

SARAH LAWRENCE COLLEGE

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2021-2022

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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.

MSED ART OF TEACHING

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.

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, who 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 both 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 and 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.

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 those 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. That 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. Students 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.

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, as examined through the lens of your own philosophy, thought, values, and standards.

Practicum Seminar

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, including: 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 the 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.

Children With Special Needs

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; curriculum design that is responsive to children; and curriculum differentiation that supports 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.

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 will help us 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 will consider intercultural perspectives and themes related to teaching in a diverse society; view videos and films of children, in classrooms, who are engaged in drawing, writing, reading, imaginative play, and social-studies explorations; read source material in the content disciplines; and engage in hands-on explorations.

Theories of Development

Denisha Jones

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.

Children, Families, and Identity

Denisha Jones

Advanced, Large seminar—Spring

Many factors contribute to the socialization of children. Teachers’ understandings of family culture and the interconnections between identity 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. Adverse childhood experiences, trauma, 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 stress regulation and safety, we will review the impact of toxic stress as well as the range of environmental factors that inhibit children’s development and learning (including poverty and violence). We will also examine racial and gender identity development in young children. 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. *Open to Juniors and seniors. This course may be taken for three or five credits.*

Foundations of Education

Denisha Jones

Intermediate, Large seminar—Fall

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.

MA CHILD DEVELOPMENT

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.

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

Emma Forrester

Intermediate, Seminar—Fall

Psychological trauma has been described as unspeakable—so cognitively disorganizing and intense that it is difficult to put the experience and the emotions it evokes into words. Yet, the language that survivors use to describe their traumas provides insight into the impact of trauma and the process of recovery. This course will begin with an overview of theories of trauma, resilience, and post-traumatic growth, as well as an introduction to the study of trauma narratives and how language reflects emotional and cognitive functioning. We will then explore the cognitive, emotional, and biological impact of undergoing a trauma and how those changes are reflected in the language that trauma survivors use as they speak and write about their experiences. We will consider works by experts on trauma and language, including Judith Herman, Bessel van der Kolk, and James Pennebaker, as well as current research in the field of trauma and trauma narratives. Through these readings, we will address topics such as what makes an experience traumatic, how representations of trauma in popular culture color our perceptions of trauma and recovery, the role of resilience and growth following a trauma, and what we can learn from attending to the content and structure of language. This course will be of interest to students who are curious about how the words that we use reflect our cognitive and emotional functioning—and especially for students interested in pursuing topics such as these at an advanced or graduate level.

Social Development

Carl Barenboim

Intermediate, Seminar—Fall

Some of the most interesting and most important pieces of knowledge that a child will ever learn are not taught in school. So it is with the child's social world. Unlike "reading, writing, and 'rithmetic," there is no "Social Thinking 101." Further, by the time children reach school age, they have already spent years learning the "lessons of life" and affecting those around them. This course will explore the social world of the child from birth through adolescence, focusing upon three main areas: parent-child relations, gender-role development, and moral development. Within parenting, we will examine issues such as different parenting "styles," the long-term consequences of divorce, and the "hurrying" of children to achieve major milestones

at ever-earlier ages. Within the topic of sex-role development, we will read about the role of powerful socialization forces, including the mass media, and the socialization pressures that children place upon themselves and each other. Within moral development, we will study the growth of moral emotions such as empathy, shame, and guilt, along with the role of gender and culture in shaping our sense of right and wrong. Conference work may include field placement at the Early Childhood Center or other venues, as interactions with real children will be encouraged. *Prior course in psychology required.*

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 the assumptions, expectations, and naïve theories that we carry with us from our own families and cultural contexts. How are these related to the ways in which 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 influence child-care practices 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. We will consider how their ideas impacted topics of current concern to us, such as Freud’s work on early trauma, Erikson’s first ideas about play therapy, attachment theory and early brain development, Werner’s phenomenology of experience and spheres of reality. Questions 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, intersubjectivity in the emergence of self, symbolic and imaginative thinking, the role of play in learning. For conference work, students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to bridge theory and practice. *For graduate students and seniors with permission of the instructor.*

Theories of the Creative Process

Charlotte L. Doyle

Intermediate, Seminar—Fall

The creative process is paradoxical. It involves freedom and spontaneity yet requires expertise and hard work. The creative process is self-expressive yet tends to unfold most easily when the creator forgets about self. The creative process brings joy yet is fraught with fear, frustration, and even terror. The creative process is its own reward yet depends on social support and encouragement. In this class, we look at how various thinkers conceptualize the creative process—chiefly in the arts but in other domains, as well. We see how various psychological theorists describe the process, its source, its motivation, its roots in a particular domain or skill, its cultural context, and its developmental history in the life of the individual. Among the thinkers that we will consider are Freud, Jung, Arnheim, Franklin, and Gardner. Different theorists

emphasize different aspects of the process. In particular, we see how some thinkers emphasize persistent work and expert knowledge as essential features while others emphasize the need for the psychic freedom to “let it happen” and speculate on what emerges when the creative person “lets go.” Still others identify cultural context or biological factors as critical. To concretize theoretical approaches, we look at how various ideas can contribute to understanding specific creative people and their work. In particular, we will consider works written by or about Picasso, Woolf, Welty, Darwin, and some contemporary artists and writers. Though creativity is most frequently explored in individuals, we also consider group improvisation in music and theatre. Some past conference projects have involved interviewing people engaged in creative work. Others consisted of library studies centering on the life and work of a particular creative person. Some students chose to do fieldwork at the Early Childhood Center and focus on an aspect of creative activity in young children. *A background in college-level psychology, social science, or philosophy is required.*

Emerging Adulthood

Linwood J. Lewis

Sophomore and above, 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.

Moral Development

Carl Barenboim

Intermediate, Seminar—Spring

For thousands of years, philosophers have struggled with the questions surrounding the issue of morality. Over the past hundred years, psychologists have joined the fray. While many theories exist, a unifying theme centers upon the notion that childhood is the crucible in which morality is formed and forged. In this course, we will explore the major theories dealing with three aspects of the development of morality: moral thought, or reasoning (e.g., Piaget, Kohlberg); moral feelings (psychoanalytic approaches, including Freud, and the modern work on the importance of empathy and mirror neurons); and moral actions, or behavior (behaviorism, social-learning theory). In addition, we will investigate the possible relations among these three aspects of moral development. For example: How is moral thought connected to moral action? Throughout the course, we will relate moral development theory to the results of research investigations into this crucial aspect of child development. Conference work may include direct experience with children or adolescents in the form of either detailed observations or direct interaction (interviews, etc.).

Prerequisite: prior course in psychology.

Perspectives on Child Development

Charlotte L. Doyle

Open, Seminar—Spring

A noted psychologist once said, “What you see depends on how you look.” Our subject is the worlds of childhood; and, in this class, we try out the lenses of different psychological theories to highlight different aspects of those worlds. Freud, Erikson, Bowlby, and Stern provide differing perspectives on emotional development. Skinner, Bandura, Piaget, and Vygotsky present various approaches to the problems of learning and cognition. Chess and her colleagues take up the issues of temperament and its interaction with experience. Chomsky and others deal with the development of language. We will read the theorists closely for their answers but also for their questions, asking which aspects of childhood each theory throws into focus. We will also examine some systematic studies that developmental psychologists have carried out to confirm, test, and critique various theories: studies of mother-infant relationships, the development of cognition and language, and the emergence of intersubjectivity. In several of these domains, studies done in cultures other than our own cast light on the question of universality versus cultural specificity in development. Direct observation is an important complement to theoretical readings. All students will do fieldwork at the Early Childhood Center or find some other opportunity for observing and interacting with children. As part of the seminar, we will at times draw on student observations to support or critique theoretical concepts. The fieldwork will also provide the basis for developing conference work. Ideally, conference projects combine the interests of the student, some library reading, and some aspect of fieldwork observation. Among the many diverse projects students have designed in the past are topics such as children’s friendships, the meanings of block building, and how young children use language.

Immigration and Identity

Deanna Barenboim

Sophomore and above, Seminar—Fall

This course asks how contemporary immigration shapes individual and collective identity across the life course. Adopting an interdisciplinary approach that bridges cross-cultural psychology, human development, and psychological anthropology, we will ask how people’s movement across borders and boundaries transforms their senses of self, as well as their interpersonal relations and connections to community. We will analyze how the experience of immigration is affected by the particular intersections of racial, ethnic, class, gender, generational, and other boundaries that immigrants cross. For example, how do 1.5-generation undocumented youth navigate the constraints imposed by “illegalized” identities, and how do they come to construct new self-perceptions? How might immigrants acculturate or adapt to new environments, and how does the process of moving from home or living “in between” two or more places impact mental health? Through our close readings and seminar discussions on this topic, we seek to understand how different forms of power—implemented across realms, including state-sponsored surveillance and immigration enforcement, language and educational policy, health and social services—shape and constrain immigrants’ understanding of their place in the world and their experience of exclusion and belonging. In our exploration of identity, we will attend to the ways in which immigrants are left out of national narratives, as well as the

ways in which people who move across borders draw on cultural resources to create spaces and practices of connection, protection, and continuity despite the disruptive effects of immigration. In tandem with our readings, we will welcome scholar/activist guest speakers, who will present their current work in the field.

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.

MFA DANCE

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.

Hard Times Require Furious Dancing: Movement as Language in Performance, Politics, and Everyday Life

Peggy Gould

Open, Seminar—Year

This course begins with a close reading of Alice Walker's 2010 collection of poems, *Hard Times Require Furious Dancing*, as an entry into the multiple layers of meaning and complexity that movement can convey and to the ways in which those layers of meaning serve to mobilize us as individuals and as collectives. Acknowledging the apparently limitless possibilities for defining dancing, dance, and movement, we will consider a range of specific references as archetypes: staged performances, public/political demonstrations, and quotidian choreographies that occur as a matter of course in natural and human-made settings. In addition to Alice Walker's writing, texts from fields including dance, performance, literary criticism, feminism, science fiction, cultural studies, ethno-ecology, and activism, as well as examples of live and recorded performance events (formal and informal), will serve as inspiration for reading, seeing, thinking, conversing, and writing throughout the year. Histories and perspectives of all participants will be called upon to illuminate those materials and translate them into our own words. Class activities will include reading, writing, discussion, and accessible movement practices. Each student will pursue independent research arising from one or more class activities, which will include reading, writing, and presentation. For students taking the course as a regular seminar, conference work may build upon independent research for class or may be configured as a separate project. The aim of this course is to extend our recognition of movement and dancing as essential aspects of existence; to explore theoretical potentials inherent in that study; and to incorporate new insights into our reading, thinking, conversation, and writing practices. *This course may be taken as a component or 5-credit seminar (one semester) OR as a component or 10-credit seminar (year). The yearlong open-level course may be taken as a regular seminar (in humanities or creative arts) OR as a component in dance, music or theatre. No prior experience in dance is necessary. Students who wish to join this yearlong class in the second semester may do so with interview and permission of the instructor.*

Movement Studio Practice

Lacina Coulibaly, Peggy Gould, Jasmine Hearn, Jordan Demetrius Lloyd, Jodi Melnick, Jennifer Nugent

Component—Year

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

Dance Movement Fundamentals

Peggy Gould

Component—Year

Movement and dancing are definitive signs of life! In every environment and at every level of existence, from single-cell organisms to entire populations, dancing is innate to living beings. The objective here is to awaken/reawaken students' connection to movement as an elemental mode of human experience and learning. Students are introduced to some basic principles of dancing, as well as to strategies for preparing for dancing. Building fundamental skills for a wide range of movement studies, the focus is centered on learning movement and refining individual, partnered, and group performance in a variety of patterns and styles. Basic anatomical information is used to facilitate an understanding of dynamic alignment and movement potentials. Challenges in coordination, rhythm, range, and dynamic quality are systematically engaged, allowing students to gain strength, flexibility, endurance, balance, musicality, and awareness in the dance setting. While the primary emphasis is placed on learning structured material, improvisation and composition are incorporated to support students' growing engagement with dance as an art form. *Faculty TBA in the fall; Peggy Gould will teach this course in the spring along with another faculty member, TBA. This class is open to all interested participants, with no prior experience in dance required. Students who have successfully completed this course will be prepared to enter Contemporary Practice I and/or Ballet I.*

Ballet

Component—Year

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

West African Dance

Lacina Coulibaly

Component—Spring

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

Hip-Hop

Matthew Lopez

Component—Fall

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

Yoga

Component—Year

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.

Tai Ji Quan and Qi Gong (Fundamentals)

Sherry Zhang

Component—Fall

Students will be introduced to the traditional Chinese practices of Tai Ji Quan and Qi Gong. These practices engage with slow, deliberate movements, focusing on the breath, meditative practice, and posture to restore and balance energy—called chi or Qi. The postures flow together, creating graceful dances of continuous motion. Sometimes referred to as one of the soft or internal martial arts, Tai Ji Quan and Qi Gong are

foundational practices within a lifelong, holistic self-cultivation in traditional Chinese culture. This class is open to dance, theatre, and any other students who are curious and interested in discovering alternative approaches to body and movement practices.

Butoh Through LEIMAY Ludus

Ximena Garnica

Component—Spring

This course is an introduction to butoh through the lens of LEIMAY’s Ludus practice, which is the embodied research being taught today by LEIMAY Artistic Director Ximena Garnica. Butoh is a Japanese performing-art form that was created by Tatsumi Hijikata in the 1950s and 1960s. The course will start with an introduction to Hijikata’s butoh-fu, a choreographic method that physicalizes imagery through words. The course will then expand into LEIMAY’s Ludus practice, using multiple physical explorations to embody imagery and enlarge states of consciousness, enabling multiple realms of perception while challenging eurocentric notions of body, space, and time. Each dancer’s physical potential will be cultivated to develop a unique movement language that is rooted in butoh’s ideas of transformation. Simultaneously, we will focus on the conditioning of a conductive body through the identification of the body’s own weight in relation to gravity, along with the cultivation of internal rhythm and fluidity. Together, we will decentralize self-centered approaches to movement and explore the possibilities of “being danced by” instead of “I dance,” “becoming space-body” rather than occupying space. We will challenge our body’s materiality and enliven our sensorium through listening to the rhythms and textures of the nonhuman. And we will use impossibility as a spark to enrich the ways in which we create and inhabit the world. This course is based on principles developed through nearly two decades of Ximena’s study of butoh. Historical and cultural context will be offered throughout the course. *This class is open to dance, theatre, and any other students who are curious and interested in discovering alternative approaches to body and movement practices.*

Improvisation in Dance as Real-Time Composition

John Jasperse

Component—Year

Whenever we make something, we are improvising—making it up as we go. But imagination and creativity isn’t random. It is true that artists of all disciplines have eureka moments and epiphanies, but those “aha” moments are born of practices that engage experimentation, strategies, observation, and decision-making—supported by states of concentration. Similarly, the notions of “perfect forms” and “free improvisation” are both theoretical impossibilities. Nothing is ever totally fixed nor is it totally open. No matter what creative endeavor in which we are engaged, we are always in the real world, in a space in between these two extremes. In this course, we will make dances in real time with varying degrees and types of determinacy. We’ll be guided by a wide variety of concerns and ways of focusing our choices but will be consistently aware that we are composing dance in real time. That will require honing our perceptual skills, as well as our skills of articulation and communication, with our collaborators. Throughout the year, we’ll

develop our abilities both to build coherent structures that will guide our choice-making and to notice and make use of the serendipity that chance brings. This component is open to students with prior experience in improvisation and dance-making, as well as to those new to the form.

Movement Materials Lab

Jodi Melnick

Component—Fall

This course is a laboratory, focused on the creative potential of human movement. We will explore how work can come into being through the material itself, transformed through the phenomenon of dancing. While movements will be considered in terms of their compositional relationships to one another, the embodied experience of our dancing and its kinesthetic resonance will be prioritized over cognitively defined, conceptual concerns. The course will respect the intelligence of intuition as we build aptitudes for play, manipulation, and expansion of movement palettes. A key focus throughout the course will be the honing of an artistic voice in the creation of resonant dancing.

Choreographic Lab

Component—Spring

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 shapes what we make.

Guest Artist Lab

Component—Year

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

Live Time-Based Art

John Jasperse, Dean Moss, Beth Gill

Component—Year

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

Performance Project

Beth Gill, Kyle Marshall

Component—Year

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

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.

Dance Teaching Methods

Jennifer Nugent

Component—Fall

Throughout the semester we will work collectively to prioritize questions and dialogue that support an understanding of what movement styles we are drawn to, how we create, interpret, and organize ideas in movement and how we might begin to share this information with each other. Students will develop a self practice and investigate the intersection between this personal movement study and teaching inquiries as a means to imagine and develop a class that is supportive to and inclusive of multiple movement levels and abilities. Working to describe the intangible and the experience of movement itself we will refine how we filter this inside the dance class and how it might be initiated or shared to enhance one's ability to access movement, increase awareness, understand rhythm, technical structures, perception, and humanity within the exchange of teaching.

Dancing in Progress: Perspectives on Teaching and Learning

Peggy Gould

Component—Spring

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

Anatomy

Peggy Gould

Component—Year

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

Anatomy Research Seminar

Peggy Gould

Component—Year

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

Lighting in Life and Art

John Jasperse

Component—Year

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

environment. Understanding the historical conventions of theatre—in particular, those of theatrical dance in the United States—will provide a point of departure to begin to think beyond those historical conventions. Emphasis will be on learning basic lighting skills, including those of stagecraft. Students will collaborate with, and create original lighting designs for, the Time-Based Art works when such needs are appropriate to the artistic proposal.

Graduate Seminar: Independent Research in Dance

Peggy Gould

Component—Year

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

Dance Meeting

Component—Year

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

MS DANCE/MOVEMENT THERAPY

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

This course combines reading, discussion, and a supervisory lens to support fieldwork placements in a clinical setting. The 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 counted toward the clinical fieldwork requirement of 200 hours.

Clinical Treatment Planning

Alma Watkins

Graduate Seminar

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.

Clinical Internship Practicum I

Elise Risher

Graduate Seminar—Fall

This course uses a group-supervision format to support and develop the internship experience. Through the sharing of experiences from their individual internship settings, students will explore a variety of topics—such as professionalism, supervision, working in an interdisciplinary team, problem-solving in the workplace, countertransference, and kinesthetic empathy—as a way of bridging theory and practice. Through group discussion, movement experientials, weekly logs, and in-class presentations, students will continue to practice their therapeutic skills and deepen their understanding of dance/movement therapy.

Clinical Internship Practicum II

Elise Risher

Graduate Seminar—Spring

This course is a continuation of Clinical Practicum I. Students will continue to deepen their comprehension of dance/movement therapy theory, as well as to expand and hone their clinical skills. Through the sharing of real-life experiences from their internship settings, students will continue to explore topics such as professionalism, supervision, transference, countertransference, and kinesthetic empathy, thus bridging theory and practice. Through group discussion, movement experientials, written papers, and in-class presentations, students will continue to practice their therapeutic skills and deepen their understanding of dance/movement therapy.

Graduate Seminar in Methods and Theory of DMT I

Susan Orkand

Graduate Seminar—Fall

This is the first part of a four-semester, process-oriented course that functions as a laboratory in which to study the methods and theory of dance/movement therapy. This course integrates didactic, experiential, and collaborative learning methods, both remotely and in the studio. Elements of global, cultural, and anthropological perspectives of dance that are inherent in each student will be explored. Exploring one's "dance identity" will help form the foundation of developing an inclusive and culturally humble approach to the therapeutic process in dance/movement therapy; self-awareness, uncovering bias and preferences, exploring empathy, and one's personal background will all be examined, both individually and interpersonally.

Graduate Seminar in Methods and Theory of DMT II

Susan Orkand

Graduate Seminar—Spring

This second course in a series of four on the methods and theory of dance/movement therapy for clinical practice is dedicated to learning about early dance/movement therapists, with a historical perspective of

the beginnings of the profession of dance/movement therapy. Integrated throughout the semester will be readings and discussions about world dance, diaspora dance, and multicultural dance—all of which have greatly influenced our understanding of dance as a healing and therapeutic art for both individuals and communities prior to the development of dance/movement therapy as a profession. The most salient aspect of this course will be the movement-based experiences in class that help students embody the essence of the theory and practice of dance/movement therapy. Embodying the “felt experience” of foundational body-movement principles will help students develop an understanding of how each person’s personal experience is woven into common conceptual and kinesthetic frameworks rooted in developmental and integrative movement.

Graduate Seminar in Methods and Theory of DMT III

Susan Orkand

Graduate Seminar—Fall

This third course in a series of four on the methods and theory of dance/movement therapy for clinical practice will focus 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 dance/movement therapy and how they can be used in conjunction with dance/movement therapy 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 to 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

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 groupwork theory and dance/movement therapy 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 dance/movement therapy group work with children, adolescents, and families in various clinical settings.

Human Growth and Development

Elise Risher

Graduate Seminar—Fall

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 groupwork theory and dance/movement therapy 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 dance/movement therapy group work with children, adolescents, and families in various clinical settings.

Movement Observation I

Susan Orkand

Graduate Seminar—Fall

This class is the first 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. Laban Movement Analysis 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 II

Susan Orkand

Graduate Seminar—Spring

The class is the second in a series of three on movement observation and assessment skills and is designed to familiarize the student with additional movement observation systems through readings, movement exploration, and discussion. Students will explore the implications of the use of movement observations systems for working with vulnerable populations and the important considerations of diversity, equity and inclusion in the therapeutic space.

Movement Observation III

Susan Orkand

Graduate Seminar—Fall

This course is the third in a series of three classes on movement observation and assessment skills and is designed to integrate Laban Movement Analysis and Bartenieff Fundamentals and to introduce additional methods for movement observation beyond those particular systems. Students will understand how movement observation paradigms can be applied to dance/movement therapy clinical practice, professional conversations, documentation, and research.

Fieldwork

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

Alma Watkins

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 dance/movement therapist. 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.

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 project.

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.

MS HUMAN GENETICS

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.

Special Topics in Genetic Counseling

Graduate Seminar—Fall and Spring

Students are offered the opportunity to explore an area of personal interest through this elective course. Content varies each year; previous topics included medical Spanish, advanced psychological counseling techniques, health humanities, multifaceted examination of direct-to-consumer genetic testing, and multicultural contexts of health.

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 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 the 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, using both technical terminology and lay language; and identify and access information resources pertinent to physiological diseases.

Disability Studies

Sara Gilvary, Radhika Sawh

Graduate Seminar—Fall

The Disability Studies course broadly covers contemporary topics of disability. Through guest speakers, panels, and experiential activities, 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 and without disabilities.

Clinical Pediatric Genetics

Katie Gallagher

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. The 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, lecture, and group discussion.

Fundamentals of Genetic Counseling I

Claire Davis, Janelle Villiers

Graduate Seminar—Fall

Fundamentals of Genetic Counseling 1 introduces students to the skills necessary for genetic counseling. The course is structured around key components of a genetic-counseling encounter: contracting, family history, medical history, patient education, and documentation. Readings provide foundational knowledge of relevant concepts, and class discussions encourage comparison of different perspectives and applications. Course instructors demonstrate each skill; 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 risk assessment and communication, psychosocial assessment and interventions, and culturally competent care. 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, Beth Georges

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. The course structure includes lecture, interactive learning activities, and case discussion.

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 with 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

Jessica Ostrow Michel

Graduate Seminar—Spring

The Research Methods course serves as an introduction to the research process, with multiple connections to the development of student 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.

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

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 the students will encounter in their careers.

Case Management Practicum

Sara Gilvary, Claire Davis

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 and 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.

Professional Issues in Genetic Counseling

Janelle Villiers

Graduate Seminar—Fall

The Professional Issues in Genetic Counseling 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 includes 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 of and practice in counseling skills applied to genetic counseling practice. Counseling skills are applied to genetic counseling scenarios, as well as to professional interactions. Students learn to utilize different counseling models as they relate to genetic counseling practice; to identify counseling strategies that can be applied to specific patient scenarios; and to apply motivational interviewing in a genetic counseling session to facilitate patient management. *This course is offered in both fall and spring semesters*

Public Health Genomics

Linwood J. Lewis

Graduate Seminar—Spring

The Public Health Genomics course introduces students to the public-health 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 the application of those to the development and implementation of new initiatives.

Leadership in Genetic Counseling

Jessica Ostrow Michel

Graduate Seminar—Spring

As a genetic counselor, you will likely encounter multiple occasions for which you will need to serve as a leader. Some of these occasions may include standing up for others (patient or advocacy groups, disadvantaged or disenfranchised populations) and pushing issues that you support into the timeline (gene patents, congressional issues). You may have interest in taking an active role in professional societies, joining an advisory board, or launching your own company. Integrations between health care and technology will likely pose further opportunities for genetic counselors to take active roles in the development of

genetic/genomic products. To prepare you for taking on these important roles, this class will feature guest speakers who have assumed leadership roles within their genetic-counseling careers and who will share insights on navigating the different stages of their career trajectories.

MFA THEATRE PROGRAM

The Sarah Lawrence College Theatre MFA Program is focused on deep collaboration, community building, and interdisciplinarity. We support performance and theater artists through a curriculum crossing the boundaries of design, acting, directing, management, performance, technology, writing, producing, voice, movement, civic engagement and much more. Students have the advantage of taking classes within the music and dance programs as well to supplement their practice.

Acting and Performance

Creating Your Own Comedy

Christine Farrell

Intermediate, Component—Year

This class will begin with an exploration of the classic structures of stand-up comedy. The concepts of set up and punch, acting out, and heightened wordplay will be employed, along with the techniques used to create and become comic characters using your past, the news, and the current social environment to craft a comic routine. Discovering what is recognizably funny to an audience is the labor of the comic artist. The athletics of the creative comedic mind and your own individual perspective on the world that surrounds you are the primary objectives of the first semester. We will also study theories of comedy through the writings of Henri Bergson (philosopher), John Wright (director), and Christopher Fry (playwright). The second semester will be designed for collaboration through improvisational techniques, long-form improvisational games (Harold), performance techniques for comic sketch writing and group work, and exercises to develop the artist's freedom and confidence in a collaborative group setting. The ensemble will learn to trust the spontaneous response and their own comic madness as they write, perform, and create scenarios together. At the end of the second semester, there will be a formal presentation of the comedy devised during the year.

Actors Workshop

Christine Farrell

Open, Component—Year

This class is a laboratory for the actor. It is designed for performers who are ready to search for the steps to a fully involved performance. In the first semester, we will explore characters and monologues that motivate each actor's imagination. After analysing the text, defining the imagery, and exploring the emotional choices of the actor, we will work on self-taping our work for auditions. The second semester will be devoted to scene work: the techniques used to develop a heightened connection with your scene partner, the importance of listening, and finding your impulses as you work on your feet in the rehearsal room. We will observe the work and read the theories of Declan Donnellan's *The Actor and the Target* and Stephen Wangh's *An Acrobat of the Heart*.

Improvisation: Finding Spontaneity in Performance

Christine Farrell

Open, Component—Year

Improvisation strengthens the spontaneous imagination; it is the athletics of the creative mind. Schiller wrote of a “watcher at the gates of the mind” who examines ideas too closely. He believed that, in the creative mind, “the intellect has withdrawn its watcher from the gates, and the ideas rush in pell-mell—and only then does it review and inspect the multitude.” Experiencing this creative mind is the focus of the majority of the first-semester exercises. These improvisations will develop the freedom and confidence of the artist and student. Schiller also said that “uncreative people are simply ashamed of the momentary passing madness which is found in all real creators.” It is the goal of the first semester to open those creative minds and train the artist to trust the spontaneous response and this passing madness. In this class, we will be developing scenarios and situations that heighten your ability to invent, give you physical freedom, and improve the emotional truth in your work. We will be creating monologues and characters at the moment; exploring exercises for creating a strong community in a classroom, youth center, town hall, or work environment; and collaborating on ideas for pitching projects. For actors and directors, we will practice techniques for film improvisations, TV commercials, and theatre auditions to develop the artist’s range. For non-theatre students, we will be focusing on confidence and trust in their original ideas. Any performance—whether experimental, classical, or in a business environment—begins with the artist’s own personal experience. Whether you are collaborating with a start-up team, giving a speech to a community, or acting on stage, the spontaneous moment is often the most compelling.

Breaking the Code

Kevin Confoy

Open, Component—Year

A specific, text-driven approach to acting, Breaking The Code provides a context for the most vital performances based upon a way of dissecting a play and determining a character’s behavior. Students will act scenes from contemporary plays and adaptations. Open to both actors and directors. *Open to both actors and directors. This class meets twice a week.*

Acting Shakespeare

Modesto Flako Jimenez

Open, Component—Year

Those actors rooted in the tradition of playing Shakespeare find themselves equipped with a skill set that enables them to successfully work on a wide range of texts and within an array of performance modalities. The objectives of this class are to learn to identify, personalize, and embody the structural elements of Shakespeare’s language as the primary means of bringing his characters to life. Students will study a representative arc of Shakespeare’s plays, as well as the sonnets. *This class meets twice a week.*

Music and Theatre Practice: Creating Community

Stephen Tyler Davis

Open, Component—Year

Acting and musical storytelling can transform our communities far beyond the room where it happened. From mainstream Broadway mega-hits to intimate avant-garde experiments, creative performance has the power to unite, inspire, and heal. How do we use our creativity to confront challenging issues in the world around us? Through acting techniques, musical theatre, case studies, and investigating our own ideas, we will discover new ways to create community on campus and beyond.

Actor's Workshop

Sifiso Mabena

Open, Component—Year

In this theory and praxis class, students will learn the sociohistorical context of major acting methods—such as Brecht, Meyerhold, Stanislavski, Stella Adler, and Hagen—and then participate in workshops in each of those methods. Through a series of exercises and a variety of acting techniques, students will explore the essential elements of acting, creative expression, and collaboration in the theatre. These exercises will include vocal and physical warmups, relaxation, concentration, sensory awareness, listening, communication, teamwork, and spontaneity. Participants will learn a variety of ways to create a character and to express one's emotion through the voice, body, and imagination. Skills will be developed to create as an ensemble and to work in relationship to people, objects, and places. Ultimately, through in-class scene presentations, acting students will work to convey vital stories, ideas, emotions, and provocative questions that reflect or challenge humanity. Some playwrights from whose work we may work include: Sara Ruhl, Theresa Rebeck, Maria Irene Fornes, Suzan-Lori Parks, Jean-Paul Sartre, Eugene Ionesco, Young Jean Lee, Jocelyn Bioh, Branden Jacobs-Jenkins, Tori Sampson, Charlie Evon Simpson, Samuel Beckett, Oscar Wilde, Jean Genet, Lynn Nottage, Katori Hall, Athol Fugard, John Kani, Jocelyn Bioh, and Jackie Sibblies Drury. *This class meets twice a week.*

Singing Workshop

William D. McRee, Thomas Mandel

Open, Component—Year

We will explore the actor's performance with songs in various styles of popular music, music for theatre, cabaret, and original work—emphasizing communication with the audience and material selection. Dynamics of vocal interpretation and style will also be examined. Students perform new or returning material each week in class and have outside class time scheduled with the musical director to arrange and rehearse their material. Students enrolled in this course also have priority placement for voice lessons with faculty in the music program and enrollment in Alexander Technique classes or other movement courses of their choosing. *This class meets once a week. Audition required.*

Acting the Kilroys

Kevin Confoy

Open, Component—Year

This script-based approach to acting and performance springs from the works and goals of the Kilroys, “a gang of playwrights...who came together to stop talking about gender parity in theatre and start taking action.” Students in Acting the Kilroys will perform given scenes written in a variety of styles by female, queer, and trans writers. Students will also study the greater context of plays, watch films and documentaries, and read and discuss essays and plays that deal with theatre’s response to the events that shape our world. Kilroys is about a way of looking at theatre: “We make trouble. And plays.” Acting the Kilroys is open to actors of any and all identities. *This class meets twice a week.*

Introduction to Intimacy in Performance

Judi Lewis Ockler

Intermediate, Component—Fall

This class will provide students with an introduction to the language, processes, and best practices of intimacy training for stage and screen. The class will meet once per week, during which time students will engage in discussions of terms and theory, learn fundamentals of approaching scene work or material that is intimate in nature, and work collaboratively to simulate artistic settings where best practices can be enacted and assessed. Toward the end of the term, students will work with text, scenes, or breakdowns to practice their approach to solving challenges around intimacy choreography. *Previous acting, directing, or stage-management component required or permission from the instructor.*

Collaborative

Digital Devising: Creating Theatre in a Postdigital World

Caden Manson

Open, Component—Year

This class explores the histories, methods, and futures of ensemble and co-authored performance creation with a focus on new skills and concepts of digital and post-internet. After an overview of historical devising companies, artists, concepts, and strategies, we will develop skill sets and frameworks for creating work in a lab setting using the formal aspects of digital and post-internet performance. Some of the frameworks included are digital time; avatars and the double event; embodied and representational strategies in the uncanny valley; staging digital tools, interfaces, and structures; aspects of connectivity, politics, and economics; post-internet materiality; and using code to generate and control performances and creation of texts. *This class meets once a week.*

Contemporary New Works: An Exploration of the American Playwright

Christine Farrell

Open, Component—Year

This class will explore the works of contemporary playwrights. Students will choose two plays, and we will spend the first semester preparing those works for production. Each student may choose to act, direct, or design. The actors will define their character's journey and develop the imagery, subtext, and history of the character. The directors and designers will develop their personal concept using visual art, video, sketches, and other written text. All students will research and dramaturge the script they have chosen. We will immerse ourselves in the world of these plays and experience how a theatre artist might fully prepare for a theatrical creation. Second semester will be devoted to performance and production. The directors and designers will choose sections of the plays that we will cast with the actors. We will rehearse and design a practicum production at the end of the year. The plays will be chosen from current American playwrights, such as Brandon Jacobs-Jenkins, Annie Baker, Lynn Nottage, David Adjmi, Anne Washburn, Sarah Ruhl, Samuel Hunter, Satori Hall, Adam Rapp, and Robert Aschberg. These writers have all created "bold works that have set the scene for 21st-century actors, giving voice to the modern experience," according to *The New York Times*. They are a vital part of the American theatre today and are influential in shaping and developing the work of the actor, director, and designer. *This class meets twice a week.*

Acting and Directing for the Camera

K. Lorrel Manning

Intermediate, Component—Year

This comprehensive, step-by-step course focuses on developing the skills and tools that the young actor needs in order to work in the fast-paced world of film and television while also learning how to write, direct, edit, and produce his/her own work for the screen. The first semester will focus on screen acting and on-camera auditions (in person and taped). Through intense scene study and script analysis, we will expand each performer's range of emotional, intellectual, physical, and vocal expressiveness for the camera. Focus will also be put on the technical skills needed for the actor to give the strongest performance "within the frame" while maintaining a high level of spontaneity and authenticity. Students will act in assigned and self-chosen scenes from film and television scripts. Toward the end of the semester, the focus will switch to on-camera auditions, where students will learn the do's and don'ts of the in-person and the self-taped camera audition. During the second semester, students will learn the basics of filmmaking, allowing them to create their own work without the restraints of a large budget and crew. The basic fundamentals of screenwriting, cinematography, directing, and editing will be covered, along with weekly writing, reading, viewing, and filming assignments. Students will finish class with edited footage of their work and clear next steps. For this course, students must have their own—or access to—an iPhone, iPad, or other camera and a computer with editing software (e.g., iMovie, DaVinci Resolve, Final Cut Pro, Adobe Premiere). *Prerequisite: Theatre program acting or directing component or permission of the instructor.*

Puppet, Spectacle, and Parade

Lake Simons

Intermediate, Component—Year

Drawing from various puppetry techniques alongside the practices of Jacques Lecoq, we will explore and experiment with puppetry and performance. Throughout the course, we will work in collaborative groups to create puppetry performance, including building the puppets and devising works that utilize puppets and objects. We will explore large-scale, processional-style puppets; puppets as objects and materials; puppeteering the performance space; and the role/relationship of the puppeteer/performer to puppet.

Prerequisite: Puppetry or by permission of instructor. This class meets once a week.

Shosholoza: Working to Make Way for Each Other

Sifiso Mabena

Open, Component—Year

Shosholoza is a Southern African anthem of unity. Historically, migrant mineworkers in Johannesburg sang the song to keep their spirits up and to maintain a working rhythm to make progress in their work.

Shosholoza as a cultural signifier points to the idea of a collaborative process. Shosholoza is sung in call and response and, any time it's sung, involves and implicates whoever is in the room. This class is about learning to be caring collaborators who give and take space in creative processes. Students will be assigned tasks designed to foster generosity in the workspace while developing, performing, and designing projects in groups throughout the year. *This class meets once a week.*

Songwriting for a New Musical Theatre

Stew Stewart

Open, Component—Year

This course grew out of the final months of last semester's New Musical Theatre Lab during its transition to remote learning and has been designed to work as well in person as it has remotely. The course teaches a unique approach to musical theatre making, forged during the making of the Obie and Tony award-winning musical, *Passing Strange*. The method treats the song, not the story, as the seed for all that follows in a show. Students are taught to conjure stories that will emerge out of their songs rather than tacking songs onto a preexisting story. The significance of personal biography as source material vs. invented fictions is also emphasized, along with the incorporation of solo performance and the use of video. Emphasis on in-the-moment creating via a demystification of the songwriting process keeps students inspired and motivated, with more time spent creating than staring at a screen. Students are regularly given songwriting prompts and invited to take time away from the screen to compose anything from one verse to a full-blown song, along with solo-performance fragments or video. Students will work toward building, at semester's end, a final show from all of the songs that they've written. Students will learn techniques that transform the "magic" of songwriting into a reflexive act of communication available to anyone, with or without

songwriting experience. The fundamentals of songwriting are taught, along with an introduction to various music software apps, video editing, and DIY methods of turning bedrooms and basements into performance spaces.

Theory, History, Survey

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 those 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. *Limited spaces open to undergraduate seniors or by permission of the professor. This class meets once a week.*

Historic Survey of Formal Aesthetics for Contemporary Performance Practice

Sibyl Kempson

Open, Component—Year

Once upon a time in a rehearsal, a playwright said, “I just think that this is the most Cubist moment of this play.” Everyone in the room fell silent and grew uncomfortable...because, what in the heck did she mean by that? And aren’t we already supposed to know? This interactive lecture course surveys the aesthetic movements throughout history and teaches you to track their impact on your work. Ideas behind each movement are examined in relation to the historical moment of their occurrence and in their formal manifestations across visual art, musical, architectural, and performance disciplines. Each student then places his/her own work within a wider context of formal aesthetic discourse—locating hidden influence and making conscious and purposeful the political resonance that is subsequently uncovered. Students are encouraged to find ways of acknowledging the responsibility that one carries for one’s work’s impact on the world and to start using terms like “Postmodernism” and “Futurist” with confidence.

Home as a Metaphor for Survival: Theatre in the African Diaspora

Sifiso Mabena

Open, Component—Year

It is a sanctum of discovery, enabling the actor to explore non-Western movement: centering energy, concentration, the voice, and the “mythos” of a character to discover one’s own truth in relation to the text, both contemporary and the classics. Both traditional and alternative approaches to acting techniques are applied. Fall semester concentrates on roles: Hamlet, Leontes, Caliban, Othello, Lear, Macbeth, Richard III, Hecuba, Medea, Antigone, Lady Anne, Tamara, Portia, Lady Macbeth; spring semester, applied to scene study from works by Chekhov, Ibsen, Arrabal, Beckett, Ionesco, Sarah Kane, Amira Baraka, Edward Albee, and Jean Genet. Required reading: *The Art of Acting* by Stella Adler. *This class meets twice a week.*

Crisis Mode: Theatre in Response

Kevin Confoy

Open, Component—Year

This seminar/workshop course examines the greater role of theatre in our culture, particularly as to how theatre responds to the events and movements that shape our lives—even as they occur. As we ricochet from one life-altering event to the next, theatre provides a distinct prism—a way of looking at the world that challenges perceptions and rejects established forms to create new paradigms. Crisis Mode addresses the relevance of theatre in the 21st century. Do plays matter? Has the form been exhausted? Or is there a need, now more than ever, for what theatre can distinctly provide? Scenes and portions of plays will be read aloud in class. Students will discuss documentaries and films and create solo or group performance pieces to be presented in class at the end of each semester. Discussion topics range from the influence and innovations of mid-20th century theatre artists like Brecht and Beckett to the legacies of political theatre companies like Teatro Campesino. We will look at the distinct value of agitprop and pop-up theatre and examine the works and form-bending techniques of contemporary theatre makers and artists like Anna Deavere Smith, Young Jean Lee, Aleshea Harris, Hilary Bettis, Branden Jacobs-Jenkins, Tony Kushner, Dominique Morriseau, and Quiara Alegria Hudes, along with queer, female, and trans theatre makers. Crisis Mode is open to actors, directors, designers, playwrights, and those interested in looking at theatre as both discourse and a means of social activism. *This class meets twice a week.*

Far Off, Off-Off, Off- and On Broadway: Experiencing the 2021-22 Theatre Season

William D. McRee

Open, Component—Spring

Weekly class meetings in which productions are analyzed and discussed will be supplemented by regular visits to many of the theatrical productions of the current season. The class will travel within the tristate area, attending theatre in as many diverse venues, forms, and styles as possible. Published plays will be

studied in advance of attending performances; new or unscripted works will be preceded by examinations of previous work by the author or company. Students will be given access to all available group discounts in purchasing tickets. *This class meets once a week.*

Theatre and Civic Engagement

Curriculum Lab

Aixa Rosario Medina

Open, Component—Year

This is a required weekly course for students who are sharing their theatre and creative skills in the Saturday Lunchbox Theatre Program. The Curriculum Lab will explore the creation and development of an interdisciplinary teaching curriculum for children ages six through 18. Through this weekly lab, directly connected to the Lunchbox Theatre, students will gain insight into child-development principles, lesson-planning skills, and classroom-management strategies. Through inquiry and reflection, students will expand their critical thinking processes while also utilizing practical teaching methods and techniques suitable for multiple learning types and levels.

Methods of Civic Engagement

Allen Lang

Open, Component—Year

Artists are the real architects of change, not the political legislators who implement change after the fact.
—William Burroughs This course explores creative, collaborative, and interdisciplinary structures that extend theatre to our community for students new to and interested in developing a civic engagement practice. The course is open to performers, writers, designers, movers, and stage managers. The practice will explore creating theatrical forms, the creative process, and the connections to learning and community building through making and doing and constructing an interdisciplinary, shared theatre vocabulary. Course work cultivates reflection, dialogue, participation, leadership, facilitation, and curriculum-building skills. Students will have a civic engagement placement at an area school, after-school program, or the SLC Lunchbox Theatre Program. Community placements are typically yearlong and usually culminate in a process-centered, informal presentation that reflects the individual participants' interests, stories, and experiences. Class projects explore participatory, collaborative techniques that are valuable in community engagement projects. *This class meets once a week.*

The Theatre and the Community

Allen Lang

Intermediate, Component—Year

This course will explore, extend, and bring theatre-making skills to the community. An interest in exploring personally expressive material and in expanding and developing skills is required. The course focuses on

successful, process-centered goals and proven community-building techniques and principles. We will examine the applications of contemporary sociopolitical and artistic issues of community work. Class readings and discussions will review theoretical and practical applications about theatre making and the political role of artists working in the community as agents for social change and social justice. The course is open to students who want to explore personal material through a sociopolitical lens, who are interested in responding to our time's mad politics by making a difference—however they can, large or small—through theatre-sharing skills. The course is open to movers and shakers, playwrights, actors, designers, and visual artists. Students will hold one civic engagement placement: SLC Lunchbox Theatre, an area school, an after-school program, a senior center, or a youth community center. Class projects may include: performances in public spaces, a musical cabaret for seniors, creating site-specific videos, recording community oral histories, or community-wide forums. Educator John Paul Lederach asks the artist to connect with the “moral imagination”—the ability to “stay grounded in the here and now, with all its violence and injustice, while still imagining and working toward a more life-affirming world.” *Prerequisite: Methods of Civic Engagement or permission of the instructor.*

Teaching Artist Pedagogy Conference Course

Allen Lang

Advanced, Component—Year

I believe that education, therefore, is a process of living and not a preparation for future living. — John Dewey
This weekly conference course, for graduate and undergraduate students with extensive community experience, explores the experiential perspectives of the practicing teaching artist, developing teaching skills and techniques through a weekly, yearlong community placement. The course explores making connections and crossovers between teaching theories and interdisciplinary theatre coursework that lead toward transformative practices. Course readings will explore the writings of Paulo Freire, M. C. Richards, bell hooks, and others. This course continues the successful process-centered goals and the proven community-building techniques and principles of the long-established SLC Theatre Outreach Program. *This class meets once a week.*

Directing

Directing Brecht

Kevin Confoy

Open, Component—Year

Bertolt Brecht was a social activist. He used theatre to affect change. Brecht's plays and techniques changed the way we look at theatre and view the world. His approach continues to shape the way directors dissect text, incorporate production elements, and create dynamic theatre productions. Directing Brecht is a hands-on directing class that offers directors a vital technique and way of working that springs from Brecht's theories of dialectical theatre. Students will use Brecht's plays and plays by contemporary theatre makers that he deeply influenced—like Anna Deavere Smith, Suzan Lori-Parks, Larry Kramer, and Moises Kaufman, among others—for a personalized directing technique built upon an expansive Brechtian model.

Students will direct scenes from chosen plays and create and mount their own original work. Students will act in scenes directed by their classmates for in-class presentations. This course is open to serious directors, actors, designers, writers, poets, etc., who are interested in developing an approach to work rooted in point of view and desire for social change. *This class meets twice a week.*

Directing Workshop

William D. McRee

Open, Component—Year

Directors will study the processes necessary to bring a written text to life, along with the methods and goals used in working with actors to focus and strengthen their performances. Scene work and short plays will be performed in class, and the student's work will be analyzed and evaluated. Common directing problems will be addressed, and the directors will become familiar with the conceptual process that allows them to think creatively. In the second semester, students will direct a short play of their choice. The workshop is open to beginning directors and any interested student. *This class meets twice a week.*

Directing Conference

William D. McRee

Open, Component—Fall

Directors who have previously completed the fall semester of Directing Workshop can continue their work and direct a short play of their choice for this class. This course has conferences attached; classwork and conferences will be used to support the rehearsals and production. *This class meets once a week.*

Directing: The Expanded Field

Adil Mansoor

Advanced, Component—Year

What does a director do? How do we expand our understanding of direction? Directing: The Expanded Field troubles these questions by exploring the responsibilities, challenges, and opportunities available to a theatre director. The fall semester will focus on skills for directing scripted plays, including text analysis, collaboration, concept development, and staging. The spring semester will expand the director's role by considering various artistic methodologies, including socially engaged art, devised and ensemble-generated theatre, and lecture-performance. Throughout the year, students will learn through readings and media created by contemporary directors, artists, and thinkers from a variety of lived experiences and disciplines. Students will practice and experiment with directing methods through writing assignments, presentations, scene work, and iterative performance experiments. Students will perform in one another's scenes and collaborate on multiple projects. Rooted in justice-based pedagogy and community-driven care, the course aims to challenge and expand the boundaries of directing performance. *Prior directing component work.*

Directing in Context: Socially Engaged Practice

Adil Mansoor

Advanced, Component—Year

This course will explore socially engaged art (SEA) from the lens of directing theatre. Throughout the first semester, students will develop an understanding of what SEA can look like. Readings will include *Education For Socially Engaged Art* by Pablo Helguera, *Artificial Hells* by Claire Bishop, *Social Works* by Shannon Jackson, and *Tactical Performance: Serious Play and Social Movements* by L. M. Bogad. We will explore contemporary, socially engaged artists and the context within which they are making their work. For example, when we study Simone Leigh's Free People's Medical Clinic, we will also study historical and theoretical texts about the Blank Panthers, mutual aid, healthcare in America, and performing care. Second semester will focus on student research and project development. Students will deep dive into research as a first step toward developing possible SEA projects. Students will build comprehensive reading lists (working with librarians and instructors) and begin to develop a research practice. There will be opportunities to present, facilitate conversations, and respond to each other's ideas throughout the second semester. This class intentionally will not ask students to facilitate SEA projects, understanding that the work takes time, meaningful relationships, and care. Throughout the year, we will consistently consider how theatres, performers, and dramaturgy intersect with, and diverge from, examples of SEA.

Movement and Voice

Voice and Speech I: Vocal Practice

Francine Zerfas

Open, Component—Year

This course will focus on awakening the young artist to the expressive range of the human voice, as well as to the intricacies of developing greater clarity of speech and playing with sound. A thorough warmup will be developed to bring power, flexibility, and range to the actor's voice and speech. Exercises and text work will be explored, with the goal of uniting body, breath, voice, and speech into an expressive whole when acting. *This class meets once a week for two hours.*

Introduction to Stage Combat

Sterling Swann

Open, Component—Year

Students learn the basics of armed and unarmed stage fighting, with an emphasis on safety. Actors are taught to create effective stage violence, from hair pulling and choking to sword fighting, with a minimum of risk. Basic techniques are incorporated into short scenes to give students experience performing fights in classic and modern contexts. Each semester culminates in a skills proficiency test aimed at certification in one of eight weapon forms. *There will be two sections of this course. This class meets once a week.*

Choreographic Strategies and Theatre

David Neumann

Open, Component—Year

This course will explore methods of creating original theatre through a choreographic lens as a way of assembling the various building blocks from which theatre is made (sound, image, movement, language, design, etc.), as well as through the influence and manipulation of time. The semester will begin with structured prompts and assignments largely completed in class, eventually moving into self-generated collaborative projects with some work to be completed outside of class. One of the main focuses of this course is the attempt to articulate, through open discussions, one's creative process and choices therein. Through analysis of said exercises, students will more clearly come to know one another's work and methods. Students will be asked to create movement sequences, collaborative projects, and other studies as a way of encountering the use of assembly, juxtaposition, unison, framing, interruption, deconstruction, and other time-based art practices. Readings will include manifestos and selections from an array of artists, essays, and excerpts of various theatre practices from around the world, as well as video examples. As students will be working within various levels of physicality, wearing loose, comfortable clothing is encouraged. No dance or movement experience is necessary; to find value in this course, one only needs curiosity and a willingness to jump in.

Movement for Performance

David Neumann

Open, Component—Year

This class will explore the full instrument of the performer; namely, the human body. A daily warmup will open the body to larger movement ranges while introducing students to a better functioning alignment, efficient muscle and energy use, full breathing, clear weight transfer, and increased awareness while traveling through space. A combination of improvisation, contact improvisation, set phrases, and in-class assignments creating short, movement-based pieces will be used to explore a larger range of articulation that the body reveals regardless of the words spoken on stage. In all aspects, the goals of this class are to enable students to be courageous with their physical selves, more articulate with their bodies, and more personally expressive in performance. No movement background is required—just a healthy mix of curiosity and courage. In addition to occasional reading handouts, there will be opportunities to attend rehearsals and performances of professional theatre and dance in New York City. Please wear loose, comfortable clothing. *This class meets twice a week.*

Playwriting

Experiments in Theatrical Writing

Melisa Tien

Intermediate, Component—Year

In this course, we will explore, discuss, and write side-by-side with contemporary experimental theatrical texts. What pushes against theatrical traditions and orients outward toward the new and unfamiliar is what we will think of as experimental. Areas of experimentation that we'll encounter on our yearlong journey will include: time, setting, structure, character, language, and genre. Experimentation finds purpose in the notion that departure from theatrical convention is a move toward altering how an audience responds and reflects upon a play, which in turn changes how an audience perceives and behaves in the world. We'll explore the landscape of the plays that we read in terms of how each play looks, feels, and sounds. We'll discuss the cultural, historical, and personal contexts of the plays. We'll look for ways in which these contexts may inspire and inform our own writing. We'll generate our own experimental work using the assigned texts as points of departure, with the intention of arriving at a different destination. We'll write from different parts of the brain, from the deeply subconscious to the acutely analytical. We'll consider how the unique structure of a play can derive organically from the story being told. And we'll examine ways in which modern technology may assist, or hinder, our storytelling. *This class meets once a week for four hours (with a half-hour break).*

Writing for Diversity

Open, Component—Year

Each week, students will be asked to research and write a 10-minute play given “diverse” characters and various other prompts. In class, we will read and discuss the work. What did we find? How were we challenged? Do the scenarios feel “real” and “authentic”? Is there offense? What scared you? We will also read and discuss great plays/articles/events that grapple with race/gender sexuality/culture. Students should have some experience in playwriting.

The Writer's Gym

Open, Component—Year

This yearlong writing workshop is designed for writers of any genre and any level of experience, from beginner to advanced. So, whether you've never written anything before or are an experienced poet or a playwright looking to perfect your craft, The Writer's Gym offers exercises dedicated to inspiration, process, and craft. You will discover story structure and plot and how to introduce character and conflict. In class, you will write, share work, learn how to give feedback, and bravely discuss your work. Our goal is to build muscle for honest and fearless writing based on first instincts and to write from sources, dreams, and personal experiences. We will read and discuss short stories, essays, poems, and plays. Assignments will

challenge you to observe what's around you and the settings in which you live, writing from prompts, images, and sensory experiences. "Inspiration exists, but it has to find you working." —Pablo Picasso *This class meets once a week.*

Creative Impulse: The Process of Writing for the Stage

Sibyl Kempson

Advanced, Component—Year

In this course, the vectors of pure creative impulse hold sway over the process of writing for the stage—and we write ourselves into unknown territory. Students are encouraged to set aside received and preconceived notions of what it means to write plays or to be a writer, along with ideas of what a play is "supposed to" or "should" look like, in order to locate their own authentic ways of seeing and making. In other words, disarm the rational, the judgmental thinking that is rooted in a concept of a final product, and empower the chaotic, spatial, associative processes that put us in immediate formal contact with our direct experience, impressions, and perceptions of reality. Emphasis on detail, texture, and contiguity will be favored over the more widely accepted, reliable, yet sometimes limiting Aristotelian virtues of structure and continuity in the making of meaningful live performance. Readings will be tailored to fit the thinking of the class. We will likely look at theoretical and creative writings of Gertrude Stein, George Steiner, Mac Wellman, Maria Irene Fornes, Adrienne Kennedy, Mircea Eliade, Kristen Kosmas, Richard Maxwell, and Roland Barthes, as well as work that crosses into visual-art realms and radical scientific thought from physicists David Bohm and F. David Peat. The course will be conducted in workshop fashion, with strong emphasis on the tracking and documenting of process. *This class meets once a week for three hours.*

Playwright's Workshop

Stuart Spencer

Advanced, Component—Year

Who are you as a writer? What do you write about, and why? Are you writing the play that you *want* to write or the play that you *need* to write? Where is the nexus between the amorphous, subconscious wellspring of the material and the rigorous demands of a form that will play in real time before a live audience? This course is designed for playwriting students who have a solid knowledge of dramatic structure and an understanding of their own creative process—and who are ready to create a complete dramatic work of any length. (As Edward Albee observed, "All plays are full-length plays.") Students will be free to work on themes, subjects, and styles of their choice. Work will be read aloud and discussed in class each week. The course requires that students enter, at minimum, with an idea of the play that they plan to work on; ideally, they will bring in a partial draft or even a completed draft that they wish to revise. We will read some existent texts, time allowing. *This class meets twice a week.*

Playwriting Techniques

Stuart Spencer

Open, Component—Year

You will investigate the mystery of how to release your creative process while also discovering the fundamentals of dramatic structure that will help you tell the story of your play. Each week in the first term, you will write a short scene taken from *The Playwright's Guidebook*, which we will use as a basic text. At the end of the first term, you will write a short but complete play based on one of these short assignments. In the second term, you'll go on to adapt a short story of your choice and then write a play based on a historical character, event, or period. The focus in all instances is on the writer's deepest connection to the material—where the drama lies. Work will be read aloud in class and discussed in class each week. Students will also read and discuss plays that mirror the challenges presented by their own assignments. *This course meets once a week.*

Design and Media

Costume Design I

Liz Prince

Open, Component—Year

This course is an introduction to the basics of designing costumes and will cover various concepts and ideas: the language of clothes, script analysis, the elements of design, color theory, fashion history, and figure drawing. We will work on various theoretical design projects while exploring how to develop a design concept. This course also covers various design-room sewing techniques, as well as the basics of wardrobe technician duties. Students will become familiar with all of the various tools and equipment in the costume shop and wardrobe areas. Students will also have the opportunity to assist a Costume Design II student on a departmental production to further their understanding of the design process when creating costumes. No previous experience is necessary; actors, directors, choreographers, dancers, and theatre makers of all kinds are welcome. *This class meets once a week. There is a \$20 materials fee.*

Costume Design II

Liz Prince

Intermediate, Component—Year

This course expands upon the ideas and concepts set forth in Costume Design I in order to hone in on and advance the student's existing skill sets. Students will further develop their design and construction abilities as they research and realize design concepts for a variety of theoretical design projects, as well as develop their communication skills through class discussions and presentations. Students will also have the likely opportunity to design costumes for a departmental production, assisted by a Costume Design I student. This design opportunity allows for a unique learning experience, as the student collaborates with a director and creative team to produce a fully realized theatrical production. *Prerequisite: Costume Design I or by permission of instructor.*

Advanced Costume Conference

Liz Prince

Advanced, Component—Year

This course is designed for students who have completed Costume Design I and Costume Design II and would like to further explore any aspect of designing costumes by researching and realizing a special costume design project of their own choosing. *Prerequisites: Costume Design I, Costume Design II, and permission of the instructor. This class meets once a week.*

Intro to Media Design

Tei Blow

Open, Component—Year

This course serves as an introduction to theatrical sound and video design that explores the theory of sound, basic design principles, editing and playback software, content creation, and basic system design. The course examines the function and execution of video and sound in theatre, dance, and interdisciplinary forms. Exercises in sampling, nonlinear editing, and designing sequences in performance software will provide students with the basic tools needed to execute sound and projection designs in performance. *Two sections of this class.*

Media Design for Digital Performance

Intermediate, Component—Year

This course will prepare students to create digital performances using multimedia tools. We will look at the creative applications of media design as it relates to video capture and digital presentation. Exploring a variety of digital workflows, students will gain hands-on experience and be prepared to problem-solve, troubleshoot, and creatively design for digital performances. By participating in this course, students will create a cohort of media-minded theatre makers, who are committed to working on productions and supporting their peers. This course will serve to mentor, troubleshoot and critically analyze theatrical design through the lens of digital performance. Students will be expected to work on season designs for productions or their own solo work. Students will be required to attend additional technical meetings/rehearsals and design productions over the course of the year. *Prerequisites: Intro to Media Design, Sound I, Intro to Projection, or instructor permission. This class meets once a week.*

Lighting Design I

Greg MacPherson

Open, Component—Year

Lighting Design I will introduce the student to the basic elements of stage lighting, including tools and equipment, color theory, reading scripts for design elements, operation of lighting consoles and construction of lighting cues, and basic elements of lighting drawings and schedules. Students will be

offered hands-on experience in hanging and focusing lighting instruments and will be invited to attend technical rehearsals. They will have opportunities to design productions and to assist other designers as a way of developing a greater understanding of the design process. *This class meets once a week.*

Lighting Design II

Greg MacPherson

Intermediate, Component—Year

Lighting Design II will build on the basics introduced in Lighting Design I to help develop the students' abilities in designing complex productions. The course will focus primarily on CAD and other computer programs related to lighting design, script analysis, advanced console operation, and communication with directors and other designers. Students will be expected to design actual productions and in-class projects for evaluation and discussion and will be offered the opportunity to increase their experience in design by assisting Mr. MacPherson and others, when possible. *Prerequisite: Lighting Design I or by permission of instructor. This class meets once a week.*

Puppet Theatre

Lake Simons

Open, Component—Year

This course will explore a variety of puppetry techniques, including bunraku-style, marionette, shadow puppetry, and toy theatre. We will begin with a detailed look at those forms through individual and group research projects. Students will then have the opportunity to develop their puppet manipulation skills, as well as to gain an understanding of how to prepare the puppeteer's body for performance. We will further our exploration with hands-on learning in various techniques of construction. The class will culminate with the creation and presentation of puppetry pieces of their own making. *This class meets once a week for two hours.*

Scenography I

Jian Jung

Open, Component—Year

This course is an introduction to theatrical scenic design. Students will learn how to look at the world with fresh eyes and use imagination to create a theatrical world on stage. The course covers the fundamental ideas of scenic design and basic design technique, such as research, drawing, and scale-model making. We will start from small exercise projects and complete a final design project at the end. Students will present most of their projects to the class, followed by questions and comments from fellow students. Presentation and critique skills are important in this course. Students with no experience who are interested in other aspects of theatre making, as well as visual arts or architecture, will be able to learn from the basics. *This class meets once a week. There is a \$50 course fee.*

Scenography II

Jian Jung

Open, Component—Year

This course is advanced training in scenic design. Students apply knowledge and skills from Scenography I to complete design projects through extensive and detailed processes. Students will also learn the production process, using department productions as examples. Students are required to present most of their projects to the class, followed by questions and comments from fellow students. *This class meets once a week. There is a \$50 course fee.*

Production

DownStage

Graeme Gillis

Intermediate, Component—Year

DownStage is an intensive, hands-on conference in theatrical production. DownStage student producers administrate and run their own theatre company. They are responsible for all aspects of production, including determining the budget and marketing an entire season of events and productions. Student producers are expected to fill a variety of positions, both technical and artistic, and to sit as members of the board of directors of a functioning theatre organization. In addition to their obligations to class and designated productions, DownStage producers are expected to hold regular office hours. Prior producing experience is not required. *This class meets twice a week. Open to graduate and undergraduate students, sophomore and above.*

Stage Management

Neelam Vaswani

Open, Component—Year

This course is a hands-on laboratory class in the skills, practices, and attitudes that help a stage manager organize an environment in which a theatrical team can work together productively and with minimum stress. Classroom exercises and discussion augment the mentored production work that is assigned to each student. Script analysis, blocking notation, prop management, and cue writing/calling are among the topics covered. Knowledge of, and practice in, stage management are essential tools for directors and useful supplements for actors and designers. *This class meets once a week during fall semester; spring semester is devoted to mentored production practicums.*

Tools of the Trade

Robert Gould, Bri Weintraub

Open, Component—Year

This is a stagehand course that focuses on the nuts and bolts of light-board and sound-board operation and projection technology, as well as the use of basic stage carpentry. This is not a design class but, rather, a class about reading and drafting light plots, assembly and troubleshooting, and basic electrical repair. Students who take this course will be eligible for additional paid work as technical assistants in the theatre department. *This class meets once a week.*

Internship

Internship Conference

Neelam Vaswani

Intermediate, Component—Year

For students who wish to pursue a professional internship as part of their program, all areas of producing and administration are possible: production, marketing, advertising, casting, development, etc. Students must have at least one day each week to devote to the internship. Through individual meetings, we will best determine each student's placement to meet individual academic and artistic goals.

MA WOMEN'S HISTORY

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.

Thesis Seminar in Women's and Gender History

Mary Dillard

Graduate Seminar—Fall and Spring

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.

Diversity and Equity in Education: Issues of Gender, Race, and Class

Nadeen M. Thomas

Graduate Seminar—Fall

The education system is a central institution in the socialization of young people and the maintenance of the modern nation-state. Schools support meritocratic models of society by providing opportunities for social mobility. Paradoxically, schools also reproduce gender, racial, and class inequality. In this course, we will examine the roles that schools play in the transmission of culture, formation of identity, and reproduction of social structures. Paying special attention to gender and its intersection with other social categories, we will look at practices and policies that shape students' performance as they strive for competence, achievement, and acceptance. We will also analyze the larger political and economic contexts that shape both schools and the communities in which they are situated.

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.

Workshops

Speculative Fiction Workshop

Maria Dahvana Headley

Workshop—Fall

Over the centuries, storytellers of all kinds have created distinct voices for works in every genre—and those voices have regularly convinced us to believe in wonders. Grounding our speculative fiction with confident stylistic elements can allow us to create works that feel *possible*, no matter how fantastical, futuristic, and/or wholly imagined our written worlds. A writing style doesn't need to be flat, or "naturalistic," to be believable; in fact, a fully-realized storytelling voice can sometimes make the wildest plot line plausible. This workshop will focus on developing voice and style as tools for speculative world-building in every way: plotting, structure, and sentence-by-sentence. We'll be mining multiple forms for the stylistic and rhythmic cues that can take a writer's work from basic to brilliant, working first on breaking down our stories to the simplest elements—moving from there into layering language atop plot and, in some exercises, allowing language the liberty to cue plot developments. We'll be working with POV, rhythm, and meter and experimenting with the ways in which a change of voice can create changes in tension, storytelling pace, and depth of description, as we read work by writers such as Victor LaValle, Gayl Jones (possibly beginning with her new novel, *Palmares*, which will be released in September 2021, but also excerpting the extraordinary *Mosquito*), Amal el Mohtar, Kelly Link, Akwaeke Emezi, Anne Carson, Ted Chiang, Danez Smith, Denis Johnson, China Mieville, Sarah Gailey, Robert Aickman and more. This class will be half remote and half in-person, likely alternating weeks. The first class will be in person. My classes are inventive environments where we take risks, turn existing stories inside out, and build our poetic muscles by testing stories in various forms and finding the gaps in them, even as we find the right voices for them. In workshop, we'll be encouraging one another to go big and to get to the most truthful version of our stories. In our conferences, we'll get deep into finding your voice, both as a writer overall—discussing what your core stories are and how to develop them—and on your current writing projects—discussing how to best tell the stories you need to tell. There will be extensive reading recommendations, and experiments in storytelling are encouraged. It's my goal to help get your work to its most extraordinary version.

Poetry Workshop: The Unsayable

Marie Howe

Workshop—Fall

Poetry cannot be paraphrased; it holds the unsayable. How does a poem do that? We will practice the craft of poetry as a way to find out. 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 group of published poems each week, write a new poem each week, and meet with another writer in the class in a poetry date each week. In addition, each writer will meet with me every other week in a half-hour conference. At the end of our semester, each writer will collect revisions into a chapbook. My hope is that you will write poems that will teach you something that you did not already know, poems that will astonish you and break open your own heart. Love and rigor will guide us. Our class will be celebrative and encouraging. Come and be changed.

Nonfiction Craft and Workshop: Writing About Family

Clifford Thompson

Workshop—Fall

In this course, we will read and discuss personal essays in which authors write about either their families or individual family members. In addition to analyzing the way each work functions as an essay, we will identify the challenge that each represents for its author with regard to writing about family and discuss how well the author meets the challenge. Published texts will include *The Limit*, by Christian Wiman; *At the Western Palace*, by Maxine Hong Kingston; *Under the Influence*, by Scott Russell Sanders; *Notes of a Native Son*, by James Baldwin; *503A*, by Julie Marie Wade; *Matricide*, by Meghan Daum; and excerpts from *Fierce Attachments*, by Vivian Gornick. The class will discuss the pitfalls of representing family on the page—for example, engaging in hagiography or allowing narrative to devolve into complaint—and how to avoid them. For students who sign on for a workshop component, we will discuss their family-centered works. The whole class will sometimes participate in in-class writing exercises, focusing on family.

Nonfiction Workshop: The Situation and the Story

Jacob Slichter

Workshop—Fall

This course, which takes its title from Vivian Gornick's classic book, 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 as both reader and writer. 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.

Fiction Workshop

Nelly Reifler

Workshop—Fall

The most delicate choices that a writer makes significantly affect a story or novel. In this workshop, we'll take a close-up look at your fiction. We'll focus on precision of language, explore the mysteries and mechanics of point of view, interrogate reality, and talk about building a stable world with words. We'll treat our stories as laboratories of the imagination that accommodate daring and complex experiments. Empathy is a prerequisite for discussing each other's work effectively. In workshop discussions, we'll cultivate critiques that always keep the writers' intentions in mind; each week's authors are encouraged to bring in questions and thoughts about their own work. Revision will be emphasized. Over the course of the semester, each student will revise a story or novel excerpt at least once and will have the option to workshop different drafts. We'll often write from prompts designed to simultaneously tap into the unconscious and practice craft. The published works that we read for class and conference will be chosen in response to students' writing and will include a range of authors, such as Maurice Kilwein Guevara, Renee Gladman, Gari Lutz, Yasunari Kawabata, Anton Chekhov, Octavia Butler, Daniel Olivas, Barry Hannah, Franz Kafka, Shelly Oria, Elizabeth Crane, and Robert Lopez.

Fiction Workshop: 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 that 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?

Fiction Workshop: Seeking the Limits of the Frame

David Hollander

Workshop—Fall

I've been trying throughout my teaching career to find a way to teach writing that feels open, honest, and playful. My goal is to encourage innovation and experimentation and to lead my classes to the collective epiphany that the possibilities for fiction are nearly endless—and that not everything that comes through the classroom has to be discussed in terms of what John Hawkes once called “the enemies of the novel”—plot, character, setting, and theme. I am suspicious of peer critique that uses, as its engine, the words “I wanted.” In an ideal situation, we would try to see stories from the inside-out and to imagine how they might become more purely what they are rather than something we want them to be. We would value language, style, and structure right alongside Hawkes' quartet of imagined enemies. Voice would take precedence over plot. We would encourage ambitious failure more than careful success and wouldn't care about readying every story for publication. We would applaud writers for taking a risk rather than burying them for the risk's inscrutability. We wouldn't be so small-bore in the way we think and talk about writing. The goal of this workshop is to move closer to these ideals. Doing so will require us to read published work that explores many narrative and aesthetic strategies: stories driven by language (like those of Dawn Raffel and Anne Carson, for example); stories driven by structural innovation (Julio Cortazar, Margaret Atwood); stories that thrive on patterns (Anton Chekhov, Carmen Maria Machado); and stories with a conceptual bent (Angela Carter, Nana Kwame Adjei-Brenyah). Every class should be equal parts rigor, play, and discovery, as we seek to use the work of these masters—and our own collective imagination—to illuminate the outer edges of the frame of fictional possibility.

Nonfiction Workshop: The Brief Encounter Essay

Jo Ann Beard

Workshop—Fall

In this class, we will focus first on close reading and then on close writing—developing small essays that encompass something very large. We will do much of our work on the micro- as opposed to macro-level, distilling ideas and language into perfect sentences, one after another, until we have created concise beautiful works of art. We'll read and discuss short, powerful pieces by outside writers, studying their craft techniques in order to perfect our own styles and voices. Of our six conferences, four will be individual meetings and two will be group meetings held in the evening to watch and discuss documentary films. In addition, there will be four monthly peer-group meetings. (Note: This is not a class in which to work on thesis material; the essays will be generated through writing exercises designed with specific topics and goals in mind.)

Poetry Workshop: Silence, Embodiment, and the Speaker

Jay Deshpande

Workshop—Fall

Over the course of the term, we will develop our understanding of three key elements of the poem. Each can be engaged with a question: Who speaks in this poem and how is the voice managed? How does this poem call upon us to use our senses, to be in our bodies? How does this poem relate to the silence that encircles it on the page and in the air? By reading a wide range of poets, both contemporary and past, we will consider how a poem can move along these three axes and how all three help us as writers. For each week of the term, you will produce one new poem. Workshopping will emphasize the descriptive: Although it's easier to say what's bad or good in a draft, it's much more valuable to describe what's actually there on the page. Additionally, you will read one poetry collection per week (some assigned, some elective), and we will discuss your reading and your process during biweekly conferences. My hope is to give you the grounding and routine that make space for a true encounter with the mystery. That's what we're here for, after all.

Craft Classes

Fiction Craft (Screenwriting): Visual Storytelling: Writing for the Screen

K. Lorrel Manning

Craft—Fall

A solid screenplay is the foundation of any great film, television program, 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-length screenplays as a way to strengthen their script-analysis skills. For the final project, students will outline, pitch, write, and revise an original short screenplay. Overall, the writer will build a screenwriter's toolkit, useful for any future opportunities that may emerge in writing for the screen.

Mixed-Genre Prose Craft: The Craft of Humor and Joy: Writing with and About Delight and Amusement

Heather Harpham

Craft—Fall

In this multigenre craft course—spanning poetry, prose, and graphic memoir—we will identify, analyze, and emulate the grace and power of folding humor and joy into the narrative line. As effortless as humor and joy may appear on the page, these are—like any conscious act of craft—deliberate gestures that the writer has chosen to leaven or enrich their work. In considering joy, we will look at who typically has had or has laid claim to the “right” to joy. In other words, what does it mean for a writer who is experiencing active

oppression to embrace and articulate the sources of joy in their life? Simultaneously, we'll seek to upend the assumption of sameness at the heart of Tolstoy's famous line, "All happy families are alike..." by considering work by writers who sing their unique happiness on the page and forge kinship with the reader by sharing quotidian joys. In considering humor, we will focus on how—even (maybe especially) for writers who have been otherwise locked out of the experience of belonging fully within their culture—the use of humor has been a disarming tool, a survival mechanism, and a pathway toward transcendence. As John Waters said in a recent interview, "You can only change peoples' minds if you make them laugh." Writing that we'll read may include, but is not limited, to: *Bettyville*, George Hodgman; *Born a Crime*, Trevor Noah; *Fun House*, Alison Bechdel; "Joy," Zadie Smith; *Picnic, Lightning*, Billy Collins; *The Book of Delights*, Ross Gay; *Baby, I Don't Care*, Chelsey Minnis; *The Gilded Six-Bits*, Zora Neale Hurston; and *The Trayvon Generation*, Elizabeth Alexander.

Speculative Fiction Craft: Make Me Believe: How to Write the Impossible

Myla Goldberg

Craft—Fall

The fun (and challenge) of writing speculative fiction is building a story that defies real-world rules while still earning the reader's trust. We'll take a look at impossible stories by the likes of Aimee Bender, Kevin Brockmaier, Ayşe Papatya Bucak, Angela Carter, Julio Cortazar, Nikolai Gogol, and Lauren Groff, among others, to explore the way in which craft fundamentals apply (and sometimes don't) within radical narrative departures. We'll also examine the speculative spectrum—the ways the term can be applied to include not only the outright fantastical but also a more subtle warping of reality. Classes will include teacher- and student-led discussions, in-class writing exercises, and a culminating workshop.

Poetry Craft: New Chords and Transgressions: Topics in Craft (and Daring)

R. A. Villanueva

Craft—Fall

Two ideas power the imaginative and critical fascinations of this course. The first is from CAConrad: "We are not alone in our particular stew of molecules and the sooner we admit, even admire the influence of this world, the freer we will be to construct new chords of thought without fear." The second is from the opening lines of a sonnet by Terrance Hayes: "Our sermon today concerns the dialectic/Blessings in transgression & transcendence." Together we will complicate—and celebrate—formal traditions, exploring how writers work with and within and against conventions, expectations, and architectures. By way of spirited engagements with contemporary poems and an array of first books, we will consider defiance and deference, structure and surprise, the tensions between rebellion and innovation. And all the while, we will provoke new drafts and invent forms of our own by way of play and collaboration.

Nonfiction Craft and Workshop: Writing About Family

Clifford Thompson

Craft—Fall

In this course, we will read and discuss personal essays in which authors write about either their families or individual family members. In addition to analyzing the way each work functions as an essay, we will identify the challenge that each represents for its author with regard to writing about family and discuss how well the author meets the challenge. Published texts will include *The Limit*, by Christian Wiman; *At the Western Palace*, by Maxine Hong Kingston; *Under the Influence*, by Scott Russell Sanders; *Notes of a Native Son*, by James Baldwin; *503A*, by Julie Marie Wade; *Matricide*, by Meghan Daum; and excerpts from *Fierce Attachments*, by Vivian Gornick. The class will discuss the pitfalls of representing family on the page—for example, engaging in hagiography or allowing narrative to devolve into complaint—and how to avoid them. For students who sign on for a workshop component, we will discuss their family-centered works. The whole class will sometimes participate in in-class writing exercises focusing on family.

Fiction Craft: Liminality and the Sublime Object

David Ryan

Craft—Fall

This class is inspired by an essay by Giorgio Agamben on profanation, which he describes as a crossing over the threshold between the human and the divine to create a third thing. That third thing is both, and neither, of those two states. How do we, as writers, work with that liminal space between two states to create a separate transcendent place that the reader occupies? It's that sense of liminality, and what it produces, that I'd like to navigate over the semester. We'll look at Agamben's thought alongside other perspectives on the spaces between human and animal nature, consciousness and the unconscious, the gestalt of metaphor, cinematic montage, and whatever else comes up. We'll read novels and short stories and discuss certain films that show how these ideas have been used to create art that itself transcends the simpler terms of its breakdown. My hope is that, by the end of the semester, you'll understand how to make art that defies any reduction back to its original parts. You'll better understand a kind of practice of the sublime.

Mixed-Genre Prose Craft: Structuring the Story

Julia Phillips

Craft—Fall

This class is focused on structuring your novel or short fiction around a propulsive plot that will satisfy your readers. Through in-class discussion, writing exercises, and independent reading, we'll identify techniques for building a compelling, coherent narrative. In collaboration with your classmates, you will distill your own chosen story down to its essential conflict. You'll name your story's innate strengths and weaknesses, main characters, and major turning points. You will then create an outline of your story in order to strengthen its internal logic and navigate through any structural, pacing, or plotting roadblocks. As we develop your outline over the semester, you'll gain clarity on your story's shape and your characters' motivations. This class is perfect for writers at any stage of a project, whether you are first contemplating a new work or deep into

your umpteenth revision. No matter where you're at, we aim to help you gain clarity. After all, the more you understand your work, the better you'll be able to advocate for it. The class is intended to help you not only develop and deepen your existing project but also to, in the future, more effectively pitch it to agents, publishers, and readers. Getting a firm grasp on your story's structure will serve you through the entire life of the work. Readings will include selections from *The Anatomy of Story*, by John Truby; *My Sister, the Serial Killer*, by Oyinkan Braithwaite; *The Hole*, by Hye-Young Pyun; *Long Way Down*, by Jason Reynolds; *The Collector*, by John Fowles; *Kindred*, by Octavia E. Butler; as well as short fiction such as "The Wind," by Lauren Groff; "Benji," by Chinelo Okparanta; and "Trailhead," by E. O. Wilson. Classes are expected to be conducted in person.

Mixed-Genre Poetry/Prose Craft: On Sustaining a Practice of Documentation

Anaïs Duplan

Craft—Fall

The violence enacted on marginalized people is met with a poetry of resistance: art and literature as a political tool accessible to the masses. This course engages, through the marriage of poetry and the visual arts, with multidisciplinary, Black avant-garde methodologies toward documentation. What service do poetics and art-making practices offer to liberation, memory, and grief? In working to redefine the role of the writer-artist through the use of documentary poetic practices—and within a Black feminist framework—this course seeks a common thread across visual and textual mediums. Through ongoing readings, class discussions, and research, we will aim to link contemporary visual arts and documentary poetics as effective methodologies for documenting the liberation struggles and the marginalized experience. Utilizing texts such as adrienne maree brown's *Pleasure Activism* and Maurice Banchot's *The Writing of Disaster*, we will consider the ideas of liberation, poetics, and artmaking in contrast to the functions of fact-based writing, testimony, and affidavits. The course will culminate in a final project that asks each student to create an archive, whether in the form of physical spaces, digital resources, or other more experimental forms.

Pedagogy Craft Class and Internship: Teaching Good Prose

Mary Beth Wright, Amparo Rios

Craft—Fall

This course will prepare student-teachers with a working knowledge of theories, methods, and procedures for teaching functional and academic reading and writing skills to first-year college students. The course has two main components: attendance in the Teaching Good Prose pedagogy seminar, held on Fridays from 12:30 to 2:10 pm, as well as a supervised teaching assistantship in a freshman writing class at SUNY Purchase. In the pedagogy seminar, readings and class discussions will explore strategies for designing and teaching lessons that will improve students' ability to compose analytical college essays; express ideas clearly and effectively in well-developed, focused arguments with relevant and adequate evidence; and use the style and conventions of standard academic prose. Student-teachers are supervised by an instructor

and are required to attend one session of a freshman writing class per week. Additionally, student-teachers are expected to meet with students outside of class for one-to-two hours per week. *This is a remote internship. Prerequisite: completion of at least two semesters in the MFA Writing program.*

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