (p. 122), Niko Higgins *Music History*

Rousseau and the Fractures of Authenticity (p. 125), Yuval Eytan *Philosophy*

Introduction to the Philosophy of Education (p. 126), Yuval Eytan *Philosophy*

Childhood Across Cultures (p. 137), Deanna Barenboim *Psychology*

Intersectionality and the Matrix of Race (p. 139), Linwood J. Lewis *Psychology*

Culture and Mental Health (p. 145), Deanna Barenboim *Psychology*

First-Year Studies: Is Judaism a Religion? (p. 13), Joel Swanson *Religion*

Perspectives on 9/11: Religion, Politics, and Culture (p. 150), Kristin Zahra Sands *Religion*

Is Judaism a Religion? (p. 152), Joel Swanson *Religion*

Are Jews White? (p. 154), Joel Swanson *Religion*

First-Year Studies: (Re)Constructing the Social: Subject, Field, and Text (p. 14), Shahnaz Rouse *Sociology*

Sociology of Global Inequalities (p. 158), Parthiban Muniandy *Sociology*

Informality and Everyday Cosmopolitan Contaminations (p. 159), Parthiban Muniandy *Sociology*

Intermediate Spanish: Visual Memory in Latin America (p. 162), Javiera Irribarren *Spanish*

Advanced Intermediate Spanish: Visualizing Collective Memory in Latin America and the Caribbean (p. 163), Danielle Dorvil *Spanish*

Advanced Spanish: Indigenous Representation in Chilean Comics (p. 163), Javiera Irribarren *Spanish*

Advanced Spanish: Futurisms in the Americas (p. 164), Javiera Irribarren *Spanish*

Room of One's Own (p. 180), Nick Roseboro *Visual and Studio Arts*

First-Year Studies in Fiction: Writing and the American Racial Imaginary (p. 18), Rattawat Lapcharoensap *Writing*

Details Useful to the State: Writers and the Shaping of Empire (p. 194), Suzanne Gardinier *Writing*

Politics and the Essay (p. 195), 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 US 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. 24), Robert R. Desjarlais
Anthropology
- Art in the Age of Empire, 1790–1900 (p. 26), Sarah Hamill
Art History
- First-Year Studies: Intersections of Dance and Culture:
Moving Between the Lines (p. 7), Peggy Gould *Dance History*
- First-Year Studies: Writing and Directing for the Cinema:
The Basics (p. 7), K. Lorrel Manning *Filmmaking and Moving Image Arts*
- Experimental Filmmaking: From Abstraction to Poetic
Encounter (p. 67), Robin Starbuck *Filmmaking and Moving Image Arts*
- Feeling Sound: Effects and Affects (p. 69), Andrew
Siedenbug *Filmmaking and Moving Image Arts*
- Politics of the Image (p. 69), Jazmín López *Filmmaking and Moving Image Arts*
- Beginning Italian: Viaggio in Italia (p. 90), Tristana
Rorandelli *Italian*
- Intermediate Italian: Modern Italian Culture and
Literature (p. 90), Tristana Rorandelli *Italian*
- First-Year Studies: Japanese Pop Culture in Transit (p. 9),
Julia Clark *Literature*
- Shakespeare and the Semiotics of Performance (p. 98),
Joseph Lauinger *Literature*
- Global Surrealisms (p. 100), Jason Earle *Literature*
- Words and Pictures (p. 190), Myra Goldberg *Writing*
- Writing About the Arts (p. 197), 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 courses without the confinement of majors. Through a wide range of courses, we offer students the opportunity to imagine themselves as a community of storytellers who are willing to take risks and break boundaries. With courses 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. 7) *K. Lorrel Manning* FILM 1029
- First-Year Studies: Documentary Filmmaking: Falling in
Love With True Storytelling (p. 7) *Heather Winters*
FILM 1030

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 2D Animation (FILM 3889).

Digital 3D Animation: Character and Environment Design

FILM 3249

Tanner Reckling

Open, 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 2D Animation

FILM 3889

Scott Duce

Intermediate, 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. 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.

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.

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

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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

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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.

Postproduction

Post-Production Sound

FILM 3228

Andrew Siedenburg

Open, Seminar—Spring | 3 credits

This course will explore the foundational workflows of postproduction 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 ambiances. Students will collaborate with film production classes to finalize postproduction 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 ambiances 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.

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 beginner screenwriters 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- to 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.

An ability to write complete and in-depth narrative outlines is required.

Writing the Short Screenplay

FILM 3323

C. C. Webster

Open, Seminar—Spring | 5 credits

This course will guide students through the complete process of developing and writing an original short screenplay of up to 12 pages. Through lectures, exercises, enrichment, and workshop sessions, students will move from idea to story map to first draft to polished script, gaining practical skills for both the creative and structural demands of the short form. The course will explore the foundations of screenwriting—premise, character, conflict, plot, dramatic structure, pacing, action, dialogue, and visual storytelling—with attention to the unique narrative strategies that short films require. The course will also introduce students to screenplay formatting and industry-standard scriptwriting tools. Alongside writing, students will develop a pre-page process useful for projects of any size: conceptual development; story feasibility; and assessing the needs, scope, and thematic focus of a narrative idea. Workshops will provide regular opportunities to receive critique and to refine projects in a collaborative environment. The semester will culminate in a completed, production-ready short screenplay. For conference work, students may choose between developing a second short script or exploring a long-form screenplay idea.

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.

General

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, metaphorical, 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.

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.

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. 24), Robert R. Desjarlais *Anthropology*
- Ollywoods: Global Popular Cinema and Industrial Film Form (p. 60), Leana Hirschfeld-Kroen *Film History*
- Feminist Film and Media History (p. 61), Leana Hirschfeld-Kroen *Film History*
- The Working Girl Around the World in Film (p. 61), Leana Hirschfeld-Kroen *Film History*
- Not for Children: Alternative Animation, 1960-Present (p. 61), Robin Starbuck *Film History*
- First-Year Studies: Writing and Directing for the Cinema: The Basics (p. 7), K. Lorrel Manning *Filmmaking and Moving Image Arts*
- Not for Children: Alternative Animation, 1960-Present (p. 70), Robin Starbuck *Filmmaking and Moving Image Arts*
- Psychology of Children's Television (p. 141), Jamie Krenn *Psychology*
- Psychological Insights Into the Social-Media Landscape (p. 145), Jamie Krenn *Psychology*
- Intermediate Spanish: Visual Memory in Latin America (p. 162), Javiera Irribarren *Spanish*
- Advanced Intermediate Spanish: Visualizing Collective Memory in Latin America and the Caribbean (p. 163), Danielle Dorvil *Spanish*
- Advanced Spanish: Futurisms in the Americas (p. 164), Javiera Irribarren *Spanish*
- First-Year Studies: 1,001 Drawings (p. 16), John O'Connor *Visual and Studio Arts*
- First-Year Studies Project: Art, Technology, and Power (p. 17), Angela Ferraiolo *Visual and Studio Arts*
- 1,001 Drawings (p. 180), John O'Connor *Visual and Studio Arts*
- Future-Tense Liquidation II: Performance, (Dis)Possession, and Haunted Futures (p. 182), Tura Oliveira *Visual and Studio Arts*
- Senior Studio (p. 181), John O'Connor, Katie Bell *Visual and Studio Arts*
- Words and Pictures (p. 190), 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—including students who start at the beginning level in their first year at the College. Every year, several seniors also choose to go back to France after they graduate from Sarah Lawrence in

order to work in local schools for the French Department of Education through the selective English Teaching Assistant Program in France (TAPIF). Some students are still in Paris several years later, attending French graduate programs.

Our program in Paris is one of the best available in the nation, with almost all courses taught in French and with the unique opportunity for students to take courses (with conference work) at French universities and other Parisian institutions of higher education (including the arts). Even for students who do not intend to go abroad, the French program in Bronxville 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 to Flaubert's *Madame Bovary* and avant-garde French female filmmakers.

On campus, the French program fosters a francophile atmosphere with the help of two French assistants who come to the College every year from Paris. We encourage sophomores and above to consider taking a French course for three credits per semester instead of five credits, allowing them to add or continue the study of French on top of a regular 15-credit/semester load; however, this is not possible for the beginning level, as Beginning French (FREN 3001) must be taken for five credits.

Bienvenue!

Beginning French

FREN 3001

Ellen Di Giovanni

Open, Large 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, Djébar, 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 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.

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'Étranger*; alongside Beauvoir's revolutionary book, *Le Deuxième Sexe*, and Beckett's play, *En attendant Godot*; to new experiments 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, learning about the collaboration of the French state in the deportation of Jews to Nazi death camps and the violence of colonization that led to 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 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.*

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. 26), Jerrilynn Dodds *Art History*
 Paris: A History Through Art, Architecture, and Urban Planning (p. 28), Jerrilynn Dodds *Art History*
 Ollywoods: Global Popular Cinema and Industrial Film Form (p. 60), Leana Hirschfeld-Kroen *Film History*
 The Working Girl Around the World in Film (p. 61), Leana Hirschfeld-Kroen *Film History*

Modern Violence: War, Terror, and Genocide (p. 80), Brandon Schechter *History*
 World War II in Europe: A Cultural History (p. 85), Brandon Schechter *History*
 First-Year Studies: Modern Myths of Paris (p. 9), Jason Earle *Literature*
 Global Surrealisms (p. 100), Jason Earle *Literature*
 Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*
 First-Year Studies: Women Philosophers in the 20th and 21st Centuries (p. 11), 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.

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. 4), Mary A. Porter *Anthropology*
 Specters of the Subject: Hauntologies in Contemporary Life (p. 21), Robert R. Desjarlais *Anthropology*
 Faking Families: An Anthropology of Kinship (p. 21), Mary A. Porter *Anthropology*
 Ethnographic Research and Writing (p. 22), Robert R. Desjarlais *Anthropology*
 Walter Benjamin's Archives (p. 24), Robert R. Desjarlais *Anthropology*
 Anthropocene Aesthetics (p. 27), Mitchell Herrmann *Art History*
 Art and History (p. 28), Jerrilynn Dodds *Art History*
 First-Year Studies: Intersections of Dance and Culture: Moving Between the Lines (p. 7), Peggy Gould *Dance History*
 Political Economy of Women (p. 54), Kim Christensen *Economics*
 Ollywoods: Global Popular Cinema and Industrial Film Form (p. 60), Leana Hirschfeld-Kroen *Film History*
 Feminist Film and Media History (p. 61), Leana Hirschfeld-Kroen *Film History*
 The Working Girl Around the World in Film (p. 61), Leana Hirschfeld-Kroen *Film History*

Advanced French: Writing the Modern Self: Autobiography, Autoportrait, and Autofiction (p. 73), Jason Earle *French*

First-Year Studies: We Carry It Within Us: Culture and Politics in US History, 1776–1980 (p. 8), Lyde Cullen Sizer *History*

Intellectuals, Artists, and Activists: A Cultural and Political History of Women in the United States, 1775–1985 (p. 82), Lyde Cullen Sizer *History*

World War II in Europe: A Cultural History (p. 85), Brandon Schechter *History*

Black Feminist and Queer of Color Theory (p. 93), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*

Perverts in Groups: Queer Social Lives (p. 93), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Virginia Woolf in the 20th Century (p. 94), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Trash! Abject Object-Orientations and Performance (p. 94), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*

First-Year Studies: 20th-Century Black Women's Writing (p. 10), Elias Rodriques *Literature*

Romanticism/Postmodernism: The Question of Literature (p. 95), Melissa Frazier *Literature*

Varieties of Mysticism in the Middle Ages (p. 96), Joseph Romano *Literature*

The Pregnancy Plot: Conception and Misconceptions (p. 97), Emily Bloom *Literature*

Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*

An Introduction to Statistical Methods and Analysis (p. 105), Daniel King *Mathematics*

First-Year Studies: Women Philosophers in the 20th and 21st Centuries (p. 11), Roy Ben-Shai *Philosophy*

Intersectionality and the Matrix of Race (p. 139), Linwood J. Lewis *Psychology*

Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality (p. 140), Linwood J. Lewis *Psychology*

First-Year Studies: (Re)Constructing the Social: Subject, Field, and Text (p. 14), Shahnaz Rouse *Sociology*

Beginning Spanish: Rebellious Voices in the Hispanic World (p. 162), Jeannette Rivera *Spanish*

Advanced Intermediate Spanish: Hidden in Plain Sight: Afro-Latin American and Caribbean Women Writers (p. 163), Danielle Dorvil *Spanish*

Advanced Spanish: Indigenous Representation in Chilean Comics (p. 163), Javiera Irribarren *Spanish*

Advanced Spanish: Futurisms in the Americas (p. 164), Javiera Irribarren *Spanish*

Room of One's Own (p. 180), Nick Roseboro *Visual and Studio Arts*

Liquid Drawing: The Body in the 21st Century (p. 181), Marion Wilson *Visual and Studio Arts*

Future-Tense Liquidation II: Performance, (Dis)Possession, and Haunted Futures (p. 182), Tura Oliveira *Visual and Studio Arts*

Future-Tense Liquidation I: Collaboration, Speculation, and Archaeologies of the Future (p. 181), Tura Oliveira *Visual and Studio Arts*

Ecofeminism (p. 188), Jessica Segall *Visual and Studio Arts*

First-Year Studies in Nonfiction: Black Studies and Writing (p. 17), Joseph Earl Thomas *Writing*

Black Studies and Writing (p. 196), 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 courses 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 in which landscape and place both reflect and reproduce the evolving relationship of humans to each other and to their environments.

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. 21), Mary A. Porter *Anthropology*

Black and White and Red All Over: Races and Racism in Imperial Britain (p. 23), Mary A. Porter *Anthropology*

Walter Benjamin's Archives (p. 24), Robert R. Desjarlais *Anthropology*

Art and History (p. 28), Jerrilynn Dodds *Art History*

75 German

- Introduction to Economic Theory and Policy (p. 52), Jamee Moudud *Economics*
- Geospatial Data Analysis (p. 55), Bernice Rosenzweig *Environmental Science*
- Watersheds (p. 55), Bernice Rosenzweig *Environmental Science*
- Environmental Law and Justice: From Redlines to Pipelines (p. 57), Judd Schechtman *Environmental Studies*
- Drug War in the Americas (p. 85), Miriam Pensack *History*
- An Introduction to Statistical Methods and Analysis (p. 105), Daniel King *Mathematics*
- First-Year Studies: Politics and Geography (p. 12), Samuel Abrams *Politics*
- The Politics of Addressing the Past: Apology, Repatriation, Reparation, and Remembrance (p. 132), Elke Zuern *Politics*
- Rising Autocrats and Democracy in Decline? (p. 132), Elke Zuern *Politics*
- Polarization: 2025 Edition (p. 133), Samuel Abrams *Politics*
- Democracy in Theory and Practice (p. 134), Elke Zuern *Politics*
- Sociology of Global Inequalities (p. 158), Parthiban Muniandy *Sociology*
- Informality and Everyday Cosmopolitan Contaminations (p. 159), 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 (GERM 3001) consists of intensive grammar work with the German assistant (both group and individual conferences), students in Intermediate German (GERM 3510) 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 (GERM 4021-4025) 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.

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, conducted in German, 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 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's 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. 60), Leana Hirschfeld-Kroen *Film History*

The Working Girl Around the World in Film (p. 61), Leana Hirschfeld-Kroen *Film History*
 Modern Violence: War, Terror, and Genocide (p. 80), Brandon Schechter *History*
 World War II in Europe: A Cultural History (p. 85), Brandon Schechter *History*
 Fin de Siècle (p. 86), Philip Swoboda *History*
 Romanticism/Postmodernism: The Question of Literature (p. 95), 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. 92), Emily Anhalt *Latin*

First-Year Studies: Rejecting Tyranny: Ancient Greek Origins of Democratic Ideals (p. 9), Emily Anhalt *Literature*

Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*

The First Philosophers (p. 124), 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. 21), Robert R. Desjarlais *Anthropology*
 Ethnographic Research and Writing (p. 22), Robert R. Desjarlais *Anthropology*
 Culture and Mental Health (p. 23), Deanna Barenboim *Anthropology*
 Walter Benjamin's Archives (p. 24), Robert R. Desjarlais *Anthropology*
 First-Year Studies: Conflicts in Biology (p. 6), Drew E. Cressman *Biology*
 Botany: The World of Plants (p. 33), Lydia Paradiso *Biology*
 Genetics (p. 33), Drew E. Cressman *Biology*
 Immunology (p. 33), Tony Ng *Biology*
 Understanding the Biology of Cancer (p. 34), Jesse Gelles *Biology*
 Cell Biology (p. 34), Drew E. Cressman *Biology*
 Microbiology (p. 35), Michelle Hersh *Biology*
 The Plant Tree of Life: Evolution and Systematics (p. 35), Adam Negrin *Biology*
 Organic Chemistry I (p. 36), Mali Yin *Chemistry*
 Environmental Chemistry (p. 36), Mali Yin *Chemistry*
 Nutrition (p. 37), Mali Yin *Chemistry*
 Organic Chemistry II (p. 37), Mali Yin *Chemistry*
 Let's Talk Data and Let Data Talk: An Applied Economics Research Workshop (p. 52), An Li *Economics*
 Introduction to Economic Theory and Policy (p. 52), Jamee Moudud *Economics*

Quantitative Methods in Social Science Research (p. 52), Jamee Moudud *Economics*
 Sickness and Health in Africa (p. 85), Mary Dillard *History*
 The Pregnancy Plot: Conception and Misconceptions (p. 97), Emily Bloom *Literature*
 Care Work (p. 100), Emily Bloom *Literature*
 Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*
 Calculus I: The Study of Motion and Change (p. 105), Daniel King *Mathematics*
 An Introduction to Statistical Methods and Analysis (p. 105), Daniel King *Mathematics*
 Calculus II: Further Study of Motion and Change (p. 106), Melvin Irizarry-Gelpi *Mathematics*
 Renewable Energy Systems (p. 128), Merideth Frey *Physics*
 Classical and Quantum Waves (p. 129), Merideth Frey, Sarah Racz *Physics*
 It's About Time (p. 129), Merideth Frey *Physics*
 Thermal Physics (p. 130), Merideth Frey *Physics*
 First-Year Studies: Health in a Multicultural Context (p. 12), Linwood J. Lewis *Psychology*
 Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality (p. 140), Linwood J. Lewis *Psychology*
 The Social Ecology of Caregiving (p. 140), Magdalena Ornstein-Sloan *Psychology*
 Finding Happiness and Keeping It: Insights From Psychology and Neuroscience (p. 140), Maia Pujara *Psychology*
 The Power and Meaning of Play in Children's Lives (p. 142), Cindy Puccio *Psychology*
 Dance and Restoration (p. 142), XiaoChuan Xie *Psychology*
 Advanced Research Methods and Research Ethics (p. 142), Kim Ferguson, Linwood J. Lewis, Maia Pujara, Sammy Floyd *Psychology*
 Emotions and the 'Mind-Body' Connection: Affective Psychology and Psychophysiology Research (p. 143), Maia Pujara *Psychology*
 Care and the Good Life: Exploring End-of-Life Caregiving and Death (p. 144), Magdalena Ornstein-Sloan *Psychology*
 Culture and Mental Health (p. 145), Deanna Barenboim *Psychology*
 Mindfulness: Science and Practice (p. 145), Elizabeth Johnston *Psychology*
 The Science and Ethics of Suffering: Perspectives on Depression and Anhedonia (p. 146), Chris Kelly *Psychology*
 Early Therapeutic Approaches for Young Children and Families (p. 147), Cindy Puccio *Psychology*
 Professional Learning and Advanced Research Methods (p. 147), Kim Ferguson, Linwood J. Lewis, Maia Pujara, Sammy Floyd *Psychology*
 Advanced Spanish: Indigenous Representation in Chilean Comics (p. 163), Javiera Iribarren *Spanish*

First-Year Studies in Nonfiction: Black Studies and Writing (p. 17), Joseph Earl Thomas *Writing Black Studies and Writing* (p. 196), 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. 8) *Matthew Ellis* HIST 1020

First-Year Studies: We Carry It Within Us: Culture and Politics in US History, 1776–1980 (p. 8) *Lyde Cullen Sizer* HIST 1031

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.

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?

Propaganda and Mass Communications in Modern History

HIST 3427

Matthew Ellis

Open, Large seminar—Fall | 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 milieu 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.

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 had 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.

Revolution and Counterrevolution in Modern Latin America

HIST 2075

Miriam Pensack

Open, Lecture—Fall | 5 credits

This course will examine the history of revolution and counterrevolution in Latin America from the late 18th century to the end of the Cold War. Beginning with the Haitian Revolution, the only successful slave revolt in modern history, students will examine how challenges to colonial domination, chattel slavery, racial hierarchies, economic deprivation, and political repression upended powerful governing regimes and provoked blowback from those regimes' defenders. Over the semester, we will examine some of the most significant revolutionary movements in the Western Hemisphere, including the early 19th-century wars for independence in what was then Spanish America, the Mexican Revolution of 1910, the Cuban Revolution of 1959, Chile's democratic-socialist project under Salvador Allende (1970–1973), and the 1979 Sandinista Revolution in Nicaragua. In each case, we will analyze the social and economic conditions that gave rise to these movements, the ideologies that inspired them, and the often-violent responses that they provoked from local and foreign powers. The course will also investigate the broader counterrevolutionary forces that have shaped modern Latin America's political landscape, from military coups and dictatorships to US interventions and Cold War anticommunism. Through a combination of secondary literature and primary sources, students will become familiar with key historical concepts, including class conflict, nationalism, imperialism, political violence, and the possibilities and limits of revolutionary change.

Modern Violence: War, Terror, and Genocide

HIST 3205

Brandon Schechter

Open, Seminar—Fall | 5 credits

This course is designed to help us understand and critique the meaning of violence in the modern era. Drawing on theoreticians of violence and case studies of events, we will explore a variety of types of violence and their impact on politics and society, with a particular focus on Europe and its colonies. At the center of this course will be a number of questions: Is violence modern or archaic? What are the causes and uses of violence? What are the costs of violence on both its perpetrators and its victims? What is the legacy of different kinds of violence? What can comparing different times and places tell us about the use of violence in different contexts? Topics covered will

include the establishment of state control over violence, terror, terrorism, total war, The Holocaust, and attempts to come to terms with mass violence, among others.

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.

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 to the 1990s, as it, too, grappled with economic development, its political basis, and social effects. Our readings include many of the great characters in early 20th-century literature, such as Lu Xun's cannibalistic madman and hapless Ah Q, Ding Ling's tubercular Miss Sophie, Shen Congwen's Hmong villagers, and Zhang Ailing's college student turned mistress-assassin. We will also meet blood-drenched bandits, long-suffering peasants, and disaffected urban youths in an age of sex, drugs, and rock & 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 these women lived and, hence, the strength they must have used to offer their voices. We will focus on women both inside and outside 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 Yeziarska, 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 manifestos 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.”

Postwar: Europe on the Move and on the Screen

HIST 2065

Philipp Nielsen

Open, Small Lecture—Spring | 3 credits

When the World War II ended, Europe was a continent of displaced peoples. It was a continent on the move: returning POWs, emigrating Displaced Persons, refugees, and arriving occupation soldiers. The postwar period is sometimes dubbed a history of the unwinding of populations, the return or resettlement following the logic of nation states. Yet the assumption that, once that was done and the Cold War started, populations stayed put until 1989 is misleading. Successive attempted revolutions in the east begot more political refugees. Decolonization and industrialization resulted in the immigration and recruitment of non-native European populations, as well as the return of European colonial settlers. In addition, Europeans moved to the cities, turning the continent from one in which almost half the population lived in the countryside in 1950 into a predominantly urbanized one within the span of 30 years. Political crisis abroad, Europeanization, the fall of the Iron Curtain, and globalization lead to more mobility still. The so-called migration crisis of 2015 is thus but one of a series of migratory events and by far not the largest. This lecture will introduce students to the history of Europe, both east and west, since 1945. The movements of peoples and borders will provide students with insight into political, cultural, and social developments of the continent following the defeat of the Third Reich. In addition, the course will introduce students to European postwar movies as both a cultural form and a historical source. Each lecture will be followed by a discussion of the movie, for which students are expected to prepare a discussion question. In the middle and at the end of the semester, in small groups, students will have the opportunity to research a topic of their choice in greater detail and present it in class.

Drug War in the Americas

HIST 3317

Miriam Pensack

Open, Seminar—Spring | 5 credits

How did nations in the Western Hemisphere come to wage a War on Drugs? In this course, we will study the political and social history of drug production, trade, prohibition, and deterrence in the Americas. We will examine the origins of the international narcotics trade, focusing on the cultivation, commodification, and consumption of marijuana, cocaine, and opiates—three drugs that have seen the greatest consumer use in the Americas. We will consider how Latin American countries, including Mexico, Colombia, Peru, and Bolivia, became sites of cultivation and export for these substances. Through a sustained examination of primary sources and secondary literature, we will trace the rise of narcotrafficking networks and their relationship to state policies of prohibition and deterrence, studying how criminalization and militarization have impacted communities in countries where these substances are cultivated, transported, and consumed. We will consider the many consequences of the War on Drugs, which include state violence, prison expansion, community displacement, and the erosion of democratic institutions, among others. We will analyze how Latin American governments and civil societies have both collaborated with and resisted US counternarcotics efforts and how the War on Drugs has intersected with issues of race, class, and national sovereignty. In the concluding sessions, students will explore concepts and policies such as decriminalization, harm reduction, and regional self-determination, prompting them to consider possible contemporary alternatives to the War on Drugs.

World War II in Europe: A Cultural History

HIST 2107

Brandon Schechter

Open, Lecture—Spring | 5 credits

World War II led to destruction of such magnitude that the international order shifted fundamentally and new terms had to be coined to describe its violence. This course will examine the events that led to the war, the war itself, and its aftermath. It will begin with a chronological outline of the Great War, the interwar years, and the war itself and then shift to explore key themes such as The Holocaust, military life, women at war, the changing meaning of race and ethnicity, occupation, etc. This course will discuss battles and leaders, but its main focus will be on the impact of the war on culture, politics, and society. Students will be asked to think seriously about how these global events were experienced by what Stalin called “the little screws of history”—i.e., “ordinary people.” This

course is really about them. Issues such as total war, genocide, occupation, the terrifying new technologies of the war, and soldier’s life in the different armies will be examined. We will also look at how, after the devastation of the war, people tried to make sense of what had happened. Politicians reacted by creating new laws and institutions, while artists painted, sculpted, and made films and authors turned to the page to understand what they had seen and done.

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 health care 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?

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

HIST 3423

Matthew Ellis

Sophomore and Above, Seminar—Spring | 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.

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 on 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. 21), Mary A. Porter *Anthropology*

Black and White and Red All Over: Races and Racism in Imperial Britain (p. 23), Mary A. Porter *Anthropology*
Walter Benjamin’s Archives (p. 24), Robert R. Desjarlais *Anthropology*

Romanesque and Gothic Castles and Cathedrals at the Birth of Europe (p. 26), Jerrilynn Dodds *Art History*

The Global History of Dutch Art (p. 26), Katherine Gobel Hardy *Art History*

Art in the Age of Empire, 1790–1900 (p. 26), Sarah Hamill *Art History*

Art of Ancient Italy and the Roman Empire (p. 27), David Castriota *Art History*

Vikings, Varangians, and Vinlanders: Globalizing Scandinavia From Antiquity to the Early Modern Period (p. 27), David Castriota *Art History*

Art and History (p. 28), Jerrilynn Dodds *Art History*

Paris: A History Through Art, Architecture, and Urban Planning (p. 28), Jerrilynn Dodds *Art History*

The Art of Laughter: Pictorial Comedy in Early Modern Europe (p. 28), Katherine Gobel Hardy *Art History*

87 History

- First-Year Studies: China's 20th Century Through Fiction (p. 5), 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. 30), Ellen Neskar *Asian Studies*
- China's 20th Century Through Fiction (p. 30), Kevin Landdeck *Asian Studies*
- Personal Narratives: Writing, Identity, and History in Modern China (p. 31), Kevin Landdeck *Asian Studies*
- Law and Culture in Premodern China (p. 31), Ellen Neskar *Asian Studies*
- First-Year Studies: Conflicts in Biology (p. 6), Drew E. Cressman *Biology*
- From Alchemy to Chemistry (p. 37), Colin Abernethy *Chemistry*
- Introduction to Economic Theory and Policy (p. 52), Jamee Moudud *Economics*
- Political Economy of Women (p. 54), Kim Christensen *Economics*
- Ollywoods: Global Popular Cinema and Industrial Film Form (p. 60), Leana Hirschfeld-Kroen *Film History*
- Feminist Film and Media History (p. 61), Leana Hirschfeld-Kroen *Film History*
- The Working Girl Around the World in Film (p. 61), Leana Hirschfeld-Kroen *Film History*
- Intermediate French I: French Revolutions (p. 72), Nicole Asquith *French*
- Beginning Greek (p. 76), Emily Anhalt *Greek (Ancient)*
- Atomic Bombs as History, Experience, and Culture (p. 79), Kevin Landdeck *History*
- International Law (p. 80), Mark R. Shulman *History*
- China's 20th Century Through Fiction (p. 82), Kevin Landdeck *History*
- Beginning Italian: Viaggio in Italia (p. 90), Tristana Rorandelli *Italian*
- Intermediate Italian: Modern Italian Culture and Literature (p. 90), Tristana Rorandelli *Italian*
- Intermediate Latin: From Republic to Autocracy (p. 92), Emily Anhalt *Latin*
- Perverts in Groups: Queer Social Lives (p. 93), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*
- First-Year Studies: Rejecting Tyranny: Ancient Greek Origins of Democratic Ideals (p. 9), Emily Anhalt *Literature*
- Reading High Romanticism: Blake to Keats (p. 95), Neil Arditi *Literature*
- This Coupled Work: Poetry and Community in Early Modern England (p. 96), Aidan Selmer *Literature*
- Politics and Pageantry: The Renaissance Masque (p. 97), Aidan Selmer *Literature*
- The Music of What Happens: Alternate Histories and Counterfactuals (p. 97), Fredric Smoler *Literature*
- Shakespeare and the Semiotics of Performance (p. 98), Joseph Lauinger *Literature*
- Dante and Chaucer: Cultural Interchange and the Origins of Italian and English Literature (p. 99), Joseph Romano *Literature*
- Dostoevsky and the 1860s (p. 101), Melissa Frazier *Literature*
- Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*
- Paradise Lost*: Poetry, Faith, and Revolution (p. 102), Aidan Selmer *Literature*
- Hark, a Voice! Shakespeare, Sound, and Identity (p. 103), Aidan Selmer *Literature*
- First-Year Studies: The Art of Listening (p. 10), Carsten Schmidt *Music History*
- The First Philosophers (p. 124), Roy Ben-Shai *Philosophy*
- Rousseau and the Fractures of Authenticity (p. 125), Yuval Eytan *Philosophy*
- Introduction to the Philosophy of Education (p. 126), Yuval Eytan *Philosophy*
- First-Year Studies: Politics and Geography (p. 12), Samuel Abrams *Politics*
- The Politics of Addressing the Past: Apology, Repatriation, Reparation, and Remembrance (p. 132), Elke Zuern *Politics*
- Democracy in Theory and Practice (p. 134), Elke Zuern *Politics*
- Introduction to Ancient Greek Religion and Society (p. 149), Ron Afzal *Religion*
- The Emergence of Christianity (p. 151), Ron Afzal *Religion*
- Readings in Early Christianity: John (p. 152), Ron Afzal *Religion*
- First-Year Studies: Beginning Russian (p. 13), Melissa Frazier *Russian*
- Beginning Russian (p. 155), Melissa Frazier *Russian*
- Intermediate Russian (p. 155), Melissa Frazier *Russian*
- First-Year Studies: (Re)Constructing the Social: Subject, Field, and Text (p. 14), Shahnaz Rouse *Sociology*
- Sociology of Global Inequalities (p. 158), Parthiban Muniandy *Sociology*
- Organizational Theory and Behavior: Thinking Through Practice (p. 159), Shahnaz Rouse *Sociology*
- Informality and Everyday Cosmopolitan Contaminations (p. 159), Parthiban Muniandy *Sociology*
- Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 160), Shahnaz Rouse *Sociology*
- Details Useful to the State: Writers and the Shaping of Empire (p. 194), Suzanne Gardinier *Writing*
- Writing About the Arts (p. 197), 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 and Spring | 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.

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

Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*

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. 4), Mary A. Porter *Anthropology*
Childhood Across Cultures (p. 20), Deanna Barenboim *Anthropology*
Specters of the Subject: Hauntologies in Contemporary Life (p. 21), Robert R. Desjarlais *Anthropology*
Faking Families: An Anthropology of Kinship (p. 21), Mary A. Porter *Anthropology*
Immigration and Illegality (p. 21), Deanna Barenboim *Anthropology*
Ethnographic Research and Writing (p. 22), 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. 26), Jerrilynn Dodds *Art History*
Art and History (p. 28), 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. 52), An Li *Economics*
Introduction to Economic Theory and Policy (p. 52), Jamee Moudud *Economics*
Quantitative Methods in Social Science Research (p. 52), Jamee Moudud *Economics*
Indigenous Ecologies and Environmental Justice (p. 57), Deanna Barenboim *Environmental Studies*
Advanced French: Writing the Modern Self: Autobiography, Autoportrait, and Autofiction (p. 73), Jason Earle *French*
First-Year Studies: The Emergence of the Modern Middle East (p. 8), Matthew Ellis *History*
Revolution and Counterrevolution in Modern Latin America (p. 80), Miriam Pensack *History*

Modern Violence: War, Terror, and Genocide (p. 80), Brandon Schechter *History*

International Law (p. 80), Mark R. Shulman *History*

The Emergence of the Modern Middle East (p. 81), Matthew Ellis *History*

Winds of Doctrine: Europe in the Age of the Reformation (p. 83), Philip Swoboda *History*

Drug War in the Americas (p. 85), Miriam Pensack *History*

World War II in Europe: A Cultural History (p. 85), Brandon Schechter *History*

Human Rights (p. 85), Mark R. Shulman *History*

The Middle East and Politics of Collective Memory: Between Trauma and Nostalgia (p. 86), Matthew Ellis *History*

Fin de Siècle (p. 86), Philip Swoboda *History*

Beginning Italian: Viaggio in Italia (p. 90), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 90), Tristana Rorandelli *Italian*

Japanese I (p. 91), Julia Clark *Japanese*

First-Year Studies: Japanese Pop Culture in Transit (p. 9), Julia Clark *Literature*

Varieties of Mysticism in the Middle Ages (p. 96), Joseph Romano *Literature*

Dante and Chaucer: Cultural Interchange and the Origins of Italian and English Literature (p. 99), Joseph Romano *Literature*

Dostoevsky and the 1860s (p. 101), Melissa Frazier *Literature*

Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*

An Introduction to Statistical Methods and Analysis (p. 105), Daniel King *Mathematics*

The Politics of Addressing the Past: Apology, Repatriation, Reparation, and Remembrance (p. 132), Elke Zuern *Politics*

Rising Autocrats and Democracy in Decline? (p. 132), Elke Zuern *Politics*

Humanitarian Intervention and International Justice (p. 134), Elke Zuern *Politics*

Democracy in Theory and Practice (p. 134), Elke Zuern *Politics*

Childhood Across Cultures (p. 137), Deanna Barenboim *Psychology*

Culture and Mental Health (p. 145), Deanna Barenboim *Psychology*

Perspectives on 9/11: Religion, Politics, and Culture (p. 150), Kristin Zahra Sands *Religion*

Are Jews White? (p. 154), Joel Swanson *Religion*

First-Year Studies: Beginning Russian (p. 13), Melissa Frazier *Russian*

Beginning Russian (p. 155), Melissa Frazier *Russian*

Intermediate Russian (p. 155), Melissa Frazier *Russian*

Sociology of Global Inequalities (p. 158), Parthiban Muniandy *Sociology*

Organizational Theory and Behavior: Thinking Through Practice (p. 159), Shahnaz Rouse *Sociology*

Informality and Everyday Cosmopolitan Contaminations (p. 159), Parthiban Muniandy *Sociology*

Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 160), Shahnaz Rouse *Sociology*

Advanced Beginning Spanish: A Cultural Tour of the Hispanic World (p. 162), Danielle Dorvil *Spanish*

Intermediate Spanish: Visual Memory in Latin America (p. 162), Javiera Irribarren *Spanish*

Advanced Intermediate Spanish: Hidden in Plain Sight: Afro-Latin American and Caribbean Women Writers (p. 163), Danielle Dorvil *Spanish*

Advanced Intermediate Spanish: Visualizing Collective Memory in Latin America and the Caribbean (p. 163), Danielle Dorvil *Spanish*

Advanced Spanish: Indigenous Representation in Chilean Comics (p. 163), Javiera Irribarren *Spanish*

Advanced Spanish: Futurisms in the Americas (p. 164), Javiera Irribarren *Spanish*

Details Useful to the State: Writers and the Shaping of Empire (p. 194), 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.

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.

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

Italian Cinema (p. 61), Michael Cramer *Film History*
Dante and Chaucer: Cultural Interchange and the Origins of Italian and English Literature (p. 99), Joseph Romano *Literature*

Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*

JAPANESE

The Japanese program offers courses in the Japanese language and Japanese literature (in English translation). In Japanese language courses, students build communicative skills in listening comprehension, speaking, reading, and writing. Students also meet weekly, one-on-one, with a language assistant who supports each

step in developing Japanese language proficiency. In Japanese literature courses, students explore the richness and diversity of Japanese literature from its earliest written records to contemporary fiction.

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

Japanese I

JAPN 3001

Julia Clark

Open, Seminar—Year | 10 credits

This introduction to Japanese language and culture is designed for students who have had little or no experience learning Japanese. The goal of the course is to develop four basic skills: listening comprehension, speaking, reading, and writing (*hiragana*, *katakana*, and some basic *kanji*) in modern Japanese, with an emphasis on grammatical accuracy and socially appropriate language use. Students will put these skills into practice through in-class conversation, role play and group work, and 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. 60), Leana Hirschfeld-Kroen *Film History*

First-Year Studies: Japanese Pop Culture in Transit (p. 9),

Julia Clark *Literature*

Japanese Religion and Culture (p. 150), Griffith Foulk

Religion

Zen Buddhism in Japan and America (p. 152), 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. 76), Emily Anhalt *Greek (Ancient)*
Intermediate Latin: From Republic to Autocracy (p. 92),
Emily Anhalt *Latin*

First-Year Studies: Rejecting Tyranny: Ancient Greek
Origins of Democratic Ideals (p. 9), Emily Anhalt
Literature

Varieties of Mysticism in the Middle Ages (p. 96), Joseph
Romano *Literature*

Dante and Chaucer: Cultural Interchange and the Origins of
Italian and English Literature (p. 99), Joseph Romano
Literature

Feeling Medieval: Passion, Body, and Soul in the Middle
Ages (p. 102), Joseph Romano *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. 21), Robert R. Desjarlais *Anthropology*

Immigration and Illegality (p. 21), Deanna Barenboim
Anthropology

Ethnographic Research and Writing (p. 22), Robert R.
Desjarlais *Anthropology*

Walter Benjamin's Archives (p. 24), Robert R. Desjarlais
Anthropology

Revolution and Counterrevolution in Modern Latin
America (p. 80), Miriam Pensack *History*

Drug War in the Americas (p. 85), Miriam Pensack *History*
Black Feminist and Queer of Color Theory (p. 93), Benjamin
Zender *Lesbian, Gay, Bisexual, and Transgender
Studies*

Walt Whitman and Luso-Hispanic Poetry (p. 103), Neil
Arditi *Literature*

Rising Autocrats and Democracy in Decline? (p. 132), Elke
Zuern *Politics*

93 Lesbian, Gay, Bisexual, and Transgender Studies

Beginning Spanish: *Rebellious Voices in the Hispanic World* (p. 162), Jeannette Rivera *Spanish*

Advanced Beginning Spanish: *A Cultural Tour of the Hispanic World* (p. 162), Danielle Dorvil *Spanish*

Intermediate Spanish: *Visual Memory in Latin America* (p. 162), Javiera Iribarren *Spanish*

Advanced Intermediate Spanish: *Hidden in Plain Sight: Afro-Latin American and Caribbean Women Writers* (p. 163), Danielle Dorvil *Spanish*

Advanced Intermediate Spanish: *Visualizing Collective Memory in Latin America and the Caribbean* (p. 163), Danielle Dorvil *Spanish*

Advanced Spanish: *Indigenous Representation in Chilean Comics* (p. 163), Javiera Iribarren *Spanish*

Advanced Spanish: *Futurisms in the Americas* (p. 164), Javiera Iribarren *Spanish*

Details Useful to the State: *Writers and the Shaping of Empire* (p. 194), Suzanne Gardinier *Writing*

LESBIAN, GAY, BISEXUAL, AND TRANSGENDER STUDIES

Lesbian, gay, bisexual, and transgender studies 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, Cherrie 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.

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! Object 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 that we make about people and their relationship to their stuff. In this course—part seminar and part workshop—we will theorize “abject object orientations” by investigating figures like the archivist, the hoarder, the minimalist, and the collector, asking 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 their own relationship to things. Archival “show and tells” will center an object from trips to the Sarah Lawrence Archives and may be either solo or group performances. Potential fieldtrip 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: Intersections of Dance and Culture: Moving Between the Lines (p. 7), Peggy Gould *Dance History*
- Political Economy of Women (p. 54), Kim Christensen *Economics*
- Ollywoods: Global Popular Cinema and Industrial Film Form (p. 60), Leana Hirschfeld-Kroen *Film History*
- Feminist Film and Media History (p. 61), Leana Hirschfeld-Kroen *Film History*
- First-Year Studies: We Carry It Within Us: Culture and Politics in US History, 1776–1980 (p. 8), Lyde Cullen Sizer *History*
- Intellectuals, Artists, and Activists: A Cultural and Political History of Women in the United States, 1775–1985 (p. 82), Lyde Cullen Sizer *History*
- Human Rights (p. 85), Mark R. Shulman *History*
- Romanticism/Postmodernism: The Question of Literature (p. 95), Melissa Frazier *Literature*
- Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*
- First-Year Studies: Women Philosophers in the 20th and 21st Centuries (p. 11), Roy Ben-Shai *Philosophy*
- First-Year Studies: Health in a Multicultural Context (p. 12), Linwood J. Lewis *Psychology*
- Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality (p. 140), Linwood J. Lewis *Psychology*
- Advanced Spanish: Futurisms in the Americas (p. 164), Javiera Iribarren *Spanish*

Ecofeminism (p. 188), Jessica Segall *Visual and Studio Arts*

Grow Up! Depictions of Childhood in Literary Fiction (p. 191), Domenica Ruta *Writing*

Memoir Workshop: Happy Families Are All Alike (p. 196), 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. 9) *Emily Anhalt* LITR 1100

First-Year Studies: Japanese Pop Culture in Transit (p. 9) *Julia Clark* LITR 1012

First-Year Studies: Modern Myths of Paris (p. 9) *Jason Earle* LITR 1029

First-Year Studies: 20th-Century Black Women's Writing (p. 10) *Elias Rodrigues* LITR 1079

First-Year Studies: Forms and Logic of Comedy (p. 10) *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.

Varieties of Mysticism in the Middle Ages

LITR 3175

*Joseph Romano**Open, Seminar—Fall | 5 credits*

Julian of Norwich is the earliest known woman to author a text in English. In 1373, at the age of "thirty and a half," Julian fell severely ill. On the brink of death, she experienced a series of visions, which she recorded as her "short text" or *Shewings*. Sometime after her recovery, she chose a life of solitude as an anchorite; and for the next 40 years, Julian contemplated and elaborated on her visionary experiences. The result is her "long text," *A Revelation of Divine Love*, which has been called "the most important work of Christian reflection in the English

language." The journey of this course will begin with Julian's *Shewings* and end with her *Revelation*—her writings serving as a lens to various traditions of medieval mysticism. Along the way, we will encounter the "intellectual" and "erotic" threads of mysticism woven throughout Jewish, Christian, and Islamic spirituality—from the philosophy of Ibn Sina (Avicenna), Solomon ibn Gabirol (Avicebron), and Augustine of Hippo to the poetry of Ibn Arabi, Dante, and Jewish mystics. Next, we will examine how monks and mendicants such as Richard of St. Victor, William of St. Thierry, and Bonaventure understood the intersection of human and divine love, how the knowledge of self leads to the knowledge of God. We will then pause at the fraught waystation of mysticism and heresy to examine how Meister Eckhart's and Marguerite Porete's teachings of the soul's total union with God were met with institutional hostility and violence. Finally, we will land once again in medieval England. After surveying Julian's English contemporaries, we will embark on a sustained close reading of her *Revelation of Divine Love*—now with preparation to see how she understood the purpose of her visionary experiences: "Who showed it thee? Love. What showed he thee? Love. Wherefore showed he it thee? For love."

This Coupled Work: Poetry and Community in Early Modern England

LITR 3219

*Aidan Selmer**Open, Seminar—Fall | 5 credits*

When we consider some of the "great" works of early modern English poetry—Edmund Spenser's *The Faerie Queene*, William Shakespeare's *Sonnets*, and John Milton's *Paradise Lost*, for example—we are often tempted to treat them as the product of unique inspiration and individual craft when they are, in fact, heavily invested in creating and sustaining collaborative relationships. *The Faerie Queene* and *Paradise Lost* were published with dedicatory poems by Sir Walter Raleigh and Andrew Marvell, respectively, that stand as some of the best interpretive readings of each work to date; Shakespeare's *Sonnets* reflect the intimacies of patron-client relationships, which forcefully shaped the early modern literary marketplace. Indeed, framing poetic authorship in the early modern period as the work of aloof geniuses can obscure the poetic forms that honored creative communities: verse letters, epitaphs, country house poems, song settings, and unfinished works "completed" after a poet's death, to name a few. In this course, we will explore collaborative authorship in early modern English poetry. Besides reading selections from *The Faerie Queene*, Shakespeare's *Sonnets*, and *Paradise Lost*, we will survey poetry that illuminates the community ethics of

these major texts: Spenser's friendly verse epistles to his friends and desperate dedications to his patrons; works circulated through the poetic circles fostered by Queen Elizabeth I and Mary Sidney, Countess of Pembroke; and the poems written by royalists and revolutionaries to promote new kinds of community during the English Civil War. Along the way, we will also encounter poems that show the unique characteristics of early modern English literary collaboration: Ben Jonson's verses for his adopted poetic "sons," Mary Sidney's heartbreaking completion of her late brother's psalm translations, and George Herbert's partnership with the experimental bookbinders Anna and Mary Collett. Course work will include a collaborative "journal" project that will help us explore what it means to read and write in relationship with one another.

Politics and Pageantry: The Renaissance Masque

LITR 2057

Aidan Selmer

Open, Lecture—Fall | 5 credits

Masques are the "forgotten genre" of English Renaissance drama, rarely appearing on syllabi or studied with the same frequency as works for the popular stage. Yet, during the first half of the 17th century, they exerted a political and artistic influence that arguably exceeds that of the plays that Shakespeare and company were staging at the Globe Theatre. Masques were bombastic entertainments performed for and by the Stuart court. They were studies in excess, with lavish sums spent upon well-documented costumes and scenery. They were commentaries on the state of things in England, where playwrights like Ben Jonson could speak directly (and critically) to the royalty themselves. They were avant-garde experiments, where creatives like the architect Inigo Jones could reinvent the visual style of theatre for centuries to come and where women—at least aristocratic women—could break ground by performing in dramatic roles at a time when male actors alone occupied the popular stage. In this course, we will dive into the hidden world of the early modern English masque. We will read and discuss Ben Jonson's pioneering works that established many masque conventions, including *The Masque of Blackness*, *The Masque of Queens*, and *Pleasure Reconciled to Virtue*. We will discuss how masques offered a vehicle for dramatists to comment on current political affairs, colonial projects, and even salacious "true crimes" while reading George Chapman's *The Memorable Masque* and John Milton's innovative masque about chastity and liberation, *Comus*. Finally, we will encounter texts that reveal just how far these entertainments influenced literary culture more broadly. This will include Shakespeare's *The Tempest*, which shows him trying to "keep up" with masque innovations, as well as Margaret Cavendish's "The Contract," a romance that

details the complex traditions of attending masques—and the thrilling possibility that audience members might become spectacles themselves.

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 the 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, the 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. More than 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.

Dante and Chaucer: Cultural Interchange and the Origins of Italian and English Literature

LITR 2213

Joseph Romano

Open, Lecture—Year | 10 credits

What if the roots of English literature were not wholly English? How were the origins of Italian literature pollinated with Arabic philosophy? This course will explore these questions and more through two foundational texts—Dante’s *Divine Comedy* and Chaucer’s *Canterbury Tales*. Often read in isolation, we will instead study these works together—in historical, intellectual, and comparative context—charting how the high tide of Italian literary culture reached the shores of medieval England, how Dante’s vernacular epic of the afterlife helped shape Chaucer’s vernacular epic of earthly life. In fall, we will focus on Dante, treating his formation as a poet and thinker as a window into the formation of Italian literature itself. We will explore his engagement with the Occitan, Sicilian, and Tuscan lyric traditions; his reading of Aristotle through Arabic and Latin commentators; and his response to the burgeoning—and fraught—political and intellectual climate of medieval Florence. Having immersed ourselves in the life, times, and mind of Dante, we will then turn to the *Comedy* itself, reading all three canticles—the *Inferno*, *Purgatorio*, and *Paradiso*—with special attention to Dante’s evolving understanding of love and desire. In spring, we will turn to Chaucer and his role in inaugurating vernacular English literature through a rich, self-conscious dialogue with Dante and the other “corone,” or crowns, of Italian literature—Boccaccio and Petrarch. Chaucer’s travels to Genoa and Florence in 1373 and Milan in 1378 were formative for him as a person and poet. At a time when hardly anyone in England had heard of Dante, Boccaccio, or Petrarch, Chaucer read them in the original and responded to them by creating new literary forms. In doing so, Chaucer fashioned a future English literary audience; in a real sense, he wrote for us. We will read Chaucer’s *House of Fame* (a direct response to the *Comedy*) and *Canterbury Tales*, pairing each tale with its Italian analogues and influences. Throughout the year, we will practice comparative reading and source study, mapping how ideas and literary forms travel across, cultures, languages, and borders. In the process, we will encounter the profoundly interconnected intellectual world of Dante’s and Chaucer’s Middle Ages.

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

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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 Cugoana, 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.

Feeling Medieval: Passion, Body, and Soul in the Middle Ages

LITR 3321

Joseph Romano

Open, Seminar—Spring | 5 credits

What is in a feeling, and what does it do? This course will explore how medieval writers understood the emotions—what they called the passions—as forces that

move the soul, affect the mind, transform the body, and raise pressing questions about free will and moral responsibility. Because the passions operate at the threshold of the soul and body, virtually every domain of medieval thought had something to say about them—from poetry and medicine to philosophy and contemplative devotion. For instance, physicians like Peter of Spain diagnosed lovesickness and melancholia as genuine medical conditions. Philosophers like Aquinas compiled catalogues of the passions—from joy and sorrow to fear and courage to despair and hope—and offered phenomenological descriptions of how the passions arise through both embodied sensation and ensouled experience. Occitan troubadours like Arnaut Daniel and Italian lyric poets like Cavalcanti and Dante could write of love as the bondage of mind and will or the source of ethical nobility and spiritual freedom. (Dante did both.) Mystics like Walter Hilton and Julian of Norwich explored how emotional awareness could be refined into subtler modes of spiritual attention and how, at the same time, the inmost experience of divine love could be expressed as ecstatic, passionate feeling. In addition to the themes and writers above, this course will examine how the passions open onto questions of habitus and disposition—how repeated action shapes how we feel and how the way we repeatedly feel shapes our action. We will also consider how emotion is at the center of vice and virtue—how the quality of our feeling determines the quality of our inner life and our life with others. With the help of contemporary scholarship, we will approach the medieval passions with historical and phenomenological methods of analysis. Through these lenses, we will see how the passions in the Middle Ages serve as a unique site for comparative intellectual history, spanning disciplines and bridging ancient, medieval, and modern traditions. At the same time, studying the medieval passions offers something more personal: the chance to recover forms of feeling and attention from the past that might expand the borders of our own in the present.

Paradise Lost: Poetry, Faith, and Revolution

LITR 3195

Aidan Selmer

Open, Seminar—Spring | 5 credits

When the iconoclastic poet John Milton published his masterpiece, *Paradise Lost* (1667), he had already lost the fight he had spent most of his adult life waging: A king had returned to the throne of England, and the radical energy of the English Civil War seemed to have consumed itself. Why write *Paradise Lost*—an epic poem about the biblical Creation, the Fall of Man, and the dignity of human freedom—at all? Among other things, Milton’s epic is an act of faith: faith in religious and political imagination;

faith in the revolutionary potential of love; and, ultimately, faith in poetry as a means to express his passionate “great argument.” In this course, we will take our time reading all of *Paradise Lost*, considering its revisionary relationship with the Bible, its complex gender politics, its experimental poetic form, and its bold engagement with scientific advances and philosophical problems. Along the way, we will consider a range of theoretical approaches that literary scholars have taken to comprehend a text that one early reader described as a book that “contains all things.” Finally, we will explore the influence of *Paradise Lost* on later works, such as William Blake’s mystic poetry, Mary Shelley’s *Frankenstein*, and Toni Morrison’s *Paradise*.

Hark, a Voice! Shakespeare, Sound, and Identity

LITR 3080

Aidan Selmer

Open, Seminar—Spring | 5 credits

Whose voices matter in Shakespeare’s plays? In this class, we will draw upon diverse perspectives in the fields of voice and sound studies to explore questions of identity and agency, performance and play, in the works of Shakespeare. We will read and watch stagings of *Hamlet*, *Henry VIII*, *The Tempest*, *A Midsummer Night’s Dream*, *Twelfth Night*, and *Macbeth*—texts that insist upon understanding voices as powerful, though unpredictable, modes of expression. As we do so, we will learn about the history of early modern dramatic performance. What did voices sound like in the acoustic spaces of 16th/17th-century London’s indoor and outdoor theatres, and how are modern writers and artists responding to the “voice” of Shakespeare today? How did psychology, religion, and stories about witches combine to shape Shakespeare’s theatre music? How might familiar characters and plots become unfamiliar when we approach them through the context of children’s performance? We will also consider the ways that Shakespearean voices challenge our expectations about the performance of gender, race, class, and neurotypicality. “Mad” songs, hyper-drag theatrics, curses, jokes, and choked-up confessions: the variety of speech acts in Shakespeare’s works underscores the wide scope of perspectives that his plays offer. Readings from modern voice theorists like Nina Sun Eidsheim, Amanda Weidman, and Patricia Akhimié will help guide our discussion of the resonant social problems and possibilities that Shakespeare’s voices continue to speak, sing, and shout about.

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 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. 23), Mary A. Porter *Anthropology*

The Art of Laughter: Pictorial Comedy in Early Modern Europe (p. 28), Katherine Gobel Hardy *Art History*

First-Year Studies: China’s 20th Century Through Fiction (p. 5), Kevin Landdeck *Asian Studies*

China’s 20th Century Through Fiction (p. 30), Kevin Landdeck *Asian Studies*

Personal Narratives: Writing, Identity, and History in Modern China (p. 31), Kevin Landdeck *Asian Studies*

First-Year Studies: Intersections of Dance and Culture: Moving Between the Lines (p. 7), Peggy Gould *Dance History*

Feminist Film and Media History (p. 61), Leana Hirschfeld-Kroen *Film History*

The Working Girl Around the World in Film (p. 61), Leana Hirschfeld-Kroen *Film History*

Intermediate French I: French Identities (p. 71), Eric Leveau *French*

Intermediate French I: French Revolutions (p. 72), Nicole Asquith *French*

Advanced French: Writing the Modern Self: Autobiography, Autoportrait, and Autofiction (p. 73), Jason Earle *French*

Beginning Greek (p. 76), Emily Anhalt *Greek (Ancient)*

Realisms: Currents and Crosscurrents in 19th-Century Thought (p. 80), Philip Swoboda *History*

China’s 20th Century Through Fiction (p. 82), Kevin Landdeck *History*

Intellectuals, Artists, and Activists: A Cultural and Political History of Women in the United States, 1775–1985 (p. 82), Lyde Cullen Sizer *History*

Winds of Doctrine: Europe in the Age of the Reformation (p. 83), Philip Swoboda *History*

Digging: The Blues Ethos and Jazz Aesthetics: A History of African American Culture (p. 83), Komozi Woodard *History*

Fin de Siècle (p. 86), Philip Swoboda *History*

Beginning Italian: Viaggio in Italia (p. 90), Tristana Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and Literature (p. 90), Tristana Rorandelli *Italian*

Intermediate Latin: From Republic to Autocracy (p. 92), Emily Anhalt *Latin*

Virginia Woolf in the 20th Century (p. 94), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Shakespeare and the Semiotics of Performance (p. 98), Joseph Lauinger *Literature*

First-Year Studies: Women Philosophers in the 20th and 21st Centuries (p. 11), Roy Ben-Shai *Philosophy*

The First Philosophers (p. 124), Roy Ben-Shai *Philosophy*

First-Year Studies: Beginning Russian (p. 13), Melissa Frazier *Russian*

Beginning Russian (p. 155), Melissa Frazier *Russian*

Intermediate Russian (p. 155), Melissa Frazier *Russian*

Beginning Spanish: Rebellious Voices in the Hispanic World (p. 162), Jeannette Rivera *Spanish*

Advanced Intermediate Spanish: Hidden in Plain Sight: Afro-Latin American and Caribbean Women Writers (p. 163), Danielle Dorvil *Spanish*

Advanced Spanish: Indigenous Representation in Chilean Comics (p. 163), Javiera Iribarren *Spanish*

Advanced Spanish: Futurisms in the Americas (p. 164), Javiera Iribarren *Spanish*

First-Year Studies in Fiction: Writing and the American Racial Imaginary (p. 18), Rattawat Lapcharoensap *Writing*

First-Year Studies in Poetry: Poetic Form/Forming Poetry (p. 18), Matthea Harvey *Writing*

Fiction Workshop: Short-Story Mechanics (p. 190), Sidik Fofana *Writing*

Dream Logic (p. 193), Stephen O’Connor *Writing*

Grow Up! Depictions of Childhood in Literary Fiction (p. 191), Domenica Ruta *Writing*

The Art of the Novella (p. 193), Brian Morton *Writing*

The Art of the Short Story (p. 191), Brian Morton *Writing*

Nonfiction Laboratory (p. 194), Stephen O’Connor *Writing*

Details Useful to the State: Writers and the Shaping of Empire (p. 194), Suzanne Gardinier *Writing*

Nonfiction Workshop: Reading and Writing Personal Essays (p. 195), Clifford Thompson *Writing*

Memoir Workshop: Happy Families Are All Alike (p. 196), Domenica Ruta *Writing*

Politics and the Essay (p. 195), Vijay Seshadri *Writing*

Nonfiction Workshop: The World and You (p. 196), Clifford Thompson *Writing*

Writing About the Arts (p. 197), Vijay Seshadri *Writing*

MATHEMATICS

Whether or not 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 Herzog

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 pre-college 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: A Compassionate Approach

MATH 2055

Abbe Herzog

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 mathematics and democracy, mathematics in the arts, or children's understanding of mathematics. No prior mathematics knowledge is required, as everyone can learn mathematics with understanding.

The Friday conference will address precalculus topics for students wishing to better prepare themselves for the study of calculus. Closed to students who have taken Learning Mathematics With Understanding (MATH 3055), Calculus I (MATH 2030, MATH 3005), Calculus II (MATH 3010), and/or Multivariable Mathematics (MATH 3516).

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. 6), Michael Siff *Computer Science*
 Introduction to Computer Science: The Way of the Program (p. 40), James Marshall *Computer Science*
 The Computational Beauty of Nature (p. 40), James Marshall *Computer Science*
 Games Computers Play (p. 40), Michael Siff *Computer Science*
 Biologically-Inspired Artificial Intelligence (p. 41), James Marshall *Computer Science*
 Let's Talk Data and Let Data Talk: An Applied Economics Research Workshop (p. 52), An Li *Economics*
 Quantitative Methods in Social Science Research (p. 52), Jamee Moudud *Economics*
 Calculus II: Further Study of Motion and Change (p. 106), Melvin Irizarry-Gelpi *Mathematics*
 Spinoza's Ethics: A Philosopher's Guide to Life (p. 126), Roy Ben-Shai *Philosophy*
 First-Year Studies: Foundations of Modern Physics (p. 11), Sarah Racz *Physics*
 General Physics I (Classical Mechanics) (p. 129), Merideth Frey, Sarah Racz *Physics*
 Classical and Quantum Waves (p. 129), Merideth Frey, Sarah Racz *Physics*
 Foundations of Modern Physics (p. 129), Sarah Racz *Physics*
 It's About Time (p. 129), Merideth Frey *Physics*
 General Physics II (Electromagnetism and Light) (p. 130), Merideth Frey, Sarah Racz *Physics*
 Thermal Physics (p. 130), Merideth Frey *Physics*

MEDIA STUDIES

Media studies is an interdisciplinary field that engages in material, cultural, and affective histories of communication technologies, focusing on the impact on culture and society. At Sarah Lawrence College, we explore a wide range of theoretical and methodological approaches, including sound studies, media archeology, digital humanities, and popular culture studies. Students investigate the relations between social, political, and cultural contexts and the development of methods, ideas, practices, tools, and objects across diverse media in the global digital era.

MIDDLE EASTERN AND ISLAMIC STUDIES

Coursework from disciplines such as art history, economics, geography, history, politics, religion, and sociology comprise the courses 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. 21), Robert R. Desjarlais *Anthropology*
 Ethnographic Research and Writing (p. 22), Robert R. Desjarlais *Anthropology*
 Walter Benjamin's Archives (p. 24), Robert R. Desjarlais *Anthropology*
 First-Year Studies: The Emergence of the Modern Middle East (p. 8), Matthew Ellis *History*
 The Emergence of the Modern Middle East (p. 81), Matthew Ellis *History*
 The Middle East and Politics of Collective Memory: Between Trauma and Nostalgia (p. 86), Matthew Ellis *History*
 Varieties of Mysticism in the Middle Ages (p. 96), Joseph Romano *Literature*
 Dante and Chaucer: Cultural Interchange and the Origins of Italian and English Literature (p. 99), Joseph Romano *Literature*
 Perspectives on 9/11: Religion, Politics, and Culture (p. 150), Kristin Zahra Sands *Religion*
 Invisible Beings and Fantastical Worlds (p. 150), Kristin Zahra Sands *Religion*
 Storytelling and Spirituality in Classical Islam (p. 153), Kristin Zahra Sands *Religion*
 Are Jews White? (p. 154), Joel Swanson *Religion*
 Details Useful to the State: Writers and the Shaping of Empire (p. 194), Suzanne Gardinier *Writing*
 Politics and the Essay (p. 195), 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 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 five modern and two classical languages and literatures. Students may take French, 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.

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. Our long established programs in Florence, Paris, Tokyo, Osaka, Barcelona, and Havana are based on a concept of “full immersion,” including experiences such as study at the local university, homestays, and volunteer work in the country. We send students to many non-Sarah Lawrence College programs all over the world.

MUSIC

Music courses may be taken in one of two ways:

1. **As a program, or “Third,”** where **Music Program/Third (MUSC 4499)** is taken as a yearlong course for a total of 10 credits. MUSC 4499 may also be taken on a semester basis for five credits and registered appropriately for only one semester. In some cases, with permission of the program director, students may take **Music Intensive Program/Two Thirds (MUSC 4498)** as a yearlong course for 20 credits.
2. **As individual credit,** where **Music Study (MUSC 4400)** is taken as a semester or yearlong course for one, two, or three credits.

Each of the above options—MUSC 4499 (or MUSC 4498) or MUSC 4400—requires a certain set of component courses at the 5000 level, as outlined in corresponding course descriptions.

The 5000-level component courses carry academic credit only when registered either under MUSC 4499 (or MUSC 4498) or MUSC 4400. **STUDENTS MUST REGISTER FOR**

BOTH THE MUSC 4499 (OR MUSC 4498) OR MUSC 4400 COURSE AND THE 5000-LEVEL COMPONENT COURSES.

Registering for music courses is a two-step process, both of which must occur in this order:

1. **Complete Online Course Selection (OCS)** for MUSC 4499, MUSC 4498, or MUSC 4400 **before component course registration with the music department.** OCS initial registration determines eligibility for component (5000 level) course registration.
2. **Meet with the music program director to register for component (5000 level) courses.**

Students must interview with the music program director and are responsible for reviewing course registrations on MySLC. Students are responsible for ensuring that their registrations are complete and accurate. Questions about registrations should be directed to the Registrar's Office, the student's advisor, and/or the music program director during the registration period. No adjustments can be made after the Add/Drop Period. Academic credit is awarded only with proper course registration of each course.

A maximum total of 50 credits is permitted in music.

Music Program/Third

MUSC 4499

John Yannelli

Open, Program—Year | 10 credits

This credit-bearing course will consist of a combination of various individual components that together constitute a Music Third. For the 10-credit option, components include an Individual Instruction lesson or Beginning Lesson for Music Thirds, a component in Theory and Composition, a Performance Ensemble or World Music Ensemble, and required concert attendance through the Music Tuesdays (MUSC 5398) component.

If desired, but not required, other components—such as in technology or history—may be added by permission of the program director. In certain cases, substitutions may be made with permission of the program director.

Music Study (MUSC 4400) or Music Program/Third (MUSC 4499) is required for individual component registration.

Music Intensive Program/Two Thirds

MUSC 4498

John Yannelli

Sophomore and Above, Program—Year | 20 credits

Prerequisite: permission of the instructor required

This credit-bearing course will consist of a combination of various individual components that together constitute a Music Two Thirds. For the 20-credit option, students will complete two Individual Instruction lessons; two components in Theory and Composition, Technology, or History; two Performance Ensembles or World Music Ensembles; and attend required concerts through the Music Tuesdays (MUSC 5398) component.

Music Study (MUSC 4400), Music Program/Third (MUSC 4499), or Music Intensive Program/Two Thirds (MUSC 4498) is required for individual component registration.

Music Study

MUSC 4400

John Yannelli

Open, Program—Year | 1 credit

This credit-bearing course will consist of an individual component that can be taken as MUSC 4400 (one credit). For the one-credit option, components may include an Individual Instruction lesson or a Performance Ensemble or a World Music Ensemble.

Open to students who do not wish to take an entire Music Program/Third (MUSC 4499).

Music Study

MUSC 4400

John Yannelli

Open, Program—Year | 2 credits

This credit-bearing course will consist of a combination of various individual components that can be taken as MUSC 4400 (two credits). For the two-credit option, students may take an Individual Instruction lesson and either a Performance Ensemble or World Music Ensemble, or take a component in Theory and Composition, Technology, or History.

Open to students who do not wish to take an entire Music Program/Third (MUSC 4499).

Music Study

MUSC 4400

John Yannelli

Open, Program—Year | 3 credits

This credit-bearing course will consist of a combination of various individual components that can be taken as MUSC 4400 (three credits). For the three-credit option, students

may take an Individual Instruction lesson, a Performance Ensemble or World Music Ensemble, and a component in Theory and Composition, Technology, or History.

Open to students who do not wish to take an entire Music Program/Third (MUSC 4499).

Individual Instruction: Lessons

Available as part of Music Program/Third (MUSC 4499), Music Intensive Program/Two Thirds (4498), and Music Study (MUSC 4400).

Lessons and Auditions

A limited number of lessons are available to intermediate or advanced students who do not wish to take Music Program/Third (MUSC 4499) or Music Intensive Program/Two Thirds (MUSC 4498); arranged by audition with the following members of the music faculty and affiliate artists, students register for Music Study (MUSC 4400) and then register for the Individual Instruction: Lessons course as a component with permission of the program director.

In general, the music faculty encourages students to prepare two excerpts from two contrasting works that demonstrate their musical background and technical abilities. Voice, piano, and guitar auditions enable the faculty to place the student with the appropriate instructor in either an Individual Instruction: Lesson or Beginning Lesson for Music Thirds given the student's current level of preparation.

Auditions for all instruments and voice, which are held at the beginning of the first week of classes, are for placement purposes only. Refer to the "Performing Arts Registration" page on MySLC for audition schedules and sign-up links.

Individual Instruction: Lessons

Composition

MUSC 5002

Patrick Muchmore

By Audition, Component—Year

Prerequisite: permission of the instructor

Composition

MUSC 5002

John Yannelli

By Audition, Component—Year

Prerequisite: permission of the instructor

Harpichord

MUSC 5010

Carsten Schmidt

By Audition, Component—Year

Prerequisite: permission of the instructor

Piano

MUSC 5013

Martin Goldray

By Audition, Component—Year

Prerequisite: permission of the instructor

Piano

MUSC 5013

Bari Mort

By Audition, Component—Year

Prerequisite: permission of the instructor

Piano

MUSC 5013

Carsten Schmidt

By Audition, Component—Year

Prerequisite: permission of the instructor

Piano (Jazz)

MUSC 5019

Billy Lester

By Audition, Component—Year

Prerequisite: permission of the instructor

Voice

MUSC 5020

Kirsten Brown

By Audition, Component—Year

Prerequisite: permission of the instructor

Voice

MUSC 5020

Emily Freilicher

By Audition, Component—Year

Prerequisite: permission of the instructor

Voice

MUSC 5020

Mary Phillips

By Audition, Component—Year

Prerequisite: permission of the instructor

Voice

MUSC 5020

Sarah Wolfson

By Audition, Component—Year

Prerequisite: permission of the instructor

Flute

MUSC 5030

Sarah Carrier

By Audition, Component—Year

Prerequisite: permission of the instructor

Trumpet

MUSC 5034

Chris Anderson

By Audition, Component—Year

Prerequisite: permission of the instructor

Clarinet

MUSC 5035

Benjamin Fingland

By Audition, Component—Year

Prerequisite: permission of the instructor

Trombone

MUSC 5036

Jen Baker

By Audition, Component—Year

Prerequisite: permission of the instructor

Saxophone

MUSC 5038

John Isley

By Audition, Component—Year

Prerequisite: permission of the instructor

Bassoon

MUSC 5039

James Jeter

By Audition, Component—Year

Prerequisite: permission of the instructor

Oboe

MUSC 5040

Stuart Breczinski

By Audition, Component—Year

Prerequisite: permission of the instructor

Horn

MUSC 5041

By Audition, Component—Year

Prerequisite: permission of the instructor

Euphonium

MUSC 5044

Mark Broschinsky

By Audition, Component—Year

Prerequisite: permission of the instructor

Violin

MUSC 5050

Ragnhildur Petursdottir

By Audition, Component—Year

Prerequisite: permission of the instructor

Violin

MUSC 5050

Richard Rood

By Audition, Component—Year

Prerequisite: permission of the instructor

Viola

MUSC 5052

Junah Chung

By Audition, Component—Year

Prerequisite: permission of the instructor

Violoncello

MUSC 5055

Helen An-Lin Bardin

By Audition, Component—Year

Prerequisite: permission of the instructor

Harp

MUSC 5057

Mia Theodoratus

By Audition, Component—Year

Prerequisite: permission of the instructor

Acoustic Guitar

MUSC 5071

William Anderson

By Audition, Component—Year

Prerequisite: permission of the instructor

Electric Guitar

MUSC 5072

Glenn Alexander

By Audition, Component—Year

Prerequisite: permission of the instructor

Electric Guitar

MUSC 5072

Bob Dellureficio

By Audition, Component—Year

Prerequisite: permission of the instructor

Bass (Electric or Acoustic)

MUSC 5073

Bill Moring

By Audition, Component—Year

Prerequisite: permission of the instructor

Banjo

MUSC 5075

William Anderson

By Audition, Component—Year

Prerequisite: permission of the instructor

Mandolin

MUSC 5078

William Anderson

By Audition, Component—Year

Prerequisite: permission of the instructor

Percussion (Drum Set)

MUSC 5080

Matthew Wilson

By Audition, Component—Year

Prerequisite: permission of the instructor

Percussion (Mallet)

MUSC 5080

By Audition, Component—Year

Prerequisite: permission of the instructor

Conducting

MUSC 5373

Martin Goldray

By Audition, Component—Year

Prerequisite: permission of the instructor

Beginning Lessons for Music Thirds

Available only as part of Music Program/Third (MUSC 4499); not offered as part of Music Study (MUSC 4400).

Beginning lessons are offered in **voice** and **piano**, and occasionally **acoustic guitar**, based on prior musical experience. **BEGINNING LESSONS ARE ONLY AVAILABLE TO STUDENTS TAKING A FULL MUSIC THIRD.** Complete beginners must attend auditions to meet the faculty. Students interested in individual instruction in **composition** must demonstrate an appropriate background.

Auditions are held at the beginning of the first week of classes. Refer to the “Performing Arts Registration” page on MySLC for audition schedules and sign-up links.

Studio (Voice)

MUSC 5335

Kirsten Brown

By Audition, 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.

Studio (Voice)

MUSC 5335

Emily Freilicher

By Audition, 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.

Studio (Voice)

MUSC 5335

Mary Phillips

By Audition, 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.

Studio (Voice)

MUSC 5335

Sarah Wolfson

By Audition, 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.

Beginning Guitar

MUSC 5375

William Anderson

By Audition, Component—Year

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

Keyboard Lab

MUSC 5382

Bari Mort

By Audition, 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.

History

Available as part of Music Program/Third (MUSC 4499), by permission of the program director, or Music Intensive Program/Two Thirds (4498). May also be taken within Music Study (MUSC 4400 02) for two-credits, or within Music Study (MUSC 4000 03) for three-credits, with additional components.

The Beatles

MUSC 5254

Martin Goldray

Open, Component—Fall

The impact of The Beatles has been immeasurable. In their seven years as a recording band, they explored and enlarged every aspect of songwriting technique, producing one musical milestone after the next. This course will trace the development of The Beatles chronologically through their 12 original English albums and the singles that were released alongside them. We will focus on the ways in which The Beatles used harmony, phrase structure, rhythm, structural ambiguity, and sonority in continuously innovative ways. We will also look at some of the musical styles and cultural phenomena that The Beatles assimilated and transformed—from early rock & roll, Motown, and The Goon Show to 1960s counterculture—and explore how The Beatles, in turn, influenced music and culture in the 1960s. There will also be guest-led discussions by other members of the music faculty on the following topics: The Beatles and the evolution of studio recording, the use of electronic music techniques (Yannelli), Norwegian Wood and the great sitar explosion (Higgins), electric guitar techniques (Alexander), and acoustic guitar techniques (Anderson).

May be counted as humanities credit as MUHS 3164 or music component as MUSC 5254.

Global Circulations: Art and Pop Music of Asia

MUSC 5273

Niko Higgins

Open, Component—Fall

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 area of study (humanities or social science) with the Registrar's Office at course registration.

Music and (Almost) Everything All at Once

MUSC 5276

Patrick Muchmore

Open, Component—Fall

The goal of this course is to recapitulate an experience had by the instructor, having attended a visual-arts museum that had its collection displayed in an unusual fashion. Instead of grouping art in rooms according to genre, chronology, nationality, or particular artists, the art was arranged by intriguing concepts. A room might contain an

O’Keeffe painting, a centuries-old Indigenous piece from Australia, a Rodin sculpture, and a poem that were, in some way, connected by a fascinating idea. Thus, in this course, every class will begin with some concept from mathematics, poetry, philosophy, astronomy, and more; then, we will gradually explore music that engages with that concept in some way. The musical examples each week will span centuries and cultures—one week might have an avant-garde piano sonata by Boulez, a 1980s art-rock song by Laurie Anderson, and a Kendrick Lamar album; the next week might have an ancient Sumerian song, a piece by Debussy, and a work from the Indian Carnatic tradition. Gradually, more and more connections between the seemingly disparate topics will be revealed. Per the course title, it is not everything exactly—and it is more like “across the semester” rather than “all at once”—but, by the end, students will know a whole lot more across a wide range of disciplines. And, most importantly, we will listen to a metric ton of fantastic music.

May be counted as humanities credit as MUHS 2040 or music component as MUSC 5276.

Blues and Beyond

MUSC 5282

Glenn Alexander

Open, Component—Year

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

Dusty Springfield, Aretha Franklin, Diana Ross & The Supremes, Otis Redding, Sam Cooke, Elvis Costello, Stevie Wonder, Prince, Kendrick Lamar, Beyonce, and on and on and on...right up to every new artist today.

Survey of Western Music

MUSC 5210

Carsten Schmidt

Intermediate, Component—Year

Prerequisite: Theory I: Materials of Music (MUSC 5105) or equivalent

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

Required corequisite for students taking Theory II: Basic Tonal Theory and Composition (MUSC 5110).

Punk

MUSC 5278

Martin Goldray

Open, Component—Spring

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

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

May be counted as humanities credit as MUHS 2014 or music component as MUSC 5278.

Ecomusicology: Music, Activism, and Climate Change

MUSC 5272

Niko Higgins

Open, Component—Spring

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.

May be counted for either humanities or social science credit as MUHS 3272 or music component as MUSC 5272. Students must designate the area of study (humanities or social science) with the Registrar's Office at course registration.

The Music of Babel: Languages of Sound

MUSC 5223

Patrick Muchmore

Open, Component—Spring

We will begin in Babel itself, the ancient site of Babylon, where archaeologists have discovered many tablets about music. Nearby sites have the earliest examples of musical notation, some dating as far back as 1400 BCE. We will

learn some aspects of how their music worked and begin building a vocabulary for talking about and notating music in general. Across the course of the semester, we will learn many different musical languages, such as the music of Ancient Greece, the old court music of Japan, drum ensembles of central Africa, and the world of European classical music. We will also delve into many different modern musics, including the rise of sampling and turntablism in hip-hop, the theory of so-called “atonal” music, and the development of electronic sound. In short, the course will be devoted to learning a sampling of crucial aspects of the multitudinous vocabularies and grammars that pervade music across the world and across time. No prior study of nor the ability to read music is required. By the end of the semester, students will be able to read basic musical ideas in a few different notation systems and will have some understanding of important aspects of not only standard European music theories but also many others that are too-often learned only by specialists.

May be counted as humanities credit as MUHS 2159 or music component as MUSC 5223.

Technology

Available as part of Music Program/Third (MUSC 4499), by permission of the program director, or Music Intensive Program/Two Thirds (4498). May also be taken within Music Study (MUSC 4400 02) for two-credits, or within Music Study (MUSC 4000 03) for three-credits, with additional components.

EMS I: Introduction to Electronic Music

MUSC 5174

John Yannelli

Open, Component—Year

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

EMS II: Recording, Mixing, and Mastering Electronic Music

MUSC 5181

John Yannelli

Intermediate, Component—Year

Prerequisite: EMS I: Introduction to Electronic Music (MUSC 5174) or equivalent

This course will focus on creating electronic music, primarily using software-based digital audio workstations. Materials covered will include MIDI, Pro Tools, Digital Performer, Logic, Reason, Ableton Live, Max/MSP, Tracktion, and elements of Sibelius and Finale (as connected to media scoring). Assignments will focus on composing individual works and/or creating music and designing sound for various media, such as film, dance, and interactive performance art. Students may also choose to evolve collaborative projects with students from those other areas. Projects will be presented in class for discussion and critique.

EMS III: Studio Composition in Electronic Music

MUSC 5173

John Yannelli

Advanced, Component—Year

Prerequisite: EMS II: Recording, Mixing, and Mastering Electronic Music (MUSC 5181) or equivalent and permission of the instructor

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

Performance Ensembles

Available as part of Music Program/Third (MUSC 4499), Music Intensive Program/Two Thirds (4498), and Music Study (MUSC 4400).

Acoustic Beatles

MUSC 5381

William Anderson

By Audition, Component—Fall

For singers and/or guitarists, this ensemble will take on any Beatles song that works with the acoustic guitar. Singers and guitarists at any level are welcome, as are singers who play some guitar and guitarists who sing.

The Blues/Rock Ensemble

MUSC 5310

Glenn Alexander

By Audition, Component—Year

These performance ensembles are geared toward learning and performing various traditional, as well as hybrid, styles of blues and rock music. The blues, like jazz, is a purely American art form, and all styles of rock & roll originate out of the blues. The ensembles are open to investigating Delta blues, performing songs by artists such as Robert Johnson, Son House, Charlie Patton, Skip James, and others; Texas blues; and Chicago electric blues that might open the doors to Muddy Waters, Howlin' Wolf, and Buddy Guy. The course is open for students to discover the likes of Albert King, B. B. King, and Freddie King, alongside modern blues artists such as Johnny Winter, Stevie Ray Vaughan, Joe Bonamassa, and pioneer rockers Jeff Beck, Eric Clapton, Jimmy Page, Peter Green, Jimi Hendrix, and Janis Joplin. It is always suggested that students discover and pick songs that have a close or discernible relationship to the blues; however, the ensemble is open to include most styles and genres of rock & roll.

The Blues/Rock Ensemble

MUSC 5310

Bill Moring

By Audition, Component—Year

These performance ensembles are geared toward learning and performing various traditional, as well as hybrid, styles of blues and rock music. The blues, like jazz, is a purely American art form, and all styles of rock & roll originate out of the blues. The ensembles are open to investigating Delta blues, performing songs by artists such as Robert Johnson, Son House, Charlie Patton, Skip James, and others; Texas blues; and Chicago electric blues that might open the doors to Muddy Waters, Howlin' Wolf, and Buddy Guy. The course is open for students to discover the likes of Albert King, B. B. King, and Freddie King, alongside modern blues artists such as Johnny Winter, Stevie Ray Vaughan, Joe Bonamassa, and pioneer rockers Jeff Beck, Eric Clapton, Jimmy Page, Peter Green, Jimi Hendrix, and Janis Joplin. It is always suggested that students discover and pick songs that have a close or discernible relationship to the blues; however, the ensemble is open to include most styles and genres of rock & roll.

Jazz Colloquium

MUSC 5313

Glenn Alexander

By Audition, 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.

Jazz Vocal Ensemble

MUSC 5315

Glenn Alexander

By Audition, Component—Year

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

Jazz Vocal Ensemble

MUSC 5315

Bill Moring

By Audition, Component—Year

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

Rock Band

MUSC 5365

Martin Goldray

Open, Component—Year

This performance ensemble will be an opportunity for students, regardless of the degree of previous experience on an instrument or voice, to explore a wide range of genres and styles and to prepare for a concert at the end of the semester. The goal of this course is to apply the musical terms as they are encountered in Theory I: Materials of Music (MUSC 5105) to an active musical context. Students wishing to explore songwriting on their own will have an opportunity to do so in spring.

Concurrent enrollment in Rock Band (MUSC 5365) or Chamber Music (MUSC 5370) is a required corequisite for students taking Theory I: Materials of Music (MUSC 5105).

Chamber Music

MUSC 5370

Bari Mort

By Audition, Component—Year

Various chamber groups—from quartets or quintets to violin and piano duos—are formed each year, depending on the number and variety of qualified instrumentalists who apply. Groups will have an opportunity to perform in a chamber music concert at the end of each semester.

Ensembles will be coached by various members of the affiliate and music faculty. Concurrent enrollment in Rock Band (MUSC 5365) or Chamber Music (MUSC 5370) is a required corequisite for students taking Theory I: Materials of Music (MUSC 5105).

Chamber Choir

MUSC 5305

Patrick Romano

Open, 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.

Pass/Fail.

Experimental Music and Sound Improvisation

MUSC 5369

John Yannelli

By Audition, Component—Year

This is an experimental performing ensemble that explores a variety of musical styles and techniques, including free improvisation, improvisational conducting, and various other chance-based methods. The ensemble is open to all instruments (acoustic and electric), voice, electronic synthesizers, and laptop computers, as well as performing artists of mixed media (e.g., Soundscapes, video, film and graphic projection). Students must be able to demonstrate a level of proficiency on their chosen instrument. Composer-performers, dancers, and actors are also welcome. Performance opportunities will include concerts and collaboration with other programs, such as dance, theatre, film, and performance art, as well as community outreach.

Folk Ensemble

MUSC 5368

William Anderson

By Audition, Component—Spring

This ensemble will cover the American folk-rock music movement from Guthrie through the hippies, including union songs and protest songs. Singers and guitarists at any level are welcome, as are singers who play some guitar and guitarists who sing.

Saxophone Ensemble

MUSC 5308

John Isley

By Audition, Component—Spring

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.

Baroque Ensemble

MUSC 5367

Carsten Schmidt

By Audition, Component—Spring

We will focus on the performance of instrumental and vocal repertoire from c. 1600-1750. Weekly coachings will be supplemented by sessions that introduce students to

some basic principles of Baroque performance practices. The work of this course will culminate in a concert at the end of the semester.

Senior Recital

MUSC 5390

John Yannelli

By Audition, Component—Spring

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

Pass/Fail.

World Music Ensembles

Available as part of Music Program/Third (MUSC 4499), Music Intensive Program/Two Thirds (MUSC 4498), and Music Study (MUSC 4400).

Solkattu Ensemble

MUSC 5353

Niko Higgins

Open, Component—Fall

Solkattu is the practice of spoken rhythmic syllables that constitute the rhythmic basis of many forms of Indian music. Using our voices, students will learn unique rhythms by progressing through increasingly complex rhythmic patterns and rhythmic cycles. Students will develop individualized rhythmic precision, confidence, and group solidarity through the practiced coordination of reciting patterns of syllables while clapping an independent rhythmic cycle. All are welcome—students with no musical background and musicians specializing in any instrument will benefit from this ensemble. No prior experience in music is necessary.

Latin Jazz Ensemble

MUSC 5318

Chris Anderson

By Audition, Component—Year

In this performance course, open to all instruments and vocalists, we will explore and perform different types of Afro Cuban and Brazilian music, including mambo, son montuno, merengue, bossa nova and samba. We will study the different types of “clave” used in these styles. Compositions will range from traditional Afro Cuban, Tito Puente’s Picadillo, and Eddie Palmieri’s Bilongo to Brazilian music by Antonio Carlos Jobim and Joao

Gilberto, such as *Desafinado*, *Corcovado*, and *Bim Bom*. We will play music of the American Songbook in a Latin jazz style, such as Gershwin's *Summertime* and Cole Porter's *Night and Day*, as well as jazz classics such as *A Night in Tunisia*, *Manteca*, and *Nica's Dream*.

West African Percussion Ensemble: *Faso Foli*

MUSC 5351

Andrew Algire, Niko Higgins

Open, Component—Spring

Faso Foli, the name of Sarah Lawrence's West African performance ensemble, 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.

Required Concert Attendance

Required as part of Music Program/Third (MUSC 4499) and Music Intensive Program/Two Thirds (MUSC 4498).

Music Tuesdays

MUSC 5398

John Yannelli

Open, Component—Year

The music faculty wants students to have access to a variety of musical experiences; therefore, all Music Thirds are required to attend all Music Tuesday events and three music department-sponsored concerts on campus per semester, including concerts presented by music faculty and outside professionals that are part of the Concert Series. (The required number of concerts varies from semester to semester.) Music Tuesdays consist of various programs, including student/faculty town meetings, concert presentations, guest-artist lectures and performances, master classes, and collaborations with other departments and performing-arts programs.

The schedule will be announced each semester.

Theory and Composition

Available as part of Music Program/Third (MUSC 4499) or Music Intensive Program/Two Thirds (MUSC 4498). May also be taken within Music Study (MUSC 4400 02) for two-credits, or within Music Study (MUSC 4000 03) for three-credits, with additional components.

Theory I: Materials of Music

MUSC 5105

Glenn Alexander

Open, Component—Year

In this course, we will study elements of music such as pitch, rhythm, intensity, and timbre. We will see how they combine in various musical structures and how those structures communicate. Studies will include notation and ear training, as well as theoretical exercises, rudimentary analyses, and the study of repertoire from various eras of Western music.

This course is a prerequisite for Theory II: Basic Tonal Theory and Composition (MUSC 5110) and the Advanced Theory sequence. Concurrent enrollment in Rock Band (MUSC 5365) or Chamber Music (MUSC 5370) is a required corequisite for students taking Theory I: Materials of Music (MUSC 5105).

Theory I: Materials of Music

MUSC 5105

Bari Mort

Open, Component—Year

In this course, we will study elements of music such as pitch, rhythm, intensity, and timbre. We will see how they combine in various musical structures and how those structures communicate. Studies will include notation and ear training, as well as theoretical exercises, rudimentary analyses, and the study of repertoire from various eras of Western music.

This course is a prerequisite for Theory II: Basic Tonal Theory and Composition (MUSC 5110) and the Advanced Theory sequence. Concurrent enrollment in Rock Band (MUSC 5365) or Chamber Music (MUSC 5370) is a required corequisite for students taking Theory I: Materials of Music (MUSC 5105).

Theory II: Basic Tonal Theory and Composition

MUSC 5110

Patrick Muchmore

Intermediate, Component—Year

Prerequisite: Theory I: Materials of Music (MUSC 5105) or equivalent

As a skill-building course in the language of tonal music, this course will cover diatonic harmony and voice leading, elementary counterpoint, and simple forms. Students will develop an understanding through part writing, analysis, composition, and aural skills.

This course is a prerequisite for any Advanced Theory course.

Advanced Theory: Jazz Theory and Harmony

MUSC 5125

Glenn Alexander

Advanced, Component—Year

Prerequisite: Theory II: Basic Tonal Theory and Composition (MUSC 5110) or equivalent

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

Advanced Theory: Jazz Arranging and Orchestration

MUSC 5139

John Isley

Advanced, Component—Year

Prerequisite: Ability to read music and an understanding of fundamental jazz harmony, chord construction, and song structure

In this course, students will focus on the basics of arranging and orchestrating for small to medium-size ensembles. Offered in partnership with the Jazz Colloquium (MUSC 5313) ensemble, students will write for the instrumentation of the ensemble and will have the opportunity to hear their arrangements performed by Jazz Colloquium. This course will introduce students to the techniques of arranging and orchestration for two-horn, three-horn, and four-horn jazz ensembles. Students will study the classic repertoire of small to medium-size jazz groups and create small ensemble arrangements in various styles. Materials for study will be drawn from throughout the history of jazz and contemporary/commercial arranging practices.

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

MUSC 5130

Patrick Muchmore

Advanced, Component—Year

Prerequisite: Theory II: Basic Tonal Theory and Composition (MUSC 5110) or equivalent

This course will be an examination of various theoretical approaches to music of the 20th century, including post-tonal, serial, textural, minimalist, and pop/rock music. Our primary text will be Joseph Straus's *Introduction to Post-Tonal Theory*, but we will also explore other relevant texts—including scores and recordings of the works themselves. This course will include study of the music of Schoenberg, Webern, Pink Floyd, Ligeti, Bartók, Reich, Radiohead, Nine Inch Nails, Corigliano, and Del Tredici, among others.

Advanced Theory: Compositional Tools and Techniques

MUSC 5183

Patrick Muchmore

Advanced, Component—Year

Prerequisite: Theory II: Basic Tonal Theory and Composition (MUSC 5110) or equivalent

This course will be an introduction to a wide array of compositional languages, primarily within a notated

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context. We will talk about a wide variety of harmonic palettes, including some examples of microtonality à la Ben Johnston and Alois Hába. We will explore various serial procedures, such as the “classical” serialism of Arnold Schoenberg and Anton Webern and the rotational ideas of Ruth Crawford Seeger and Igor Stravinsky. We will discuss various methods for guiding improvisation, including the “diamond clef” compositions of Anthony Braxton. Rhythmic and metric ideas will be introduced, including asymmetric time signatures, metric modulation as pioneered by Elliott Carter, and rhythmic serialism as in the work of Milton Babbitt and Olivier Messiaen. We will discuss the potential uses of rhythmic and harmonic symmetry as, for example, in the chord progressions of John Coltrane’s *Giant Steps*. Students will learn about these topics through score study and through their own small compositional projects. As we jump from topic to topic, the instructor will also have students practice increasingly complex notational mini-projects and will introduce students to the rudiments of orchestration for keyboards, strings, woodwinds, brass, and percussion. At the end of the course, students will have gained a broad range of musical languages with which to express their own personal voice and will have had considerable practice in communicating those ideas effectively.

Advanced Theory: Tonal Theory and Analysis

MUSC 5134

Carsten Schmidt

Advanced, Component—Year

Prerequisite: Theory II: Basic Tonal Theory and Composition (MUSC 5110) or equivalent

We will begin with a review of diatonic harmony and voice leading before jumping into the world of chromatic harmony. We will discuss sequences, as well as techniques for modulation, before moving into an in-depth discussion of many different formal structures, such as fugue, through-composed songs, and sonata form. The course will end with a discussion of extensions of the tonal idea, such as basic jazz chords and neotonality. Composers discussed will include the usual suspects from the common-practice Baroque, Classical, and, especially, Romantic eras but also will extend to more recent examples, such as Debussy, Ravel, Davis, Coltrane, Talma, Price, and Glass.

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: Intersections of Dance and Culture:
Moving Between the Lines (p. 7), Peggy Gould *Dance History*

Introduction to Production Sound (p. 65), Andrew Siedenburg *Filmmaking and Moving Image Arts*
Digging: The Blues Ethos and Jazz Aesthetics: A History of African American Culture (p. 83), Komozi Woodard *History*

Intermediate Italian: Modern Italian Culture and Literature (p. 90), Tristana Rorandelli *Italian*
Shakespeare and the Semiotics of Performance (p. 98), Joseph Lauinger *Literature*

First-Year Studies: The Art of Listening (p. 10), Carsten Schmidt *Music History*

Global Circulations: Art and Pop Music of Asia (p. 122), Niko Higgins *Music History*

Ecomusicology: Music, Activism, and Climate Change (p. 123), Niko Higgins *Music History*

Classical and Quantum Waves (p. 129), Merideth Frey, Sarah Racz *Physics*

Beginning Spanish: Rebellious Voices in the Hispanic World (p. 162), Jeannette Rivera *Spanish*

First-Year Studies: 1,001 Drawings (p. 16), John O’Connor *Visual and Studio Arts*

1,001 Drawings (p. 180), John O’Connor *Visual and Studio Arts*

Future-Tense Liquidation II: Performance, (Dis)Possession, and Haunted Futures (p. 182), Tura Oliveira *Visual and Studio Arts*

Senior Studio (p. 181), John O’Connor, Katie Bell *Visual and Studio Arts*

Words and Pictures (p. 190), Myra Goldberg *Writing*

Writing About the Arts (p. 197), 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; the many courses include issues such 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. 10) *Carsten Schmidt* MUHS 1121

The Beatles

MUHS 3164

Martin Goldray

Open, Large seminar—Fall | 3 credits

The impact of The Beatles has been immeasurable. In their seven years as a recording band, they explored and enlarged every aspect of songwriting technique, producing one musical milestone after the next. This course will trace the development of The Beatles chronologically through their 12 original English albums and the singles that were released alongside them. We will focus on the ways in which The Beatles used harmony, phrase structure, rhythm, structural ambiguity, and sonority in continuously innovative ways. We will also look at some of the musical styles and cultural phenomena that The Beatles assimilated and transformed—from early rock & roll, Motown, and The Goon Show to 1960s counterculture—and explore how The Beatles, in turn, influenced music and culture in the 1960s. There will also be guest-led discussions by other members of the music faculty on the following topics: The Beatles and the evolution of studio recording, the use of electronic music techniques (Yannelli), Norwegian Wood and the great sitar explosion (Higgins), electric guitar techniques (Alexander), and acoustic guitar techniques (Anderson).

May be counted as humanities credit as MUHS 3164 or music component as MUSC 5254.

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.

Music and (Almost) Everything All at Once

MUHS 2040

Patrick Muchmore

Open, Small Lecture—Fall | 5 credits

The goal of this course is to recapitulate an experience had by the instructor, having attended a visual-arts museum that had its collection displayed in an unusual fashion. Instead of grouping art in rooms according to genre, chronology, nationality, or particular artists, the art was arranged by intriguing concepts. A room might contain an O'Keeffe painting, a centuries-old Indigenous piece from Australia, a Rodin sculpture, and a poem that were, in some way, connected by a fascinating idea. Thus, in this course, every class will begin with some concept from mathematics, poetry, philosophy, astronomy, and more; then, we will gradually explore music that engages with that concept in some way. The musical examples each week will span centuries and cultures—one week might have an avant-garde piano sonata by Boulez, a 1980s art-rock song by Laurie Anderson, and a Kendrick Lamar album; the next week might have an ancient Sumerian song, a piece by Debussy, and a work from the Indian Carnatic tradition. Gradually, more and more connections between the seemingly disparate topics will be revealed. Per the course title, it is not everything exactly—and it is more like “across the semester” rather than “all at once”—but, by the end, students will know a whole lot more across a wide range of disciplines. And, most importantly, we will listen to a metric ton of fantastic music.

May be counted as humanities credit as MUHS 2040 or music component as MUSC 5276.

Punk

MUHS 2014

Martin Goldray

Open, Lecture—Spring | 5 credits

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

May be counted as humanities credit as MUHS 2014 or music component as MUSC 5278.

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. 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.

The Music of Babel: Languages of Sound

MUHS 2159

Patrick Muchmore

Open, Small Lecture—Spring | 5 credits

We will begin in Babel itself, the ancient site of Babylon, where archaeologists have discovered many tablets about music. Nearby sites have the earliest examples of musical notation, some dating as far back as 1400 BCE. We will learn some aspects of how their music worked and begin building a vocabulary for talking about and notating music in general. Across the course of the semester, we will learn many different musical languages, such as the music of Ancient Greece, the old court music of Japan, drum ensembles of central Africa, and the world of European classical music. We will also delve into many different modern musics, including the rise of sampling and turntablism in hip-hop, the theory of so-called “atonal” music, and the development of electronic sound. In short, the course will be devoted to learning a sampling of crucial aspects of the multitudinous vocabularies and grammars that pervade music across the world and across time. No prior study of nor the ability to read music is required. By the end of the semester, students will be able to read basic musical ideas in a few different notation systems and will have some understanding of important aspects of not only standard European music theories but also many others that are too-often learned only by specialists.

May be counted as humanities credit as MUHS 2159 or music component as MUSC 5223.

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. 21), 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. 11) *Abraham Anderson* PHIL 1028

First-Year Studies: Women Philosophers in the 20th and 21st Centuries (p. 11) *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.

Rousseau and the Fractures of Authenticity

PHIL 3517

Yuval Eytan

Open, Seminar—Fall | 5 credits

Jean-Jacques Rousseau is often regarded as a foundational figure in the development of the Western ideal of authenticity—the belief that a moral life entails uncompromising loyalty to one’s true self. Rousseau dedicated his life to the pursuit of a formula in which authenticity could serve as a path to happiness. And yet, time and again, he found himself entangled in paradoxes that were not merely philosophical but vividly reflected in his own life. His educational theory is a cornerstone of modern humanistic educational thought, yet he entrusted all five of his children to a public foundling hospital shortly after birth. He denounced popular entertainment but authored the best-selling novel of the 18th century. He professed deep Christian faith, while his books were burned as heretical. He argued that romantic love is an essential part of human existence while spending his final years in near-total solitude. This seminar welcomes anyone interested in modern philosophy, theories of the self, and the fragile threshold where bold ideas encounter human vulnerability. Rousseau was not only a thinker of inner conflict, he was also a political revolutionary whose writings have been interpreted as foundational to modern communism, liberal democracy, and even totalitarianism. His influence stretches across the ideological spectrum, making him a key figure for understanding both the promises and the perils of modernity.

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 of a discourse of thinking about the nature of political power; the conditions for its just and unjust use; the rights of individuals, minorities, and majorities; and the nature and bounds of political community. Rather than tackling pressing political problems one at a time, political theorists seek systematic solutions in overall visions of just societies or comprehensive diagnoses of the roots of oppression and domination in political orders. 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.

Introduction to the Philosophy of Education

PHIL 3082

Yuval Eytan

Open, Seminar—Spring | 5 credits

What is education for? And what kind of human being does it aim to shape? This seminar will invite students to explore education not merely as a set of practices but, rather, as a reflection of our deepest convictions about human nature, freedom, and society. Through philosophical inquiry, students will develop critical, reflective, and ethically grounded perspectives on their role as educators. The seminar will be structured around four compelling visions of the human being, each giving rise to a distinct educational ideal and each delivering a pointed critique of dominant educational paradigms. Through readings in Plato, Aristotle, and Isocrates, we will examine classical humanism and its belief in a universal human essence that education must actualize through the pursuit of virtue, fulfillment, and happiness. We will then turn to the Romantic-Naturalist tradition—Montaigne, Rousseau, and Fröbel—who emphasized the child’s innate

goodness and warned against educational systems that suppress natural growth. The existentialist approach, represented by Nietzsche, Sartre, and Greene, shifts from self-realization to self-creation, challenging us to resist conformity. Finally, we will explore critical pedagogy through the works of Freire, Giroux, hooks, Arendt, and Adorno, who argue that education must address broader social injustices and guard against the political dangers of uncritical obedience. This seminar will offer students not only a rich encounter with the history of educational thought but also an invitation to take a stand—to reflect on who we are, who we aspire to become, and what kind of education might lead us there.

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 a 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 modern thinkers such 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. 24), Robert R. Desjarlais

Anthropology

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

1850-Present (p. 5), Sarah Hamill *Art History*

Art in the Age of Empire, 1790–1900 (p. 26), Sarah Hamill

Art History

Anthropocene Aesthetics (p. 27), Mitchell Herrmann *Art*

History

The Art of Laughter: Pictorial Comedy in Early Modern

Europe (p. 28), Katherine Gobel Hardy *Art History*

Virtue and the Good Life: Ethics in Classical Chinese

Philosophy (p. 30), Ellen Neskar *Asian Studies*

Artificial Intelligence and Society (p. 39), James Marshall
Computer Science

Introduction to Economic Theory and Policy (p. 52), Jamee Moudud *Economics*

Experimental Filmmaking: From Abstraction to Poetic Encounter (p. 67), Robin Starbuck *Filmmaking and Moving Image Arts*

Politics of the Image (p. 69), Jazmín López *Filmmaking and Moving Image Arts*

Beginning Greek (p. 76), Emily Anhalt *Greek (Ancient)*

Realisms: Currents and Crosscurrents in 19th-Century Thought (p. 80), Philip Swoboda *History*

Winds of Doctrine: Europe in the Age of the Reformation (p. 83), Philip Swoboda *History*

Fin de Siècle (p. 86), Philip Swoboda *History*

Intermediate Latin: From Republic to Autocracy (p. 92), Emily Anhalt *Latin*

First-Year Studies: Rejecting Tyranny: Ancient Greek Origins of Democratic Ideals (p. 9), Emily Anhalt *Literature*

Reading High Romanticism: Blake to Keats (p. 95), Neil Ardit *Literature*

Romanticism/Postmodernism: The Question of Literature (p. 95), Melissa Frazier *Literature*

Varieties of Mysticism in the Middle Ages (p. 96), Joseph Romano *Literature*

Shakespeare and the Semiotics of Performance (p. 98), Joseph Lauinger *Literature*

Dante and Chaucer: Cultural Interchange and the Origins of Italian and English Literature (p. 99), Joseph Romano *Literature*

Dostoevsky and the 1860s (p. 101), Melissa Frazier *Literature*

Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*

It's About Time (p. 129), Merideth Frey *Physics*

The Origins of Language: What Babies, Animals, and Machines Can Tell Us (p. 138), Sammy Floyd *Psychology*

Care and the Good Life: Exploring End-of-Life Caregiving and Death (p. 144), Magdalena Ornstein-Sloan *Psychology*

Introduction to Ancient Greek Religion and Society (p. 149), Ron Afzal *Religion*

Continental Philosophy of Religions (p. 150), Joel Swanson *Religion*

The Emergence of Christianity (p. 151), Ron Afzal *Religion*

Readings in Early Christianity: John (p. 152), Ron Afzal *Religion*

First-Year Studies: (Re)Constructing the Social: Subject, Field, and Text (p. 14), Shahnaz Rouse *Sociology*

Dream Logic (p. 193), Stephen O'Connor *Writing*

Nonfiction Laboratory (p. 194), 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. 11)
Sarah Racz PHYS 1118

Renewable Energy Systems

PHYS 2302

Merideth Frey

Open, Small Lecture—Fall | 5 credits

One of the biggest challenges that 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

Merideth Frey, 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 is 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, Sarah Racz

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 classtime 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, then present their findings at the semiannual 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.

Foundations of Modern Physics

PHYS 3118

Sarah Racz

Open, Seminar—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.

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

Merideth Frey, 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 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 an 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. 36), Colin Abernethy *Chemistry*

General Chemistry II (p. 37), Colin Abernethy *Chemistry*
Watersheds (p. 55), Bernice Rosenzweig *Environmental Science*

Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*

Calculus I: The Study of Motion and Change (p. 105), Daniel King *Mathematics*

An Introduction to Statistical Methods and Analysis (p. 105), Daniel King *Mathematics*

Calculus II: Further Study of Motion and Change (p. 106), Melvin Irizarry-Gelpi *Mathematics*

Multivariable Mathematics: Linear Algebra, Vector Calculus, and Differential Equations (p. 106), Bruce Alphenaar *Mathematics*

First-Year Studies: Women Philosophers in the 20th and 21st Centuries (p. 11), Roy Ben-Shai *Philosophy*

POLITICAL ECONOMY

Coursework from disciplines such as economics, geography, history, LGBT studies, politics, psychology, public policy, sociology, and writing comprise the courses 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. 21), Robert R. Desjarlais *Anthropology*

Ethnographic Research and Writing (p. 22), Robert R. Desjarlais *Anthropology*

Walter Benjamin's Archives (p. 24), Robert R. Desjarlais *Anthropology*

First-Year Studies: Privacy, Technology, and the Law (p. 6), Michael Siff *Computer Science*

Economics of the Environment, Resource Sustainability, and Climate Change (p. 52), An Li *Economics*

Let's Talk Data and Let Data Talk: An Applied Economics Research Workshop (p. 52), An Li *Economics*

Introduction to Economic Theory and Policy (p. 52), Jamee Moudud *Economics*

131 Politics

Quantitative Methods in Social Science Research (p. 52), Jamee Moudud *Economics*

US Workers' Movement: From Colonial Slavery to Economic Globalization (p. 53), Noah Shuster *Economics*

Political Economy of Women (p. 54), Kim Christensen *Economics*

Environmental Law and Justice: From Redlines to Pipelines (p. 57), Judd Schechtman *Environmental Studies*

Modern Violence: War, Terror, and Genocide (p. 80), Brandon Schechter *History*

World War II in Europe: A Cultural History (p. 85), Brandon Schechter *History*

Dante and Chaucer: Cultural Interchange and the Origins of Italian and English Literature (p. 99), Joseph Romano *Literature*

Calculus I: The Study of Motion and Change (p. 105), Daniel King *Mathematics*

An Introduction to Statistical Methods and Analysis (p. 105), Daniel King *Mathematics*

First-Year Studies: Politics and Geography (p. 12), Samuel Abrams *Politics*

Rising Autocrats and Democracy in Decline? (p. 132), Elke Zuern *Politics*

Polarization: 2025 Edition (p. 133), Samuel Abrams *Politics*

International Politics and Ethnic Conflict (p. 134), Yekaterina Oziashvili *Politics*

Democracy in Theory and Practice (p. 134), Elke Zuern *Politics*

Sociology of Global Inequalities (p. 158), Parthiban Muniandy *Sociology*

Organizational Theory and Behavior: Thinking Through Practice (p. 159), Shahnaz Rouse *Sociology*

Informality and Everyday Cosmopolitan Contaminations (p. 159), Parthiban Muniandy *Sociology*

Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 160), Shahnaz Rouse *Sociology*

Room of One's Own (p. 180), Nick Roseboro *Visual and Studio Arts*

Politics and the Essay (p. 195), 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 do not 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. 12) *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, Online Seminar—Fall | 5 credits

Prerequisite: prior social-science 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 of a discourse of thinking about the nature of political power; the conditions for its just and unjust use; the rights of individuals, minorities, and majorities; and the nature and bounds of political community. Rather than tackling pressing political problems one at a time, political theorists seek systematic solutions in overall visions of just societies or comprehensive diagnoses of the roots of oppression and domination in political orders. 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 United States 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. 24), Robert R. Desjarlais
Anthropology

First-Year Studies: Privacy, Technology, and the Law (p. 6),
Michael Siff *Computer Science*

135 Practicum

Economics of the Environment, Resource Sustainability, and Climate Change (p. 52), An Li *Economics*

Let's Talk Data and Let Data Talk: An Applied Economics Research Workshop (p. 52), An Li *Economics*

Introduction to Economic Theory and Policy (p. 52), Jamee Moudud *Economics*

US Workers' Movement: From Colonial Slavery to Economic Globalization (p. 53), Noah Shuster *Economics*

Political Economy of Women (p. 54), Kim Christensen *Economics*

Politics of the Image (p. 69), Jazmín López *Filmmaking and Moving Image Arts*

Beginning Greek (p. 76), Emily Anhalt *Greek (Ancient)*

First-Year Studies: The Emergence of the Modern Middle East (p. 8), Matthew Ellis *History*

First-Year Studies: We Carry It Within Us: Culture and Politics in US History, 1776–1980 (p. 8), Lyde Cullen Sizer *History*

Modern Violence: War, Terror, and Genocide (p. 80), Brandon Schechter *History*

International Law (p. 80), Mark R. Shulman *History*

The Emergence of the Modern Middle East (p. 81), Matthew Ellis *History*

Intellectuals, Artists, and Activists: A Cultural and Political History of Women in the United States, 1775–1985 (p. 82), Lyde Cullen Sizer *History*

Digging: The Blues Ethos and Jazz Aesthetics: A History of African American Culture (p. 83), Komozi Woodard *History*

Standing on My Sisters' Shoulders: Rethinking the Black Freedom Struggle (p. 83), Komozi Woodard *History*

World War II in Europe: A Cultural History (p. 85), Brandon Schechter *History*

Human Rights (p. 85), Mark R. Shulman *History*

Intermediate Latin: From Republic to Autocracy (p. 92), Emily Anhalt *Latin*

First-Year Studies: Rejecting Tyranny: Ancient Greek Origins of Democratic Ideals (p. 9), Emily Anhalt *Literature*

Reading High Romanticism: Blake to Keats (p. 95), Neil Arditi *Literature*

Dante and Chaucer: Cultural Interchange and the Origins of Italian and English Literature (p. 99), Joseph Romano *Literature*

Dostoevsky and the 1860s (p. 101), Melissa Frazier *Literature*

An Introduction to Statistical Methods and Analysis (p. 105), Daniel King *Mathematics*

First-Year Studies: Women Philosophers in the 20th and 21st Centuries (p. 11), Roy Ben-Shai *Philosophy*

Rousseau and the Fractures of Authenticity (p. 125), Yuval Eytan *Philosophy*

Spinoza's Ethics: A Philosopher's Guide to Life (p. 126), Roy Ben-Shai *Philosophy*

Introduction to the Philosophy of Education (p. 126), Yuval Eytan *Philosophy*

First-Year Studies: Beginning Russian (p. 13), Melissa Frazier *Russian*

Beginning Russian (p. 155), Melissa Frazier *Russian*

Intermediate Russian (p. 155), Melissa Frazier *Russian*

Sociology of Global Inequalities (p. 158), Parthiban Muniandy *Sociology*

Organizational Theory and Behavior: Thinking Through Practice (p. 159), Shahnaz Rouse *Sociology*

Informality and Everyday Cosmopolitan Contaminations (p. 159), Parthiban Muniandy *Sociology*

Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 160), Shahnaz Rouse *Sociology*

Beginning Spanish: Rebellious Voices in the Hispanic World (p. 162), Jeannette Rivera *Spanish*

Details Useful to the State: Writers and the Shaping of Empire (p. 194), Suzanne Gardinier *Writing*

Wrongfully Accused (p. 195), Marek Fuchs *Writing*

Politics and the Essay (p. 195), Vijay Seshadri *Writing*

PRACTICUM

SLC EmbeddEd practicum courses are available to second-year students and above (including graduate students) completing experience-based work (internship, volunteer position, or job). Students must accept an offer for a position and complete a required preregistration form before registering for an SLC EmbeddEd course. Students' work positions should start within the first week of class. See SLC EmbeddEd on MySLC for more information, including resources for finding experience-based work, FAQ for students, and steps to register for SLC EmbeddEd courses. Students are advised to begin their search for experience-based work opportunities three-to-six months before registration.

SLC EmbeddEd practicum courses aim to support students' transition from campus to work-life and share a common structure. Each course includes placement support, supervisor feedback, goal development, self-evaluation, community building and engagement with alumni through the What Was That Like? Series, and conversations with Sarah Lawrence students and alumni about life after college. SLC EmbeddEd practicum courses are graded pass/fail and meet remotely once a week. MySLC and Slack are used for completing assignments and collaborating remotely. Students have the option to enroll for three or five credits. Returning students have the option to enroll in an SLC EmbeddEd course a second time, with an emphasis on early career leadership and mentorship. International Student Support and Belonging can assist international students seeking Curricular Practical Training (CPT) with this course.

SLC EmbeddEd: Foundations in Workplace Culture and Well-Being

PRAC 2105

Meghan Jablonski

Sophomore and Above, Small Lecture—Fall | 5 credits

Prerequisite: pre-registration form required

This five-credit course will explore foundations in workplace culture and well-being through class assignments, experience-based observations, class discussions, group work, campus events, alumni engagement, and collaboration with campus partners. Topics will include communication, belonging, flow experience and job-crafting, time management, and work-life balance. Weekly assignments will include reading, class participation responses, and SMART goals and strengths observation homework. Students will work collaboratively to complete group conference projects (co-authored literature review plus class presentation) that integrate their experience-based observations, academic findings, and alumni insights related to their shared interests. Students will attend weekly conference sections (immediately following class) and complete weekly group conference assignments.

Pass/Fail.

SLC EmbeddEd: Foundations in Workplace Culture and Well-Being

PRAC 2103

Meghan Jablonski

Sophomore and Above, Small Lecture—Fall | 3 credits

Prerequisite: pre-registration form required

This three-credit course will explore foundations in workplace culture and well-being through reading, experience-based observations, class discussions, group work, campus events, alumni engagement, and collaboration with campus partners. Topics will include communication, belonging, flow experience and job-crafting, time management, and work-life balance. Weekly assignments will include reading, class participation responses, and SMART goals and strengths observation homework.

Pass/Fail.

Empowering Engagement: Collaborative Civic Involvement

PRAC 3038

Nelson Rodriguez

Open, Seminar—Spring | 1 credit

This community-partnership course is designed to introduce students to the field of community engagement and, in particular, to our local communities: the City of

Yonkers and Westchester County. Community engagement is defined as “the process of working collaboratively with and through groups of people affiliated by geographic proximity, special interest, or similar situations in order to address issues affecting the well-being of those people. This process is a powerful vehicle for bringing about environmental and behavioral changes that will improve the health of the community and its members. It often involves partnerships and coalitions that help mobilize resources and influence systems; change relationships among partners; and serve as catalysts for changing policies, programs, and practices” (CDC, 1997). Upon successfully completing this course, students will be equipped to: become familiar with the history and culture of Sarah Lawrence College, the City of Yonkers, and Westchester County; be able to identify community-based initiatives that they are passionate about; know how to conduct a community-needs assessment; and know how to create a project proposal that includes community partnership. By acquiring new knowledge and skill sets, students will experience increased civic empowerment impacting not only the College campus but also the local communities. Students will actively participate in community engagement, enhancing community partnerships by designing a transformative community project. Through self-reflection, guest speakers, special projects, and collaborations with local community partners, this course will offer a range of opportunities for students to explore and strengthen their voices, interests, and skills as engaged citizens.

SLC EmbeddEd: Building a Professional Identity

PRAC 2125

Meghan Jablonski

Sophomore and Above, Small Lecture—Spring | 5 credits

Prerequisite: pre-registration form required

This five-credit course will explore building a professional identity through class assignments, experience-based observations, class discussions, group work, campus events, alumni engagement, and collaboration with campus partners. Topics will include communication, imposter syndrome, belonging, developing professional profiles, and networking. Weekly assignments will include reading, class participation responses, and SMART goals and strengths observation homework. Students will work collaboratively to complete group conference projects (co-authored literature review plus class presentation) that integrate their experience-based observations, academic findings, and alumni insights related to their shared interests. Students will attend weekly conference sections (immediately following class) and complete weekly group conference assignments.

Pass/Fail.

SLC EmbeddEd: Building a Professional Identity

PRAC 2123

Meghan Jablonski

Sophomore and Above, Small Lecture—Spring | 3 credits

Prerequisite: pre-registration form required

This three-credit course will explore building a professional identity through reading, experience-based observations, class discussions, group work, campus events, alumni engagement, and collaboration with campus partners. Topics will include communication, imposter syndrome, belonging, developing professional profiles, and networking. Weekly assignments will include reading, class-participation responses, and SMART goals and strengths observation homework.

Pass/Fail.

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

Advanced Research Methods and Research Ethics (p. 142),

Kim Ferguson, Linwood J. Lewis, Maia Pujara, Sammy Floyd *Psychology*

First-Year Studies: (Re)Constructing the Social: Subject, Field, and Text (p. 14), 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. Opportunities open to students include: assisting at our Early Childhood Center, in local schools or afterschool programs, or at clinics or other nonprofits; planning and carrying out original research in one of our psychology lab spaces on campus; and engaging in our summer research and internship program.

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. 12)
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.

From Reel to Real: Examining Media Portrayals of Clinical Psychology

PSYC 3618

Amy Brown

Open, Seminar—Fall | 5 credits

When therapist–patient interactions appear on screen, how well do they mirror real-life sessions? What cultural, social, or technological factors shape those portrayals? And what do those portrayals reveal about societal attitudes toward mental health? This seminar will use “the reel”—film, television, and social-media vignettes—to illustrate “the real”—foundational clinical theories and core concepts. Students will bring curiosity, questions, and assumptions to class, as they apply critical-analysis tools to assigned readings. Each week will open with a learning module focused on two-to-three core materials—journal articles, textbook chapters, case vignettes, or clinical manuals—centered on a key clinical concept, such as alliance ruptures or all-or-nothing thinking. In the second weekly class, students will explore those concepts in short media excerpts via guided discussion, small-group dialogue, reflective exercises, and role-play. By the end of the semester, students will have developed the tools to examine personal assumptions about therapy, therapeutic boundaries, and the role of the therapist; effectively evaluate media portrayals of psychological care using advanced critical tools; apply clinical theory to fictionalized case material; and cultivate interdisciplinary insights. For conference projects, students will design a final project—film analysis, research paper, podcast, or multimedia journal—relating the course’s concepts with their interests and learning goals.

This seminar is offered as an introductory course for students interested in exploring clinical psychology or deepening their storytelling practices.

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

PSYC 2119

Elizabeth Johnston

Open, 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 our weekly seminars 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.

Intersectionality and the Matrix of Race

PSYC 2095

Linwood J. Lewis

Open, Lecture—Fall | 5 credits

Morpheus: The Matrix is everywhere. It is all around us....You can see it when you look out your window or when you turn on your television....It is the wool that has been pulled over your eyes to blind you from the truth. Neo: What truth? Morpheus: That you are a slave, Neo.... —The Matrix (1999)

The construct of race is adaptive and healthy but can also lead to human misery through deception about our (hierarchical) relationship to each other. Racially organized hierarchies, such as *The Matrix* or DuBois' veil metaphor, interfere with our ability to clearly perceive our relationships to ourselves and to each other as racial/ethnic beings. In this lecture, we will examine the social construction of the matrix of racialized hierarchy, race, social class, and ethnicity within a historical perspective and how those constructs implicitly and explicitly inform psychological inquiry. We will use an intersectional frame to examine identity and social structure and will include readings by Morrison, Appiah, Haney Lopez, and Hill Collins, among others. We will also examine the development of racial/ethnic identity in childhood and adolescence, as well as gendered and sexual aspects of race/ethnicity. Finally, we will move toward a broader understanding of psychological aspects of prejudice, ethnic conflict, and immigration and how those themes are expressed within the United States and abroad.

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.

The Power and Meaning of Play in Children’s Lives

PSYC 7162

Cindy Puccio

Intermediate/Advanced, Graduate Seminar—Fall | 5 credits

Prerequisite: a prior psychology course

Play provides us with an amazing and informative lens for observing the development and complex inner lives of young children. Yet, play is being threatened by increasing amounts of time spent on technology and a growing societal focus on scheduled activities and academic goals. This course will offer an introduction to the many fascinating aspects of play, including the importance of unstructured free play, how play shapes the brain, sensory processing and self-regulation in play, outdoor play, cultural contexts of play, and humor development in play. Through readings, video illustrations, and discussion of student fieldwork at the Early Childhood Center, we will explore the many ways in which play contributes to the complex social, cognitive, emotional, and imaginative lives of children. This course will provide a foundation for Early Therapeutic Approaches for Young Children and Families (PSYC 7220). Fieldwork at the Early Childhood Center is required for this course.

Open to juniors and seniors.

Dance and Restoration

PSYC 3146

XiaoChuan Xie

Intermediate/Advanced, Large seminar—Fall | 3 credits

Prerequisite: at least one prior college-level psychology course; minimum age of 21 for Bedford Hills Correctional Facility clearance requirements

This course, intended for students interested in exploring dance as a restorative act of living, will introduce the existential and social-neurological significance of dance in forming and sustaining human societies and collectively investigate the course inquiry: In the face of suffering and discordance, can we restore hope and connection through dance? Students will learn a diverse map of dance/movement practices categorized by Dance and Suffering, Dance and Joy, and Dance and Community, exploring how dance has historically and culturally shaped interpersonal understanding and community building. Under each theme, the class will share and witness each other’s ancestral and cultural dance/movement rituals through intermodal art making to further expand one’s embodied knowledge of dance as a restorative act of living. No prior dance or arts experiences are required.

Open to juniors and seniors. Occurring at Bedford Hills Correctional Facility, this course will bring together students from both Sarah Lawrence and Bedford Hills.

Advanced Research Methods and Research Ethics

PSYC 4500

Kim Ferguson, Linwood J. Lewis, Maia Pujara, Sammy Floyd

Advanced, Seminar—Fall | 3 credits

Prerequisite: previous research-methods course work in psychology or a related discipline at the college level

In this research internship course, students will gain research experience through active engagement in a psychology research lab with a member of the psychology faculty. This will involve an internship within a research lab on campus, including a weekly lab meeting, a weekly collaborative meeting across labs, ongoing contributions toward research and practice within their lab and/or community settings, additional individual and group meetings as needed, and additional synchronous and asynchronous research work. Weekly lab meetings will involve reading and discussing research articles and research-methods papers specific to the topics of research being undertaken by each student and faculty member. Students will be expected to learn the current research approaches being employed by their supervising faculty member and to contribute toward ongoing

research in the form of a research practicum. Students may also have the opportunity to develop and implement their own independent research projects within the labs in which they are working, depending on lab priorities. Students will be expected to make progress on research projects between meetings, as determined in collaboration with their primary supervising faculty. The weekly collaborative cross-labs meeting will include readings on, and discussions of, research methods and ethics—both broad and specific to the research in which students are involved—as well as the discussion of contemporary research articles that are relevant to student and faculty research projects. All faculty and students involved in the research experience will take turns leading the discussion of current research, with faculty taking the lead at the beginning of the semester and students taking the lead as their expertise develops. Students participating in the course will be expected to attend and actively participate in weekly collaborative cross-labs meetings and weekly lab meetings; keep an ongoing journal and/or scientific lab notebook; select and facilitate group and lab discussions of relevant contemporary research articles (at least once for each meeting type); work within a lab and/or community setting, as appropriate for their projects; contribute toward ongoing research and practice within their lab or community settings; report on their ongoing lab research in the form of a short paper prepared for possible publication and a poster at the Science and Math Poster Symposium; and provide their colleagues with ongoing verbal and written feedback on their projects. Students will be responsible for working collaboratively with their colleagues to further develop their understanding of each of the topics covered in class.

Interested students should interview with the faculty member with whom they wish to work.

Emotions and the ‘Mind-Body’ Connection: Affective Psychology and Psychophysiology Research

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 ministries 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, 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 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.

Mental Illness and Its Discontents

PSYC 2145

Chris Kelly

Open, Lecture—Spring | 5 credits

What does it mean to be mentally ill, and who gets to decide? This course will offer a critical and interdisciplinary introduction to abnormal psychology, centering the ethics, narratives, and power structures that shape how psychological suffering is classified and treated. We will explore how dominant clinical frameworks define and address mental distress and ask what those frameworks may overlook, dehumanize, or distort. Students will explore key diagnostic categories such as depression, anxiety, trauma-related disorders, psychosis, and personality disorders while considering their cultural and historical roots. In addition to clinical science, we will draw from memoirs, journalism, media, and critical theory to explore how experiences of distress are shaped by race, class, gender, disability, and sociocultural context. Questions we will consider include: How have diagnostic categories changed over time and why? What ethical dilemmas arise in labeling and treating suffering? How do emerging treatments challenge or reinforce dominant ideas of health and healing? And what happens when existential, relational, or collective pain is reframed as individual disorder? Students will be encouraged to examine how public narratives of mental illness intersect with course themes. Projects in small-group conferences might include a media analysis of how a mental-health condition is portrayed and moralized; a critical review of a podcast related to mental health care in the United States; a literature review of a new diagnostic construct or treatment; or an ethics case study exploring dilemmas in diagnosis, care, or access.

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 the awareness that arises from paying attention to the present moment in a nonjudgmental way. 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.

The Science and Ethics of Suffering: Perspectives on Depression and Anhedonia

PSYC 3150

Chris Kelly

Intermediate, Seminar—Spring | 5 credits

Prerequisite: prior course in psychology or related social sciences

This seminar will introduce students to historical and contemporary scientific, clinical, and cultural understandings of depression, with a special focus on anhedonia (typically defined as the loss of pleasure or interest in formerly rewarding activities). Drawing from psychological research, memoirs and historical accounts, art, and media, students will examine how the depressive syndrome is conceptualized, diagnosed, treated, and moralized across time and context. Key topics will include treatment-resistant depression, cultural critiques of diagnosis, neurobiological models of mood and motivation, emerging therapies and interventions, and the ethical implications of intervening on emotional suffering. Throughout the semester, we will ask: What is depression, how is it treated, and why is it treated this way? This course is especially well-suited for students with prior coursework in psychology or the social sciences, as well as those with interests in clinical and health psychology, mental-health advocacy, or public health.

Intercultural Aspects of Human Development

PSYC 3568

Lynne Koester

Intermediate, Seminar—Spring | 5 credits

Prerequisite: prior college course in psychology or child development

In this seminar, we will be considering beliefs and practices related to infant and child development across a variety of cultures and contexts, as well as programs intended to support optimal development in these cultures. Preconceived ideas about what is "appropriate" or normally expected of children (and parents) will be challenged as a result of the readings, video documentaries, reflections, and discussions throughout the semester. We will cover topics such as, but not limited to, international rights of the child, raising babies across cultures, international adoptions, refugees and displaced families, children with disabilities, effects of conflict and trauma, and access to health care and education. For the primary written assignment, students will become the "resident experts" on a given type of project or program designed to enhance the well-being of infants, children, or youth in a specific country or region of interest. Papers should be based on an actual program that the student

discovers, such as through international nonprofits or efforts being carried out at the grassroots level in each country of choice (e.g., UNICEF, Save the Children, orphanages or adoption agencies, programs for children with special needs, maternal and child health programs, HIV/AIDS clinics). In addition to describing the program itself and its guiding principles, students will be asked to critique its cultural appropriateness and potential effectiveness, offering constructive suggestions as to how it might be improved upon or expanded. Students should address questions such as: Is the program sustainable? Has it been affected by recent cuts to US international aid programs? How applicable is its model to other cultural environments? What is its track record of effectiveness? Are the local community members invested in and committed to ensuring its success? The goal is to view these efforts through the lens of your knowledge about children, youth, and human development as gained from readings and explorations of these topics in class. Additional assignments, both written and orally presented, will include critiques of supplementary readings, written responses in class about required readings, and phone/online interviews with elders from a culture other than each student's own regarding traditional child-rearing practices and beliefs.

Early Therapeutic Approaches for Young Children and Families

PSYC 7220

Cindy Puccio

Intermediate/Advanced, Graduate Seminar—Spring | 5 credits

Prerequisite: a prior psychology course

This course will explore several therapeutic approaches for young children and their families, with a particular emphasis on the theory and technique of play therapy. While this course will focus most on Child-Centered Play Therapy (CCPT), we will also look at the methodology of other types of approaches, such as filial therapy, cognitive behavioral play therapy, and DIR/Floortime therapy. In addition, course material will highlight cultural considerations, therapeutic work with parents and caregivers, challenges in treatment, self-reflection, self-regulation, sensory processing, interoception, and analysis of clinical case studies. Readings, class discussions, group play-based activities, and video illustrations will provide students with both a theoretical and introductory clinical basis for play-based therapeutic work with young children in early intervention approaches.

Open to juniors and seniors.

Professional Learning and Advanced Research Methods

PSYC 4500

Kim Ferguson, Linwood J. Lewis, Maia Pujara, Sammy Floyd
Advanced, Seminar—Spring | 3 credits

Prerequisite: previous research methods course work in psychology or a related discipline at the college level

In this research internship course, students will gain research experience through active engagement in a psychology research lab with a member of the psychology faculty. This will involve an internship within a research lab on campus, including a weekly lab meeting, a weekly collaborative meeting across labs, ongoing contributions toward research and practice within their lab and/or community settings, additional individual and group meetings as needed, and additional synchronous and asynchronous research work. Weekly lab meetings will involve reading and discussing research articles and research-methods papers specific to the topics of research being undertaken by each student and faculty member. Students will be expected to learn the current research approaches being employed by their supervising faculty member and to contribute toward ongoing research in the form of a research practicum. Students may also have the opportunity to develop and implement their own independent research projects within the labs in which they are working, depending on lab priorities. The weekly collaborative cross-labs meeting will include readings on, and discussions of, various concepts in research related to open science practices, finding funding/grant writing, collecting and analyzing data, as well as the discussion of contemporary research articles that are relevant to student and faculty research projects. All faculty and students involved in the research experience will take turns leading the discussion of current research, with faculty taking the lead at the beginning of the semester and students taking the lead as their expertise develops. Students participating in the course will be expected to attend and actively participate in weekly collaborative cross-labs meetings and weekly lab meetings; keep an ongoing journal and/or scientific lab notebook; select and facilitate group and lab discussions of relevant contemporary research articles (at least once for each meeting type); work within a lab and/or community setting, as appropriate for their projects; contribute toward ongoing research and practice within their lab or community settings; report on their ongoing lab research in the form of a short paper prepared for possible publication and a poster at the Science and Math Poster Symposium; and provide their colleagues with ongoing verbal and written feedback on their projects. Students will be responsible for working collaboratively with their colleagues to further develop their understanding of each of the topics covered in class.

Interested students should interview with the faculty member with whom they wish to work.

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. 24), Robert R. Desjarlais
Anthropology
- Genetics (p. 33), Drew E. Cressman *Biology*
- Introduction to Neuroscience (p. 34), Tatiana Schnieder
Biology
- Artificial Intelligence and Society (p. 39), James Marshall
Computer Science
- Biologically-Inspired Artificial Intelligence (p. 41), James Marshall
Computer Science
- First-Year Studies: Intersections of Dance and Culture: Moving Between the Lines (p. 7), Peggy Gould *Dance History*
- Politics of the Image (p. 69), Jazmín López *Filmmaking and Moving Image Arts*
- Modern Violence: War, Terror, and Genocide (p. 80), Brandon Schechter *History*
- The Middle East and Politics of Collective Memory: Between Trauma and Nostalgia (p. 86), Matthew Ellis
History
- Reading High Romanticism: Blake to Keats (p. 95), Neil Ardit *Literature*
- Varieties of Mysticism in the Middle Ages (p. 96), Joseph Romano
Literature
- Dante and Chaucer: Cultural Interchange and the Origins of Italian and English Literature (p. 99), Joseph Romano
Literature
- Care Work (p. 100), Emily Bloom *Literature*
- Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*
- An Introduction to Statistical Methods and Analysis (p. 105), Daniel King *Mathematics*
- Rousseau and the Fractures of Authenticity (p. 125), Yuval Eytan *Philosophy*
- Children's Literature: A Writing Workshop (p. 192), Myra Goldberg *Writing*
- Dream Logic (p. 193), Stephen O'Connor *Writing*
- Grow Up! Depictions of Childhood in Literary Fiction (p. 191), Domenica Ruta *Writing*
- Nonfiction Laboratory (p. 194), Stephen O'Connor *Writing*
- Memoir Workshop: Happy Families Are All Alike (p. 196), 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 US/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.

People Power Movements in United States History

PUBP 3212

Noah Shuster

Open, Seminar—Spring | 5 credits

This seminar course will offer a unique perspective on the history of the United States, focusing on the social movements that have significantly influenced this nation and its policies. We will delve into the formation of these movements, their tactics, and their lasting effects, making the course directly relevant to the social issues of today. We will begin by focusing on a people's history of abolitionism, beginning with the revolutionary Atlantic uprisings of the 18th century that led up to the revolutionary abolition of slavery throughout much of the Americas. This will lead into course work on the civil disobedience tradition in the United States, with particular focus on the Underground Railroad, the guerrilla warfare that led up to the Civil War, and the general strike of the Black southern proletariat. From there, we will consider how the blossoming of the women's movement and the workers' movement in the late 19th century led to the peak of revolutionary radicalism in the United States in the early 20th century, ultimately achieving access to birth control and the New Deal. We will then examine the numerous people's movements against the mid-20th-century social order throughout the 1960s-1970s, including the Civil Rights movement, Black Power, the LGBTQ movement, the antiwar movement, and second-wave feminism. With these foundations in place, we can then appreciate the ongoing movements of the 21st

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century, beginning with a focus on the anti-globalization movement at the turn of the century. In our present era, we will follow these currents through movements such as Occupy Wall Street, Black Lives Matter, the numerous uprisings of the 2018-2020 period, and contemporary movements against fascism. As a seminar-based course, academic expectations will include participation in daily class discussions, biweekly discussion posts, and in-class presentations. For conference work, students will develop their own original research project on a particular movement in US history. Projects typically culminate in a final essay and a mini-presentation.

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. 24), Robert R. Desjarlais
Anthropology

Economics of the Environment, Resource Sustainability, and Climate Change (p. 52), An Li *Economics*

Let's Talk Data and Let Data Talk: An Applied Economics Research Workshop (p. 52), An Li *Economics*

Introduction to Economic Theory and Policy (p. 52), Jamee Moudud *Economics*

Political Economy of Women (p. 54), Kim Christensen
Economics

Workshop on Sustainability Solutions at Sarah Lawrence (p. 57), Eric Leveau *Environmental Studies*

Environmental Law and Justice: From Redlines to Pipelines (p. 57), Judd Schechtman *Environmental Studies*

International Law (p. 80), Mark R. Shulman *History*

Human Rights (p. 85), Mark R. Shulman *History*

An Introduction to Statistical Methods and Analysis (p. 105), Daniel King *Mathematics*

First-Year Studies: Politics and Geography (p. 12), Samuel Abrams *Politics*

The Politics of Addressing the Past: Apology, Repatriation, Reparation, and Remembrance (p. 132), Elke Zuern *Politics*

Rising Autocrats and Democracy in Decline? (p. 132), Elke Zuern *Politics*

Polarization: 2025 Edition (p. 133), Samuel Abrams *Politics*

Humanitarian Intervention and International Justice (p. 134), Elke Zuern *Politics*

Democracy in Theory and Practice (p. 134), Elke Zuern *Politics*

Empowering Engagement: Collaborative Civic Involvement (p. 136), Nelson Rodriguez *Practicum*

Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality (p. 140), Linwood J. Lewis
Psychology

Sociology of Global Inequalities (p. 158), Parthiban Muniandy *Sociology*

Organizational Theory and Behavior: Thinking Through Practice (p. 159), Shahnaz Rouse *Sociology*

Informality and Everyday Cosmopolitan Contaminations (p. 159), Parthiban Muniandy *Sociology*

Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 160), Shahnaz Rouse *Sociology*

The Pendulum of Labor and Leisure: Impermanence (p. 180), Nick Roseboro *Visual and Studio Arts*

Details Useful to the State: Writers and the Shaping of Empire (p. 194), Suzanne Gardinier *Writing*

Wrongfully Accused (p. 195), 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 both Asian studies and history.

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

First-Year Studies: Is Judaism a Religion? (p. 13) *Joel Swanson* RLG 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 have this site and other memorials shaped the collective memory of the events, as well as the curriculum

being taught to a generation born after 2001? In addition to the architects of these memorials, artists, writers, and filmmakers have explored the many religious, political, and social dimensions of the 9/11 attacks and their aftermath. How have these works of imagination expanded the ways in which people have made sense of, and found meaning in, painful events? While this seminar is being offered 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 both 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 areas such 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 of Islam is 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 and 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?

The Buddhist Philosophy of Emptiness

RLGN 3026

Griffith Foulk

Open, Seminar—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 are no self-existing "things" that exist prior to our naming of them, just as there are no constellations in the night sky before we draw imaginary lines between the visible stars. This, in a nutshell, is the startling proposition advanced by the Buddhist doctrine of *śūnyatā*, or "emptiness" as the Sanskrit term is usually translated. Often misconstrued by critics as a form of nihilism ("nothing exists"), idealism ("all that exists are mental phenomena"), or skepticism ("we can never know what really exists"), the emptiness doctrine is better interpreted as a radical critique of language and all of the conceptual categories that we habitually use to talk about and make sense of the world. The premise of this course is that the Buddhist doctrine of emptiness is worth learning, because it empowers all who understand it to be smarter, freer, and more effective in the ways they employ language to think for themselves and communicate with others. It is, in fact, a mode of critical thinking that has universal applicability whether one embraces any beliefs or practices of the Buddhist religion that gave rise to it. Indeed, the doctrine of emptiness was first developed by Buddhist thinkers in ancient India to demonstrate the ultimate arbitrariness of all Buddhist conceptual categories, including "emptiness" itself! The course has two main aims. The first, pursued mainly in fall, is to impart a clear, accurate understanding of the "emptiness" doctrine as it evolved in the context of Buddhist intellectual history. We 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. Individual conference research by students in fall should focus on some aspect of Buddhist beliefs, practices, social institutions, arts, or literature. The second aim of the course, pursued in spring, 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 brought to bear in a number of different disciplines, academic and otherwise. The class

will read and discuss a number of scholarly works 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 students are likely to encounter in other College courses. At the same time, the class will learn how to use the Buddhist doctrine of emptiness as an analytical tool to critique the conceptual models employed in the various academic disciplines treated in the readings. For individual conference work in spring, each student will be required to use that tool to analyze the fundamental nomenclature—the way of dividing up the world into “things”—employed by some particular field of human endeavor (which may be an academic, artistic, or athletic discipline) or any other endeavor (e.g., political or economic) in which the student is especially interested.

Is Judaism a Religion?

RLGN 3104

Joel Swanson

Open, Seminar—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.

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 become known in the West for its refined

aesthetic sense, as represented in the “Zen arts” of the tea ceremony, flower arranging, ink painting, landscape gardening, and Noh theatre. 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, for centuries, a defining question 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 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. 24), Robert R. Desjarlais
Anthropology

Romanesque and Gothic Castles and Cathedrals at the Birth of Europe (p. 26), Jerrilynn Dodds *Art History*

First-Year Studies: Gods, Ghosts, and Ancestors: Chinese Religion in Daily Life (p. 6), Ellen Neskar *Asian Studies*

Gods, Ghosts, and Ancestors: Chinese Religion in Daily Life (p. 31), 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. 8), Matthew Ellis *History*

The Emergence of the Modern Middle East (p. 81), Matthew Ellis *History*

Winds of Doctrine: Europe in the Age of the Reformation (p. 83), Philip Swoboda *History*

Reading High Romanticism: Blake to Keats (p. 95), Neil Arditi *Literature*

Varieties of Mysticism in the Middle Ages (p. 96), Joseph Romano *Literature*

Dante and Chaucer: Cultural Interchange and the Origins of Italian and English Literature (p. 99), Joseph Romano *Literature*

Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*

Paradise Lost: Poetry, Faith, and Revolution (p. 102), Aidan Selmer *Literature*

From Mysticism to Atheism (p. 124), Abraham Anderson
Philosophy

The First Philosophers (p. 124), Roy Ben-Shai *Philosophy*

Rousseau and the Fractures of Authenticity (p. 125), Yuval Eytan *Philosophy*

Spinoza's Ethics: A Philosopher's Guide to Life (p. 126), 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 courses 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 beginning-level course, culminating in end-of-semester projects where students write and film skits in small groups. In the intermediate-level course, reading is also emphasized. Our

texts range from avant-garde plays, children's literature, and folktales to poetry and short stories—often paired with filmed and recorded versions. Topics, texts, and authors covered in the advanced-level course vary widely, and student input is strongly encouraged. Past syllabi have included works by authors such as Pushkin, Gogol, Tolstoy, Tsvetaeva, Bulgakov, and Pelevin, as well as films. Student work in class and conference is supplemented by weekly meetings with the language assistant and by a variety of extracurricular activities, including a weekly Russian Table, Russian opera at the Metropolitan Opera in New York City, and excursions to Brighton Beach.

While students of Russian are strongly encouraged to spend a semester or, ideally, a year abroad, the war in Ukraine has significantly changed the possibilities. Prior to the war, Sarah Lawrence students regularly attended a variety of programs, including: Middlebury College's School in Russia, with sites in Moscow, Irkutsk, and Yaroslavl; Bard College's program at the Smolny Institute in St. Petersburg; the Moscow Art Theatre School Semester through Connecticut College; ACTR in Moscow, St. Petersburg, or Vladimir; and CIEE. In the last year, our students have continued their study of Russian in Bishkek, Kyrgyzstan, as well as in Daugavpils, Latvia. Programs in Georgia, 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 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.

Modern Violence: War, Terror, and Genocide (p. 80),
Brandon Schechter *History*
World War II in Europe: A Cultural History (p. 85), Brandon
Schechter *History*
Romanticism/Postmodernism: The Question of
Literature (p. 95), Melissa Frazier *Literature*
Dostoevsky and the 1860s (p. 101), 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 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. Students in SLICE-affiliated courses will participate in events and workshops while continuing course meetings throughout the semester. Sarah

Lawrence 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. 22), 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. 5), Sarah Hamill *Art History*
Anthropocene Aesthetics (p. 27), Mitchell Herrmann *Art
History*
Ecology (p. 32), Michelle Hersh *Biology*
Botany: The World of Plants (p. 33), Lydia Paradiso *Biology*
Microbiology (p. 35), Michelle Hersh *Biology*
The Plant Tree of Life: Evolution and Systematics (p. 35),
Adam Negrin *Biology*
Economics of the Environment, Resource Sustainability,
and Climate Change (p. 52), An Li *Economics*
Introduction to Economic Theory and Policy (p. 52), Jamee
Moudud *Economics*
Quantitative Methods in Social Science Research (p. 52),
Jamee Moudud *Economics*
Geospatial Data Analysis (p. 55), Bernice Rosenzweig
Environmental Science
Watersheds (p. 55), Bernice Rosenzweig *Environmental
Science*
Pollution (p. 55), Bernice Rosenzweig *Environmental
Science*
Workshop on Sustainability Solutions at Sarah
Lawrence (p. 57), Eric Leveau *Environmental Studies*
Indigenous Ecologies and Environmental Justice (p. 57),
Deanna Barenboim *Environmental Studies*
Intermediate French II: Existentialism and Nature (p. 72),
Eric Leveau *French*
Calculus I: The Study of Motion and Change (p. 105), Daniel
King *Mathematics*
An Introduction to Statistical Methods and
Analysis (p. 105), Daniel King *Mathematics*
Renewable Energy Systems (p. 128), Merideth Frey *Physics*
Thermal Physics (p. 130), Merideth Frey *Physics*
First-Year Studies: Health in a Multicultural Context (p. 12),
Linwood J. Lewis *Psychology*
Advanced Spanish: Indigenous Representation in Chilean
Comics (p. 163), Javiera Iribarren *Spanish*
Advanced Spanish: Futurisms in the Americas (p. 164),
Javiera Iribarren *Spanish*
First-Year Studies: Ecological Making: Sculpture and
Sustainability (p. 16), Katie Bell *Visual and Studio
Arts*
Ecological Making: Sculpture and Sustainability (p. 187),
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 courses 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. 14) *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 Global 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 course work in sociology is required, but students should be prepared for rigorous reading, discussion, and research.

Labor and Its Disavowals

SOCI 2063

Kassandra Sparks

Open, Lecture—Fall | 5 credits

What counts as labor when most of the world's value is extracted from bodies deemed invisible and illegal? What is the role of the labor movement as more and more people earn a living through arrangements that are not considered labor and are not protected by existing labor laws? As precarity further becomes a defining feature of contemporary life, the fantasy of labor as a source of stability (let alone mobility) is dissolving. In this course, we will approach the nature and limits of labor by way of its historical exclusions, including slavery, domestic work, and the informal/illegal work performed by whom Marx calls the *lumpenproletariat*. Rather than treating informal, unpaid, and illicit practices of survival as the exception, we will examine disavowed working arrangements as essential features of capitalism. We will begin the course with a critique of the humanism implicit in the ideology of work. We will trace this humanism from labor's racialized and gendered exclusions to contemporary battles waged over an alleged antagonism between “labor” and “environment.” Topics will include the informal economies, the problem of consent at work, the wages for housework movement, globalization and the feminization of migration, prison labor and the afterlives of slavery, the imperial economies of artificial intelligence, natural resource extraction and the false divide between labor and environment, and antiwork politics and post-work imaginaries. Through this course, students will place ethnographic studies of labor in dialogue with Marxist theory, critical race theory, feminist theory, and the political writings of activist groups. Key authors will include Karl Marx, Angela Davis, Cedric Robinson, Silvia Federici, Kathi Weeks, Kathleen Millar, and Heather Berg.

Organizational Theory and Behavior: Thinking Through Practice

SOCI 4041

Shahnaz Rouse

Advanced, Seminar—Fall | 5 credits

Prerequisite: two or more intermediate-level courses in the humanities and/or social sciences

Much of our lives is 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.

For juniors, seniors, and graduate students only.

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, Abdou Maliq 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 field note-writing, discussion, and critical and creative thinking.

Sex, Race, and the Borders of Belonging

SOCI 3106

Kassandra Sparks

Sophomore and Above, Seminar—Year | 10 credits

How do regimes of sexual governance delimit the possibilities of belonging? This seminar will explore how sex, race, and citizenship are produced and regulated through systems of law, biopolitical regimes, and cultural norms in the United States. Focusing on sexual labor and intimate economies, we will trace how discourses of morality, criminality, and deviance have been mobilized to control the movement and identification of racialized and gendered bodies. We will follow these dynamics from the colonial governance of sexual reproduction to contemporary debates over citizenship and transness. Drawing on interdisciplinary materials (critical theory, ethnography, and documentary film), students will study how the regulation of sexuality operates as a tool of state-making and social control and how this racial and sexual governance shapes everyday life. Themes include the colonial governance of reproduction, eugenics, biopolitics and state-making, sexual economies of slavery, trans citizenship, and the politics of queer identity. Across these themes, we will continually return to the alternative frameworks of belonging and border transgressions that marginalized communities practice as gestures of refusal. No prior coursework in sociology is required, but students should expect demanding readings and engaged discussions.

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 identity 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.

Queer Ethnographies

SOCI 3258

Kassandra Sparks

Intermediate, Seminar—Spring | 5 credits

Prerequisite: at least one course in the humanities or social sciences

This seminar will offer a critical introduction to the ethnographic study of queer life, examining how queerness is shaped and contested across cultural, national, and historical contexts. The cross-cultural perspective of this course illuminates the indeterminacy of the category "queer," which then puts "universal" ideas of sex and gender into question. Here, queer performance art and drag emerge as two particularly dynamic sites where queer subjects parody and disidentify with fictions of identity. In this course, we will also explore the ways in which queerness shapes and is shaped by the politics of national belonging, citizenship, and neoliberal ideologies. We focus in particular on identity and rights-based gay activist movements that hinge on the stabilization and normalization of gay sexualities and trans identities, often to the exclusion of the most marginalized queer and trans people. This course will also include a critical examination of queer ethnographic methods as a way of understanding the base assumptions of ethnography. We will examine how queerness shapes the ethnographic method: How do queer ethnographers navigate their own queerness in relation to the field? How does queerness offer a critical framework through which to address the colonial and racial dynamics that subtend ethnographic fieldwork? How do queer theory and queer ethnography complicate and constitute one another? Course topics will include

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queer migration, queer performance, sexual economies, geographies of public sex, transnational queer activism, the intersections of neoliberalism and gay rights discourse, and homonormative citizenship. Course materials will include foundational and contemporary queer ethnographies, queer theory, memoir, and performance art. For conference work, students will conduct ethnographic fieldwork for the duration of the course. Ethnographic projects may focus on queer spaces and geographies, gay NGOs, queer activism, queer art and performance, Pride, and queer life on campus. This course is open to all students interested in queer studies, performance, ethnography, and the politics of sexuality and gender. Students should be prepared to undertake ethnographic observation, which includes regular visits to a field site, ethnographic note-taking, and analyzing fieldnotes.

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. 21), Mary A. Porter *Anthropology*

Walter Benjamin's Archives (p. 24), Robert R. Desjarlais *Anthropology*

The Art of Laughter: Pictorial Comedy in Early Modern Europe (p. 28), Katherine Gobel Hardy *Art History*

First-Year Studies: Privacy, Technology, and the Law (p. 6), Michael Siff *Computer Science*

Compilers: How Computers Execute Their Programs (p. 40), Michael Siff *Computer Science*

First-Year Studies: Intersections of Dance and Culture: Moving Between the Lines (p. 7), Peggy Gould *Dance History*

Let's Talk Data and Let Data Talk: An Applied Economics Research Workshop (p. 52), An Li *Economics*

Introduction to Economic Theory and Policy (p. 52), Jamee Moudud *Economics*

Political Economy of Women (p. 54), Kim Christensen *Economics*

Politics of the Image (p. 69), Jazmín López *Filmmaking and Moving Image Arts*

Propaganda and Mass Communications in Modern History (p. 79), Matthew Ellis *History*

Modern Violence: War, Terror, and Genocide (p. 80), Brandon Schechter *History*

Digging: The Blues Ethos and Jazz Aesthetics: A History of African American Culture (p. 83), Komozi Woodard *History*

World War II in Europe: A Cultural History (p. 85), Brandon Schechter *History*

The Middle East and Politics of Collective Memory: Between Trauma and Nostalgia (p. 86), Matthew Ellis *History*

Intermediate Italian: Modern Italian Culture and Literature (p. 90), Tristana Rorandelli *Italian*

Perverts in Groups: Queer Social Lives (p. 93), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Varieties of Mysticism in the Middle Ages (p. 96), Joseph Romano *Literature*

Dante and Chaucer: Cultural Interchange and the Origins of Italian and English Literature (p. 99), Joseph Romano *Literature*

Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*

An Introduction to Statistical Methods and Analysis (p. 105), Daniel King *Mathematics*

Global Circulations: Art and Pop Music of Asia (p. 122), Niko Higgins *Music History*

Ecomusicology: Music, Activism, and Climate Change (p. 123), Niko Higgins *Music History*

Introduction to the Philosophy of Education (p. 126), Yuval Eytan *Philosophy*

First-Year Studies: Politics and Geography (p. 12), Samuel Abrams *Politics*

The Politics of Addressing the Past: Apology, Repatriation, Reparation, and Remembrance (p. 132), Elke Zuern *Politics*

Rising Autocrats and Democracy in Decline? (p. 132), Elke Zuern *Politics*

Polarization: 2025 Edition (p. 133), Samuel Abrams *Politics*

Democracy in Theory and Practice (p. 134), Elke Zuern *Politics*

Empowering Engagement: Collaborative Civic Involvement (p. 136), Nelson Rodriguez *Practicum*

Perspectives on Child Development (p. 138), Charlotte L. Doyle *Psychology*

Sex Is Not a Natural Act: A Social Science Exploration of Human Sexuality (p. 140), Linwood J. Lewis *Psychology*

Concepts of the Mind: Language and Culture in Cognitive Science (p. 141), Sammy Floyd *Psychology*

Intercultural Aspects of Human Development (p. 146), Lynne Koester *Psychology*

Are Jews White? (p. 154), Joel Swanson *Religion*

Nonfiction Laboratory (p. 194), Stephen O'Connor *Writing*

Wrongfully Accused (p. 195), Marek Fuchs *Writing*

Politics and the Essay (p. 195), 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 in order 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 Angelamara 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 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: Visual Memory in Latin America

SPAN 3755

Javier Irribarren

Intermediate, Seminar—Year | 10 credits

Prerequisite: one year of college-level Spanish or appropriate score on the Spanish placement test

This course will survey visual forms of expression across Latin America that record history and represent cultural memories, struggles, and identities. By approaching material sources, students will broaden their comprehension skills and activate discourse production to engage critically in oral and written discussions about historical and social challenges. Among other sources, we will address political violence and resistance through comics such as *El Síndrome Guastavino* and *Violencia política en el Perú*, films such as *Nostalgia de la luz* and *La noche de los 12 años*, and arpilleras textile art. As students are introduced to Mexican muralism in the 20th century, they will broaden their understanding by analyzing contemporary expressions of street art and graffiti in Brazil and Cuba. Students will also learn about the cholets, Andean architecture from El Alto, and floating houses across delta rivers and lakes. Alongside photography, we will explore the use of body art, from the funerary rituals of Indigenous Selk'nam to Afro-Caribbean masquerades, Mara gang tattoos, and feminist activism. In this seminar, students will examine material culture to deepen their understanding of discursive structures such as description, exposition, narration, comparison, and argumentation. Students will also enhance their Spanish language skills by expanding their vocabulary and effectively applying linguistic and grammatical resources. Throughout the course and biweekly conference meetings, students will develop written and oral communication skills in Spanish, as well as critical-thinking abilities. Students will further advance their research skills through multimedia projects that foster multiliteracy and public humanities competencies. The course also contemplates one field research trip to relevant local museum exhibits and artist conventions, such as the Museo de El Barrio, Institute for Latin American Art, Hispanic Society of America, and Bronx Museum of the Arts. In addition to

class time, students will attend a weekly conversation session with a language tutor. All primary sources, class discussions, and assignments will be in Spanish.

This course is intended for students who have at least one year of college-level Spanish or more in high school.

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

Hidden 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 that 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 "artivism" 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: Indigenous Representation in Chilean Comics

SPAN 4020

Javiera Iribarren

Advanced, Seminar—Fall | 5 credits

Prerequisite: Intermediate Spanish I (SPAN 3501) or equivalent or appropriate score on Spanish placement test

The growing recognition of Latin American comics as a subject of academic study in the 21st century has further diversified the medium in the region. This course will explore the representation of Indigenous identities and cultural narratives in contemporary Chilean comics, focusing on works published during the 2000s boom. This moment was driven by various factors, such as collaborative projects, the strengthening of distribution circuits, efforts by independent publishers, access to global comic industries, and state funding opportunities. Students will engage with frameworks from comics studies and critical theory to analyze how these graphic sources challenge hegemonic representations and contribute to broader discussions on Indigenous

representation, cultural resistance, and transnational dialogues on race and ethnicity. Students will analyze comic genres ranging from historical fiction and fantasy to superheroes and horror. The course will examine how Indigenous cultures are represented within the framework of post-indigenism, as studied through Alemani's research. Rather than merely recalling pre-Hispanic myths or questioning identity in response to colonial wounds, contemporary Chilean comics position Indigenous narratives within a globalized world through complex sequential narratives and hybrid aesthetics. Among other references, *Chajnantor* draws on Japanese manga to depict cultural aspects of the high plateau and the Atacama desert, while the *Varua* saga examines historical milestones and oral traditions to reconstruct Rapa Nui cultural memory. Adventure comics shape Mapuche superhero resistance in *Guardianas del Sur*, and manga-inspired robots depict a Selk'nam futurist society after settler colonialism in *Mecha Selk'nam*. The collaborative project *Mitoverso* creates a universe of superheroes inspired by folk stories, while *Los fantasmas del viento* articulates the intersection of Indigenous groups and European descendants in the Patagonian region. Throughout this course and biweekly conference meetings, students will develop communication skills in Spanish and critical-thinking abilities. Students will further advance their research skills through a semester-long multimedia project that enhances multiliteracy and public humanities competencies. The course also contemplates one field research visit to relevant local museum exhibits and artist conventions, such as the Society of Illustrators, Brooklyn Independent Comics Showcase, and The Drawing Center. All primary sources, class discussions, and assignments will be in Spanish.

Advanced Spanish: Futurisms in the Americas

SPAN 4020

Javiera Iribarren

Advanced, Seminar—Spring | 5 credits

Prerequisite: Intermediate Spanish I (SPAN 3501) or equivalent or appropriate score on Spanish placement test

What role does speculation play in subverting the past, rethinking the present, and building different futures within the Americas? The field of speculative fiction uses multiple forms of arts and media to craft fictional imaginaries that have become a vehicle to narrate historical horror by studying Merla-Watson and Olguín and to criticize versions of modernity imposed across the Americas by studying Colanzi. While these speculative imaginaries use the codes of fiction—such as space-time travel, horror, robots, alternative realities, zombies, and genetics—they also expand upon them to address struggles of the Americas' history of colonialism,

dispossession, and *mestizaje*. In this advanced seminar, we will engage in a cross-cultural trajectory of contemporary speculative fiction in multiple forms, such as literature, comics, film, and performance within the US-Mexico border, the Caribbean, and the Southern Cone. Topics studied may range from Anzaldúa's Borderlands to her theory on Queer Futurities and from critical race theory to movies such as *La Llorona*, *Juan de los muertos*, and *Sleep Dealer*. This trajectory will also range from mainstream franchises, such as Marvel and Star Wars, to superheroes depiction in El Alto and Tierra del Fuego. We will focus on transdisciplinary works by Rita Indiana and Luis Carlos Barragán and artwork by Marion Matínez, Amalia Ortiz, and Edgar Clement. We will also reflect on Futurisms made by mestizos, Indigenous, and Afro-Caribbeans while assessing the scopes of climate change and environmental crisis within these communities. Throughout this course and biweekly conference meetings, students will develop communication skills in Spanish and critical-thinking abilities. Students will further advance their research skills through a semester-long multimedia project that enhances multiliteracy and public humanities competencies. The course also contemplates one field research trip to relevant local museum exhibits and artist conventions, such as the Center for Fiction, Feria Internacional del Libro de la Ciudad de Nueva York, and Museum of the Moving Image. Sources will be in Spanish, English, and Spanglish, while class discussions and assignments will be conducted entirely in Spanish.

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

Details Useful to the State: Writers and the Shaping of Empire (p. 194), 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. Courses are taught by working professionals, with the advantage of additional courses 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

Courses 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 of 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 Performing Arta Center OpenSpace Theatre, the Film Viewing Room, the Remy Theatre outdoor stage, and various other performance spaces throughout the campus.

Students enrolled in a First-Year Studies course in Theatre may take one additional theatre component as part of their Theatre Third, if they choose. Students enrolled in a First-Year Studies course in Theatre are also required to attend scheduled Theatre Meetings and Colloquiums and complete a set amount of technical support hours for the department.

First-year students are not required to take their First-Year Studies course in Theatre in order to take theatre courses; interested first-year students may enroll in Theatre Program (THEA 4499), which does not include First-Year Studies.

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

First-Year Studies: Power Plays, Theatre in Action (p. 14)
Kevin Confoy THEA 1028

Theatre Program/Third

THEA 4499

Caden Manson

Open, Program—Year | 10 credits

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

Theatre Program/Third (THEA 4499) is required for individual component registration.

Theatre Intensive Program/Two Thirds

THEA 4498

Caden Manson

Sophomore and Above, Program—Year | 20 credits

Prerequisite: permission of the instructor

This credit-bearing course will consist of a combination of various individual components that together constitute a Theatre Two Thirds.

Theatre Program/Third (THEA 4499) or Theatre Intensive Program/Two Thirds (THEA 4498) is required for individual component registration.

Acting and Performance

Dynamic Acting: Viewpoints and Frameworks Techniques

THEA 5643

Caden Manson

Open, Component—Fall

What if the stage were a playground, and you were both the player and the game? In this high energy, actor-focused studio course, we'll train in Viewpoints, a physical technique that teaches you to work like an ensemble and respond to space, time, and each other with presence and intuition. Created by directors Anne Bogart and Tina Landau, Viewpoints gives actors powerful tools to move, listen, and make bold choices without overthinking. But that's just the beginning. Midway through the semester, we will glitch the system. We will remix what we have learned using Frameworks, a new performance method. Frameworks brings in tools from the internet, video games, film/television/streaming, memes, music videos, and TikTok and asks: What does it mean to perform now, in a world flooded with screens, signals, and constant noise? Each week, we will move, create short performances, and watch wild, inspiring clips from today's most exciting experimental artists. Students will collaborate, make exciting (and beautiful) things, and gain confidence performing in unconventional ways.

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.

Voiceover Acting Technique

THEA 5728

Lisa Clair

Open, Component—Fall and 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.

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.

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 and 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 *Theatre of the Oppressed*. These exercises are developed to create empathy and connection within the participants. The goal of this work will be to experience games that a theatre artist might use to develop community and theatre material with nonactors. Once we strengthen the 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.

The Articulate Instrument: Suzuki Training for the Actor

THEA 5347

Matthew Mastromatteo
Open, Component—Year

As actors and storytellers, it is our work to transmit information or data to our audiences. In this course, we will explore how the body, as our instrument, can be a powerful tool used to amplify our ability to communicate point of view and meaning in art marking. Drawing on trainings such as, but not limited to, the Suzuki Method of Actor Training, Viewpoints, Michael Chekhov Technique, and Miller Voice Method, we will develop an increased sense of bodily awareness and practice how we can use this awareness to inform expressive choice making. We will learn how to honor and navigate our habitual psychological and physical mannerisms as we approach character and/or generative work. We will do all of this while we unpack a collection of common aesthetics to help us approach any work environment in a “front-footed” manner.

Actor’s Workshop: Play Lab: Acting as Exploration

THEA 5341

Marcella Murray
Open, Component—Year

This course will offer an in-depth exploration of the actor’s role within a collaborative, interdisciplinary practice in which the script emerges from the creative process itself (rather than the reverse). Through workshops on physical/vocal techniques, improvisation, research, technical theatre, and various ensemble-based practices, students will investigate techniques for making and performing in devised theatre. Students will engage with a variety of devising methodologies drawn from prominent companies and practitioners, such as the Neo-Futurists, Pig Iron, Complicité, Mabou Mines, Wooster Group, Frantic Assembly, TEAM, Familie Flöz, SITI Company, and B-Floor, among others, with an emphasis on process, collaboration, and experimentation. Useful concepts such as ensemble-generated community agreements, nonlinear narrative, physical dramaturgy, integration of technology into performance, and site-responsive creation will be examined and practiced. Throughout this course, students will function as both performers and co-creators, contributing to the development of multiple smaller works in the first semester and an original ensemble piece in the second semester. While this course will largely be concerned with the devised process from the perspective of an actor, it is open to anyone interested in both creation and performance.

Actor’s Workshop: Survey of Acting Techniques and Practices

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.

Lampon: 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 Lampon*, 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).

Advanced Acting Studio: Contemporary Scene Study

THEA 7346

K. Lorrel Manning

Advanced, Graduate Component—Year

Prerequisite: two undergraduate acting components

In this advanced studio course, we will explore scenes and monologues from contemporary playwrights, focusing on deepening each actor's understanding of character, story structure, and text analysis. Students will engage in intensive scene study and monologue work, guided by the instructor in collaboration with each performer. The course will emphasize advanced acting techniques designed to foster spontaneity, looseness, and authenticity in performance. Through rigorous practice, students will develop a versatile set of tools to bring contemporary characters to life with truth and vitality. Course outcomes will include completing the course with refined scene and monologue performances, sharpened acting techniques, and a deeper mastery of contemporary theatrical texts.

Collaborative

Think Tank

THEA 5325

Lauren Reinhard

Open, Component—Year

Think Tank is a program-wide convening of students, occurring monthly each semester. This course will be an opportunity for our community to come together around important topics in the field. Think Tank also includes the weekly Theatre Meeting, where we share updates on program activities and independent student theatre projects and discuss upcoming opportunities and events.

Required as part of Theatre Program/Third (THEA 4499) and Theatre Intensive Program/Two Thirds (THEA 4498).

Archives, Interviews, Experiments, and Data: Research Tactics for Contemporary Performance

THEA 7142

Ethan Philbrick

Advanced, Graduate Component—Year

This critical seminar and creative workshop will be dedicated to investigating the relationship between research methods and artistic practice. We will study the work of performing artists that engage in what are traditionally thought of as academic research modalities in order to collectively explore far-ranging questions about the political nature of both knowledge and art. How do artists acquire knowledge in order to critique inherited relationships between knowledge and power? How do artists research so as to think unthinkable thoughts? The course will be organized around four units spread across two semesters that are themselves organized around four different research methodologies and modalities: archives (archival research and historical analysis), interviews (ethnographic and documentarian methods), experiments (lab sciences), and data (machine learning and algorithmic knowledge). Each unit will ask students to engage in both critical inquiry and creative projects and will involve visits to specific research sites and institutions around the Greater New York City area.

Open to Advanced Undergraduates (juniors and seniors).

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.

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.

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.

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.

Advanced Costume Design Conference

THEA 5639

Liz Prince

Sophomore and Above, 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.

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 a unique learning experience, as students collaborate with a director and creative team to produce a fully-realized theatrical production.

Directing

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.

Director's Conference

THEA 5602

Kevin Confoy

Intermediate/Advanced, Component—Fall and Spring

Prerequisite: prior directing course work or experience

This course will blend theories and ideas about directing with practical applications. Students will discuss the on-campus productions that go up each semester as a way of using the real-life situations that emerge in rehearsals, auditions, and meetings as context for the larger challenges that directors face with each production. This course will help shape a way of working and an approach to directing built upon the director's own personal expression and the particular demands of their productions. Students will discuss their own productions in detail and determine a collective approach to the undertakings that directors have in common—text analysis, articulating style and form, using space, casting, working with designers and other collaborators, running efficient rehearsals and meetings, etc. This goal will be accomplished through a series of corresponding in-class projects that include staging scenes; analyzing texts, essays and articles; and watching film clips and documentaries on a collection of directors, artists, and theatre makers. This course will include weekly group conferences and—for students who will be directing readings, workshops, and productions in the theatre program and/or independent companies—individual rehearsal meetings. The course is also open to directors who do not have scheduled productions in the theatre program or for one of the independent companies. Among

other possibilities to meet the requirements of this course, those students might suggest hypothetical or imagined productions, expand upon projects developed in other classes, or create original projects on their own and, accordingly, make presentations in this class on agreed-upon aspects of those projects.

Musical Theatre Lab for Actors and Directors

THEA 5714

Lauren Reinhard, Simon Dieneshaus
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 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.

Advanced Directing Studio: The Greeks and Their Influence

THEA 7123

Kathleen Amshoff

Advanced, Graduate Component—Year

This course will offer a comprehensive training environment for directors at various stages of their craft. Students will dissect the Greek drama to understand its parts and how they work on stage. We will research various directorial interpretations and investigate the rich and diverse world of adaptation in plays by Luis Alfaro, Sarah Ruhl, Adrienne Kennedy, and others. Students will engage in hands-on learning through readings, exercises, and in-class projects that cover text analysis, stage composition, production conception, and collaboration. The course will emphasize practical experience, including managing rehearsal environments and helping actors activate text. All students will be expected to perform in each other's projects, since understanding the actor's challenges is essential to sensitive and effective directing. By the end of the studio, directors will be well-equipped with the skills necessary to bring their directorial visions to life.

Open to Advanced Undergraduates (juniors and seniors).

Movement and Voice

Singing Workshop

THEA 5601

Thomas Mandel, William D. McRee, Kimberly Marable
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. Taught by William D. McRee in fall and Kimberly Marable in spring.

Stage Combat

THEA 5716

Emma Swann, Trevor Swann
Open, Component—Year

Students will learn the basics of armed and unarmed stage fighting, emphasizing safety. Actors will be taught to create effective stage violence, from hair pulling and choking to sword fighting, with minimum risk. Basic

techniques will be incorporated into short scenes to provide students with experience performing fights in both classic and modern contexts. Each semester will culminate in a skills-proficiency showcase, which allows students to perform their scenes for an audience.

The Actor's Voice

THEA 5677

Matthew Mastromatteo
Open, Component—Spring

This course is designed to help actors and performers develop a strong, flexible, and expressive voice. Together, we will work toward vocal clarity to foster dynamic performance. Through a combination of physical, vocal, and text-based exercises, students will explore breath support, resonance, articulation, projection, and vocal range. Emphasis will be placed on vocal anatomy and developing healthy vocal habits, freeing tension, and cultivating an awareness of how the body and voice work in the process of verbal communication.

Playwriting

Playwrights Conference

THEA 5658

Lisa Clair
Open, Component—Fall and Spring

This course will offer additional support and mentorship to playwrights who are participating in the theatre department's "First Look Reading Series, New Works" and actively participating in independent companies during the semester. Students with an interest in presenting their plays outside of the course, such as in other courses or venues, are welcome to join this course with a focus on revision and application for future semesters. The course will be a combination of weekly full-group meetings and individual one-on-one conferences with the instructor, focusing on the student's process as a playwright in production. The instructor will observe rehearsals for individual playwrights, which will serve as the basis for one-on-one meetings. As a group, we will read and discuss selected plays, focusing on revision and refinement toward a final production draft. Students will identify goals for themselves for both writing and in their collaborations. We will delve into the nitty-gritty of the production process, covering topics such as the playwright-director relationship, how to articulate your vision to the creative team, and how to let go and leave space for others' ideas in the process. Each playwright will also have a chance to unpack their project with the group within a post-mortem structure, identifying areas of growth and success, as well as next steps for their plays. This course will be a

combination of practice, theory, and critical reflection—with a strong focus on tracking of individual process.

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.

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.

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.

Creative Impulse Studio: The Process of Writing for the Stage

THEA 7114

Lisa Clair

Advanced, Graduate Component—Year

In this studio course, the vectors of pure creative impulse will hold sway over the process of writing for the stage, as we write ourselves into unknown territory. Students will be encouraged to set aside received and preconceived notions of what it means to write plays, or to be a writer, along with ideas of what a play is "supposed to" or "should" look like in order to locate their own authentic ways of seeing and making. In other words, disarming the rational, the judgmental thinking that is rooted in a concept of a final product and empowering the chaotic, spatial, associative processes that put us in immediate formal contact with our direct experience, impressions, and perceptions of reality. Emphasis on detail, texture, and contiguity will be favored over the more widely accepted, reliable, yet sometimes limiting Aristotelian virtues of structure and continuity in the making of meaningful live performance. Readings will be tailored to fit the thinking of the class. We will likely look at theoretical and creative writings of Gertrude Stein, George Steiner, Mac Wellman, María Irene Fornés, Adrienne Kennedy, Mircea Eliade, Kristen Kosmas, Richard Maxwell, and Roland Barthes, as well as work that crosses into visual art realms and radical scientific thought from physicists David Bohm and F. David Peat. The course will be conducted in workshop fashion, with strong emphasis on the tracking and documenting of process.

Open to Advanced Undergraduates (juniors and seniors).

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

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 among 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.

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.

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.

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 and 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.

DownStage

THEA 5670

Graeme Gillis

Sophomore and Above, Component—Year

This course is an intensive, hands-on conference in theatrical production, where student producers administrate and run their own theatre company. Student producers are responsible for all aspects of production, including determining the budget and marketing an entire season of events and productions. Student producers are expected to fill a variety of positions, both technical and artistic, and to sit as members of the board of directors of a functioning theatre organization. In addition to their obligations to class and designated productions, DownStage producers are expected to hold regular office hours. Prior producing experience is not required.

Theatre and Civic Engagement

Theatre and Civic Engagement: Teaching Artist Pedagogy

THEA 5593

Heather Drastal

Open, Component—Year

This course will introduce students to the fundamentals of theatre education and civic engagement through the lens of socially-engaged performance. Students will explore strategies for facilitating creative work with young people and structuring curriculum in order to become effective teaching artists. In class, we will build a strong ensemble through focused play while exploring what it means to be a leader. We will consider a variety of educational theatre theories and practices and study adolescent development through that lens—examining methods for building ethical, reciprocal relationships in community-based arts settings. As the practicum component of the course, students will design and structure theatre workshops for youth in the local community, implementing this curriculum through the Lunchbox Theatre Program and gaining hands-on experience in facilitation, curriculum development, and ensemble-building across age groups and contexts.

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.

Performance Research

THEA 7669

Caden Manson

Advanced, Graduate Component—Fall

How do we, as artists, engage with an accelerating, fractured, technology-infused world? How do we, as creators, produce our work under current economic pressures? This course will focus on artists and thinkers dealing with these questions and look at how we situate our practice in the field. Students will investigate current and emerging practices in performing care, contemporary choreography, speculative theatre, immersive theatre, co-presence, performance cabaret, postdigital strategies, socially-engaged art, and mixed-reality performance. Class time will be structured around weekly readings and discussions. Through field research, embodied laboratories, and creative and professional development, we will build a skill set, network, and knowledge base for articulating and supporting our work and engaging with collaborators, organizations, and audiences.

Open to Advanced undergraduates (seniors) or by permission of the instructor.

In Gratitude for the Dream: Theatre and Performance in African Diasporas

THEA 5766

Marcella Murray

Open, Component—Year

In this course, we will focus on theatre and performance in the African diasporas. This course will discuss some of the different experiences of what it means to be of an African diaspora and to create for performance. How do you express yourself when, structurally, your environment is inhospitable to such a self? We understand that the most commonly expressed histories tend to favor Western perspectives. How, then, do we understand and trust what we learn of the history of Black performance? How do we understand and trust what we hear/read about contemporary Black theatre and performance? What is theatre, and how does that word relate to non-Western traditions of performance? This course will be interested in the connection between ritual and performance, mythology and truth, house and home. It will hold space for oral traditions and modes of performance not necessarily called theatre while also maintaining a weekly practice of reading and discussing published plays, theory, and criticism.

History and Histrionics: A Survey of Western Drama

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.

Structure: Dramaturgy and the Politics of Form

THEA 7625

*Ariel Sibert**Advanced, Graduate Component—Year*

To undertake a structural analysis is to ask why things are the way they are, how they got to be that way, and whether the system is still working—if the structure still holds. Dramaturgy as structural analysis considers not only the form of the drama but also the methods and modes of production and how theatre and performance organize (or potentially restructure) public life. Dramaturgy asks students to consider the infrastructure of making theatre, alongside questions of aesthetic form and political effect. This discussion-based course will teach dramaturgy as a form of structural analysis and as a set of strategies and tactics for intervening within structures as they already exist—institutions, rehearsal rooms, modes of thinking, and modes of making. Readings and viewings will pair plays and performance scores that experiment with structure alongside structuralist and poststructuralist theories of race, gender, sexuality, ecology, infrastructure, networks, phenomenology, and political philosophy; for example, the works of Ligia Lewis, the international Fluxists, Judson dance, María Irene Fornés, Una Chaudhuri, Sylvia Wynter, Bruno Latour, and Donna Haraway. Assignments will include creative, collaborative exercises and works of scholarly analysis; students will be asked to write critically, to critique one another’s writing, and to devise their own “structures”—scores and scenarios for performance—in class.

Open to Advanced undergraduates (juniors and seniors).

Performance Research

THEA 7669

*Ethan Philbrick**Advanced, Graduate Component—Spring*

How do we, as artists, engage with an accelerating, fractured, technology-infused world? How do we, as creators, produce our work under current economic pressures? This course will focus on artists and thinkers dealing with these questions and look at how we situate our practice in the field. Students will investigate current and emerging practices in performing care, contemporary choreography, speculative theatre, immersive theatre, co-presence, performance cabaret, postdigital strategies, socially-engaged art, and mixed-reality performance. Class time will be structured around weekly readings and discussions. Through field research, embodied laboratories, and creative and professional development, we will build a skill set, network, and knowledge base for articulating and supporting our work and engaging with collaborators, organizations, and audiences.

Open to Advanced undergraduates (seniors) or by permission of the instructor.

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

Walter Benjamin's Archives (p. 24), Robert R. Desjarlais
Anthropology

Costume Design for Dance (p. 43), Liz Prince *Dance*

First-Year Studies: Intersections of Dance and Culture:
Moving Between the Lines (p. 7), Peggy Gould *Dance History*

First-Year Studies: Writing and Directing for the Cinema:
The Basics (p. 7), K. Lorrel Manning *Filmmaking and Moving Image Arts*

Digital 3D Animation: Character and Environment
Design (p. 63), Tanner Reckling *Filmmaking and Moving Image Arts*

Experimental Filmmaking: From Abstraction to Poetic
Encounter (p. 67), Robin Starbuck *Filmmaking and Moving Image Arts*

Beginning Italian: Viaggio in Italia (p. 90), Tristana
Rorandelli *Italian*

Intermediate Italian: Modern Italian Culture and
Literature (p. 90), Tristana Rorandelli *Italian*

Trash! Abject Object-Orientations and
Performance (p. 94), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*

First-Year Studies: Rejecting Tyranny: Ancient Greek
Origins of Democratic Ideals (p. 9), Emily Anhalt
Literature

Politics and Pageantry: The Renaissance Masque (p. 97),
Aidan Selmer *Literature*

Irish Literature (p. 98), Emily Bloom *Literature*

Shakespeare and the Semiotics of Performance (p. 98),
Joseph Lauinger *Literature*

Hark, a Voice! Shakespeare, Sound, and Identity (p. 103),
Aidan Selmer *Literature*

First-Year Studies: 1,001 Drawings (p. 16), John O'Connor
Visual and Studio Arts

1,001 Drawings (p. 180), John O'Connor *Visual and Studio Arts*

Future-Tense Liquidation II: Performance, (Dis)Possession,
and Haunted Futures (p. 182), Tura Oliveira *Visual and Studio Arts*

Future-Tense Liquidation I: Collaboration, Speculation, and
Archaeologies of the Future (p. 181), Tura Oliveira
Visual and Studio Arts

Senior Studio (p. 181), John O'Connor, Katie Bell *Visual and Studio Arts*

Nonfiction Laboratory (p. 194), Stephen O'Connor *Writing*

Writing About the Arts (p. 197), 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. 21), Robert R. Desjarlais *Anthropology*

Ethnographic Research and Writing (p. 22), Robert R.
Desjarlais *Anthropology*

Walter Benjamin's Archives (p. 24), Robert R. Desjarlais
Anthropology

Romanesque and Gothic Castles and Cathedrals at the
Birth of Europe (p. 26), Jerrilynn Dodds *Art History*

Art and History (p. 28), Jerrilynn Dodds *Art History*

Paris: A History Through Art, Architecture, and Urban
Planning (p. 28), Jerrilynn Dodds *Art History*

Introduction to Economic Theory and Policy (p. 52), Jamee
Moudud *Economics*

Geospatial Data Analysis (p. 55), Bernice Rosenzweig
Environmental Science

Watersheds (p. 55), Bernice Rosenzweig *Environmental Science*

Environmental Law and Justice: From Redlines to
Pipelines (p. 57), Judd Schechtman *Environmental Studies*

Digging: The Blues Ethos and Jazz Aesthetics: A History of
African American Culture (p. 83), Komozi Woodard
History

Standing on My Sisters' Shoulders: Rethinking the Black
Freedom Struggle (p. 83), Komozi Woodard *History*

An Introduction to Statistical Methods and
Analysis (p. 105), Daniel King *Mathematics*

First-Year Studies: Politics and Geography (p. 12), Samuel
Abrams *Politics*

Polarization: 2025 Edition (p. 133), Samuel Abrams *Politics*

Empowering Engagement: Collaborative Civic
Involvement (p. 136), Nelson Rodriguez *Practicum*

179 Visual and Studio Arts

- First-Year Studies: Health in a Multicultural Context (p. 12),
Linwood J. Lewis *Psychology*
- Intersectionality and the Matrix of Race (p. 139), Linwood
J. Lewis *Psychology*
- Sex Is Not a Natural Act: A Social Science Exploration of
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VISUAL AND STUDIO ARTS

The visual and studio arts program at Sarah Lawrence College cultivates a studio culture rooted in deep individual inquiry and generative collaboration. Students build a strong foundation in traditional studio methods while engaging with experimental media, new techniques, and interdisciplinary approaches, working across artistic disciplines and incorporating ideas from their studies in other fields.

Our curriculum combines in-depth, five-credit studio courses with individualized conference work and a rotating set of two-credit “concept” courses. Studio courses span core disciplines, such as drawing, painting, sculpture, photography, new genres, printmaking, performance art, digital art, and architecture. Our two-credit concept courses offer opportunities for more experimental and specialized investigations, encouraging exploration of both material fundamentals and conceptual approaches to visual art.

First-Year Studies courses ground students in analog and digital processes, materials, critique, and presentation while also helping students understand the broader context of visual culture and preparing them to think more broadly about how their artistic practice can connect with and absorb insights from other areas of study.

Critique and Workshop Weeks—where students meet with faculty and visiting artists from beyond the college and participate in short, hands-on workshops offered by faculty, staff, and fellow students—provide an opportunity to present work, share skills, and receive diverse feedback. This program encourages students to think deeply about how their ideas and aesthetics translate across disciplines, helping them develop more sophisticated and interconnected practices.

Our robust lecture series brings practicing artists from the New York City area to campus to share their work and engage directly with students. These talks introduce a variety of perspectives and connect classroom learning with current dialogues in contemporary art.

The Heimbold Visual Arts Center Gallery functions as an integral part of the curriculum, serving as an active exhibition and teaching space. Students engage with curated contemporary and historical artworks while also learning about installation, interpretation, and the varied critical dialogues that shape how art is experienced.

Together, these elements cultivate an environment in which students learn not only technical skills and visual languages but also how to think critically, work both independently and collaboratively, and connect their artistic practice to the world around them.

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: The New Narrative Photography (p. 15)
Joel Sternfeld ARTS 1022
- First-Year Studies: Relief Printmaking (p. 15) *Vera Iliatova*
ARTS 1007
- First-Year Studies: New Genres: Abstract Video (p. 15)
Angela Ferraiolo ARTS 1350
- First-Year Studies: Introduction to Painting (p. 16)
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: Art, Technology, and
Power (p. 17) *Angela Ferraiolo* ARTS 1000
- First-Year Studies Project: Expanded Material
Practices (p. 17) *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.

Drawing, Ecology, and Community

ARTS 3045

Marion Wilson

Intermediate, Seminar—Fall | 5 credits

Prerequisite: one semester of a drawing, painting, or sculpture course

This course will invite students to engage with the environment in a variety of art in both traditional and nontraditional ways. The course will begin with a short workshop of “*en plein air*” watercolor painting techniques, moving toward offsite field trips. Students will then engage with organic materials in the creation of both art materials and drawing and painting instruments. The course will end with a curated public-engagement project generated by the students. Students will complete projects that could include creating an archive, following a

lifecyle, building an herbarium, or writing a field guide—all of which encourage students to work out of the studio and in the “expanded field.”

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, and 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

Future-Tense Liquidation I: Collaboration, Speculation, and Archaeologies of the Future

ARTS 3450

Tura Oliveira

Open, Seminar—Fall | 5 credits

This course will be about extraterrestrial ambivalence, the tragedy of the cyber commons, haunted houses and dead malls, pissing in the data stream, putting sugar in the gas tank, and creepy crawling toward ambiguous utopias.

Through shared readings, discussions, guest interventions, and lectures, students and residents of the Wartburg Senior Living Facility will collaboratively create a text for performance, treating the ensemble, the classroom, and the commune as imperfect, messy sites for speculating about the future. We will traverse the slow-motion disasters of capital and collapse, its false horizons and concealed architectures, anarchist thought, and ontological slippage. Taking an intergenerational and cross-disciplinary approach, we will assemble a fractured, provisional text. The resulting work will consider an imagined future imbued with the inherent instability of cooperation, language, and shared authorship. Students will engage in writing exercises in small groups and in collaboration with Wartburg residents to craft characters, fictional oral histories, and speculative futures that will serve as the foundation for a collectively written performance text. Our work will expand into a companion course in the spring, where students will collaboratively bring the written text to life through devised performance, puppets, objects, costumes, music, and sets, culminating in a public performance developed in ongoing dialogue with Wartburg residents.

Senior Studio

ARTS 4112

John O'Connor, Katie Bell

Advanced, Seminar—Year | 10 credits

Prerequisite: at least 25 visual-arts credits and permission of the instructor; additional creative-arts credits considered

This course is designed for seniors committed to deepening their art-making 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.

Interdisciplinary Drawing

ARTS 3418

Kerry Downey

Open, Seminar—Spring | 5 credits

Making a drawing is always a kind of performance. Through any means necessary, a body reaches across time and space to make contact with its world. This course will explore how and why drawings get made through diverse intentions and contexts. Guided by contemporary and modern art historical precedents, we will explore the dynamic and intertwined relationship between performance art and other interdisciplinary approaches to drawing. In our weekly hands-on studio work, students will respond to a guiding question or theme. We will use both conventional and unorthodox materials and experiment with everyday objects. For example, in asking where does my body end and space begin, we will construct our own sculptural apparatuses and body extensions to produce our images. Coursework will also involve conceptual exploration that culminates in a final project of students' own choosing. Open to all skill levels, this course is designed for those interested in process-based inquiry. Potential concepts or themes include: embodiment and phenomenology, identity and culture, memory and time, technology and digital media, collaboration and interactive art, vibrant matter and ecologies.

Future-Tense Liquidation II: Performance, (Dis)Possession, and Haunted Futures

ARTS 3455

Tura Oliveira

Open, Seminar—Spring | 5 credits

An echo, response, and expansion of the fall course, Future-Tense Liquidation I: Collaboration, Speculation, and Archaeologies of the Future (ARTS 3450), this course will invite students and Wartburg residents to bring to life the speculative, intergenerational text developed in fall by animating it through performance. The course will center on the messy, collective act of making through puppetry, movement, sound, installation, and costume. Futures paved over, marked down, seized, sold to the highest bidder...in this course, we open the body and the performance up to possession by the ghosts of those dispossessed futures. Students will work in small groups and in ongoing workshops and dialogue with Wartburg residents to generate the visual, sonic, and material world of the piece: building objects, writing songs, choreographing gestures, and repurposing debris. Emphasis will be placed on collaboration across difference, material experimentation, and the unpredictability of process. Readings and references from fall will remain in rotation, with new material introduced in

response to the needs of the developing work. Guest artists in sound, movement, and performance will guide workshops at Wartburg attended and facilitated by SLC students. The course will culminate in a public-performance event, with all its seams, fractures, and ambiguities visible. This course welcomes students in visual art, theatre, performance, music, video, sound, design, dance, writing, or any other interdisciplinary practice.

Prior participation in the fall course is not required.

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.

Curiosity and Collection: Building a Painter's Archive

ARTS 3087

Niki Kriese

Open, Concept—Fall | 2 credits

In this course, we will look at ways in which we can build a collection of inspiration and research. Guided by students' interests and previous knowledge, we will use this research to work toward a body of paintings that pushes past expectations. This will take form as readings, exploratory walks, in-class collaboration, weekly prompts, and longer projects. This course will be guided by the principle that artists can work intentionally toward research and that there is also unexpected research that happens when you are curious and open. We will discuss and play with strategies for facilitating both. We will talk about artists' collections and Wunderkammern, also known as cabinets of curiosities, and students will be encouraged to build their own collection over the course of the semester. This course will be a supportive environment for those just starting out, as well as for students with more making experience.

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, and group and individual critiques. In the second half of the course, we will complete a series of projects exploring design principles as applied to nonobjective (abstract) artworks. Using paint, with preparatory collages and drawings, we will engage with strategies for utilizing nonobjective imagery toward self-directed content. Each week will bring a new problem, with lessons culminating in independent paintings. Projects will emphasize brainstorming multiple answers to visual problems over selecting the first solution that comes to mind. The last part of the 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.

The Self and Others

ARTS 3479

Niki Kriese

Intermediate, Seminar—Fall and Spring | 5 credits

Prerequisite: Introduction to Painting (ARTS 3060) or equivalent

This course will start with a foundation of figure drawing and painting to set the stage for further exploration in identity, collaboration, and touch. We will use the body as an opportunity to build skills in proportion and perspective but also to consider the body as a location of power and vulnerability. From lectures and independent research, we will learn about traditional and experimental portraiture and think about how we can use both to communicate. We will consider the different roles involved in a work of art (maker, collaborator, subject, viewer, etc.). We will discuss topics such as clothing and fashion, agency, the five senses, and Frankenstein, to name a few. There will be an emphasis on working from observation, as well as from imagination, invention, and material experimentation. We will begin with weekly prompts and transition to longer projects and incorporate conference work, building toward a body of 8-12 completed paintings.

Performance

The Body Is the Medium: An Introduction to Performance Art

ARTS 3426

Kerry Downey

Open, Seminar—Fall | 5 credits

This course will introduce students to the practice and principles of performance art, exploring diverse ways of using the body in relation 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

The Expanded Self-Portrait

ARTS 3156

Samantha Box

Open, Concept—Fall | 2 credits

While every image that we create contains an element of the self, only the self-portrait holds the photographer's distinct personal perspective at its center. As we grapple with fluctuating times and shifting notions of identity, we will explore the ways in which the practice of self-portraiture can also shift. How can we challenge and expand the boundaries of this way of making work? The work of photographers who have used a variety of modes of self-portraiture will be presented for robust discussion, among them Tarrah Krajnak, Paul Sepuya, and Carrie Mae Weems. Through weekly exercises and supported by in-class critique, students will experiment with a variety of alternative approaches to the self-portrait—still life, landscape, portraiture, and more conceptual and collaborative practices, such as text art—alongside traditional methods, with the aim of finding an individual approach to the expression of the self.

Visualizing Identity: Toward a Personal Lexicon of Self

ARTS 3135

Samantha Box

Open, Seminar—Fall | 5 credits

The shifting ways in which identity has been articulated, both historically and contemporaneously—such as around class, race, gender, queerness, religion, diaspora, or the intersection of those ideas—makes this conceptual space one that is ripe for examination, deconstruction, and reformation along one's embodied understanding of self. In this course, we will examine the work of photographers from the 19th century to the present, who have used various strategies—from documentary image-making to portraiture and self-portraiture, still-life, and landscape—to place identity at the center of their practice. Key contextual readings will provide an understanding of the histories and politics surrounding these practices. Concomitantly, through assignments and supported by in-class critique, students will experiment with these modes of image-making—ultimately creating a body of work that articulates, through imagery, the personal vocabulary of their identity/identities.

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 New Color

ARTS 3031

*Joel Sternfeld**Open, Concept—Fall | 2 credits*

In 1981, Sally Eaulaire 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."

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.

Experiments in Photographic Practice

ARTS 3128

*Samantha Box**Open, Seminar—Spring | 5 credits*

Experimentation—focused play—is one of the foundations of a robust and evolving visual practice. No matter where you are in your image-making journey, through focused play one can identify and break through conscious or unconscious blocks and boundaries around ways of making photographs and, in so doing, open pathways of creative growth. In this course, through weekly targeted exercises and supported by in-class critique, students will engage with a range of visual experiments that will challenge their relationship to the image and to image making—thus finding the expansive agency that focused play and experimentation can bring to their creative pursuits.

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.

Painterly Print

ARTS 3212

Susan Ziegler

Open, Seminar—Fall | 5 credits

This course will be an opening foray into the possibilities of painterly printmaking and experimental processes that merge printmaking with painting and drawing. The course will also cover fundamentals, such as basic drawing and color mixing. As a means to explore an individual idea, students will investigate a wide range of possibilities offered by monoprint techniques and will experiment with inks and paints, stencils, multiple plates, and images altered in sequence. Students will begin to develop a method to investigate meaning, or content, through the techniques of painterly printmaking. There will be an examination of various strategies that fluctuate between specific in-class assignments and individual studio work.

In-class assignments will be supplemented with PowerPoint presentations, reading materials, film clips and video screenings, group critiques, homework projects, and gallery visits.

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.

Silkscreen Printmaking

ARTS 3209

Susan Ziegler

Open, Seminar—Spring | 5 credits

This course will explore both hand-drawn and digital methods of silkscreen printmaking. Techniques studied will include stencil, photo-emulsion, monoprint, multistep reduction, and multicolor printing. Students will engage with the expansive artistic possibilities of variation, repetition, and printing editions on paper and textiles. Students will be encouraged to engage with the medium experimentally and combine techniques as they develop individual projects. In addition to class assignments and personal studio work, we will further consider the medium through slideshows, videos, and gallery visits.

Color: Investigation and Practice

ARTS 3030

Susan Ziegler

Open, Concept—Spring | 2 credits

In this course, we will explore the powerful impact of color in the visual arts. Students will investigate color theory through a series of problems and experimental projects. We will consider questions of individual perception, cultural significance, symbolism, and emotional expression. The class will collectively analyze the use of color by visual artists working in a broad range of

disciplines. Students will complete a series of individual and collaborative studio projects, using cut paper, collage, paint, and found materials. Related readings, short videos, and slideshows will be assigned throughout the semester.

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.

Rare Earth: Land, Water, and Planetary Digital Fabrication

ARTS 3355

Charlotte Greene

Open, Seminar—Fall | 5 credits

This course will ground technical learning of sculptural fabrication within a critical examination of digital society at the planetary scale. Equipping students with accessible digital sculpture techniques that can scale to advanced creative workflows, the course will introduce core Rhino modeling skills, develop methods for smartphone-based 3D-scan-to-3D-print fabrication, reframe the notion of the digital/virtual within the context of the planetary, and foreground making through materiality. Focusing on the intersection of digital tools with the elements of earth and water, students will engage how digital tools interface with energy infrastructure, critical land studies, sustainable ecology, and supply-chain ethics. Utilizing digital fabrication methods to cast with biomaterials, we will explore the conceptual possibilities of our tools and media as co-makers with the planet. Artists such as Allan Sekula, Agnes Denes, Morehshin Allahyari, Lynn Hershman

Leeson, and Julian Charrière, alongside various examples from architecture and neolithic art, will complement our explorations.

Habitat!

ARTS 3318

Jessica Segall

Open, Seminar—Fall | 5 credits

This course will familiarize students with tools and methods in woodworking and metalwork, including joinery and welding. This practical knowledge will be put into a series of assignments considering interspecies design and using skills as a sculptor to make functional form with outdoor sculpture and ecological stewardship in mind. In this course, we will look at artists who work on constructed material form and public sculpture. We will also look at the merging of landscape architecture and gardens toward a holistic approach to building site-specific sculpture and ideate toward a proposal for public works.

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.

Figurative Sculpture

ARTS 3354

Joseph Buckley

Open, Seminar—Spring | 5 credits

This course will explore the potential of figuration within contemporary sculptural practice. What can we achieve by incorporating a humanoid figure into our sculptural works? How far can the human form be pushed while remaining legible? Who controls and is invested in this legibility? What do histories of figuration have in common with

objectification and dehumanization? And can we extract utility, today, from these dynamics? Alongside material demonstrations, lectures, readings, and critiques, we will investigate unpopular media in order to explore the work of contemporary artists alongside ideas and genres such as the uncanny valley, horror, science fiction, and more.

Graphic Communication for Creatives

ARTS 3359

Charlotte Greene

Open, Concept—Spring | 2 credits

This course will introduce techniques within the Adobe Creative Cloud that are foundational for communicating and working in the professional creative context. Offering a hands-on entry into the technical and conceptual possibilities of digital-media production, the course will emphasize core skills in Photoshop, Illustrator, and InDesign while also inviting students to reflect on how digital tools shape storytelling, authorship, and visual culture. Students will engage in short-form projects that explore image manipulation, vector graphics, and layout design. No prior experience is required.

Quantum Digital Fabrication

ARTS 3576

Charlotte Greene

Open, Seminar—Spring | 5 credits

This course will explore techniques of sculptural fabrication through the lens of quantum materialism. We will study digital fabrication tools from the perspective of phenomenology, considering the emergence of technology within the realm of deep time and quantum physics. Pulling from the philosophy of technology, the course will situate materiality at the subatomic level and complicate the line between the organic and the machinic. We will reflect on how the tools and techniques of digital sculpture themselves contribute to conceptual meaning within works of art. The course will introduce core Rhino modeling skills for first-time students and strengthen modeling techniques for students with more experience. Artists and thinkers such as Albert Samreth, Ralph Lemon, Charles Tonderai Mudede, Lawrence Abu Hamdan, American Artist, Robert Barry, Tavares Strachan, and Alice Aycock will complement our explorations.

Elements

ARTS 3299

Jessica Segall

Open, Seminar—Spring | 5 credits

This course will guide students through woodworking, metal, and casting with a focus on material history, function, and meaning. Introductory exercises in each material will be paired with inquiry into the value of working with wood, metal, water (casting), earth (clay), and fire (metalworking). We will look at the historical use and prevalence of material, including craft and modernism, to more ecologically conscious contemporary art. We will examine the sourcing and supply lines of material and their impact, practical uses, and weaknesses while completing weekly exercises to familiarize students with tools, materials, and approaches to working in built form.

Ecofeminism

ARTS 3276

Jessica Segall

Open, Concept—Spring | 2 credits

Over the last 50 years, ecofeminist artists have used means such as photography, performance, and community engagement as a way to approach ecological crises, using the body as a site of resistance, kinship, and violence. Methods such as deep listening, endurance performance, slow cinema, foraging and gathering, cartography, and communal urban gardens are just a few of the approaches of ecofeminist artists. These artworks address ecological issues of sustainability, extraction, and marginalization that impress both upon vulnerable bodies and the nonhuman world. Many of these works fall within an economy of care, which we will examine as gendered and racialized work. This course is an art class, with an emphasis on reading and discussion. This course will research and discuss artists whose work combines feminist and ecological themes. We will look, listen, and read seminal works of artists, with a focus on primary sources such as artist and theorist writings, artwork, and interviews—and with a goal in mind to synthesize and respond to this subject in our own works. Each week will introduce a new topic or category of ecofeminist methodology. Each week will include a discussion board and a thematic exercise. The course will culminate in a final project.

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. 24), Robert R. Desjarlais
Anthropology

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First-Year Studies: Place and Space: Two Histories of Art, 1850–Present (p. 5), Sarah Hamill *Art History*

Romanesque and Gothic Castles and Cathedrals at the Birth of Europe (p. 26), Jerrilynn Dodds *Art History*

Art in the Age of Empire, 1790–1900 (p. 26), Sarah Hamill *Art History*

Art and History (p. 28), Jerrilynn Dodds *Art History*

Paris: A History Through Art, Architecture, and Urban Planning (p. 28), Jerrilynn Dodds *Art History*

Not for Children: Alternative Animation, 1960–Present (p. 61), Robin Starbuck *Film History*

Experimental Filmmaking: From Abstraction to Poetic Encounter (p. 67), Robin Starbuck *Filmmaking and Moving Image Arts*

Politics of the Image (p. 69), Jazmín López *Filmmaking and Moving Image Arts*

Not for Children: Alternative Animation, 1960–Present (p. 70), Robin Starbuck *Filmmaking and Moving Image Arts*

Trash! Abject Object-Orientations and Performance (p. 94), Benjamin Zender *Lesbian, Gay, Bisexual, and Transgender Studies*

Brains, Bodies, and Buildings (p. 139), Elizabeth Johnston *Psychology*

Psychology of Children's Television (p. 141), Jamie Krenn *Psychology*

Art and Visual Perception (p. 144), Elizabeth Johnston *Psychology*

Psychological Insights Into the Social-Media Landscape (p. 145), Jamie Krenn *Psychology*

Olympics, Expos, and Biennales: Rethinking Leisure, Competition, and Creativity on an International Scale (p. 160), Shahnaz Rouse *Sociology*

Intermediate Spanish: Visual Memory in Latin America (p. 162), Javiera Irribarren *Spanish*

Advanced Spanish: Indigenous Representation in Chilean Comics (p. 163), Javiera Irribarren *Spanish*

Advanced Spanish: Futurisms in the Americas (p. 164), Javiera Irribarren *Spanish*

First-Year Studies in Poetry: Poetic Form/Forming Poetry (p. 18), Matthea Harvey *Writing*

Words and Pictures (p. 190), Myra Goldberg *Writing*

Children's Literature: A Writing Workshop (p. 192), Myra Goldberg *Writing*

Dream Logic (p. 193), Stephen O'Connor *Writing*

Nonfiction Laboratory (p. 194), Stephen O'Connor *Writing*

Writing About the Arts (p. 197), 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 courses 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. 17) *Joseph Earl Thomas* WRIT 1202

First-Year Studies: Fiction: A User's Guide (p. 17) *David Hollander* WRIT 1013

First-Year Studies in Fiction: The Craft of Fiction (p. 18) *Victoria Redel* WRIT 1023

First-Year Studies in Fiction: Writing and the American Racial Imaginary (p. 18) *Rattawat 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. 19) *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?

Fiction Workshop: Short-Story Mechanics

WRIT 3250

Sidik Fofana

Open, Seminar—Fall | 5 credits

Many authors will say that the best way to embark on the apprenticeship of fiction writing is to write relentlessly and read extensively. This, especially the latter, is as close to self-evident truth as there is in this business. Even when a story seems magically virtuosic, its inner cranks can be taken apart and analyzed. In this practice, we will discover what is working and replicate those techniques uniquely in our own work. In this course, we will take an in-depth look at our own writing and the work of the “greats.” When we do look at pieces by Jhumpa Lahiri, Tobias Wolff, Lorrie Moore, Edward P. Jones, and others, we will not be worshippers but, rather, critical agnostics who need to

thoroughly break down their craft in order to believe. As for the writing, in addition to weekly prompts, students will be counted on to produce one full-length short story to be revisited throughout the course. This is meant to introduce students to the painstaking literary art of revision. During workshop and individual conferences, students will receive advice on how to improve their piece, which will guide them in producing a final, more realized version at the end of the semester. Ultimately, this course will be about what we write and what inspires us to write, what coaxes the words onto paper. So, get ready for breakthroughs and agony but, hopefully, more of the former.

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, folktales, 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, or 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

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

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include stories and excerpts from Nicholson Baker, Jorge Luis Borges, Octavia Butler, Ted Chiang, Annie Ernaux, Kelly Link, Carmen Maria Machado, Juan Rulfo, George Saunders, Leslie Marmon Silko, and Leo Tolstoy. 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 in which editorial tastes vary from 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 Heppner

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 continue 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 to 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

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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 counterculture, 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.

Black Studies and Writing

WRIT 3202

Joseph Earl Thomas

Open, Seminar—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.

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, some of which will focus closely on the writer’s life and some of which will mediate on social or cultural questions. 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 we will read, it is safe to say that students will encounter many ideas they will consider objectionable over the course of

the semester. One of the premises of the course is that exposure to unwelcome ideas, far from being harmful, serves to broaden and clarify one’s thinking.

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/they? To what extent is any portrait also a self-portrait? And how can the complexities of a personality be captured in several thousand—or even several hundred—words? In this course, we will tackle the various challenges of profile writing, such as choosing a good subject, interviewing, plotting, obtaining and telescoping biographical information, and defining the role of place in the portrait. Students will be expected to share their own work, identify what they admire or despise in other writers' characterizations, and learn to 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 a 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.”

Poetry Workshop: Kitchen Sink Poetics

WRIT 3511

James Hoch

Open, Seminar—Spring | 5 credits

“Lacks one, lacks both,” Whitman says. “Just throw in the kitchen sink, why don’t ya,” my mother used to say. This is a poetry-writing wonder romp through a series of polar tensions that pervade modern and contemporary poetry. Through exercises, readings, and your own work, we will explore a variety of dichotomies/tensions that might enable us to engage our poems with a greater sense of presence and emotional possession. Occasion and directionality, intensity and intimacy, figure and ground,

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speech and writing, line and syntax, structure and body, eye and I...there are plenty of concepts and mechanics, concerns of craft and art, to throw into this course. Are they false dichotomies? Sure, but falsity has its own use; and the central use of falsity is to move us toward truth, to inhabit, to nest there. Primarily, we will be investigating and claiming the best ways that serve our poems—our sense of belonging with poetry—that either narrow our concern or expand our vision, or both.

Poetry Workshop: Making the Familiar Strange

WRIT 3519

Jen Levitt

Open, Seminar—Spring | 5 credits

In this workshop, we will practice paying attention to our curiosities and questions, to our inner lives, and to the world around us. We will read poems by a variety of writers who start with the familiar and make it strange. In short, we will track how daily living gets transformed into art. Along the way, we will imitate, try out prompts, experiment with form, and revise toward the unexpected charge in language. Come ready to write new poems, respond generously to the work of your peers, and contribute to our class community. Students will meet with the instructor biweekly in an individual conference to discuss their writing; and by the end of the semester, students will put together a personal portfolio of their work. Writers from whom we will learn include Wo Chan, Tiana Clark, Megan Fernandes, Daniel Poppick, Margaret Ross, Danez Smith, Ocean Vuong, Jenny Xie, and many others. Beginners and experienced poets alike are welcome.

Poetry Workshop: Obsessions, Darlings, and the Muses

WRIT 3607

Yesenia Montilla

Open, Seminar—Spring | 5 credits

Where does inspiration come from? Why do we always write about the same thing? Do the muses really exist? What do we do with the best line we have ever written that just does not fit that poem? This course will allow us to delve into our obsessions: what we write and why. Quiller-Couch and Faulkner begged us to let go of our “darlings,” yet in this course we are going to lean in. When we lean into our beloved lines, we can discover even more about ourselves and our work. What about the muses? We will be calling on them for our own inspiration and becoming our own muses to create poems that bring us closer to our unique poetic voice. Poets such as Jack Gilbert, Natalie Diaz, Patrick Rosal, Aracelis Girmay, and more will be read; and each week’s reading assignments will be used to

dispel writers block and build creativity. Students will write poem drafts in the style of, or inspired by, poets, muses, and, of course, our own obsessions. A packet of poems and an essay on poetry will be assigned weekly, along with a writing prompt to be used for the creation of new work. The course will culminate in individual portfolios of 6–8 works of revised poetry. Revision will stem from in-class workshop and one-on-one conferences. This course will be all about leaning into what we cannot shake: our fixations and our passions. Come with your most open and tender selves, and let’s create our most cherished work.

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. 24), Robert R. Desjarlais *Anthropology*
- First-Year Studies: Writing and Directing for the Cinema: The Basics (p. 7), K. Lorrel Manning *Filmmaking and Moving Image Arts*
- Writing the Short Screenplay (p. 69), C. C. Webster *Filmmaking and Moving Image Arts*
- Feeling Sound: Effects and Affects (p. 69), Andrew Siedenbug *Filmmaking and Moving Image Arts*
- Intermediate Italian: Modern Italian Culture and Literature (p. 90), Tristana Rorandelli *Italian*
- Reading High Romanticism: Blake to Keats (p. 95), Neil Ardit *Literature*
- Varieties of Mysticism in the Middle Ages (p. 96), Joseph Romano *Literature*
- Dante and Chaucer: Cultural Interchange and the Origins of Italian and English Literature (p. 99), Joseph Romano *Literature*
- Elective Affinities in Contemporary Poetry: Elizabeth Bishop to Anne Carson (p. 99), Neil Ardit *Literature*
- Feeling Medieval: Passion, Body, and Soul in the Middle Ages (p. 102), Joseph Romano *Literature*
- Beginning Spanish: Rebellious Voices in the Hispanic World (p. 162), Jeannette Rivera *Spanish*
- First-Year Studies: 1,001 Drawings (p. 16), John O’Connor *Visual and Studio Arts*
- 1,001 Drawings (p. 180), John O’Connor *Visual and Studio Arts*
- Future-Tense Liquidation I: Collaboration, Speculation, and Archaeologies of the Future (p. 181), Tura Oliveira *Visual and Studio Arts*
- Senior Studio (p. 181), John O’Connor, Katie Bell *Visual and Studio Arts*
- Grow Up! Depictions of Childhood in Literary Fiction (p. 191), Domenica Ruta *Writing*
- Wrongfully Accused (p. 195), Marek Fuchs *Writing*

FACULTY

Colin Abernethy Chemistry
BSc (Hons), Durham University, England. PhD, The University of New Brunswick, Canada. Current research interests include the synthesis of new early transition-metal nitride compounds and the development of practical exercises for undergraduate chemistry teaching laboratories. Author of publications in the fields of inorganic and physical chemistry, as well as chemical education. Recipient of research grants from The Royal Society, Nuffield Foundation, Research Corporation for the Advancement of Science, and American Chemical Society. Received postdoctoral research fellowships at the University of Texas at Austin and at Cardiff University, Wales. Previously taught at: Strathclyde University, Scotland; Western Kentucky University; and Keene State College, New Hampshire. SLC, 2010–

Julie Abraham Lesbian, Gay, Bisexual, and Transgender Studies
BA (Hons.), University of Adelaide, Australia. MA, MPhil, PhD, Columbia University. Special interest in lesbian/gay/queer studies, 20th-century British and American literature, contemporary feminisms, and literatures of the city; author of *Are Girls Necessary?: Lesbian Writing and Modern Histories*, *Metropolitan Lovers: The Homosexuality of Cities*, and numerous essays; editor of *Diana: A Strange Autobiography*; contributor to *The Nation* and *The Women's Review of Books*. SLC, 2000–

Samuel Abrams Politics
AB, Stanford University. AM, PhD, Harvard University. Visiting fellow at the American Enterprise Institute in Washington, DC; faculty fellow at George Mason's Institute for Humane Studies; faculty fellow at Center for Advanced Social Science Research at NYU; and member of the Council on Foreign Relations. A graduate of Harvard University's Kennedy School of Government Program on Inequality and Social Policy and a former affiliate of Harvard's Canada Program and Institute for Quantitative Social Science. Main topics of research include social policy, inequality, international political economy, and comparative and American politics; special interest in network analysis, the media, Congress, political behavior, urban studies and cities, public opinion and survey research, political communication and elections, and the social nature of political behavior. Conducted fieldwork throughout Europe and North America. Authored three books and numerous peer-reviewed and popular press works. Two substantial projects are presently in progress: a deep-dive into American political tradition and local community and an empirical study aimed at understanding the political culture on college and university campuses. SLC, 2010–

Gillian Adler Esther Raushenbush Chair in Humanities—Literature (on leave 2025-26)
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 Italienne*, and *Comitatus: 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 The Margaret Shepherd '69 Endowed Professorship in Religion—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–

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*

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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, 2007–

Bruce Alphaenaar 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 Hitachi (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 Theaterreffen. 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 Kant's 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-

Julia Antinozzi Dance**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-

Nicole Asquith French

BA, Swarthmore College. Maitrise, 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-

Blair Baker Theatre**Damani Baker** Filmmaking and Moving Image Arts (on leave 2025-26)

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-

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Yevgeniya Baras Visual and Studio Arts

BA, MS, University of Pennsylvania. MFA, School of the Art Institute of Chicago. An artist working in New York, Baras has exhibited her work at galleries that include: White Columns, New York; 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–

Helen An-Lin Bardin Music

Carl Barenboim Psychology (on leave Spring 26)
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–

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 Donn e Workspace Residency. SLC 2021–

Roy Ben-Shai Hyman H. Kleinman Fellowship in the Humanities—Philosophy

BA, Tel-Aviv University. MA, PhD, New School for Social Research. Mellon Postdoctoral Fellowship, Haverford College. Interests in 19th- and 20th-century Continental philosophy—in particular, Nietzsche, Heidegger, existentialism, and poststructuralism—and in the history of philosophy more broadly. Author of *Critique of Critique* (Stanford University Press, 2023); co-editor of *Synontology: The Ontology of Relations*, a special issue of *Philosophy Today* (2025); 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–

Alexandra Berr Biology

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–

Samantha Box Visual and Studio Arts

Stuart Breczinski Music

Mark Broschinsky Music

Amy Brown Psychology

BA, State University of New York at Albany. MA, PsyD, The Wright Institute (Berkeley, CA). Licensed clinical psychologist with more than 15 years of experience in

psychotherapy, supervision, and collaborative care. Current work includes private practice, clinical consultation, and dissertation support, as well as pro bono psychological evaluations for asylum seekers through the Bay Area Asylum Mental Health Project. She previously served as co-director of the Practicum Training Program at Kaiser Permanente in Richmond, CA, where she developed training curricula, provided clinical supervision, and supported the professional development of doctoral trainees. Her work focuses on the treatment of anxiety and mood-related challenges, the psychological impact of chronic health conditions, and the ways structural inequities shape access to care. She is certified as a Chronic Care Professional (CCP) and trained in Psychedelic Therapy & Integration. SLC, 2025–

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 (on leave 2025–26)
BA, Sarah Lawrence College. MFA, Columbia University. Author of *Sandman's Dust*, *Stories of an Imaginary Childhood*, *While the Messiah Tarries*, *After*, *Signs and Wonders*, *Strange Fire*, and *A Faker's Dozen*; editor of *Neurotica*, *Nothing Makes You Free*, and *Scribblers on the Roof*. Works have been translated into a half-dozen languages and frequently anthologized; winner of the Edward Lewis Wallant Award and other prizes; stories published in *Antaeus*, *The Paris Review*, and other magazines; essays published in *The New York Times*, *Washington Post*, *Los Angeles Times*, and other newspapers. SLC, 1993–

Lorayne Carbon Director, Early Childhood Center—Psychology

BA, State University of New York-Buffalo. MEd, Bank Street College of Education. Lorayne Carbon has been the Director of the Early Childhood Center since 2003. Lorayne is a graduate of SUNY Buffalo and holds a MEd from Bank Street College of Education. Her prior work includes teaching Head Start, preschool and kindergarten and directing childcare programs in Westchester County. Lorayne was an adjunct for many years at Westchester Community College, teaching coursework in early childhood foundations and curriculum. She has facilitated the graduate advisement seminar in the Art of Teaching graduate program and is a faculty advisory member of the SLC Child Development Institute. Supporting children and families within a caring, kind community, coupled with the ability to nurture the progressive, play based program at the Early Childhood Center is what keeps Lorayne excited about the work she does on a daily basis. SLC, 2003–

Sarah Carrier Music

David Castriota Art History

BA, New York University. MA, MPhil, PhD, Columbia University. Special interests in Greek art of the classical and Hellenistic periods, Roman art of the late republic and early empire, and the art of prehistoric Europe; author of *Myth, Ethos, and Actuality: Official Art in Fifth-Century B.C. Athens*, *The Ara Pacis Augustae and the Imagery of Abundance in Later Greek and Early Roman Imperial Art*, and a critical commentary on Alois Riegl's *Problems of Style: Foundations for a History of Ornament*; editor of *Artistic Strategy and the Rhetoric of Power: Political Uses of Art from Antiquity to the Present*; recipient of fellowships from the Dumbarton Oaks Center for Early Christian and Byzantine Art and the Society of Fellows of Columbia University and of grants from the National Endowment for the Humanities and the American Philosophical Society. SLC, 1992–

William Catanzaro Dance

Composer and multi-instrumentalist; recognition and funding from NEA, The Samuel S. Fels Fund, New York State Council on the Arts, Harkness Foundation, NYU Humanities Council, NYU Service/Learning Fund; commissions include choreographers Anna Sokolow, Steve Paxton, Viola Farber, Milton Myers; work presented nationally and internationally with the New Danish Dance Theatre, TanzFabrik Berlin, Amsterdam Theatreschool, Cyprus Festival, Teatro San Martin, The Alvin Ailey School, Philadanco, Player's Project, Dallas Black Theatre, Jacob's Pillow, DTW, and others. Former accompanist and teacher of music for dancers at The Juilliard School, Marymount Manhattan College, José Limón School, Martha Graham School, New York University. Current faculty at The Alvin Ailey School and Steps on Broadway; music director for the Young Dancemakers Company. SLC, 2003–

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 History

BA, Harvard University. MA, MPhil, PhD, Yale University. Special interest in early American history, with an emphasis on the American Revolution and the early American republic; European and American intellectual history; and historiography. Author of *The Plain and Noble Garb of Truth: Nationalism and Impartiality in American Historical Writing, 1784-1860* and *Historiography: An Introductory Guide*; editor, *Classic Texts in Context, Bloomsbury History: Theory and Method Digital Resource*; author of articles and book reviews for *History and Theory, Early American Studies, Journal of American History, Reviews in American History, Journal of the Early Republic, American Historical Review, and Women's Review of Books*. SLC, 1999–

Kim Christensen Economics

BA, Earlham College. MA, 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–

Junah Chung Music**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 Collapsible Hole, Target Margin Theater, SPRING/BREAK art show, The SFX Festival@The Wild Project, The Bushwick Starr Reading Series, Ars Nova, Dixon Place, JACK, The Performance Project at University Settlement, and The Silent Barn. Her play, *Willa's Authentic Self*, is slated to have a 2023 world premiere in partnership with Immediate Medium. She is also a voice over artist, having voiced numerous animated and commercial characters. SLC, 2022–

Julia Clark Japanese

BA, Carleton College. PhD, University of California, Los Angeles. Primary area of specialization: postwar and contemporary Japanese literature. Special interests include the cultural production of ethnic minorities in Japan, literary multilingualism and “Japanophone” literature, representations of urban space, and transnational feminisms. Articles include “Poems of Flesh”: Rethinking Zainichi Women's Literary History Through the Works of So Shugetsu” (2023) and “Ikaino's Afterlives: The Legacies of Landscape in the Fiction of Kim Yujeong” (2023). SLC, 2024–

Dylan Combs Dance**Kevin Confoy** Theatre, Theatre MFA Program

BA, Rutgers College. Certificate, London Academy of Music and Dramatic Art (LAMDA). Graduate, The Conservatory at the Classic Stage Company (CSC), Playwrights Horizons Theatre School Directing Program. Actor, director, and producer of Off-Broadway and regional productions; producing director, Phoenix Theatre Ensemble, New York (2020 -); 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
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–

Bob Dellureficio Music

Benjamin Demarest Dance

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–

Simon Diesenhaus Theatre

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–

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–

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, 2025–

Charlotte L. Doyle Psychology (on leave Spring 26)
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, NYSTEPA (New York University) and Balanced Mind and has been a guest lecturer at both Brooklyn College and LIU Post. As coordinator for the Institute for Arts & Culture at LIU, she worked to establish a satellite of Lincoln Center's Institute for Aesthetic Education on Long Island. He holds a BA Education and BS in Theatre (with Honors) from C.W. Post Long Island University, and MA in Educational Theatre from New York University. Drastal has served as a mentor for high-school theatre students through the NYCDOE and is New York State-certified to teach both English and theatre to grades K-12. SLC, 2022–

Scott Duce Filmmaking and Moving Image Arts
BFA, University of Utah. MFA, Boston University. Visual artist with multiple awards and grants, including a National Endowment for the Arts artist grant. Exhibitions include solo exhibits in New York City, Chicago, Atlanta, Boston, and internationally in Paris, Barbizon, Florence, and Lima. Notable collections include Random House, General Electric, IBM, McGraw-Hill, Petroplus Holdings (Switzerland), Seagram's (Montreal), and US Embassy (Stockholm). Currently producing work for exhibitions, creating hand-drawn animated shorts, and developing a series of e-book artist catalogues. SLC, 2012–

Jason Earle French, Literature
AB, University of Chicago. MA, MPhil, PhD, Columbia University. Area of primary specialization: 20th-century French literature. Other research and teaching interests include 19th- and 21st-century French and francophone literature, the history and theory of the novel in French, literature and politics, and the avant-garde. Articles published on conspiracy theories, surrealism, Céline, interwar journalism, and William S. Burroughs. SLC, 2012–

Matthew Ellis Christian A. Johnson Endeavor Foundation Chair in Middle Eastern Studies and International Affairs—History
BA, Williams College. MPhil, University of Oxford. MA, PhD., Princeton University. Dr. Ellis specializes in the social, intellectual, and cultural history of the modern Middle East. His first book, *Desert Borderland: The Making of Modern Egypt and Libya* (Stanford University Press, 2018), examines lived experiences of territoriality in the Eastern Sahara in the late 19th and early 20th centuries

and the role these experiences played in facilitating the emergence of Egypt and Libya as modern, bordered political spaces. His broader intellectual and teaching interests include: the politics and culture of nationalism; modernity and identity formation in the Ottoman and post-Ottoman Middle East; cities and imagined urbanism; nostalgia and the politics of collective memory; popular culture; British, French, and Italian imperialism and decolonization; and the history of mass media and propaganda. Dr. Ellis has published articles in *The International Journal of Middle East Studies* and *History Compass* and contributed a chapter to *The Long 1890s in Egypt: Colonial Quiescence, Subterranean Resistance* (Edinburgh University Press, 2014). He has received several fellowships supporting his research, including grants from Fulbright, the Social Science Research Council, and the American Research Center in Egypt. Most recently, he was the recipient of the Paul Mellon/Andrew W. Mellon Foundation Rome Prize in Modern Italian Studies, awarded by the American Academy in Rome for the 2020-21 academic year. Dr. Ellis is currently at work on two research projects. The first is a study of Italian imperial citizenship in Libya, with a particular focus on the ways the colonial government responded to the challenge of Libyan mobility as tens if not hundreds of thousands of Libyans fled Italian rule and took refuge in neighboring countries such as Tunisia and Egypt. The second aims to provide an intellectual genealogy of American mass media and propaganda in the middle decades of the 20th century, paying special attention to how social scientists conceived the relationship between mass persuasion and nation-building in the era of decolonization. SLC, 2012–

Brian Emery Filmmaking and Moving Image Arts
BA, Sarah Lawrence College. Technical director of Sarah Lawrence College's filmmaking and moving image arts program since 2008, where he became a guest professor in 2018 teaching postproduction. Emery has been on the faculty at the Feirstein Graduate School of Cinema at Brooklyn College since 2020. He is an Apple-certified trainer in both Final Cut Pro and Blackmagic DaVinci Resolve. He has also taught camera, editing, and production workshops at the New York International Film Institute since 2006. His freelance filmmaking and editing clients include TED, Almond Cow, and Kodak, among others. Recent editing projects have screened at the United Nations and have garnered film festival success. When not working with students, Emery tends to jump from corporate work, music videos, and web series to both short and feature films, including shooting the feature film *Red Monsoon*, shot on location in Kathmandu, Nepal, as well as editing the feature film *Martin Eden*, based on the novel by Jack London. Most recently, he filmed a documentary in Tanzania about women wildlife scientists

working with local communities, which he is currently editing. He finds great joy in working with students and helping them find their passion in filmmaking. SLC, 2018–

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 2025-26)
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 *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. Fajardo will be on leave in 2025 as a fellow in the Woodrow Wilson Center and in 2025-2026 as Marie Skłodowska-Curie Fellow at Oxford University. SLC, 2015–

Christine Farrell Theatre
BA, Marquette University. MFA, Columbia University. One-Year Study Abroad, Oxford, England. Actress, playwright, director. Appeared for nine seasons as Pam Shrier, the ballistics detective on *Law and Order*. Acting credits on TV include *Saturday Night Live* and *One Life to Live*; films, *Ice Storm*, *Fatal Attraction*; stage: *Comedy of Errors*, *Uncle Vanya*, *Catholic School Girls*, *Division Street*, *The Dining Room*. Two published plays: *Mama Drama* and *The Once Attractive Woman*. Directed in colleges, as well as Off Broadway, and was the artistic director and co-founder of the New York Team for TheatreSports. Performed in comedy improvisation throughout the world. SLC, 1991–

Kim Ferguson Dean of Graduate and Professional Studies—Psychology
BA, Knox College. MA, PhD, Cornell University. Special interests include sustainable, community based participatory action research, cultural-ecological

approaches to infant and child development, children at risk (children in poverty, HIV/AIDS orphans, children in institutionalized care), community play spaces, development in Southern and Eastern African contexts, and the impacts of the physical environment on children's health and wellbeing. Areas of academic specialization include southern African and North American infants' language learning, categorization, and face processing, the physical environment and global children's health and wellbeing, community adventure play experiences, adolescents' remote acculturation in southern African contexts, and relationships between the quality of southern African orphan care contexts and child development and health. SLC, 2007–

Angela Ferraiolo Mary Griggs Burke Chair in Art & Art History—Visual and Studio Arts
BLS, SUNY—Purchase. MFA, CUNY Hunter College. MFA, Brown University. Professional work includes RKO, H2O Studios, Westwood Studios, Electronic Arts, Hansen Literary. Solo and group screenings in the United States, Europe, and Asia, including EA-AI (Venice), Wrong Biennial (Amsterdam), VINCI 2025 (Linz), Synthetic Narratives (Hoboken), Overdrive (New York), SIGGRAPH (Los Angeles), Nabi Art Center (Seoul), ISEA (Seoul, Vancouver, Hong Kong), xCoAx (Madrid, Milan), Intelligent Engineering Lab, SOKA (Tokyo), School of X (Weimar), EVA (London), New York Film Festival, Courtisane Festival (Ghent), Collectif Jeune Cinéma (Paris), Copacabana Media Festival (Ghent), Australian Experimental Film Festival (Melbourne), Art Machines 2 (Hong Kong), International Conference of Generative Art (Rome), Digital Fringe (Melbourne), Die Gesellschaft für Filmwettbewerb (Germany), Microscope Gallery (Bushwick). Interests include artificial intelligence, complex systems, morphogenesis, and self-organization. NEA/NSF Arts, Computation, and Creativity curriculum group (2022–2025). The AI Art Magazine (at-large contributor). Art papers jury ISEA, EVA xCoAX, VINCI (2020–present). SLC, 2010–

Carolyn Ferrell Ellen Kingsley Hirschfeld Chair in Writing—Writing
BA, Sarah Lawrence College. MA, City College of New York. Author of the novel *Dear Miss Metropolitan* (Holt, 2021), which was a finalist for the PEN/Hemingway Award for Debut Novel and the PEN Faulkner Award for Fiction. Her story collection, *Don't Erase Me*, was awarded the 1997 Art Seidenbaum Award for First Fiction of the Los Angeles Times Book Prizes, the John C. Zacharis First Book Award given by Ploughshares, and the Quality Paperback Book Prize for First Fiction. Ferrell's stories and essays have been anthologized in *The Best American Short Stories 2018* and *The Best American Short Stories 2020*, edited by Roxane Gay and Curtis Sittenfeld, respectively; *The Best*

American Short Stories of the Century, edited by John Updike; *Children of the Night: The Best Short Stories by Black Writers, 1967 to the Present*, edited by Gloria Naylor; *Apple, Tree: Writers on Their Parents*, edited by Lise Funderburg; and other places. She is the recipient of grants and awards from the Fulbright Association, the Bronx Council on the Arts, the National Endowment for the Arts, the Corporation of Yaddo, and Sarah Lawrence College. SLC, 1996–

Benjamin Finland Music

Modesto Flako Jimenez Theatre
A Bushwick-raised artist and educator, Modesto Flako Jimenez is a 2015 HOLA Best Ensemble Award Winner, an ATI Best Actor Award Winner 2016, a HOLA Outstanding Solo Performer 2017, a 2016 Princess Grace Honorarium in Theatre, and has been profiled in *The New York Times*. He has taught theatre/poetry in New York City public schools for 10 years. Flako Jimenez has toured internationally and has appeared on TEDxBushwick and in *Early Shaker Spirituals* (Wooster Group), Richard Maxwell's *Samara* (Soho Rep.), Kaneza Schaal's *Jack & (BAM)*, and Victor Morales *Esperanto* (Sundance). In 2018, he became the first Dominican-American lead artist in The Public Theatre's UTR Festival for *iOye! For My Dear Brooklyn*. SLC, 2020–

Sammy Floyd Psychology
BA, Smith College. PhD, Princeton University. Postdoctoral Fellow, Massachusetts Institute of Technology. Psychologist with a focus on child development, linguistics, quantitative and computational methods, and neurodiversity. Author of papers on language interpretation in machine models, communication in child development, and language learning in autistic youth. Current special interests include historical language change, eye-tracking methods, dead words, and children learning language from peers (rather than caretakers). SLC, 2023–

Sidik Fofana Writing
MFA, New York University. A public school teacher in Brooklyn, Fofana is a recipient of the 2023 Whiting Award and was also named an Emerging Writer Fellow at the Center for Fiction in 2018. His work has appeared in *Sewanee Review* and *Granta*. He is the author of *Stories From the Tenants Downstairs*, published by Scribner in 2022. SLC, 2025–

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–

Candice Franklin Dance

Franklin, born and bred in live jazz music and jazz dance, is a New York-based professional dancer, choreographer, and producer, as well as artistic director for the live urban jazz music and dance production, JAZZ AIN'T DEAD®, and also for Cumbe RISE, an open community dance company and performance workshop series produced by Cumbe Center for African and Diaspora Dance. Franklin received her conservatory training at the Alvin Ailey American Dance Center and has continued her studies with the Ballroom Dance Teachers College of New Mexico. She is currently an IDTC certification candidate in Katherine Dunham technique. A 2024 NYSCA grant winner, Franklin's choreography has been presented by Jazzmobile, Lincoln Center "Summer in the City," Yale University, Joyce SoHo, Mid-Atlantic Jazz Festival, Harlem Arts Festival, Harlem Summerstage, BAMcafé Live, New York City Department of Education DECC, Webster Hall, and MTV/Viacom, as well as at several casinos, including Turning Stone, Foxwoods, Mohegan Sun, Borgata, and Caesar's. She has also choreographed for Bollywood recording artist SHAKTI, singer Art Auré, and Grammy award-winning recording artist MACY GRAY. Currently, Miss Franklin is earning her MBA with a concentration in Music Business at Berklee College of Music/SNHU's joint business program and is on the faculty and audition tour team of Joffrey Ballet School. She continues to teach throughout the US and abroad. SLC, 2024–

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–

Emily Freilicher Music**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–

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,

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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 graffiti 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 *América: The Post-Election Malas 1-9* (2017), *Notes from Havana* (2016), *Carta a una compañera* (2016), *Homeland* (2011), *Iridium & Selected Poems* (2010), & *Letter from Palestine* (2007). Her poetry has appeared in *Grand Street*, *The New Yorker*, and the *Wolf* magazine in the United Kingdom; her fiction in *The Paris Review & Fiction International's* "Artists in Wartime" issue; and her essays in *The Manhattan Review*, *The Progressive*, & *Siècle 21* in Paris. Served on an American Studies Association Panel called "American Jews, Israel, & the Palestinian Question," and as resident director of the Sarah Lawrence College study abroad program in Havana. A recipient of awards from the New York Foundation for the Arts and the Lannan Foundation. SLC, 1994–

Jesse Gelles Biology

BA, Sarah Lawrence College. PhD, Icahn School of Medicine at Mount Sinai. Postdoctoral Research Fellow, Icahn School of Medicine at Mount Sinai. Cancer biologist with special interest in mitochondrial biology and cell-death mechanisms. Author of articles on methodologies to study cell-death kinetics, mitochondrial contributions to

regulated cell-death pathways, and molecular regulation of the BCL-2 family. Recipient of grants from the National Institutes of Health. SLC, 2026–

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–

Katherine Gobel Hardy Art History

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–

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–

Mary Lyn Graves Dance

Wendell Gray II Dance

BFA, University of the Arts, Philadelphia. Gray, a Brooklyn-based dance artist, choreographer, and teacher, has performed in the works of artists that include Tere O'Connor, Joanna Kotze, Jordan Demetrius Lloyd, Miles

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Greenberg, Kevin Beasley, Pavel Zustiak, Maria Bauman, Jonah Bokaer, Christal Brown, J Bouey, and more. As a maker, he has shown his work at Kinosaito Arts Center, Gibney, Center for Performance Research (CPR), Movement Research at Judson Church, La Mama Galleria, and Bronx Academy of Arts and Dance. Gray has also been supported by residencies with Sightlines Dance Festival, STUFFED at Judson Church, Chez Bushwick, Work Up 6.0 at Gibney, and the Black Diaspora Space Grant. He has additionally set work on companies including Michiyaya Dance, Pennsylvania Ballet II, Philadanco II, and Periapsis Music and Dance. SLC, 2023–2024; 2025–

Charlotte Greene Visual and Studio Arts BA, Kenyon College. MFA, Temple University. An artist, curator, and educator based between Philadelphia and New York, Greene's practice probes the ecology of the human and the nonhuman in the digital age through sculpture, drawing, video, performance, and writing. They have exhibited at darkZone, Zach's Crab Shack, Spencer Brownstone Gallery, Tiger Strikes Asteroid (NYC), Vox Populi, and Bible, amongst others. Greene is a co-director of the artist-run gallery FJORD. Writing about their work has been published in *Artforum* and *The Brooklyn Rail*. They have taught in the painting, sculpture, and visual studies departments at Tyler School of Art & Architecture, Temple University. SLC, 2025–

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–

Sarah Hamill Professor of Modern and Contemporary Art and Noble Foundation Chair in Art and Cultural History—Art History

BA, Reed College. MA, University of California, Berkeley. PhD, University of California, Berkeley. Specializes in modern and contemporary art history, with a focus on sculptural aesthetics, postwar American sculpture, and contemporary photography. Author of *David Smith in Two Dimensions: Photography and the Matter of Sculpture* (University of California Press, 2015) and, with Megan R. Luke, co-editor of *Photography and Sculpture: The Art Object in Reproduction* (Getty Publications, 2017). Her new book project explores sculptural abstraction, feminist politics, and media in the 1970s through the work of Mary Miss. Before coming to Sarah Lawrence, Hamill taught at Oberlin College. She has received fellowships from the American Council of Learned Societies, the Getty Research Institute, Villa I Tatti, the Harvard Center for Italian Renaissance Studies, and the Clark Art Institute. SLC, 2017–

Matthea Harvey Writing BA, Harvard College. MFA, University of Iowa Writers' Workshop. Poet and author of *Pity the 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 two time 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 executive producer, editor, and senior producer for numerous narrative podcast series, such as *Heaven's Gate*, *Pulse: The Untold Story*, *Infamous: the Tekashi 6ix9ine Story*, and many others. Heppermann is also a dedicated educator, having taught audio journalism and podcasting at Sarah Lawrence College since 2009. In 2011, she was named a 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—which ran until 2021. She is currently an executive producer at Audible, where she works on fiction and nonfiction series. SLC, 2010–

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

BA, 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

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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–

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 (on leave Fall 25)

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–

Javiera Iribarren Spanish

BA, MA, Pontificia Universidad Católica de Chile. PhD, Columbia University. Specialization in contemporary Latin American culture, with a focus on comics, film, and transmedia storytelling. Research and teaching interests include Spanish-language pedagogy, visual culture, critical

race theory, and environmental humanities. Co-founder of the Network of Researchers of Graphic Narrative in Latin America (RING-Latam). Javiera has published peer-reviewed articles on Latin American science fiction and material culture and is currently working on a book proposal on contemporary comics from Brazil and Chile that envision alternative futurities through ethnic representation. SLC, 2025–

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 Psychology MA, St. Andrew's University, Scotland. DPhil, Oxford University. Special interests in human perception of three-dimensional shape, binocular vision, and the perception of depth from motion; author of articles and book chapters on shape perception from stereopsis, sensorimotor integration, and combining depth information from different sources. SLC, 1992–

Jian Jung Theatre

MFA, New York University. MFA, Ewha Women's University (Korea). Born and raised in Korea, Jung is a New York-based set designer whose design has been acclaimed as “innovative,” “inventive,” “genius,” and “spectacular” by major press such as *The New York Times*, *Los Angeles Times*, *Time Out*, and many others. Her theatre work has been in numerous downtown New York City theatres—including Classic Stage Company, ART/NY, The Kitchen, The Bushwick Starr, The Flea, Abrons Arts Center, Theater Row, and Soho Rep—as well as outside of New York City and in Venezuela, Cuba, Puerto Rico, Korea, and Los Angeles. Her opera work has been in Long Beach Opera (CA), Lincoln Center Juilliard School, Huntington Theatre (Boston), among many venues. Jung received the 2015 Edith Lutyens & Norman Bel Geddes Design Enhancement Award and was nominated for the 2019 Henry Hewes Design Award. Her design in Venezuela was presented at Prague Quadrennial 2015, the world's largest scenography exhibition. SLC, 2020–

Chris Kelly Psychology

BA, University of Virginia. MA, PhD, Fordham University. Postdoctoral Fellow, University of Mississippi Medical Center; Postdoctoral Fellow, Icahn School of Medicine at Mount Sinai, New York City. Clinical psychologist and researcher specializing in mood and anxiety disorders, with a focus on anhedonia, treatment-resistant depression, and suicidality. Author of peer-reviewed articles and book chapters on diagnostic subtypes of depression, reward processing, and novel psychiatric interventions. Committed to improving mental-health outcomes through translational science, psychometrics, and culturally informed clinical research. SLC, 2026–

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

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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–

Lynne Koester Psychology

BA, Sarah Lawrence College. MA, PhD, University of Wisconsin-Madison. Special interests include: parent-infant interactions, particularly when one or both partners is deaf; cultural variations in parenting; cross-cultural comparisons of infant and child development; and the concept of “intuitive parenting.” Recipient of grants and fellowships from March of Dimes Foundation, Alexander von Humboldt Foundation, and Max-Planck Institute for Psychiatry (Munich, Germany). Previously employed as research scientist at the Gallaudet Research Institute and as professor at the University of North Carolina-Greensboro and at University of Montana-Missoula. Co-founder of Peace Corps Masters International program at University of Montana, focused on Intercultural Youth and Family Development. Publications cover topics such as the impact of deafness on early child development (e.g., attachment, communication, the importance of visual and tactile contact), microanalytic coding of parent-infant behaviors during face-to-face interactions, and a sociopolitical biography of Dr. Hanuš Papoušek (pioneer of infancy research in Czechoslovakia and Germany). SLC, 2022-2023; 2026–

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–

Niki Kriese Visual and Studio Arts

BFA, School of the Art Institute of Chicago. MFA, Rhode Island School of Design. Kriese has exhibited extensively, including Gold (Montclair), Real Tinsel (Milwaukee), Adds Donna (Chicago) Real Art Ways (Hartford) Muhlenberg College (Allentown), Samuel Dorsky Museum (New Paltz), Olympia (New York), and Ely Center of Contemporary Art (New Haven). Residencies include Millay Colony, Vermont Studio Center, Ox-Bow, and Montana Artists Refuge. She

has previously taught at Parsons School of Design, Pratt Institute, Rhode Island School of Design, and Rutgers University. SLC, 2025–

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–

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 Worsell Prize through the University of Vienna; he was named by *Granta* magazine to its list of “Best of Young American Novelists.” SLC, 2018–

Joseph Lauinger Literature

BA, University of Pennsylvania. MA, Oxford University. MA, PhD, Princeton University. Special interest in American literature and film, the history of drama, and classical literature; recipient of the New York State Teacher of Excellence Award and a grant from the National Endowment for the Humanities; fiction and poetry

published in *Epoch*, *Lost Creek*, *Georgetown Review*, *Confrontation*, and *Pig Iron*; plays performed throughout the United States and in the United Kingdom, Australia, and India; member of the Dramatists Guild. SLC, 1988–

Catie Leasca Dance

BFA, The University of the Arts. A dance artist currently based in Brooklyn, NY, and with roots in Massachusetts, Leasca has traveled and danced abroad in Israel, France, Belgium, and Germany. She has worked professionally with Netta Yerushalmy, Helen Simoneau Danse, Jessie Young, Ambika Raina, Janessa Clark, MG+Artists, and others. She has been awarded choreographic residencies at Gibney Dance through Work Up 5.0, New Dance Alliance through LiftOff, and was a 2019 Space Grant Recipient as well as an Upstart artist at Brooklyn Arts Exchange. Leasca has shown her work at Movement Research through Judson Church, FAILSPACE at The Woods, Center for Performance Research, Dixon Place, and WIP IV at STUDIO4, among others. She has also assisted Netta Yerushalmy at Princeton University. Leasca's writing can be found in *Dancegeist Magazine*. SLC, 2022–

Maya Lee-Parritz Dance

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 The Margot C. Bogert Distinguished Service Chair—French, Literature

Graduate, École Normale Supérieure, Lyon, France. Agrégation, Doctorate, Paris–Sorbonne. Special interest in early modern French literature, with emphasis on poetics and the evolution of notions of writer and style during the period. Current research in environmental criticism, theory, and literary representations of the environment in the Western tradition. SLC, 2003–2006; 2008–

Jen Levitt Writing

BA, MA, Dartmouth College. MS, Lehman College. MFA, New York University. Author of *So Long* (2023) and *The Off-Season* (2016), both published by Four Way Books. Her poems have appeared in numerous journals, including *The Adroit Journal*, *Boston Review*, *Tin House*, *TriQuarterly*, and *The Yale Review*. SLC, 2026–

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 (on leave Spring 26)

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 Whitney/ISP 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. Manning is an award-winning writer, director, actor, and musician with a distinguished career in both film and theatre. His work is characterized by its exploration of identity, resilience, and human connection, often pushing the boundaries of conventional storytelling. Manning's debut feature film, *Happy New Year*, premiered at the South by Southwest (SXSW) Film Festival and was screened at more than two dozen festivals worldwide, receiving multiple awards, including the Directorial Discovery Award at the Rhode Island International Film Festival and Best Screenplay at the Sante Fe International Film Festival. His most recent short film, *The Red Shoe*, won the prestigious Hearts, Minds & Souls Grand Prize at the Rhode Island International Film Festival and continues its national festival tour. Currently, Manning is developing two new film projects: the feature-length *Sheila & The Punk Rock* and the short experimental film *Maria*, both scheduled for production in 2025/26. In addition to his film work, Manning is an accomplished theatre artist. His solo show, *Lost...Found*, premiered at the 2024 Edinburgh Fringe Festival to critical acclaim. He also wrote, directed, and starred in the Off-Broadway world premiere of *Awake* at the Barrow Group Theatre, where he is a resident director and instructor. Manning's directorial work includes numerous productions that have been praised for their emotional depth and innovative staging. He is currently in development on two new theatre projects: the full-length play, *Pamela*, and a new solo show, *Hipster: A Love Story*. SLC, 2018-

Caden Manson Director, Theatre Program—Theatre (on leave Spring 26)

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-

Kimberly Marable Theatre

BA, Dartmouth College. Born and raised in Brooklyn, NY, Marable has spent nearly 20 years as a working actor on stage, on screen, and behind the microphone. Her Broadway appearances include *Chicago* (Velma Kelly), *Hadestown* (original cast), *The Lion King*, and *Sister Act*. Her national and international touring credits include *Hadestown* (Persephone), *The Book of Mormon*, *Sister Act*, *Dreamgirls*, *Hairspray*, and *The Wedding Singer*. Marable has performed at regional theaters including Yale Repertory Theatre, The Guthrie Theater, The Signature, and Arkansas Repertory Theatre ("The Rep"); and has participated in the pre-Broadway development of *Hadestown*, *Pal Joey* (now *Chez Joey*) with Marin Mazzie and Patina Miller, and *The Wanderer*. She has appeared on *FBI* and *Bull*, NPR Music's Tiny Desk Concert series, the 85th and 93rd Annual Macy's Thanksgiving Day Parades, and the 73rd Annual Tony Awards. Marable is the voice of Lorelai in the Netflix Anime series, *Cannon Busters*, several roles in the *Live From Mount Olympus* podcast series, and does promotional voice overs for various television networks. In 2012, Marable co-founded Broadway Serves, an affiliate program of Broadway Cares/Equity Fights AIDS, which provides theater professionals with community service opportunities. She serves as a Co-Chair of the Advisory Committee for the Entertainment Community Fund's Looking Ahead program, is on the Entertainment Community Fund's Human Services Committee, and serves on the Board of Trustees for Broadway Cares/Equity Fights AIDS. SLC, 2026-

Rona Naomi Mark Filmmaking and Moving Image Arts

BA, Hebrew University of Jerusalem. MFA, Columbia University. Award-winning writer, director, and producer. Festivals and awards include: Best of Fest, Edinburgh International Film Festival; Audience Choice Award, *Filmmaker Magazine*; Scenario Award, Canadian International Film and Video Festival; Best Short (second place), Galway Film Fleadh; Best Comedy/Best of Night, Polo Ralph Lauren New Works Festival; BBC's Best Short Film About the Environment, Tel Aviv International Student Film Festival; opening-night selection, Three Rivers Film Festival; Hong Kong International Jewish Film Festival; Irish Reels Film Festival; Seattle True Independent Film Festival; New Filmmakers Screening Series; Hoboken International Film Festival; Miami Jewish Film Festival; Munich International Student Film Festival; Palm Beach International Jewish Film Festival; Pittsburgh Israeli Jewish Film Festival; Toronto Jewish Film Festival; Vancouver Jewish Film Festival; finalist, Pipedream Screenplay Competition; third prize, Acclaim TV Writer

Competition; second place, TalentScout TV Writing Competition; finalist, People's Pilot Television Writing Contest; Milos Forman Award; finalist, Academy of Motion Picture Arts and Sciences Student Film Awards. Current feature film projects include: screenwriter/director/producer, *Strange Girls*, Mdux Pictures, LLC; screenwriter/director, *Shoelaces*. SLC, 2007–

James Marshall Computer Science
BA, Cornell University. MS, PhD, Indiana University-Bloomington. Special interests in robotics, evolutionary computation, artificial intelligence, and cognitive science. Author of research papers on developmental robotics, neural networks, and computational models of analogy; author of the Metacat computer model of analogy. SLC, 2006–

Matthew Mastromatteo Theatre

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 *Immersion* (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 (on leave Spring 26)
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 (on leave Spring 26)
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–

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,*

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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–

Yesenia Montilla Writing

MFA, Drew University. Montilla, a poet, translator, educator, is a CantoMundo graduate fellow and a 2020 New York Foundation for the Arts fellow. Her work has been published in *Academy of American Poets' Poem-a-Day, Prairie Schooner, Poetry Magazine, Gulf Coast, and Best of American Poetry 2021, 2022*. Her first collection, *The Pink Box*, was published by Willow Books and was long-listed for a PEN Open Book award. Her second collection, *Muse Found in a Colonized Body*, published by Four Way Books, was a finalist for an NAACP Image Award. SLC, 2026–

Bill Moring Music (Bass, Jazz Ensembles)

Indiana State University. Taught at Montclair State University, NJPAC Jazz for Teens, Long Island University. Lectures and concerts with Staten Island Chamber Music Players Jazz Quartet. Adjudicator at numerous high schools and universities across the United States and Europe; private teacher and ensemble coach. Recipient: National Endowment for the Arts Study Grant, Rufus Reid. Performances, notable festivals, and concerts: Tchaikovsky Hall, Moscow; Monterey Jazz Festival, California; JVC Jazz Festival, New York; Carnegie Hall, New York; Wigan Jazz Festival, England; Estoril Jazz Festival, Portugal. SLC, 2017–

Bari Mort Music

BFA, State University of New York–Purchase. MM, The Juilliard School. Pianist, winner of Artists International Young Musicians Auditions; New York recital debut at Weill Recital Hall at Carnegie Hall. Member of New York Chamber Ensemble; performed with International String Quartet, Musica de Camera, Da Capo Chamber Players, Colorado String Quartet, American Symphony Orchestra, Columbia Artists' Community Concerts. Broadcasts include PBS's *Live From Lincoln Center* and NPR in New York and San Francisco. Recorded for ERM Records and Albany Records. Faculty member, Bard College, 1997-2006. SLC, 2008–

Brian Morton 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. Mosolino's short stories have appeared in several anthologies. Her first novel, *Knee-Deep in Wonder* (Metropolitan Books/Henry Holt, 2003), won the Zora Neale Hurston/Richard Wright Foundation Award and the PEN American Center: Beyond Margins Award. Her second book, *The Shape of Dreams*, is forthcoming with Knopf/Vintage Feb. 2026. Mosolino has gone on assignment for the US State Department to lecture on creative writing and her own works. She has taught at New York University and the 92nd Street Y. 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 (on leave 2025-26)

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 Money*, created by Maria Camia at Dixon Place; and *Shoot Don't Talk* at St. Ann's Warehouse/Puppet Lab, created by Andrew Murdock. Along with David Neumann, Murray recently co-created *Distances Smaller Than This Are Not Confirmed* (Obie Special Citation for Creation and Performance), which opened at Abrons Arts Center in January 2020. Murray is part of an artist collective called The Midwives. SLC, 2022–

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–

Tony Ng Biology

BS, PhD, Stony Brook University. Postdoctoral Fellow, NIH/Rocky Mountain Laboratories (NIAID). Research Assistant Professor, Albert Einstein College of Medicine. Immunology and microbiology researcher with special interests in vaccine development against emergent viral pathogens and designing immunotherapy against cancer. Focusing on inducing antibody responses to mediate effector functions to enhance immune responses. Author of papers on improving immune responses against Mycobacterium tuberculosis and Ebola virus infections and on NKT cell-based immunotherapies against tumors. Recipient of numerous travel grants from the Keystone Symposia and the American Association of Immunologists. Guest editor for the journal *Vaccines* and part of the Early Career Reviewers (ECRs) for the new investigators in NIH review system. SLC, 2025–

Philipp Nielsen Adda Bozeman Chair in International Relations—History (on leave Fall 25)

BSc, London School of Economics and Political Science. PhD, Yale University. 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 Xiaia*, *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 (on leave Spring 26)

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–

Tura Oliveira Visual and Studio Arts

BFA, Rhode Island School of Design. MFA, Yale School of Art. Based in Brooklyn, Oliveira works across textiles, metals, sculpture, performance, and installation to explore the intersections of marginalized material cultures, narratives, and aesthetics; craft, metal working, quilting; fan fiction and science fiction; and marginalized identity. Their research moves between the lurid aesthetics of Italian *giallo* cinema and the ecstatic writings of early-modern women mystics, collapsing temporal registers of industrial labor, spiritual ecstacy, martyrdom, and the visual economy of horror. Oliveira has had solo presentations at Geary Contemporary, Disclaimer Gallery, La MaMa Galleria, BRIC (all New York), and Boccanera Gallery (Milan), as well as two-person and group exhibitions at Yve Yang (New York), Unosonove (Rome), SPURS Gallery (Beijing), Perrotin (New York), Palazzo delle Esposizioni (Rome), BEERS (London), Good Mother (Los Angeles), Baik + Khneysser (Los Angeles), the Urban Institute for Contemporary Arts (Grand Rapids), Van Doren Waxter, Lehman College Art Gallery, and 1969 Gallery (all New York). They received the Dean’s Prize from the Yale School of Art, a public art commission from the City of New York, and the Abbey Awards Fellowship at the British School at Rome. Oliveira has also been awarded fellowships and grants from NYFA, BRIC, Silver Art Projects, the Museum of Arts and Design, Wave Hill, Ars Nova, A.I.R. Gallery, Yaddo, and the Tides Institute. They are currently the Endeavor Fellow at Sarah Lawrence College and Wartburg. SLC, 2025–

Philip Ordng Mathematics (on leave 2025-26)

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 the University 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–

Yekaterina Oziashvili Politics BA, Barnard College. PhD, Graduate Center, City University of New York. Research and teaching interests include ethnic conflict, ethnofederalism and multinational states, political economy, revolutions and social movements, politics of Eastern Europe and post-Soviet states, American constitutional law, and American political development. Recent awards include Fulbright/IEE Dissertation Fieldwork Fellowship and the Social Science Research Council's International Dissertation Research Fellowship. Conducted field research in Russia. Taught courses in comparative and American politics at City University of New York. SLC, 2012–

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–

Miriam Pensack History BA, Columbia College, Columbia University. MA, PhD, New York University. Pensack's scholarship and teaching focus on modern Latin American political history and US foreign policy in the region, with particular emphases on the Latin American Cold War, national security, and immigration in the Americas. Prior to joining Sarah Lawrence, she was a Postdoctoral Research Associate in the Department of History at Princeton University. Her writing has been published in *The New York Review of Books*, *The New Republic*, *The Nation*, and *Canadian Journal of Latin American and Caribbean Studies*. SLC, 2025–

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–

Ragnhildur Petursdottir Music

Mary Phillips Music BA, Rhode Island College. MM, Yale University School of Music. Phillips, a mezzo-soprano, has worked in the theatre for more than 30 years. Her Broadway debut was in the first revival of Stephen Sondheim's *Sweeney Todd*. Her talents led her into opera and oratorio. In the early '90s, she started performing with the Bronx Opera, Santa Fe Opera, and San Francisco Opera and has never stopped. She is closely associated with the music of Wagner and Verdi. She has sung roles in Wagner's *Der Ring Des Nibelungen* with The Metropolitan Opera, Canadian Opera, Scottish Opera, Seattle Opera, Hawaii Opera, and Dallas Opera. She won a Grammy Award for her solo work in The Met's 2012 recording of *The Ring Cycle*; she made an

acclaimed role debut as Brangäne in *Tristan und Isolde* for Dallas Opera and sang the role with the Winnipeg Symphony. As a Verdi mezzo, Phillips has sung mezzo-soprano solos in Verdi's *Requiem*, Eboli in *Don Carlos*, Amneris in *Aida*, Azucena in *Il Trovatore*, and Preziosilla in *La Forza del Destino*. Concert highlights include numerous performances of Handel's *Messiah* with The Dallas Symphony, Teatro Massimo Bellini in Italy, Oratorio Society of New York at Carnegie Hall, The New Jersey Symphony, and Gulbenkian Orchestra in Lisbon; Mahler's *Symphony No. 8* with New York Philharmonic; and Mahler's *Symphony No. 2* with Atlanta Symphony (recorded for Telarc), Los Angeles Philharmonic, and Hong Kong Philharmonic. Upcoming performances of Beethoven's *Symphony No. 9* with The Seattle Symphony will be December 2021. Phillips is working on a new opera with New York City Opera, with a production scheduled for January 2022. SLC, 2019–

Kevin Pilkington Writing Coordinator—Writing BA, St. John's University, MA, Georgetown University. Author of 10 poetry collections and two novels. His collection, *Spare Change*, was a National Poetry Book Series Award winner. His collection, *Ready to Eat the Sky*, was a finalist for an Independent Publishers Book Award. *In the Eyes of a Dog* won the 2011 New York Book Festival Award. His collection, *Where You Want To Be: New and Selected Poems*, published by Black Lawrence Press, was a 2017 Independent Publisher's Book Award medalist. His poetry collection, *Playing Poker With Tennessee Williams*, was published by Black Lawrence Press in 2021. His second novel, *Taking on Secrets*, was published by Blue Jade Press in 2022. His newest collection, entitled *Walking on October*, is forthcoming from Black Lawrence Press in 2027. His poetry has appeared in numerous literary magazines and anthologies throughout the country. SLC, 1991–

Mary A. Porter Anthropology BA, Manchester University, MA, PhD, University of Washington. Ethnographic studies in East Africa, the United Kingdom, and the United States. Areas of expertise include kinship theory, postcolonial studies, feminist anthropology, queer anthropology, educational studies, and oral history. Current work examines discourses of race, class, and kinship embedded in foster care and adoption, both domestically and transnationally. Co-author of *Winds of Change: Women in Northwest Commercial Fishing* and author of articles on gender, kinship, education, and sexuality. Grants include Fulbright-Hays Doctoral Research fellowship and Spencer fellowship. Consultant, UNESCO. Associate Dean of the College, 2007-12. SLC, 1992–

Glenn Potter-Takata Theatre MFA, Sarah Lawrence College. Potter-Takata is a Bronx-based artist of Japanese descent working at the

intersection of Japanese religious ritual and butoh. His work, which centers on Japanese-American experience, is preoccupied with the consumer culture runoff from the Japanese archipelago. Born into a Buddhist family in Los Angeles, Potter-Takata was raised in the Shingon and Jodo-Shin traditions of Buddhism and, as an adult, has become a practicing Shingon monk. Shingon is notable for its extensive pantheon of buddhas and bodhisattvas, as well as its intricate ritual practices. His work reinterprets these practices in ways that reflect the values of his American context. By utilizing Buddhist ideas of embodiment to create performances around the body as a historical site, Potter-Takata's work uproots latent narratives of Japanese internment through performance. He is a 2022 Bronx Dance Fund Award recipient, a current Movement Research artist-in-residence, and has been awarded residencies through Rogers Art Loft, Gibney Dance Center, amandaplusjames, and Lehman College/CUNY Dance Initiative. His performances have also been shown at Triskelion Arts, HERE Arts Center, Dixon Place, Arts On Site, Abrons Art Center, WestFest, and with Pioneers Go East at Judson Church. When studying at Sarah Lawrence College, Potter-Takata focused on multimedia performance and studied butoh under Kota Yamazaki and Mina Nishimura. SLC, 2017–

Liz Prince Theatre, Dance 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–

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–

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–

Tanner Reckling Filmmaking and Moving Image Arts

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–

Cara Reeser Dance

BA, Sarah Lawrence College. MFA, New York University, Tisch School of the Arts. Reeser created a regional dance company in Denver and directed it for 10 years. She served for more than 15 years on the faculty at Naropa University in Boulder, where she taught Dance Technique, Improvisation, 20th-Century Performance History, and Experiential Anatomy. In 1994, she was certified as a

Pilates instructor and has been teaching Pilates and running Pilates continuing education ever since. In 2020, she moved back to New York and currently teaches Pilates and co-directs a movement education platform called Movement Science Made Simple. SLC, 2024–

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*. Her fiction was also read on NPR's *Selected Shorts* and as an Audible à la carte edition. Recipient of a Henfield Prize, a UAS Explorations Prize, and a Rotunda Gallery Emerging Curator grant for work with fiction and art. Writer in Residence, Western Michigan University, 2014; Recommendations editor at *Post Road*, 2010-present. SLC, 2002–

Lauren Reinhard Theatre

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–

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–

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 Rodrigues Literature

BA, Stanford University. MA, PhD, University of Pennsylvania. Special interest in African-American literature, critical prison studies, Black feminism, and Black Marxist thought. Essays published or anthologized in *Best American Essays*, *The Guardian*, *The Nation*, *Bookforum*, *n+1*, and other venues. First novel is *All the Water I've Seen Is Running*. His current academic book project considers representations of police violence in the African-American novel after 1945. SLC, 2021–

Joseph Romano Literature

BA, Georgetown University. MA, Brooklyn College. MA, MPhil, PhD, Columbia University. Special interests include: Dante, Chaucer, and Julian of Norwich; the Middle English mystics; Middle English literature; medieval philosophy and theology; devotional and contemplative writings; problems of the soul and body; passions, desire, and the love of God in the Middle Ages. Book chapter titled “Passion and Passionless Love in Dante: from Epistola 3 to the Commedia” in *Dante and the Sciences of the Human*, edited by Matteo Pace, Palgrave-Macmillan, 2024. Dissertation: “Steryngs of the Will”: Issues of Volition in Late 14th Century English Literature. SLC, 2025–

Patrick Romano Music

BM, MM, West Chester University. Currently choral director at Riverdale Country School, Manhattan School of Music Preparatory Division. Member of the faculty of Perlman Summer Music Program. An established tenor soloist, specializing in the Baroque and classical repertoire; performed with Waverly Consort, American Bach Soloists, Bethlehem Bach Choir, and Rifkin Bach Ensemble; guest soloist at Marlboro Music Festival, Pablo Casals Festival, and University of Maryland Handel Festival; recorded the Bach *B minor Mass* with American Bach Soloists, the Mozart *Requiem* with Amor Artis Choir and Orchestra, and the Bach *St. John Passion* with Smithsonian Chamber Players. SLC, 1999–

Richard Rood Music**Tristana Rorandelli** Italian, Literature

BA (Magna cum laude), Università degli Studi di Firenze, Italy. MA, PhD (with distinction), New York University.

Areas of specialization: 20th-century Italian women's writings; modern Italian culture, history, and literature; fascism; Western medieval poetry and thought. Recipient of the Julie and Ruediger Flik Travel Grant, Sarah Lawrence College, for summer research, 2008; Penfield fellowship, New York University, 2004; and Henry Mitchell MacCracken fellowship, New York University, 1998–2002. Publications: *Nascita e morte della massaia di Paola Masino e la questione del corpo materno nel fascismo in Forum Italicum* (Spring 2003). Translations: *The Other Place*, by Barbara Serdakowski, and *Salvation*, by Amor Dekhis, in *Multicultural Literature in Contemporary Italy* (editors Graziella Parati and Marie Orton, Fairleigh Dickinson University Press, 2007). SLC, 2001–2002; 2004; 2005–

Nick Roseboro The Endowed Chair in Environmental Architecture and Sustainable Design—Visual and Studio Arts

BFA, The New School. MSCCP, 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–

Bernice Rosenzweig The OSilas Endowed Professorship in Environmental Studies—Environmental Science BS, Rutgers University. PhD, Princeton University. Postdoctoral Research Associate, Environmental Sciences Initiative, City University of New York. Earth scientist with

a special interest in urban hydrology and climate change resilience. Author of articles on green stormwater infrastructure, adaptation to extreme rain, pluvial flooding, ecosystem-based nitrogen regulation, and resilience indicators. Previously taught at Queens College and the City College of New York. SLC, 2020–

Shahnaz Rouse 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. Author of *With or Without You*, a *New York Times* best-selling memoir, and *Last Day*, a novel, was named one of the 100 Notable Books of the Year by *The New York Times*, Ruta's short fiction has been published in *Boston Review*, *Indiana Review*, and *Epoch*. Her essays have appeared in *9th Letter*, *New York Magazine*, and elsewhere. She reviews books for *The New York Times*, *Oprah.com*, and *The American Scholar*; she works as an editor, curator, and advocate for solo moms at ESME.com. Ruta is co-editor of *We Got This*, an anthology of writing by and about single motherhood. 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–

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, BAFFICI, 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 commission 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–

Tatiana Schnieder Biology

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–

Julian (Jules) Sebastian Roskam Filmmaking and
Moving Image Arts

Jessica Segall Visual and Studio Arts

Aidan Selmer Literature

BA, The College of William & Mary. MA, University of Toronto. PhD, Rutgers University. Special interest in English Renaissance literature, music, religious history, sound studies, and history of the book. Serves on the Renaissance Society of America's Professional Development Committee. Essays published or forthcoming in *The Journal of Medieval and Early Modern Studies* and *Milton Studies*. His current book project explores collaborations between playwrights and composers in early modern English drama. SLC, 2025–

Vijay Seshadri Writing

BA, Oberlin College. MFA, Columbia University. Author of *Wild Kingdom*, *The Long Meadow*, *The Disappearances* (New and Selected Poems; Harper Collins India), *3 Sections* (September, 2013), and *That Was Now, This Is Then* (October, 2020); poetry editor at *The Paris Review*; former editor at *The New Yorker*; essayist and book reviewer in *The New Yorker*, *The New York Times Book Review*, *The Threepenny Review*, *The American Scholar*, and various literary quarterlies. Recipient of the 2014 Pulitzer Prize for Poetry, James Laughlin Prize of the Academy of American Poets, MacDowell Colony's Fellowship for Distinguished Poetic Achievement, *The*

Paris Review's Bernard F. Connors Long Poem Prize; grants from New York Foundation for the Arts, National Endowment for the Arts, John Simon Guggenheim Memorial Foundation; and area studies fellowships from Columbia University. SLC, 1998–

Mark R. Shulman History

BA, Yale University. MST, Oxford University. PhD, University of California–Berkeley. JD, Columbia University. Served as editor-in-chief of the *Journal of Transnational Law* at Columbia and received the Berger Prize for international law. Served as associate dean for global admissions at New York University and assistant dean for Graduate Programs & International Affairs at Pace Law School. Created and directed the Worldwide Security Program at the EastWest Institute and practiced law at Debevoise & Plimpton. A long-time leader of the Association of the Bar of the City of New York, he currently chairs the Committee on Asian Affairs and serves on the Council on International Affairs and the Task Force on National Security and the Rule of Law. He previously chaired the City Bar's Committee on International Human Rights and the Council on International Affairs. He has taught the laws of war at Columbia Law School; military history at Yale, the Air War College, and Columbia (SIPA); and human rights at Sarah Lawrence and Hunter colleges. He has published widely in the fields of history, law, and international affairs. His books include *The Laws of War: Constraints on Warfare in Western World* (1994), *Navalism and the Emergence of American Sea Power* (1995), *An Admiral's Yarn* (1999), and *The Imperial Presidency and the Consequences of 9/11* (2007). His articles have appeared in the *Columbia Journal of Transnational Law*, *Journal of National Security & Policy*, *Fordham Law Review*, *Journal of Military History*, *Intelligence and National Security*, and *The New York Times*, among others. SLC, 2009–

Scott Shushan Philosophy

BA, Loyola University New Orleans. PhD, New School for Social Research. Research interests in aesthetics, moral psychology, and, broadly, the history of philosophy. Current book project, *Aesthetic Education: On the Moral Effects of Art*, investigates the variety of ways in which art can be thought to not only further our individual moral development but also help us appreciate what morality is. Forthcoming articles are on G. W. F. Hegel and Iris Murdoch. Previously taught at Eugene Lang College, Fordham University, and Pratt Institute. SLC, 2019–

Noah Shuster Economics

BA, Binghamton University. PhD, New School for Social Research. 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, cryptography, and software engineering; author of research papers on interplay between type theory and software engineering. SLC, 1999–

Lake Simons Theatre

BFA, University of North Carolina School of the Arts. École Jacques Lecoq, Paris. Theatre work includes designing sets, puppets, and costumes and directing, choreographing, and performing. Drawn to incorporating puppetry, movement, and live music into the theatre, shows are frequently made from the ground up. Work seen in many New York theatres, including HERE Theatre, La Mama E.S.T., P.S. 122, St. Mark's Church, Dixon Place, and One Arm Red. Past collaborative work includes *Electric Bathing*, *Wind Set-up*, *White Elephant*, *Alice's Adventures in Wonderland*, *What's Inside the Egg?*, *How I Fixed My Engine With Rose Water*, and *Etiquette Unraveled*. As an artistic associate with the Hip Pocket Theatre in Fort Worth, Texas, 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 History

BA, Yale University. MA, PhD, Brown University. Special interests include the political work of literature, especially around questions of gender and race; US cultural and intellectual history of the 19th and early 20th centuries; and the social and cultural history of the US Civil War. Authored *The Political Work of Northern Women Writers and the American Civil War, 1850-1872*, which won the Avery O. Craven Award from the Organization of American Historians. *The Civil War Era: An Anthology of Sources*, edited with Jim Cullen, was published in 2005; book chapters are included in *Love, Sex, Race: Crossing Boundaries in North American History*; *Divided Houses: Gender and the American Civil War*; and *A Search for Equity*, SLC, 1994–

EmmaGrace Skove-Epes Dance

EmmaGrace Skove-Epes (she/they) is a Brooklyn-born and based movement, sound, and text-based artist, performer, and educator. Her performance work has lived at venues including the Center for Performance Research, the 92nd street Y, Nothing Space, Gibney, Movement Research at Judson Church, TheaterLab, Theater for the New City, Roulette Intermedium, Brooklyn Studios for Dance, Chez Bushwick, Inc. New York Live Arts, AUNTS/Arts@Renaissance, Brooklyn Bridge Park, Riverside Park, Triskelion Arts, the School of Contemporary Dance and Thought (MA), and the Sable Project (VT). She has been a space grantee at the Brooklyn Arts Exchange, and has previously been in residence at Chez Bushwick Inc., Gowanus Arts, Gibney (Work Up), New York Live Arts (Fresh Tracks, with collaborator Jonathan González), the Sable Project (VT), Arts on Site (Kerhonkson, NY), and MOtiVE Brooklyn. As a performer, EmmaGrace currently dances with choreographer marion spencer and is an ongoing performing collaborator in the work of Edisa Weeks. They have previously been a collaborating performer in the works of choreographers Julie Mayo, roseAnne Spradlin, Jill Sigman, Kathy Westwater, Mariangela Lopez, Jon Kinzel, Dianne McIntyre, Jodi Melnick, Peniel Guerrier, Jesse Phillips-Fein, Jonathan González, Mor Mendel, Nadia Tykulska, Sondra Loring, Noemie LaFrance, Leslie Boyce, Allie Avital-Tsypin, Crighton Atkinson, Maria Simpson, and Aileen Passloff.

EmmaGrace performed as a vocalist with the band SCHOOL and as a guest vocalist with Shenandoah and the Night. EmmaGrace teaches dance studies at Sarah Lawrence College, and has taught dance technique, improvisation, somatics, composition, and collaborative devising through the American Dance Festival, DanceWave, New York Live Arts, Movement Research, James Baldwin High School, Failspace, Third Root Community Health Center, Brooklyn Studios for Dance, Stella Adler/NYU Tisch Drama Department, NYU Tisch Summer Dance Residency Festival, and Bard College. EmmaGrace is a practitioner of the MELT Method- a client led and centered bodywork modality focused on reducing chronic pain, healing from and preventing cyclical injuries through fascial techniques and increasing body literacy. She is currently a member of the Manna-hatta Fund administrative team, which supports the work of the American Indian Community House, and has previously organized with Creating New Futures, Artist Co-Creating Real Equity, Bodies For Bodies, The People's Space, European Dissent, and Breaking White Silence. SLC, 2023; 2024; 2025–

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–

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–

Kassandra Sparks Sociology

BA, Swarthmore College. PhD, University of California, Berkeley. Areas of expertise include gender and sexuality, sexual economies, and labor. Sparks' research examines how gendered and racialized fantasies of prostitution shape how sex work is regulated, stigmatized, and experienced by those who do it. Her work can be found in *Disability Studies Quarterly*, *WSQ*, *Sex Work Today* (2024), and *Introducing the New Sexuality Studies* (2022). Sparks is one of the 2025-2026 Scholars-in-Residence at CLAGS: The Center for LGBTQ Studies at CUNY, where she also serves on the executive committee of the board. She is currently working on a documentary about the history of professional dominatrices in New York City. SLC, 2025–

Stuart Spencer Theatre

BA, Lawrence University (Appleton, Wisconsin). MFA, Sarah Lawrence College. Author of numerous plays performed in New York and around the country, including *Resident Alien* (Broadway Play Publishing). Other plays include *In the Western Garden* (Broadway Play Publishing), *Blue Stars* (Best American Short Plays of 1993-94), and *Sudden Devotion* (Broadway Play Publishing). A playwriting textbook, *The Playwright's Guidebook*, was published by Farrar, Straus and Giroux in 2002. Recent plays are *Alabaster City*, commissioned by South Coast Rep, and *Judy Garland Died for Your Sins*. Former literary manager of Ensemble Studio Theatre; fellow, the Edward Albee Foundation; member, Dramatist Guild. SLC, 1991–

Robin Starbuck Filmmaking and Moving Image Arts (on leave Fall 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 Ethnographia Film Festival in Paris, The Stockholm Experimental and Animation Film festival, and other festivals, art centers, and galleries in the United States, Europe, and Asia. Most recently, her film, *How We See Water*, was nominated for four international documentary awards at the X Short Film Festival in Rome. Starbuck is currently an active member of the Women in Animation Association. She is a professor of Experimental film and Animation and the current Chair of Filmmaking & Moving Image Arts. SLC, 2003–

Joel Sternfeld Visual and Studio Arts

BA, Dartmouth College. Photographer/artist with exhibitions at Museum of Modern Art, Art Institute of Chicago, and San Francisco Museum of Modern Art. Recipient of two Guggenheim fellowships and a Prix de Rome. Author of *American Prospects, On This Site, Stranger Passing*, and 10 other books. SLC, 1985–

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–

Emma Swann Theatre

BA, Sarah Lawrence College. Swann has more than 11 years of experience in teaching and assisting with stage combat. As a fight choreographer and advanced actor combatant, she has worked on shows all around New York. She finds her true passion is helping students discover the nuances of staged violence. She works to protect performers from acting violence without boundaries and works so that all performers can express violence safely and purposefully on stage or screen. Alongside instructor Trevor Swann, she focuses on creating believable and realistic violence on stage—all while ensuring that we protect each performer's physical, mental, and emotional boundaries. SLC, 2025–

Trevor Swann Theatre

University of North Carolina School of the Arts. SUNY-Purchase. Swann has known SLC for quite some time. When his father, Sterling Swann, was hired as a guest faculty member, Swann got to see the campus change over the course of a few decades and how students really flourished in stage combat. He took up acting, stage combat, and fight choreography with a passion and has attended multiple stage-combat workshops and seminars across the country, as well as stunt courses. Being involved with multiple productions of stage and film, Swann has lent his creative eye and skills in directing and choreographing fight scenes. He's looking forward to bringing his creative talents to the stage-combat class, instruct new and returning students, and strengthen the drama department with a new wave of fun and creative ways to tell stories through violence. Swann has grown up doing stage combat and specializes in combat for film. Alongside instructor Emma Swann, he focuses on creating believable and realistic violence on stage—all while ensuring that we protect each performer's physical, mental, and emotional boundaries. SLC, 2025–

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–

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–

Cecilia Phillips Toro Associate Dean of the College—Biology
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–

C. C. Webster Filmmaking and Moving Image Arts BA, Brandeis University. MA, University College London. MFA Columbia University. Webster's feature script *Blue Ball, PA*, a raunchy senior-citizen sex comedy set in Pennsylvania Dutch country, has been in development with various producers and directors. Her feature script *Missing*, a Nordic drama about a bewildered young chef hunting for answers to her brother's untimely death in the Swedish archipelago, was the winner of the American Scandinavian Society's Cultural Grant, was invited to participate in the Squaw Valley Writers Conference, and received preproduction funding from the Swedish Film Institute. Her feature script *Little Buffalo*, a coming-of-age story about a girl trapped in the illegal drug world of her parents and trying desperately to find her voice among the mess, was supported by the prestigious Writers Lab—sponsored by Nicole Kidman and Meryl Streep—and was also a finalist for the Sundance Lab and the Black List Feature Lab. The feature thriller *Show & Tell*, based on the tragic murder of Laurie Show in Lancaster County, PA in 1991, follows a serial killer-obsessed teen who uses her underground zine to attract the possible killers in her midst; was accepted to the Stowe Narrative Story Lab in 2021, MySLC Help the 2025 Cannes Screenplay List; and is currently optioned. Webster was commissioned to write feature thriller, *To Create & Destroy*, which is currently in preproduction and scheduled to shoot in the fall. She has fostered and created a community of screenwriters with The BLITZ, which offers teaching, consulting, coaching, writing groups, and retreats. She is a script consultant for production companies, as well as beginning writers. She was the founder of the DRIVE-IN Film Festival that had a 10-year run bringing independent films to drive-in theatres across the country to support the dying art of the local drive-in. With notoriety and the advancement of digital projection, the festival aided in helping many drive-ins find footing and new audiences—and thrive. SLC, 2026–

Christopher Williams Dance

Megan Williams Dance
BFA, The Juilliard School. MFA, Sarah Lawrence College. An independent dance artist, choreographer, teacher and répétiteur, Williams guest-taught in a variety of settings in 2020-21, choreographed two films for the Young People's Chorus of New York City, and made two commissioned dance films for the Katonah (NY) Museum of Art, where

she recently premiered a new site-adaptive work, "Beauty Persists." Her choreography has been produced by 92nd St Y, DanceNOW NYC at Joe's Pub and Dance Theater Workshop, 10Hairy Legs, as well as by the Rivertown Artist's Workshop, Barnspace, MIXT Co., Purchase College, Marymount Manhattan College, Connecticut College, and Interlochen Arts Academy. In addition to performing her own work, Williams was recently dancing with choreographer Rebecca Stenn and in Netta Yurashalmy's Paramodernities project. In the early '80s, Williams performed and toured internationally with the companies of Laura Glenn, Ohad Naharin, and Mark Haim; and in 1988, she joined the Mark Morris Dance Group—dancing for 10 years, touring worldwide, teaching, and appearing in several films, including *Falling Down Stairs* (with YoYo Ma), *The Hidden Soul of Harmony*, *The Hard Nut*, and *Dido and Aeneas*. She continues her affiliation with Morris as a guest performer (creating the role of Lady Capulet in Morris's 2009 *Romeo and Juliet: On Motifs of Shakespeare*), guest rehearsal director, and content specialist in the MMDG archives. Williams has staged Morris's work on the Purchase Dance Company, Vassar Repertory Company, Fieldston Dance Company, the Boston Ballet, and the Pittsburgh Ballet Theater and on students at The Juilliard School, George Mason University, Les Étés de la Danse (Paris), among many others. Williams has been Morris's assistant in a variety of settings, including ballet, Broadway, and television. From 2000-2013, she served on the modern dance faculty of the Conservatory of Dance at Purchase College, SUNY, and was a guest lecturer at Connecticut College from 2016-2018 and at Hunter College and Marymount Manhattan College in 2018-2019. She has taught Dance for Parkinson's Disease in Rye, NY, since 2011 and is on the renowned Dance for PD flagship teaching team. She taught professional-level ballet at the Gibney Dance Center for the last four years and is currently teaching ballet at Sarah Lawrence College and a yoga-based somatic practice at Purchase College and at Tovami Studio. Williams founded Megan Williams Dance Projects (MWDP) in the summer of 2016. MWDP was a DANCE NOW Commissioned Artist in 2018, premiering Williams's first full evening work, "One Woman Show," to great acclaim at Joe's Pub at the Public Theater in NYC. In September 2018, MWDP performed a work-in-progress at the 92nd St Y Fridays at Noon series in a shared bill with Molissa Fenley and Claire Porter. MWDP performed an encore of "One Woman Show" in January 2019 at Joe's Pub and took it on the road in April 2019. MWDP was part of the Dance Off the Grid series at the Emelin Theater in Mamaroneck, NY, in May 2019. Williams was an Artistic Partnership Initiative (API) Fellow at The Center for Ballet and the Arts at New York University in August/September 2019. MWDP's evening-length work, in collaboration with composer Eve Beglarian at Danspace Project, NYC, was

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scheduled for a March 2020 debut but is being rescheduled due to the COVID-19 pandemic. SLC, 2019–2024; 2025–

Marion Wilson Visual and Studio Arts
BA, Wesleyan University. MA, Columbia University. MFA, University of Cincinnati. Wilson's art investigates landscape and portraiture to foster a connection to place and self. Through paintings, photographs, and installations, she interrogates our relations to nature at a time when extreme climate change threatens ecosystems, livelihoods, and communities. Wilson is best known for collaborative, ecologically-minded, social-practice projects that create platforms for creativity, economic development, and art education within urban communities. A return to her studio roots of painting coincides with a return to her family roots in The Landscape Is Sanctuary to Our Fears and National Endowments for the Arts (NEA)-funded project at William Paterson State University. Wilson connects communities and landscapes and interfaces with neighbors, architects, developers, and scientists in a strategy to tackle social and ecological issues. She embraces scientific methods and apparatuses that facilitate "looking closely and paying attention to what is small and omnipresent and overlooked while drawing parallels between the natural world and the most fundamental aspects of human presence." Wilson completed residencies at ISCP (NYC), Millay Colony, McColl Center (NC), Golden Paints (NYC) and Lightwork (NY). As an associate professor at Syracuse University until 2017, Wilson instituted a New Direction on Social Sculpture curriculum and spearheaded several public art and architecture projects, including MLAB; MossLab (a mobile eco/art lab in a student-renovated RV, driving from Syracuse to Miami examining moss species); 601 Tully (the renovation of an abandoned 1900 residence into a neighborhood art center in upstate NY); and, most recently, 100 Lagoon Pond: Floating Gallery (a refurbished wooden houseboat=turned studio and a public platform working collectively toward restoring lagoon health). She has shown with Frederieke Taylor (NYC) and Cheryl Pelavin (NYC); New Museum of Contemporary Art (NYC); Herbert Johnson Museum, Cornell University; and others. 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 Rest/Make Up* (Best Movies of 2018, *The New Yorker*), *Anywhere, u.s.a.*; *Class Act*; *Convention*; *Google Me*; *ThunderCats*; *Silverhawks*; *The Comic Strip*; MTV's *Real World*. Select project awards include: Academy Award nomination, Best Documentary; winner, Best Director, Documentary, Sundance Film Festival; winner, Special Jury Prize, Dramatic Competition, Sundance Film Festival; winner, Audience Choice Award, Best Documentary Feature, Nashville Film Festival; winner, HBO Hometown Hero Award, Miami Gay and Lesbian Film Festival; nominee, Audience Award, Best Documentary, Palm Springs International Film Festival; winner, Audience Award, Best Documentary, Frameline Film Festival; winner, AARP Silver Image Award, Reeling Film Festival; winner, Jury Award Best Documentary, OUTshine Film Festival; winner, Jury Award Best Documentary Feature, Reeling; Chicago LGBTQ+ International Film Festival; winner, Best Feature, Activist Film Festival; winner, Best Documentary, Rhode Island International Film Festival; TELLY® Award; Platinum Best in Show, Aurora Award; first place, Chicago International Film Festival; Creative Excellence Award, 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–

Sarah Wolfson Music

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–

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–

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–