

SARAH LAWRENCE COLLEGE

# Graduate Course Offerings

2020-2021

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# SARAH LAWRENCE COLLEGE GRADUATE PROGRAMS

Sarah Lawrence College offers nine distinctive master's degree programs in the arts, humanities, and sciences, and three unique dual degrees. In these programs, you will find your academic home—a community comprised of vibrant thinkers and doers; a solid framework for your most complex ideas, interests, and investigations; and, perhaps most significantly, encouragement for deep specialization in a course of study that is uniquely yours.

## ART OF TEACHING PROGRAM

Sarah Lawrence College's Art of Teaching graduate program leads to a Master of Science in Education degree and teacher certification in Early Childhood and Childhood (Elementary) Education.

We believe that teaching is indeed an art, uniquely satisfying, always made and remade. The Art of Teaching is child-centered and culturally sensitive, with observation at its core. Extensive observation and classroom teaching combine with academic discussions and course readings connecting theory with practice. Small seminar classes create an intimate environment that encourages the sharing of experiences and ideas. Our Childhood and Early Childhood certification program is committed to public education, particularly in urban areas, and graduates find teaching positions in a range of public and private schools. Course work may be considered in three categories: courses connecting content and pedagogy; pedagogical courses; and practicums.

### Advisement Seminar

*Lorayne Carbon*

*Graduate Seminar—Spring*

The theme of the Advisement Seminar is to explore the connections among early childhood education, childhood education, and the ongoing education of teachers in the content disciplines. The seminar begins with observations of the very youngest children to help us begin to frame continuities and differences. Faculty from the Early Childhood Center and the undergraduate liberal-arts faculty help us to think about learning as an ongoing process across ages and stages of development, leading sessions devoted to curriculum and its evolution both for children in classrooms and for us as teachers. We consider intercultural perspectives and themes related to teaching in a diverse society; view videos and films of children in classrooms engaged in drawing, writing, reading, imaginative play, and social-studies explorations; read source material in the content disciplines; and engage in hands-on explorations.

## **Children, Families, and Identities**

*Denisha Jones*

*Graduate Seminar—Summer/Spring*

Children must struggle with many issues while making their way toward adulthood. Teachers' understandings of family culture and the interconnections between development and learning are crucial to children's success in the classroom and central to the content of this course. We will study how families affect the development of children, for no other unit of analysis more richly displays gender, social, and cultural factors and their influence on individual behavior and development. Today, children spend more time than ever before in early childhood programs and grade schools. We will investigate how families and schools provide a framework for the exploration of the social world and socialize children according to cultural norms. Healthy development and learning are intertwined in the context of the child's social, emotional, intellectual, and physical development. In order for teachers to be equipped to help their students in the areas of social and emotional health, trauma, and toxic stress, we will review research on adverse childhood experiences, and how schools and communities can serve as protective factors. We will also examine racial identity development in young children. As teachers strive to enact anti-racist curriculums and pedagogies, they need a foundational understanding of racial identity development with a focus on the early years. Through readings and case-study analyses, students will explore the importance of teachers' understanding of the complexities of the lives of children and families in order to better prepare for the challenges of the classroom.

## **Children With Special Needs**

*Denisha Jones*

*Graduate Seminar—Fall*

All children in early childhood settings and the elementary grades have strengths and weaknesses. All children have areas in which they excel and areas in which they feel insecure. All children have times when academic learning is difficult for them while, at the same time, all children have the capacity to learn. Understanding the individual differences of an entire class of students is a challenge; and in order to meet the needs of our students, we must observe their differences and individual patterns of behavior. This course will explore the concepts of inclusion; special-needs diagnostic categories; designing curriculum that is responsive to children; and differentiating curriculum to support skill development, keeping in mind that each child is unique. The goals of the course are to integrate our perspectives of children's individual needs while planning classroom inquiry; to explore ways of working with parents of children who require special support; to understand how to access support and feedback for children that require additional assistance; and to consider implications for teaching in an inclusive classroom and school.

## Children's Literature and Artistic Development

*Pamela Tanenbaum*

*Graduate Seminar—Summer*

This course emphasizes the role of children's literature in classrooms and schools. We look at story as world making; as an opportunity to encounter the experience of others; as a window on play, place, and period; as a reflection of cultural heritage; and, finally, as a motivation for literacy. Readings pair picture books and novels with nonfiction texts. There will be samples of simple narratives for the emerging reader and novels for fluent elementary-school students. The place of literature in the classroom involves careful choices on the part of teachers. Teachers must support the interests and heritage of young readers, intrigue them through pictures and text, and eventually lead them to discover new worlds within the covers of books. Throughout the course, we will consider the importance of reading aloud (both fiction and nonfiction) and the ways in which stories inspire artistic expression.

## Emergent Curriculum I and II

*Patricia Virella*

*Graduate Seminar—Year*

Emergent Curriculum is a yearlong course in which children's interests and approaches to learning are at the forefront. Central to the course is understanding how to create a curriculum that is driven by ideas—striving for wholeness, integration, coherence, meaning—and focused on assisting children in applying knowledge and thinking to real-life problems. Classroom design and organization, media and materials, and approaches to teaching and learning across disciplines will be discussed, with an emphasis on the arts, sciences, and humanities. We will learn how to develop curricula with multiple entry points. We will reflect on ways of knowing in our own learning and that of the children and explore teaching strategies that expand children's knowledge and modes of thinking and learning. We will discuss curriculum and teaching strategies for individual subject areas, with an emphasis on the connections among disciplines, building toward an interdisciplinary approach to curriculum and instruction. The roles of the teacher as observer, provisioner, collaborator, and facilitator will be discussed. During the year, we will engage in hands-on inquiry in workshop settings and take multiple local field trips to environmental centers, historical sites, and arts museums—reflecting on our own learning in order to draw implications for classroom practice. We will discuss how children's interests and questions connect to the large ideas and questions at the core of the subject-matter disciplines. Value will be placed on enabling in-depth inquiry, experimentation, and discovery and on establishing classroom communities based on collaborative learning and rooted in social justice. National and state standards, including the New York State Standards for the Arts, Social Studies, and Sciences, will be critiqued and integrated into our work. By the end of the year, students will create their own multidisciplinary curriculum plan, which will become a resource for colleagues and Art of Teaching alumni.

## Foundations of Education

*Denisha Jones*

*Graduate Seminar—Summer*

This course will explore multiple lenses through which we view the concept of education, including theoretical, historical, political, sociological, and cultural perspectives. We will begin by considering the historical roots of contemporary education, with particular emphasis on the history of public education in the United States. Drawing on a variety of readings, films, and in-class projects, we will examine constructs of diversity including race, class, culture, language, ability, gender, and sexual identity and discover ways to create an inclusive learning environment for students and their families. The work of John Dewey and other progressive educators will provide a basis for looking at democratic ideals and “pendulum swings” in American education, including current debates concerning standards, testing practices, and political agendas. Throughout the course, students will be asked to reflect on their own school experiences and fieldwork observations in order to make connections between historical and current educational practices.

## Language and Literacy I and II

*Jerusha Beckerman*

*Graduate Seminar—Year*

This two-semester course focuses on the making of meaning and knowledge through listening, speaking, reading, and writing in early childhood and childhood. All children—English speakers and English language learners—are recognized as capable of learning and of becoming competent English language and literacy users. Emphasis is on teaching that takes into account each child’s approach to learning and pace in learning, valuing the complexity in developing instruction that builds upon what the child already knows and can do.

- Learning is a process by which each person actively constructs meaning from experience, including encounters with print and nonprint texts.
- Language and literacy are social acts.
- Language and literacy develop in the pursuit of real-life enterprise.
- Reading and writing, as with spoken language, are best learned in rich, interactive environments where they serve real purposes.
- Reading and writing do not develop in predefined stages; rather, literacy understanding is complex and unique to the individual.
- Language and literacy cannot be separated from the total expressiveness of the person.
- Literacy is power, and children must have every opportunity to know its power.
- Literacy teaching and learning must be re-envisioned to accommodate a multimodal, multilingual, multimedia world.

We will build our knowledge of language and literacy learning upon these assumptions by reflecting on ourselves as readers, writers, and language users. We will explore how children learn to read and write by observing them as they use language and literacy for real purposes. We will consider new media and technologies as modes of communication and expression and consider how they are reshaping the future of

literacy. Our observations of children and our own literacy stories will help us understand the range and complexity of meanings and approaches among any group of learners. Our observations and recollections also will provide an entry point for discussions regarding differences in race, class, ethnicity, gender, and learning style. The challenge for schools to be inclusive of the diversity—to enable each child to differ, yet belong to the community of learners—lies at the core of our work. We will—through our child studies, our recollections, and the readings—begin to develop a picture of inclusive classrooms and schools in which children have the “space to dance with others” and the “room to differ” (Patricia F. Carini). The course paper will be an in-depth inquiry focused on language and literacy teaching and learning and on classroom practice and work with children, examined through the lens of your own philosophy, thought, values, and standards.

## **Mathematics and Technology I and II**

*Patricia Virella*

*Graduate Seminar—Year*

This course will place strong emphasis on students’ own understanding of mathematics as directly related to the mathematics that they will be teaching in early-childhood and elementary-school classrooms. The course will focus on core concepts of mathematics teaching and learning: the science of patterns and number relationships. Patterns and functions will serve as the lenses through which students will examine connections and applications of the topics to the early childhood and childhood school curricula. Students will develop understandings of the content, concepts, computation, and teaching and learning strategies of mathematics in schools. Emphasis will be placed on constructivist teaching and learning; inquiry-based learning; problem solving; and mathematical reasoning, connections, and communication. Students will be exposed to techniques in differentiating instruction that addresses learning differences and the special needs of English-language learners, as well as ways to identify tasks that challenge and augment mathematical understandings. The use of technology as an integral support for the understanding and application of mathematics will also be a focus of the course. Each class session will provide students with opportunities to engage in authentic mathematical activities, followed by sharing these experiences and ways to implement similar, engaging mathematical tasks in classrooms. As part of their conference work, students will create a concept teaching game and a presentation of the solutions to complex problems.

## **Observation and Documentation**

*Jerusha Beckerman*

*Graduate Seminar—Fall*

In the Art of Teaching program, we place the observation and documentation of children and their learning at the center of teaching. The emphasis is on seeing every child as capable, unique, and knowable and on children as active makers of their own meaning and knowledge. Observing is focused on what the child can do and is interested in and on how each child thinks and learns. We assume that teachers create their knowledge of teaching and learning through longitudinal observation and documentation of each child as a thinker and learner. This knowledge is the foundation for curriculum development and instructional planning that accommodate individual interests and approaches to learning. The ideas and processes

developed at Prospect Archive and Center for Education and Research, by Patricia Carini and others, will be the foundation of the work throughout the course. The Prospect Descriptive Processes and, in particular, the Descriptive Review of the Child will give students a formal and systematic framework for drawing together their observations of children over time. In addition, the review processes developed at Prospect Center will be discussed as avenues for collaborative inquiry and meaning-making among educators and parents. Students will participate in a Descriptive Review and will review longitudinal collections of children's work. They will also learn about descriptive inquiry processes for reviewing curricula and teaching practice. Students will share observations of children in both early childhood and childhood education settings and develop a language of description. We will discuss the importance of creating classrooms where each child is visible through strength. Students will develop a child study that includes: a description of the child using the headings of the Descriptive Review, a collection of the child's work, and reflections on the implications that the longitudinal documentation of the child holds for teaching.

## **Practicum Seminar**

*Patricia Virella, Jerusha Beckerman*

*Graduate Seminar—Year*

The Practicum Seminar is a yearlong course that supports early childhood and childhood student-teaching experiences and provides opportunities to draw together the ideas, processes, and approaches in early childhood and childhood teaching practice, curriculum development, and instructional planning across content disciplines in prekindergarten through grade two settings and in grades one-through-six classrooms. Issues and questions that arise in student teaching and continue to be present in classrooms and schools will be explored. These include the role of observation and documentation as they inform assessments of children's learning and of teaching itself; the creation of learning environments for children from birth through grade two and in grades one through six, inclusive of all children across racial, ethnic, socioeconomic, and learning differences; the development of approaches that enable continuity for children between home and school and in their school lives; the development of classrooms as communities of learners; and the exploration of the teacher's role and approaches to classroom organization and structure that relate to very young and elementary-age children. Other topics of importance in the course are the creation of opportunities and processes for collaboration among teachers, parents, and administrators and the development of strategies to reflect on, renew, and revise teaching with an emphasis on the importance of professional development. The Practicum Seminar also supports students in their continued efforts to understand the political nature of teaching, placing emphasis on educating for a democratic society. The roles of the family, school, and community in educating children are explored, as well as current philosophies and climate regarding home, school, and community relationships. Practicum Seminar students will keep a reflective journal of their field placement and student-teaching experiences, including observation and documentation of children, classrooms, activities, curriculum planning and facilitation, materials, and media. Students will also begin to develop, refine, and share their thinking regarding their master's project topics.



## Teaching for Diversity

*Patricia Virella*

*Graduate Seminar—Year*

This course will provide instruction in the methodologies of teaching diverse communities of learners, with an emphasis on meeting the needs of at-risk students. The course will address racial and economic inequality, multilingual education, and the educational needs of diverse families, including single-parent, multiracial, foster, adoptive, blended, LGBTQ, and immigrant families. It will bring forward new research-based practice, such as sheltered instruction operational protocol (SIOP), STEAM learning, and the project model. Engaging families and encouraging them to become collaborators in their child's schooling will be addressed. All students will attend a biweekly, discussion-based seminar and participate in campus initiatives that address key course themes, including the Art of Teaching's Film Series and the Undoing Racism Workshop. Students will integrate their experiential learning with theory, research, policy, and practice. Students in this course will be able to: identify the complex social factors of race, ethnicity, social class, gender, and ability that influence the teaching and learning process; examine their own cultural experience of race, ethnicity, social class, gender, and ability; incorporate developmentally appropriate, evidence-based practice into their classrooms; develop strategies for culturally responsive teaching and assessment; and create a learning environment that respects the dignity of all students.

## Theories of Development

*Denisha Jones*

*Graduate Seminar—Summer*

The field of developmental psychology has been shaped by several different, and often conflicting, visions of childhood experience. These visions have, in turn, influenced early childhood and childhood education practice. In this course, we will study the classical theories—behaviorist, psychoanalytic, and cognitive-developmental—as they were originally formulated and in light of subsequent critiques and revisions. We will focus on the kinds of questions that each theory asks and the “image of the child” that each puts forth. Recent challenges within the field have highlighted specific conceptual problems, which we will address. Are patterns of development universal or culture-specific? Can childhood experiences be thought of as proceeding in a series of stages? How do we construct methods for studying children that will recognize and validate the significance of differing social and cultural experiences? How can we forge a multicultural view of development such that development is understood in terms of how it is experienced within a given cultural context? The goal of the course is to prepare students to integrate theory and practice into their work with children. Required papers will reflect this integration.

## **CHILD DEVELOPMENT PROGRAM**

Combining theoretical perspectives with practical fieldwork, the Child Development Program places the social, emotional, cognitive, and cultural lives of children at the forefront.

Students engage in research throughout the program, reading and learning directly from primary sources such as journals, current research, and the writings of leading psychologists—not textbooks. From the beginning, students are immersed in child development theory, which they relate to their experiences with children in small seminars and one-on-one conferences. Fieldwork opportunities abound, from therapeutic preschools to elementary or secondary schools to child-life programs on pediatric wards.

### **Becoming Oneself: The Evolution of Psychoanalytic Theories of Personality Development**

*Jan Drucker*

*Graduate Seminar—Fall*

A century ago, Sigmund Freud postulated a complex theory of the development of the person. While some aspects of his theory have come into question, many of the basic principles of psychoanalytic theory have become part of our common culture and worldview. This course will explore psychodynamic developmental concepts about how personality comes to be through reading and discussion of the work of key contributors to psychoanalytic developmental theory since Freud. We will trace the evolution of what Pine has called “the four psychologies of psychoanalysis,” as well as the more recent integrative relational perspective. This is a different approach from the social psychology work done on trait psychology, and we will consider its value for developmental understanding of the person. We will also consider the issues that this approach raises about a child’s development into an individual with a unique personality within broad, shared developmental patterns in a given culture. Readings will include the work of Anna Freud, Erik Erikson, Margaret Mahler, Daniel Stern, Steven Mitchell, Peter Fonagy, Nancy Chodorow, George Vaillant, and others. Throughout the semester, we will return to fundamental themes, such as the complex interaction of nature and nurture, as yet unanswered questions (for example, about the development of personal style), and the cultural dimensions of personality development. An interest in theory and its applications is important, as is some background in psychology. Fieldwork at the Early Childhood Center or another appropriate setting is recommended, if possible, although conference projects may or may not center on aspects of that experience, depending on the individual student’s interest.

### **Challenges to Development: Child and Adolescent Psychopathology**

*Jan Drucker*

*Graduate Seminar—Spring*

We live in a society that often seems preoccupied with labeling people and their characteristics as either “normal” or “abnormal.” This course covers some of the material usually found in “abnormal psychology” courses by addressing the multiple factors that play a role in shaping a child’s development, particularly as those factors may result in what is often thought of as psychopathology. Starting with a consideration of what the terms “normality” and “pathology” may refer to in our culture, we will read about and discuss a

variety of situations that illustrate different interactions of inborn, environmental, and experiential influences on developing lives. For example, we will read theory and case material addressing congenital conditions such as deafness and life events such as acute trauma and abuse, as well as the range of less clear-cut circumstances and complex interactions of variables that have an impact on growth and adaptation in childhood and adolescence. We will bring both critical lenses and a range of individual perspectives to bear on our discussion of readings drawn from clinical and developmental psychology, memoir, and research studies. In that process, we will examine a number of the current conversations and controversies about assessment, diagnosis/labeling, early intervention, use of psychoactive medications, and treatment modalities. Students will be encouraged to engage in fieldwork at the Early Childhood Center or elsewhere, although conference work need not draw on that experience.

## **Children's Friendships**

*Carl Barenboim*

*Graduate Seminar—Fall*

Making friends, losing friends, keeping friends...through the use of psychological and literary texts, we will explore the important functions of friendship for children and adolescents. During much of the 20th century, psychologists had assumed that adults serve as the major social influence on a child's developing sense of self and personality, that perhaps only toward adolescence would children's social relations with peers come to play an important role in their lives. We now know better. In recent years, there has been a tremendous increase in the study of friendships and peer relations throughout childhood, even in toddlerhood. The important psychological benefits of having friends are increasingly recognized. So, too, are the potential problems of its obverse: Children who are truly without friends are at greater risk for later social-emotional difficulties. We will explore the writings of major theorists such as Sullivan, Youniss, Selman, and Rubin; read and discuss the recent studies that have observed "friendship in the making"; and examine what friendship means to children and adolescents in their own words.

## **Children's Literature: Developmental and Literary Perspectives**

*Charlotte L. Doyle*

*Graduate Seminar—Spring*

Children's books are an important bridge between adults and the world of children. In this course, we will ask questions such as: What are the purposes of literature for children? What makes a children's book developmentally appropriate for a child of a particular age? What is important to children as they read or listen? How do children become readers? How can children's books portray the uniqueness of a particular culture or subculture, allowing those within to see their experience reflected in books and those outside to gain insight into the lives of others? To what extent can books transcend the particularities of a given period and place? Course readings include writings about child development, works about children's literature, and, most centrally, children's books themselves—picture books, fairy tales, and novels for children. Class emphasis will be on books for children up to the age of about 12. Among our children's book authors will be Margaret Wise Brown, C. S. Lewis, Katherine Paterson, Maurice Sendak, Mildred Taylor, E. B. White, and Vera B. Williams. Many different kinds of conference projects are appropriate for this course. In past years, for

example, students have worked with children (and their books) in fieldwork and service-learning settings, written original work for children (sometimes illustrating it, as well), traced a theme in children's books, explored children's books that illuminate particular racial or ethnic experiences, or examined books that capture the challenge of various disabilities.

## **Culture and Mental Health**

*Deanna Barenboim*

*Graduate Seminar—Spring*

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

## **Early Intervention Approaches for Young Children and Their Families**

*Cindy Puccio*

*Graduate Seminar—Spring*

This course will explore several early intervention approaches for young children and their families, with a particular emphasis on the theory and technique of play therapy. While the course will focus mostly on child-centered play therapy (CCPT), we will also look at the methodology of other types of approaches and the ways in which those approaches address treatment issues. In addition, course material will highlight cultural considerations, therapeutic work with parents, challenges in treatment, self-reflection, and analysis of case studies. Readings, class discussion, group play-based activities, video illustrations, and reflection will provide students with both a theoretical and a clinical basis for how play-based therapeutic work with young children factors into early intervention.

## Emerging Adulthood

*Linwood J. Lewis*

*Graduate Seminar—Spring*

*We have time, energy, questions, and few responsibilities. We want to push the envelope, resist compromise, lead revolutions, and turn the world upside down. Because we do not yet know quite how to be, we have not settled and will not let the dust settle around us. —Karlin & Borofsky, 2003*

Many traditional psychological theories of development posit a brief transition from adolescence to adulthood; however, many people moving into their 20s experience anything but a brief transition to “feeling like an adult,” pondering questions such as: How many SLC alums can live in a Brooklyn sublet? What will I do when I finish the Peace Corps next year? In this course, we will explore the psychological literature concerning emerging adulthood, the period from the late teens through the 20s. We will examine this period of life from a unified biopsychosocial and intersectional perspective.

## Health in a Multicultural Context

*Linwood J. Lewis*

*Graduate Seminar—Spring*

This course offers, within a cultural context, an overview of theoretical and research issues in the psychological study of health and illness. We will examine theoretical perspectives in the psychology of health, health cognition, illness prevention, stress, and coping with illness and will highlight research, methods, and applied issues. We will also explore the effects of the COVID-19 pandemic within the frame of these theoretical perspectives. This class is appropriate for those interested in a variety of health careers. Conference work may range from empirical research to bibliographic research in this area. Community partnership/service-learning work may be an option in this class.

## Mindfulness: Science and Practice

*Elizabeth Johnston*

*Intermediate, Seminar—Fall*

Mindfulness can be described as nonjudgmental attention to experiences in the present moment. For thousands of years, mindfulness has been cultivated through the practice of meditation. More recently, developments in neuroimaging technologies have allowed scientists to explore the brain changes that result from the pursuit of this ancient practice, laying the foundations of the new field of contemplative neuroscience. Study of the neurology of mindfulness meditation provides a useful lens for study of the brain in general, because so many aspects of psychological functioning are affected by the practice. Some of the topics that we will address are attention, perception, emotion and its regulation, mental imaging, habit, and consciousness. This is a good course for those interested in scientific study of the mind. One of our two weekly meetings will be devoted to a mindful yoga practice.

## Social Development Research Seminar

*Carl Barenboim*

*Intermediate/Advanced, Seminar—Spring*

The goal of this course is to have each student propose and conduct an original piece of research within the broad sphere of social development in childhood and adolescence. The course is intended for students who have completed a previous conference project in the social sciences that raised interesting questions for them, questions that could be addressed by taking the next step of conducting their own study of the subject. The work could be done, for example, through quantitative testing, observation, direct interviews, or questionnaires. The course will be divided into three parts. In the first part, we will be reading a range of past studies that exemplify different types of research approaches to the study of children and adolescents—and we will discuss the strengths and possible weaknesses of each approach. At the same time, in conference, students will begin the planning process for their own study. In the second part of the course, students will take turns serving as the facilitator of class discussion by assigning the readings for that particular week (on studies relevant to their own project) while sharing with the class the current progress on their own research ideas. In that week, the classmates will serve as a “working group” to provide feedback and helpful suggestions on the student’s project. In subsequent weeks, each student will serve as part of the “working group,” while another student presents his/her “project-in-the-making.” The final portion of the course will involve students presenting the findings of their studies.

## Theories of Development

*Barbara Schechter*

*Intermediate, Seminar—Fall*

“Knowledge is there in the seeing.” What we observe when we look at children is related to adult assumptions, expectations, and naïve theories that we carry with us from our own families and childhoods. How are those theories related to the ways that theorists have framed their questions and understandings of children’s experiences? Competing theoretical models of Freud, Skinner, Bowlby, Piaget, Vygotsky, Werner, and others have shaped the field of developmental psychology and have been used by parents and educators to determine child-care practice and education. In this course, we will read the classic theories in their primary sources (psychoanalytic, behaviorist, attachment, and cognitive-developmental) as they were originally formulated and in light of subsequent critiques and revisions. Questions that we will consider include: Are there patterns in our emotional, thinking, or social lives that can be seen as universal, or are these always culture-specific? Can life experiences be conceptualized in a series of stages? How else can we understand change over time? We will use theoretical perspectives as lenses through which to view different aspects of experience—the origins of wishes and desires, early parent-child attachments, intersubjectivity in the emergence of self, symbolic and imaginative thinking, and the role of play in learning. For conference work, students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to bridge theory and practice.

# DANCE/MOVEMENT THERAPY PROGRAM

Dance/movement therapy is the psychotherapeutic use of movement to further the emotional, cognitive, physical, and social integration of the individual.

Therapy is based upon the empirically supported premise that the body and mind are interconnected and interact in both health and illness. Body movement provides both a means of assessment and a mode of intervention for dance/movement therapists, working either with individuals or with groups, in the treatment of developmental, medical, social, physical, or psychological impairments.

## Anatomy and Kinesiology

*Peggy Gould*

*Graduate Seminar—Fall*

This course is an introduction to the study of human movement/kinesiology and human anatomy. Students will gain a beginning understanding of key systems in the human body and their integral effect on functional and expressive behavior. Key anatomical landmarks and features will be highlighted in the context of both common and individual choices and characteristics. Students will explore how understanding the different body systems aids in movement observation and intervention.

## Clinical Fieldwork Orientation

*Susan Orkand*

*Graduate Seminar—Fall*

Clinical Fieldwork Orientation combines course work to support fieldwork placements in a clinical setting. This course is designed to provide the student with professional orientation and direct exposure to dance/movement therapy practice, an orientation to health and educational systems, and an understanding of the role and function of the dance/movement therapist within each system. Hours earned in clinical fieldwork placement are not counted toward the clinical internship requirement of 700 hours.

## Clinical Internship Practicum I

*Elise Risher*

*Graduate Seminar—Fall*

This course will use a group supervision format to oversee and develop the internship experience by strengthening clinical appraisal skills and movement and observation assessment through oral presentation of cases, along with written diagnostic evaluations that will include the student's clinical process and interventions. Academic content related to assessment, diagnosis, interventions, and the supervision process will be fluid within the overall structure of the course and weekly classes in order to meet the specific needs of each internship setting.

## **Clinical Internship Practicum II**

*Elise Risher*

*Graduate Seminar—Spring*

This course serves as a continuation of Clinical Internship Practicum I and will use a supportive group supervision format to oversee and develop the internship experience by strengthening clinical appraisal skills and movement and observation assessment through oral presentation of cases, along with written diagnostic evaluations that will include the student's clinical process and interventions. Academic content related to assessment, diagnosis, interventions, and the supervision process, including the therapeutic termination process, will be fluid within the overall structure of the course and weekly classes in order to meet specific needs of each internship setting.

## **Clinical Treatment Planning**

*Alma Watkins*

*Graduate Seminar—Fall*

In this course, students will build on concepts learned in Graduate Seminar in Methods and Theory of DMT I and II, Human Growth, Psychopathology, and Movement Observation I and II to refine their assessment skills in developing treatment plans consistent with DSM-5 criteria and the application of dance/movement therapy principles and interventions. The role of pharmacotherapy will be included. We will also examine clinical and treatment planning with a focus on developing clinical writing skills as they relate to specific settings and populations, including children, adolescents, adults, and geriatrics.

## **Graduate Seminar in Methods and Theory of DMT I**

*Susan Orkand*

*Graduate Seminar—Fall*

This is the first in a four-part series of process-oriented seminars that function as a laboratory for the study of dance/movement therapy methods and theory. In this course, we combine didactic, experiential, and collaborative learning to examine the historical, cultural, and clinical aspects of DMT. Students will learn about DMT pioneers, their theoretical contributions, and the relationship of DMT to the origins and development of psychology. Students will also be introduced to foundational movement-based techniques intrinsic to the practice of DMT, as they begin to develop a common conceptual and kinesthetic framework rooted in developmental and integrative movement.

## **Graduate Seminar in Methods and Theory of DMT II**

*Susan Orkand*

*Graduate Seminar—Spring*

This is the second part of a four-semester, process-oriented course that functions as a laboratory in which to study the methods and theory of DMT. The course will combine didactic, experiential, and collaborative learning as it builds on the first semester to synthesize dance/movement therapy practice with knowledge



of human development for application in various clinical circumstances. Students will learn techniques of practice specific to clinical populations, such as children, adolescents, the physically ill, and/or those coping with aging, physical disabilities, mental illness, or addiction disorders—or who are survivors of physical and/or emotional trauma.

## **Graduate Seminar in Methods and Theory of DMT III**

*Susan Orkand*

*Graduate Seminar—Fall*

This course is the third in a series of four on the methods and theory of dance/movement therapy for clinical practice. Our focus will be on the experience of embodiment and on broadening and deepening the students' practice of dance/movement therapy as we examine cultural, spiritual, and socioeconomic perspectives on dance and healing.

## **Graduate Seminar in Methods and Theory of DMT IV**

*Susan Orkand*

*Graduate Seminar—Spring*

This final course in the series of four on the methods and theory of dance/movement therapy for clinical practice will examine clinical applications of expressive arts modalities—such as art, music, poetry, and drama—for the purpose of understanding their relationship to DMT and how they can be used in conjunction with DMT to enhance and support treatment interventions. We will also examine the use of the artistic elements of dance—such as choreography and performance—to support a variety of mental and physical health goals. The course will have several visiting faculty with expertise in the arts and creative-arts therapies.

## **Graduate Thesis I**

*Elise Risher*

*Thesis—Fall*

Each student in the dance/movement therapy program is required to complete a thesis project. The thesis provides the opportunity to integrate, using research methods, theory from multiple disciplines, existing literature in dance/movement therapy, and personal experience. This course will offer students the structure to apply what they have learned in the Research Methods course toward developing their own research project with the goal of completing and submitting a research prospectus and outline. Group support, consultation, and technical assistance will be provided in class.

## **Graduate Thesis II**

*Elise Risher*

*Thesis—Spring*

Group support, consultation, and technical assistance will be provided in this class for students who will be working with their thesis advisors and second readers to continue the work begun in Graduate Thesis I and complete their final thesis project.

## **Group Work Theory and Practice I**

*Alma Watkins*

*Graduate Seminar—Fall*

In this course, students will learn clinical skills and roles needed for the effective practice of group work as dance/movement therapists in varied clinical settings. We will examine theoretical constructs of group work that include Yalom's interpersonal approach, Shulman's interactional approach, Falck's membership perspective, and Steinberg's model of mutual aid. Students will be expected to identify the central ideas and methods of group work and recognize its emotional, cognitive, and behavioral applications, as well as behavior that disrupts the work of group process; to demonstrate an understanding of the effects of transference and countertransference; to discuss group work theory and techniques used to facilitate problem solving and specific skill building to reduce psychiatric symptoms; and to understand group characteristics, including multiculturalism, diversity, dynamics, and stages of development and interventions.

## **Group Work Theory and Practice II**

*Alma Watkins*

*Graduate Seminar—Spring*

In this course, students will expand their knowledge of the basic theories, methods, concepts, and clinical applications learned in Group Work Theory and Practice I. We will explore the core elements of systems approaches to group work theory and DMT clinical practice. Specifically, we will examine the contributions of Monica McGoldrick's influential work concerning ethnocultural aspects affecting families, including the impact of race, class, religion, historical factors, and migration experiences and attitudes about sexual orientation and intermarriage. Other theoretical models will include the relational-cultural paradigm developed at the Stone Center's Jean Baker Miller Training Institute and the principles of resilience theory that emerged from the research of Dr. Emmy Werner. These models have implications for the development of therapeutic interventions and will inform our study of the clinical roles and skills needed for the effective practice of DMT group work with children, adolescents, and families in various clinical settings.

## Human Growth and Development

*Elise Risher*

*Graduate Seminar—Fall*

This course will outline the interrelationships between physiological, psychological, cognitive, and sociocultural factors and their effects on human growth, development, and behavior. Students will gain a basic knowledge of brain development and neuroscience, as well as an overview of developmental theories and their relevance to dance/movement therapy theory and practice. In particular, students will explore the developmental basis of mirroring, attunement, and kinesthetic empathy and the implications for functioning in adulthood.

## Movement Observation I

*Susan Orkand*

*Graduate Seminar—Fall*

This class is the first in a series of three on movement observation and assessment skills. The course provides an introduction to Bartenieff Fundamentals and Laban Movement Analysis (LMA) and their application in dance/movement therapy. The relationship of Bartenieff Fundamentals, human development, and effort-space-shape will be discussed and explored through movement. Course work in anatomy and kinesiology will be used to support understanding of these frameworks.

## Movement Observation II

*Erin Humbaugh, Sandra Muniz-Lieberman*

*Graduate Seminar—Spring*

This course is an introduction to Laban Movement Analysis (LMA), with a primary focus on dance/movement therapy. The class is the second in a series of three on movement observation and assessment skills and is designed to familiarize the student with the Laban concepts and principles for the observation and description of movement, integrating other relevant perspectives for understanding human movement. Students will learn to embody and observe foundational components of physical action by exploring concepts in the categories of body, effort, space, and shape. LMA provides insight into one's personal movement preferences and increases awareness of what and how movement communicates and expresses. In addition—through readings, movement experimentation, and discussion—students will explore the principles of the Bartenieff Fundamentals, which involve concepts such as movement initiation and sequencing, connectivity, weight transference, spatial intent, effort intent, and breath support. These fundamental ideas, when present in movement, develop dynamic alignment, coordination, strength, flexibility, mobility, kinesthetic awareness, and expression and also help facilitate relationship.

## **Movement Observation III**

*Erin Humbaugh, Susan Orkand*

*Graduate Seminar—Fall*

Movement Observation III serves as a continuation of the course work in Movement Observation I and II. Movement Observation III introduces the fundamentals of the Kestenberg Movement Profile (KMP), a theoretically-based assessment tool that examines psychological development through body movement. Students' understanding of Laban Movement Analysis (LMA) and its application in the therapeutic process is deepened with the addition of KMP as part of the movement development, relationship, learning, and psychological process. Additionally, ways of organizing observations and developing targeted assessments utilizing KMP will be considered. Students will also learn about current theories in neuroscience and their relation to movement observation.

## **Movement Observation of Children Fieldwork**

*Susan Orkand*

*Fieldwork—Fall And Spring*

Fieldwork provides opportunities for students to be exposed to an early childhood setting and to observe the role of the dance/movement therapist in that setting. Students will observe and interact with children ages six months to five years, with the goal of gaining a greater understanding of the physical, social, and emotional development that occurs during this period of growth. Additionally, students will participate in dance/movement therapy sessions and practice group leadership and also receive group and individual supervision of their work. For this first year of placement, students are expected to be participant observers, actively observing and engaging in the process of dance/movement therapy without the full responsibility of a leadership role. Students are required to complete 200 fieldwork hours in the first year of training. Those fieldwork hours must be completed before beginning the clinical internship.

## **Professional Orientation and Ethics**

*Nada Khodl*

*Graduate Seminar—Spring*

Students will learn the fundamental tenets underlying professional ethics and ethical decision-making in the practice of dance/movement therapy. We will identify and explore ethical concepts, standards, and guidelines that will inform your clinical judgment and make you aware and mindful of the ways in which your personal ethics relate to your role as a professional DMT. In addition to course readings, we will study the ADTA Code of Ethics and Standards of Ethical Practice and the New York State Education Department requirements and standards for licensure in creative arts therapy, including training in the identification and reporting of child abuse and maltreatment.

## **Psychopathology**

*Alma Watkins*

*Graduate Seminar—Spring*

This course is designed to provide students with a base of knowledge in psychopathology and to familiarize students with current conceptions and empirical findings in psychopathology research. Beginning with the question of how abnormality is defined, we will explore contemporary perspectives on psychopathology and focus more specifically on psychological disorders, their development and treatment, and controversies within the field. Additionally, this course will focus on the physiologic and motoric manifestations of illness, the role of dance/movement therapy in treatment, and challenges particular to dance/movement therapy intervention. This course will use the current version of the *Diagnostic and Statistical Manual of Mental Disorders*, the DSM-5. Reading of the current manual will include discussion of recent changes and the impact on diagnostic understanding and treatment formulation.

## **Research Methods**

*Elise Risher*

*Graduate Seminar—Spring*

This course is an introduction to qualitative and quantitative research methodologies and techniques. Students will learn to apply research techniques, such as data collection and analysis, both as researchers and to enhance clinical interpretation and practice skills. We will explore issues around the importance of research to the field of dance/movement therapy, particular challenges and opportunities associated with dance/movement therapy research, and the history of research in the field. While this course will provide a base of knowledge for the practicing dance/movement therapist to interpret and evaluate research, the goal is to create not only consumers but also creators of research. As such, students will learn about the process of research design, including ethical and legal considerations, and will create their own research proposal.

## HUMAN GENETICS PROGRAM

Home of the nation's first—and still the largest—program in genetic counseling, Sarah Lawrence College has trained more genetic counselors than any other academic institution in the world. This celebrated program integrates education, health care, and humanism as it prepares genetic counselors to work in a growing, dynamic field.

Students learn that the field of genetics now includes genetic disorders ranging from rare diseases to prevalent conditions such as cardiovascular disease, Alzheimer's, and diabetes. Each student is placed at a total of seven sites from a wealth of fieldwork options at nearly 50 centers in the New York City area. As the hub of international growth in the field, the College recruits to its faculty top scientists, physicians, and genetic counselors from the area's genetic centers and brings leading researchers and speakers to campus weekly to discuss current topics. Each student also develops a community outreach project, targeting an audience to educate about a particular set of relevant genetic information.

### Direct-to-Consumer Genetic Testing: Past, Present and Future

*Laura Hercher*

*Graduate Seminar—Fall*

Direct-to-consumer genetic testing is a fast-growing and expanding marketplace. Many assume that DTC options will play a big role in integrating genetics into society, for better and worse. Historically, clinical providers of genetic medicine have cast a cold eye on the commercial companies selling unmediated access to genetic testing, as have government regulators. Today, most positions are more nuanced and the types of testing that are on offer are more varied. Using lecture, case studies and guest speakers, we will examine a variety of the tests and modes of access often lumped together in the DTC bucket, and consider the risks and benefits of online access to genetic testing, the regulatory options, and the role that genetic counselors should play in pre- and post-test counseling for DTC results.

### Understanding Barriers and Building Alliance in Genetic Counselling

*Meghan Jablonski*

*Graduate Seminar—Fall*

In even brief and time limited work, establishing a mutually respectful and empathic working alliance can be key to the effective delivery of counselling. In practice, each individual carries the context of their larger experience into the consulting room, which may present barriers to their engagement in counselling. Through considering factors that may impact an individual's engagement - such as their relational experiences; spiritual beliefs; experiences with medical care; family and personal values; trauma histories; experiences with racial, socio-economic and/or gender discrimination, etc. - students will consider ways of building a mutually constructed working alliance through which each client is best able to engage in the content of genetic counselling.

In this elective seminar, students will explore cognitive, emotional, cultural and socio-economic factors that may impact an individual's engagement in genetic counselling, as well as psychodynamic, cognitive-

behavioral, and mindfulness based approaches to building an empathic and productive working alliance. Relevant history, theory, and evidence-based research will be examined and explored through relevant case studies. Students will have the opportunity to formulate case summaries considering contextual factors and working alliance.

## **Special Topics: Gestalt Genetics: Health Humanities for Genetic Counselors**

*Claire Davis*

*Graduate Seminar—Fall*

Genetic counseling is a complicated, bifurcated profession – one that forges connections between technological sciences and lived experiences of risk, health, and illness. In pursuit of expertise, we are steeped in complex concepts, mechanisms, regulations, specifications – part and parcel to the work of health professionals. The science is intricate and engrossing, yes... but what about the care and concern we provide for others, curiosity for individuals and the sense they make of the genetic challenges they face, the value of our work for ourselves, those we serve, and humanity? Health humanities is a discipline which enables us to glean such insights by interacting with the arts and humanities; by reading, writing, watching, and moving, we'll mine for meaning and understanding, wisdom and wit. This course aims to build empathic understanding and critical consideration of genetic counseling practice by exploring genetics, genetic illness, and the profession of genetic counseling as conveyed through books, films, and other media.

## **Advanced Human Genetics**

*Lindsey Alico*

*Graduate Seminar—Fall*

The Advanced Human Genetics course provides students with a foundation in human genetics in preparation for their clinical training and other course work in the genetic counseling program. The course is organized into lectures, self-study activities, and team-based learning. The team-based learning and other student-driven activities enable students to apply, in a clinically relevant way, information presented in the lectures and readings.

## **Embryology**

*Eva Botstein Griep*

*Graduate Seminar—Fall*

The Embryology course considers the normal development of the human embryo from the earliest stages to birth. The course focuses on the stages, developmental mechanisms, and organ systems with the greatest potential for improving the understanding of the pathophysiology of congenital abnormalities and malformation syndromes. Students learn from discussion and written analysis of clinical cases, as well as from didactic material.

## **Pathophysiology**

*Tom Evans*

*Graduate Seminar—Fall*

The Pathophysiology course provides students with an understanding of human anatomy and physiology of most of the major organ systems. Through course readings and oral presentations, students learn to identify, synthesize, and understand physiological mechanisms of the human body; explain a genetic condition from a physiological standpoint; and identify and access information resources pertinent to physiological diseases.

## **Disability Service Learning**

*Sara Gilvary, Radhika Sawh*

*Graduate Seminar—Fall*

The Disability Service Learning course and practicum broadly covers contemporary topics of disability. Through guest speakers, panels, and internships, students gain an understanding of the impact of disability; improved communication skills with individuals, families, and service providers; and an increased awareness of the contributions that genetic counseling can make to persons with or without disabilities.

## **Clinical Pediatric Genetics**

*Graduate Seminar—Spring*

Clinical Pediatric Genetics provides students with an introduction to the basic vocabulary, case scenarios, and genetic counseling issues encountered in a pediatric genetics session. Emphasis is on understanding the previous medical records, symptoms, and physical signs needed to construct the targeted questioning and differential diagnosis. The course structure includes readings, lectures, and group discussions.

## **Fundamentals of Genetic Counseling I**

*Claire Davis, Janelle Villiers*

*Graduate Seminar—Fall*

Fundamentals of Genetic Counseling I introduces students to skills necessary for genetic counseling. The course is structured around key components of a genetic counseling encounter. Readings provide foundational knowledge of relevant concepts, and class discussions encourage the comparison of different perspectives and applications. Course instructors demonstrate each skill, and students then engage in skill development through role-play, peer feedback, and self-assessment.



## Fundamentals of Genetic Counseling II

*Claire Davis, Janelle Villiers*

*Graduate Seminar—Spring*

Building on the skill set of Fundamentals of Genetic Counseling I, Fundamentals of Genetic Counseling II develops skills relevant to psychosocial assessment and interventions. Focus is placed on first exploring patient characteristics and concerns, then utilizing appropriate counseling skills to respond in a patient-centered way. Course activities include discussion, small-group activities, demonstration, and role-play with peer feedback.

## Clinical Genomics

*Lindsey Alico*

*Graduate Seminar—Spring*

The Clinical Genomics course builds upon topics covered in Advanced Human Genetics. Early, current, and future uses of genomic technologies are covered, especially as they apply to clinical care. Students develop critical thinking skills related to testing strategies and genomic data interpretation, with a focus on Whole Exome Sequencing variant interpretation. The course also explores the psychosocial, ethical, and legal factors associated with genomic testing. Students apply their learning to various case examples.

## Reproductive Genetics

*Komal Bajaj, Emily Goldberg*

*Graduate Seminar—Spring*

The Reproductive Genetics course prepares students for clinical practice in reproductive genetic counseling. Using sample cases, students offer and interpret genetic testing and develop case management skills. Students will be expected to read and present peer-reviewed journal articles and utilize core genetics databases. Course structure includes lectures, interactive learning activities, and case discussions.

## Cancer Genetics

*Lindsey Alico, Erin Ash*

*Graduate Seminar—Spring*

The Cancer Genetics course provides students with an understanding of cancer genetic counseling through case-based study of clinical services. Students are introduced to the anatomy and physiology of affected organs, screening modalities, and treatment options; become familiar with the pathology and cancer genetic counseling; interpret pedigrees and utilize cancer risk models; understand testing criterion, options, and interpretation of results; and explore the psychosocial aspects of hereditary cancer syndromes.

## Research Methods

*Graduate Seminar—Spring*

The Research Methods course serves as an introduction to the research process, with multiple connections to the development of thesis projects. Students are encouraged to become better consumers of the scientific literature—including the use of search engines, a reference program, and critical reading skills—in the construction of a literature review as a first step toward study design and publication. The course includes a review of qualitative and quantitative research models; development of surveys, focus groups, and questionnaires; and the basics of data analysis and working in SPSS.

## Ethics

*Laura Hercher*

*Graduate Seminar—Fall*

The Ethics course covers the principles of medical ethics and their application in the field of genetic counseling. The significance of current and historical examples of eugenics and how past abuses affect the clinical practices of genetic medicine today are explored. Through a combination of lecture and discussion, the class reviews hot-button issues such as abortion, “designer babies,” and genetic engineering. The course also covers legal and ethical dilemmas with specific relevance to genetics, including genetic discrimination, the genetic testing of minors, and the extent of a genetic clinician’s responsibility to biological relatives.

## Medical Genetics Seminar I, II

*Radhika Sawh*

*Graduate Seminar—Fall And Spring*

The Medical Genetics Seminar courses introduce students to topics relevant to clinical genetic counseling. Experts in the field lecture on topics ranging from significant genetic conditions and syndromes to current testing options. Students learn from and interact with authorities in their respective fields, gaining an in-depth understanding of the genetic conditions covered in the course and related issues that they will later encounter in their careers.

## Professional Issues in Genetic Counseling

*Janelle Villiers*

*Graduate Seminar—Fall*

The Professional Issues in Genetic Counseling I course covers topics relevant to professional development and career management, including resumé development, interviewing, membership in professional organizations, and billing and reimbursement. The course structure include guest speakers, panel discussions, and small-group work.

## **Interviewing and Counseling-Based Methods in Genetic Counseling**

*Erin Ash*

*Graduate Seminar—Fall And Spring*

This Interviewing and Counseling-Based Methods in Genetic Counseling course provides exploration and practice of counseling skills applied to the genetic counseling practice. Counseling skills are applied to genetic counseling scenarios, as well as to professional interactions. Students learn to utilize different counseling models, identify counseling strategies that can be applied to specific patient scenarios, and apply motivational interviewing in a genetic counseling session to facilitate patient management. *This course is offered in both fall and spring semesters.*

## **Case Management Practicum**

*Sara Gilvary*

*Graduate Seminar—Spring*

The Case Management Practicum utilizes a standardized patient model to provide students with the opportunity to demonstrate and assess their skill levels in competencies necessary for the practice of genetic counseling. Students participate in prepared role-playing exercises, followed by class discussion and feedback. The course structure allows students to demonstrate competence in key skills, assess their own strengths and weaknesses and those of their peers, and formulate a plan for addressing areas needing improvement.

## **Public Health Genomics**

*Lavanya Misra*

*Graduate Seminar—Spring*

The Public Health Genomics course introduces students to the epidemiologic approach to genetic disease, counseling, and testing. The course examines the applications of genetic information and genetic counseling in both public health and international contexts. Students learn to identify various types of study design, including their strengths and weaknesses. By working through case studies and course exercises, students learn key genetic epidemiologic and public health concepts and consider application of those to the development and implementation of new initiatives.

## **MFA DANCE PROGRAM**

The Sarah Lawrence College MFA in Dance is based on the premise that the art of dance is an integration of body, mind, and spirit learned through creative, technical, and intellectual practices.

Students are exposed to vital aspects of the art as performers, creators, and observers and are encouraged to study broadly, widen their definitions of dance and performance, and engage in explorations of form and function. The program combines seminars in reading, writing, and research; choreographic inquiry; and a daily physical practice chosen from contemporary dance, classical ballet, African dance, yoga, t'ai chi ch'uan, and studies in world dance. All students also study experiential anatomy, dance history, lighting design and stagecraft, and music for dancers.

### **Graduate Seminar I: Independent Research in Dance**

*Peggy Gould*

*Graduate Seminar—Year*

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

### **Graduate Seminar II: Choreographic Lab**

*John Jasperse*

*Graduate Seminar—Year*

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

## Anatomy

*Peggy Gould*

*Component—Year*

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

## Anatomy Research Seminar

*Peggy Gould*

*Component—Year*

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

## Ballet

*Component—Spring*

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

## **Butoh**

*Component—Spring*

In this class, students will engage in a series of somatic, improvisational movement and vocalization practices that reflect principles of butoh, Zen, and Noguchi Taiso (Water Body Movement). Through engaging in those practices, we will explore a way to liberate our body from a sense of self and from existing concepts of a body in order to realize unprecedented transformation and evolution of the body. Students will be descending a ladder into a well that is hidden deep inside the body and will keep digging the well until the water splashes out.

## **Composition**

*Beth Gill*

*Component—Spring*

Composition literally means placing materials (i.e., beings, both animate and inanimate), movements, actions, sounds, words, light, etc. with one another. Composition is the process of creating relationships, both between materials and within time and space. Various faculty members bring distinct approaches to the contemporary practice of artistic creation and composition. This course is taught in and through an embodied practice of dance, but the principles are universally applicable to any art form. Students will be asked to create and perform studies, direct one another, and share and discuss ideas and solutions with peers. Students are not required to make finished products but, rather, to involve themselves in the challenges and joys of rigorous play. This course is most appropriate for students who have already completed Beginning Improvisation.

## **Conditioning for Dancers**

*Eleanor Hulihan*

*Component—Fall*

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

## **Creative Practices in Performance: Movement-Based Composition and Improvisation**

*Peggy Gould*

*Component—Fall*

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

## **Dance Meeting**

*Component—Year*

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

## **Dancing in Progress: Perspectives on Teaching and Learning**

*Peggy Gould*

*Component—Spring*

Students in this course will develop skills to bring their artistry into a teaching setting, combining practical and theoretical studies. We will work systematically and imaginatively to develop teaching practices in dance and movement forms that move us most deeply, addressing individual and collective concerns throughout the process. We will explore strategies for teaching a variety of techniques, from codified dance forms to generative forms, including improvisation and composition. Over the course of the semester, with all members of the class serving as both teachers and students, each participant will develop a cohesive

plan for teaching in professional settings. Studio practices—including movement, observation, discussion, and class exercises—will support in-depth exploration of teaching and learning as intrinsically related aspects of education at its best. In addition to work in the studio, independent research will entail surveying literature in the field of dance education and training, as well as potential sources beyond the field, according to individual interests. Practical and theoretical research will form the basis of a final presentation (teaching one or more sections of the curricular plan) and a final written report with annotated bibliography, summarizing and documenting the development process, as well as providing a basis for future promotional material.

## **Decolonizing Dance History**

*Charmian Wells*

*Graduate Seminar—Spring*

This course offers an investigation of the history of concert dance by examining its relationship to colonization and its decolonizing moves and potentials. The study of dance—as a performing art, everyday practice, and humanities discipline—engages the significance of embodiment in human experience. This course takes an interdisciplinary approach to the study of race, gender, sexuality, and bodies in motion through the lenses of dance studies, postcolonial theory, and critical race theory. By examining the impact of African American, Native American, Asian, Caribbean, and European dance practices on theatrical dance, we explore multiple critical approaches to understanding the impact of global histories of colonization on dancing bodies and the agency afforded by dance in struggles of decolonization. Each session is designed around a historical, theoretical, and aesthetic paradigm through which to explore a range of critical issues. Through lecture, seminar, video analysis, student presentation, group discussion, and written assignments, students will learn methods of observation, analysis, interpretation, and evaluation. The goal of this course is two-fold: (1) to understand how dance practices are bodily enactments of specific historical, cultural, and political developments and (2) to investigate different approaches to choreography and writing history.

## **Guest Artist Lab**

*Component—Spring*

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



## Hip-Hop

*Matthew Lopez*

*Component—Year*

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

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

*Charmian Wells*

*Graduate Seminar—Fall*

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

## Hula

*Makalina Abalos*

*Component—Fall*

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

## Intersections of Dance and Culture: Studying Assumptions, Framing Experiences

*Peggy Gould*

*Graduate Seminar—Year*

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

Embedded historical notions and enforcements based on race, economic class, gender, social/sexual orientation, nationality/regional affiliation, and more are threaded through our daily lives. Performing arts, both inside and outside of popular culture, often reinforce dominant cultural ideas. Can they also propose or inspire alternatives? In this class, we will view examples of dancing on film, digital/internet media, television programs and commercials, as well as live performance. These viewings—along with readings of selected texts from the fields of dance and performance, literary criticism, feminist theory, queer theory, and cultural studies—will form the basis of class discussions and exercises. Each student will develop an independent research project arising from one or more class activities. Independent research will include reading, writing, and presentation. The central aim of this course is to cultivate generously informed conversation, using academic research and experiential knowledge to advance our appreciation of dance as an elemental art form.

## Lighting in Life and Art

*John Jasperse*

*Component—Year*

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

## Movement Studio Practice

*Peggy Gould, John Jasperse, Jodi Melnick, Angie Pittman*

*Component—Year*

In these classes, emphasis will be on the steady development of movement skills, energy use, strength, and articulation relevant to the particular style of each teacher. At all levels, attention will be given to sharpening each student's awareness of time and energy and to training rhythmically, precisely, and in accordance with sound anatomical principles. Degrees of complexity in movement patterns will vary within the leveled class structure. All students will investigate sensory experience and the various demands of performance.

## Music for Dancers: The Logic of Interaction

*William Catanzaro*

*Component—Spring*

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

## Performance Project: *Rosas danst Rosas*

*John Jasperse*

*Component—Fall*

In 1983, Anne Teresa De Keersmaeker had her international breakthrough with *Rosas danst Rosas*, a performance that has since become a benchmark in the history of postmodern dance. *Rosas danst Rosas* builds upon the minimalism initiated in *Fase* (1982): Abstract movements constitute the basis of a layered choreographic structure in which repetition plays the lead role. The fierceness of these movements is countered by small, everyday gestures. *Rosas danst Rosas*, originally created in 1983, is unequivocally feminine: Four female dancers dance themselves, again and again. While the choreography will remain the same, this restaging in 2020 will be framed with a contemporary viewpoint on gender; students of any gender identity are welcome. The exhaustion and perseverance that come with it create an emotional tension that contrasts sharply with the rigorous structure of the choreography. The repetitive, “maximalistic” music by Thierry De Mey and Peter Vermeersch was created concurrently with the choreography. This restaging of *Rosas danst Rosas* will focus primarily on the 2nd movement. The Fall 2020 Dance Program Performance Project, *Rosas danst Rosas* (1983) by Anne Teresa De Keersmaeker, is made possible with the generous support of the Barbara Bray Ketchum Artist-in-Residence Fund. *Fumiyo Ikeda, assisted by John Jasperse*

## Time-Based Art

*John Jasperse*

*Graduate Seminar—Year*

In this class, graduates and upperclass undergraduates with a special interest and experience in the creation of time-based artworks across various disciplines will design and develop individual creative

projects. Students and faculty will meet weekly to view works-in-progress and discuss relevant artistic and practical problems, both in class and in conferences taking place the following afternoon. Attributes of the work across multiple disciplines of artistic endeavor will be discussed as integral and interdependent elements in the work. Participation in mentored, critical-response feedback sessions with your peers is a key aspect of the course. The engagement with the medium of time will be the sole constraint imposed on the students' artistic proposals. While, typically, many of these works might include embodied action that could fall under the discipline of dance, this course is open to any student who is interested in cultivating discourse across traditional disciplinary artistic boundaries, both in the process of developing the works and in the context of presentation to the public. As such, the inclusion of live performers is not a requirement. If students plan on making works including dance and are living on or near campus, they will have access to the dance studios by booking time in advance and following social distancing and PPE requirements. At the completion of the fall 2020 semester, all student works will be exhibited virtually in screenings and/or postings in an online platform.

## **West African Dance**

*Darian Marcel Parker*

*Component—Year*

This yearlong course will use physical embodiment as a mode of learning about and understanding African diasporic cultures. In addition to physical practice, master classes led by artists and teachers regarded as masters in the field of African diasporic dance and music, along with supplementary study materials, will be used to explore the breadth, diversity, history, and technique of dances derivative of the Africa diaspora. Afro Haitian, West African, Orisha dances (Lucumi, Afro Cuban), and social dance are some genres that will be explored. Participation in year-end showings will provide students with the opportunity to apply studies in a performative context.

## **Yoga**

*Patti Bradshaw*

*Component—Fall*

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

## MFA THEATRE PROGRAM

The Sarah Lawrence College theatre program embraces the collaborative nature of theatre. Our objective is to create theatre artists who are skilled in many disciplines: actors who write; directors who act; theatre makers who create their own projects; and sound, set, and lighting designers who are well-versed in new media and puppetry.

Students have the advantage of choosing from a multidisciplinary curriculum taught by working theatre professionals that also draws on the resources of the College's theatre, music, and dance programs. At the heart of this curriculum are focused programs in acting, directing, playwriting, and design, with supplementary offerings in production and technical work. Theatre students are encouraged to cross disciplines as they investigate all areas of theatre. The faculty is committed to active theatre training—students learn by doing—and have put together a vocabulary that stresses relationships among classical, modern, and original texts. The program uses a variety of approaches to build technique while nurturing individual artistic directions. The theatre program examines not just contemporary American performance but also diverse cultural and historical influences that precede our own. Courses include Alexander Technique, acting, comedic and dramatic improvisation, creation of original work, design, directing, movement, musical theatre, playwriting, puppetry, speech, solo performance, voice, and the art of bringing theatre into the local community.

### Contemporary Collaborative Performance

*David Neumann*

*Component—Year*

This course will provide a critical and supportive forum for the development of new works of original performance, focusing primarily on where current dance and theatre combinations find inspiration. In the first semester, students will explore contemporary theatre-building techniques and methodologies from Dada to Judson Church and beyond. The majority of time will be devoted to lab work, where students will create their own short performance pieces through a multidisciplinary approach. Students will be asked to devise original theatre pieces that utilize methods such as solo forms, viewpoints, chance operations, and creations from nontheatrical sources. In addition to the laboratory aspect of the class, a number of plays, essays, and artists\* manifestos will be discussed. In the second semester, students will collaborate on a single evening-length work, utilizing theatrical and nontheatrical sources in an attempt to speak to our cultural moment. Please note: The second semester will require additional developmental/rehearsal time outside of class. In addition to classwork, there will be several opportunities to visit rehearsals and performances of professional theatre and dance in New York City. Open only to first-year graduate students and required for all first-year Theatre graduate students. This class meets once a week for two hours.

## Graduate Lab

*Caden Manson*

*Component—Year*

Taught by a rotating series of Sarah Lawrence faculty and guest artists, this course focuses on developing the skills needed for a wide variety of techniques for the creation and development of new work in theatre and performance. Embodiment, materiality, site, sound, text, technology, light and time are all explored. The class is a forum for workshops, master classes, and open rehearsals, with a focus on the development of critical skills. Students in Grad Lab generate a new piece of theatre or performance to be performed each month for the Sarah Lawrence community. These performances may include graduate and undergraduate students alike. Required for all Theatre graduate students. This class meets once a week.

## Performance Studio

*Caden Manson*

*Component—Year*

Developing a strong artistic practice is a foundational aspect of making work. First-year graduate students will work at least 2 hours in studio and 4 hours out of studio developing personal frameworks for research, embodiment, experimentation, and documentation. Students keep a process journal that is discussed during their advising with the Director of the program and their Thesis Advisors.

## Practice/Thesis

*Caden Manson*

*Component—Year*

This course will provide a critical and supportive forum for the development of new works of original theatre and performance with a focus on conducting research in multiple formats, including historical and artistic research, workshops, improvisations, experiments, and conversation. Each student will focus on creating one original project— a solo—over the course of the full year. During the class, students will show works in progress. During the conference, students and faculty will meet to discuss these showings and any relevant artistic and practical problems that may arise. This class meets once a week and is required for all second-year Theatre graduate students.

## Performance Research

*Caden Manson*

*Advanced, Component—Year*

How do we, as artists, engage with an accelerating, fractured, technology-infused world? How do we, as creators, produce our work under current economic pressures? Contemporary Practice is a yearlong course that focuses on artists and thinkers dealing with these questions and looks at how we situate our practice in the field. Students will investigate current and emerging practices in performing care, contemporary choreography, speculative theatre, immersive theatre, co-presence, performance cabaret, postdigital

strategies, socially-engaged art, mixed-reality performance, and more. Classes will be structured around weekly field research, readings, discussions, presentations, embodied laboratories, and creative/professional development. We will build a skill set, network, and knowledge base for articulating and supporting our work and for engaging with collaborators, organizations, and audiences. *This class meets once a week.*

## MFA WRITING PROGRAM

One of the oldest programs of its kind in the country, Sarah Lawrence College's nationally recognized graduate writing program brings students into close mentoring relationships with active, distinguished writers. Students concentrate in fiction, poetry, creative nonfiction, or speculative fiction, developing a personal voice while honing their writing and critical abilities.

The program seeks to enroll students who bring rich life experience to the writing process and fosters a stimulating community of writers who get to know one another in workshop discussions and remain connected throughout their lives. In addition to workshops, students benefit from one-on-one biweekly conferences with faculty. There are plenty of opportunities to read, hear, and share work on campus, including a monthly reading series, a festival that brings nationally known writers to campus, and an annual literary publication.

### “What Do You Know?": A Narrative Laboratory

*Garth Risk Hallberg*

*Graduate Seminar—Fall*

“Write what you know” is simultaneously one of the most shopworn maxims of the writing program and one of the fuzziest. It would seem to have little to say about the achievements of novelists as innovative as Octavia Butler or Samuel Beckett - or even those of the farthest-ranging writers of nonfiction, from Hunter S. Thompson to Joan Didion. And what does it mean to “know” something, anyway? What can we postmoderns really claim to “know”? Still, as the recent vogue for “autofiction” suggests, some strange power inheres in first-hand experience, and its transmutation, whether slight or radical, seems to lie at the shadowy heart much of the best imaginative writing.

The purpose of this course is twofold. First, we will interrogate and attempt to shed light on the range of things “knowing” can mean in fiction and nonfiction - where it can enliven and where it can kill. And second, we will try to help each other access the most powerful kinds of “knowing” in our own experiences, and to practice transforming them in writing. Our experiments will encompass readings from a range of fiction and nonfiction writers, likely including Renata Adler, Amit Chaudhuri, John D'Agata, Peter Ho Davies, Mavis Gallant, Sheila Heti, Edward P. Jones, Porochista Khakpour, Ben Lerner, Jonathan Lethem, Grace Paley, Zadie Smith, and Clare Vaye Watkins. And lab participants will be expected to complete short writing assignments and submit a piece for a culminating workshop.

### Mixed-Genre Craft

*Vinson Cunningham*

*Craft—Fall*

The American literary tradition begins with a sermon: a Puritan lawyer named John Winthrop, on the way over the water to the New World, stood up and delivered an address called A Model of Christian Charity. His invocation of “a city upon a hill” is still with us—and so is his speechifying impulse. Despite our fetish for individuality and personal freedom, American writers have always been trying to convince somebody,



somewhere, of something. In this course, we'll focus on how to write public addresses of all kinds (including the related forms of the op-ed, editorial, and "open letter") from our perspective as literary artists—and also explore how the American oratorical tradition has made its way into fiction, poetry, and, perhaps especially, the essay.

We'll pay close attention to the substance of various ideas, assertions, digressions, debates that have obsessed the writers we read. (It's my sense that, craft aside, a deep awareness of these tussles and preoccupations can only be good nourishment for a writer.) We'll also keep close to the page, observing the tactics of writers, thinkers, preachers, and politicians—with an intermittent focus on classical rhetorical devices—and engage in in-class and at-home writing exercises to see how these methods might work for us. Readings will include works by Aristotle, Ralph Waldo Emerson, Frederick Douglass, Harriet Jacobs, Abraham Lincoln, W.E.B. DuBois, Elizabeth Cady Stanton, Abraham Joshua Heschel, Audre Lorde, Angela Davis, Ralph Ellison, Chris Rock, Cheryl A. Wall, and many others.

## **Cinematic Form in Prose Narrative**

*David Ryan*

*Craft—Fall*

This course will approach the craft of creative nonfiction and fiction from the perspective of film theory. We'll learn how our prose can benefit from understanding cinematic focal length, lighting, depth of field, the montage principle, and framing. We'll discuss the ways cinema and prose manipulate time and space, structure types of plot, generate empathy and mediate psychic distance.

To do this, we'll read film and narrative theory, as well as theory that blurs distinctions between psychology, philosophy, and linguistics. We'll watch movies that illustrate the cinematic principles. And we'll read prose that illustrates the film techniques we're learning.

## **Lost in the Maze: Unseen Forces, Conspiracies and Fate in Speculative Fiction**

*Chandler Klang Smith*

*Craft—Fall*

"World-building" in speculative fiction often brings to mind the maps on the endpapers of fantasy novels, showing the terrain that characters will traverse on their journeys. But in many great novels and stories, characters start out embedded in the heart of a labyrinth... and never find their way out. In this course, we'll look at fictive universes that trap and delude their inhabitants, sending them on twisting routes to dead ends or keeping them in ignorance of the powers-that-be who are secretly determining the shape of their lives. We'll closely read stories and novel excerpts from authors including Manuel Gonzales, Kelly Link, Victor LaValle, Jonathan Lethem, Kazuo Ishiguro, Samantha Hunt, Mark Z. Danielewski, and others, in order to reverse-engineer the all-encompassing systems they present in their fiction. Ultimately, we'll ponder how writers can use systems to convey meaning, and how characters can find meaning within them.

## **In My Honest Opinion: Documentary, Identity, and Testimony Poetics**

*Anaïs Duplan*

*Craft—Fall*

*The truth...is one of those words that constantly crosses our universe in a dazzling wake, but it also pursued by suspicion....truth is what writing wants.*

—Hélène Cixous.

*Whatever a person wants to get out of art, life has more of it.*

—manuel arturo abreu

As poets, we have an obligation to writing, not only as a technical skill we continually learn to improve, but as a method of truth-seeking. Rather than an end-point or static entity, the truth is a dynamic process of understanding, relearning, risk-taking, and transformation. Our work during this craft class will challenge us to re-envision what it means to be a truthful speaker in 2020, whether poetry has ethical obligations and to whom, and what role sociality plays in our writing practices. Testimony, documentary, and identity poetics are three literary frameworks we can use to help us answer questions like, “Whose words can we trust in today’s political landscape?” and “Whose testimony is valid?” Readings will come from Layli Long Soldier, June Jordan, Theresa Hak Kyung Cha, Cameron Awkward-Rich, Bhanu Khapil, Simone White, and others. Classes will include discussions of outside readings and student work as, throughout the semester, students work toward the completion of a chapbook-length collection of documentarian poems. We will try to uncover how poetry can help us to document the world around us and to redefine ourselves as autonomous individuals and social agents.

## **Storying the Self**

*T Kira Madden*

*Craft—Fall*

How do we take the sprawl of life—with its many characters, events, timelines, memories—and distill the human experience to a cohesive and gripping story? How do we find the narrative electricity in the mundane? This class will focus on memoir, personal essay, and auto-fiction, with a particular emphasis on structure. We’ll study classic forms, episodic timelines, and experimental narratives, with an objective to chisel a dramatic arc from our lives. We’ll also discuss the terms on which one forges a relationship of trust between writer and audience—the compromises and the permissions that may or may not be granted by this foundation. We will use the architectures behind the assigned readings as a blueprint and gateway for our own writing exercises. This class will be as much about process as it is about the “finished” work.

## Visual Storytelling: Writing for the Screen

*K. Lorrel Manning*

*Craft—Fall*

A solid screenplay is the foundation of any great film, television or web series . Though filmmaking is a collaborative medium, the script is the blueprint for what happens on screen. It all begins with the writer and an idea. In this graduate craft class / workshop, students will learn the fundamentals of writing for the screen - story structure, character development, dialogue, outlining, and formatting. Weekly writing assignments will be given, then read and discussed in class. In addition, students will read several feature-length and short form screenplays, as a way to strengthen their script analysis skills. For the final project, students may work on short or feature-length screenplays, webisodes or full television episodes. Overall, the writer will build a screenwriter's tool kit, useful for any future opportunities that may emerge in writing for the screen.

## Poetry Workshop

*Afaa Weaver*

*Workshop—Fall*

In the space and time of the workshop I hope to guide everyone to new writing and engaging discussions of poetry. Each week's session will begin with a brief discussion of the work of a poet from a list to be included with the syllabus. It will be an international list, and one with some poets from earlier points in the twentieth century. I will also suggest readings of prose works about poetry. My hope is that you will be inspired to produce two new poems per week and select from them a portfolio of twenty poems for the final product of the semester. I will also offer prompts and suggestions for writing in forms.

## The Short Story

*Rattawut Lapcharoensap*

*Workshop—Fall*

This workshop will focus on the short story. We will begin with Frank O'Connor's claim, in his introduction to *The Lonely Voice*, that the short story is a form defined not by its length so much as by its subject matter—what he calls the lives of “submerged population groups,” individuals in their loneliness for whom a “normal society is the exception rather than the rule.” In other words: rebels, losers, the lonely, the lost, the marginalized, the dispossessed. In addition to workshoping student writing, we will examine relatively recent short story collections in the interest of thinking further about the form and its possibilities. Each week we will workshop up to two student manuscripts and discuss one short story collection. A familiarity with canonical short story collections—James Joyce's *Dubliners*, Sherwood Anderson's *Winesburg, Ohio*, and Ernest Hemingway's *In Our Time*, et al.—is recommended. Depending upon the interests of the class, our readings may be drawn from the following list of titles: Alice Munro's *Open Secrets*, Aleksandr Hemon's *The Question of Bruno*, Lorrie Moore's *Birds of America*, Edward P. Jones' *Lost in the City*, Denis Johnson's *Jesus' Son*, Bryan Washington's *Lot*, Junot Diaz's *Drown*, Alistair MacLeod's *Island*, Sherman Alexie's *Ten Little*

*Indians*, Jenny Zhang's *Sour Heart*, George Saunders' *Pastoralia*, Ottessa Moshfegh's *Homesick for Another World*, James Kelman's *Translated Accounts*, Grace Paley's *Enormous Changes at the Last Minute*, Joan Silber's *Ideas of Heaven*, Charles Baxter's *Believers*, and Colin Barrett's *Young Skins*.

## **Exteriors, Interiors: Creative Nonfiction as a Two-Step Dance**

*Heather Harpham*

*Workshop—Fall*

An active workshop (we'll write together every session) designed to grow the writer's capacity to animate inner and outer worlds with equal power. This dual-perspective dance requires, in turn, both nuance and bravado. How can we draw readers' attention to what we most want them to see externally, without breaking faith with the inner world? Conversely, can phenomena as subtle and "intangible" as consciousness leap across the page with such force that a reader feels them physically? We will think collectively about how (and when and if) to tunnel in or zoom out, psychically and environmentally. The aim is for each writer to find freedom in toggling between inner/outer orientations.

We'll also read writers who refuse to toggle, or who toggle minimally, and still make it work. Examples may include Joan Didion's *The Year of Magical Thinking*; Souad Mekhennet's *I Was Told to Come Alone*; Elizabeth Alexander's *The Light of the World*; Maya Angelou's *Singin' and Swingin' and Getting' Merry Like Christmas*; Alexandra Fuller's *Don't Let's Go to the Dogs Tonight*; and selections from Philip Pullman's *Daemon Voices*.

## **Nonfiction Workshop**

*Jacob Slichter*

*Workshop—Fall*

This course is intended to help students settle into their voices and produce work that resonates with their experiences, interests, and insights. The prime focus will be personal essay and memoir. The course work will include workshop pieces that students develop in conversation with the instructor and shorter exercises intended to open the student's awareness of his/her process. We will engage in a deepened practice of reading and learn to draw connections between writing and other creative fields, such as music and film.

## **No, Really, Where Do Ideas Come From?**

*Myla Goldberg*

*Workshop—Fall*

It's not a stupid question, especially at a time when writing may seem harder than ever. We'll spend the first two weeks of the semester engaging in writing exercises, thought experiments, intelligence gathering, and craft discussions designed to get your own ideas flowing and to provide seeds for new stories as well as approaches to deepen writing you may already be doing. The rest of the semester will be devoted to workshopping your stories, with the class coming together to create a constructive community of readers with the kindness, toughness, honesty, and sensitivity that can make a workshop a unique and valuable writing tool. Ambition and risk-taking will be encouraged, as we address a slew of other not-stupid questions

such as: What makes a plot strong? Does a character have to be likable? How much fact goes into fiction? Outside reading will be designed to take you in and out of your comfort zones, running the gamut from realism to fabulism and featuring a multitude of rulemakers and rule-breakers for you to admire and inspire, love and loathe—sometimes simultaneously. All flavors of fiction are welcome.

## **Fiction Is a Speculation**

*David Hollander*

*Workshop—Fall*

I am amused by the idea that only some fiction is “speculative.” A blank page, after all, is not a physical construction site. What a writer puts on that page is a series of hypotheses that sponsor no life and no activity outside the page’s confines. Whether the work falls under the umbrella of “psychological realism,” or “expressionism,” or “science fiction,” or “surrealism,” or “naturalism,” or “fantasy,” the goal is the same: to move, change, or otherwise affect the reader.

This is the spirit in which this speculative fiction writing workshop is offered. Our reading list will include everything from the postmodern fracture narratives of Robert Coover to the genre-bending world-inversions of Anne Carson to the surrealism of Rahawa Haile to the madcap speculations of Harlan Ellison to the architecturally unique work of Carmen Maria Machado to the traditional realism of Jhumpa Lahiri. The goal in discussing these works will be to see their underlying patterns, and the ways in which every story—including the realist stories—must “cheat” reality in some way to deliver its message to you.

As for how the class will actually run, here are a few things I’m (relatively) sure about. Each student will bring at least one, and possibly two, stories into the classroom over the course of the semester. Students will often write in response to prompts designed to help them find a voice, take a chance, do something they wouldn’t expect of themselves. We will, on two or three occasions, take a break from our routine to discuss a great (and, for those who don’t know me, probably unorthodox) novel. We will try to do away with the words, “I want” in our critiques of student stories, and to instead attune ourselves to what each story is trying to do, and to imagine how it might become more purely what it is rather than something we want it to be.

## **Poetry Workshop**

*Marie Howe*

*Workshop—Fall*

During our time together we will practice the craft of poetry. We will read a large and wide selection of published poems and study them to learn how to deepen our own poems. We will practice expanding our use of diction, syntax, sound, image, metaphor. We will practice writing in organic forms and in received forms. Writers will keep a weekly journal of observations, read a book length group of poems each week, write a new poem each week, and meet in a thirty-minute poetry date with another writer in the class each week. In addition, each writer will meet with me every other week in a half hour conference. In conference with me each writer will choose mentor writers to read in depth; we will discuss both your reading and your writing in conference as well as in class. At the end of our semester each writer will collect revisions into a chapbook.

My job is to teach you close reading and poetic techniques so that you can use them for your own work. My hope is that you will write poems that will teach you something you did not already know, poems that will astonish you and break your own heart open. Love and Rigor will guide us. Our class will be celebrative and encouraging. Come and be changed.

## **Art and Activism: Contemporary Black Writers**

*Carolyn Ferrell*

*Workshop—Fall*

Toni Morrison once wrote, “If writing is thinking and discovery and selection and order and meaning, it is also awe and reverence and mystery and magic.” She referred to the interior life of her ancestors as being a large (perhaps the largest?) charge she, as an author, faced; the characters she created, in part from pictures, in part from the imaginative act, yielded “a kind of truth.” We are experiencing a new age of Black artists and activists charging the world to heed their own truth; our focus as writers will be to delve into the fullness of their experience. Nana Ama Adjei-Brenyah brings magical realism to the doorstep of quotidian political events; Edward P. Jones establishes setting as character, garnering comparisons to James Joyce. Nafissa Thompson-Spires uses satire to address themes of identity; and both Danielle Evans and Jamel Brinkley write in a charged realist tradition that is RIEBY (my new acronym: right in *everybody’s* back yard!). Class readings will include essays on technique, short stories, and memoir; we’ll discuss the elements of craft as they pertain to the published literature as well as to our own work. 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 Toni Morrison so prized?

## WOMEN'S HISTORY PROGRAM

Sarah Lawrence College's women's history program immerses students in a combination of historical studies, feminist theory, and gender studies. The program also draws extensively upon resources in the social sciences and literature and on a legacy of continuing activism both within and outside the College community.

Students in the program find internship opportunities with groups such as the New York Historical Society, The Tenement Museum, and the Association for Union Democracy. Students also actively promote causes and agendas, including women's equality and reproductive freedom; prison reform; lesbian, gay, and transgender issues; and HIV/AIDS education. Close interaction with faculty members helps students find direction, chart individual paths to the degree, and research and produce original theses.

### Visions/Revisions: Examining Histories of Women and Gender

*Rachelle Sussman Rumph*

*Graduate Seminar—Year*

This course focuses on writings about women's history and the history of gender. We read a number of different examples of genres that engage in successful history writing: memoirs, novels, political histories, case studies, cultural histories, and biographies. These works are considered with an eye towards developing students' abilities in several critical areas, including analyzing primary sources; developing historiographies; and applying relevant theories in the fields of women's history and gender studies. The required readings represent a range of locations on a global scale as well as historical subjects that fall roughly within the 19th and 20th centuries with a few notable exceptions.

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

*Nadeen M. Thomas*

*Graduate Seminar—Year*

Three Black women, Alica Garza, Opal Tometi, and Patrisse Cullors, created #BlackLivesMatter in 2012 to protest George Zimmerman's acquittal in the shooting of Trayvon Martin. Three years later, #BLM became a rallying cry against police brutality across the country, particularly in Ferguson, Staten Island, and Baltimore. The African American Policy Forum created #SayHerName in 2014 to call attention to Black women who have been killed by the police. Once dismissed as "hashtag activism," #BLM has now become a global movement, as people have taken to the streets this summer not only to protest specific incidents of police brutality, such as the killing of George Floyd, but to call for the abolition of the police state itself. Despite the popularity of #BLM, Black women, such as Breonna Taylor, who suffer state and gendered violence have been downplayed or ignored in most media reports on police violence. This course will examine the historical contexts of both movements, focusing on the experiences of Black women as activists and as targets of racial, gendered, and state violence. A core premise of the course is that we gain a much richer understanding of social systems and their problems by paying attention to society's most

vulnerable actors. Through classic and contemporary texts, we will also explore connections among #BLM, #SayHerName, and other social movements for racial justice in housing, health care, education, food, and the environment.

## **Thesis Seminar in Women's and Gender History**

*Priscilla Murolo*

*Graduate Seminar—Year*

This yearlong course is designed for students who are writing MA theses in women's and gender history. We will discuss the historiographical dimensions of thesis work; assess various research methods, interpretive models, and theories of history; and grapple with practical questions about writing and documentation. Readings include historical scholarship, theoretical works, and research guides. At critical junctures, students will also read and evaluate one another's work.

## **Research Methods Workshop**

*Margot Note*

*Graduate Seminar—Year*

Students of this course will meet monthly to learn about primary and secondary source analysis and archival collection access practices, as well as historical research and interpretation. The class trains students to advance arguments grounded in historical evidence, using analytical and critical thinking skills. Participants will develop an effective research methodology crafted for their learning styles and preferences and become prepared for thesis work, assessing historiography, interpretive models, and theories of history.

## **History Colloquium**

*Tara Elise James*

*Graduate Seminar—Year*

History Colloquium convenes several times each term for a lecture and discussion with scholars of women's and gender history. Lectures explore a range of topics that interrogate the interplay between race, gender and sexuality. In addition to their research, students will learn the various ways in which each scholar practices history. What is their research and writing process? How do they create a historical narrative and what is at stake? While lectures are open to the public, discussions are tailored for women's history students.



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