

SARAH LAWRENCE COLLEGE

Graduate Course Offerings

2022-2023

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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.

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.

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.*

Children With Special Needs

Emily Cullen-Dunn

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.

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

Denisha Jones

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.

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.

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.

Mathematics and Technology I and II

Farrah Gilani

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.

Practicum Seminar

Emily Cullen-Dunn

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.

Theories of Development

Kim Ferguson

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.

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.

Clinical Perspectives: Challenges to Child and Adolescent Development

Emma Forrester

Graduate Seminar—Spring

How do varying childhood experiences impact children's mental health and wellbeing? What happens when the course of development is affected by trauma or depression? This seminar will focus on challenges that arise in child and adolescent development, drawing upon approaches in clinical psychology, developmental psychology, and cultural psychology/clinical ethnography. We will analyze how particular psychological experiences and behaviors have been typically understood as abnormal or pathological and how they are intertwined with the experience of child development. We will also explore critical commentaries on clinical diagnosis and treatment in order to analyze the merits and drawbacks of the common approaches to these issues. Students will learn about the clinical categories of conditions such as ADHD, autism, depression, and anxiety, as compiled in the Diagnostic and Statistical Manual of Mental Disorders (DSM-V). We will look at case examples to illuminate the causes, symptoms, diagnosis, course, and treatment of such psychological conditions in childhood and adolescence. Through readings and course discussion, students will be invited to question the universal applicability of Western clinical approaches that rest on particular assumptions about normality, behavior, social relations, human rights, and health. We will also explore how diagnostic processes and psychological and psychiatric care are, at times, differentially applied in the United States according to the client's race/ethnicity, class, and gender and how clinicians might effectively address such disparities in diagnosis and care. Students will complete conference projects related to the central themes of our course and may opt to work at the Early Childhood Center or a local community program that serves children or adolescents.

Early Intervention Approaches for Young Children and Their Families

Cindy Puccio

Graduate Seminar—Spring

This small seminar 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 this course will focus mostly on child-centered play therapy (CCPT), we will also look at the methodology of other types of approaches,

such as cognitive behavioral therapy and DIR/Floortime. In addition, course material will highlight cultural considerations, therapeutic work with parents and caregivers, challenges in therapeutic treatment, self-reflection, self-regulation, and interoception. Readings, class discussions, group play-based activities, and video illustrations will provide students with both a theoretical and introductory clinical basis for play-based therapeutic work with young children in early intervention.

Theories of Development

Linwood J. Lewis

Graduate Seminar—Fall

“There’s nothing so practical as a good theory,” suggested Kurt Lewin almost 100 years ago. Since then, the competing theoretical models of Freud, Skinner, Piaget, Vygotsky, and others have shaped the field of developmental psychology and have been used by parents and educators to determine child-care practice and education. In this course, we will study the classic theories—psychoanalytic, behaviorist, and cognitive-developmental—as they were originally formulated and in light of subsequent critiques and revisions. Questions that we will consider include: Are there patterns in our emotional thinking or social lives that can be seen as universal, or are these patterns always culture-specific? Can life experiences be conceptualized in a series of stages? How else can we understand change over time? We will use theoretical perspectives as lenses through which to view different aspects of experience—the origins of wishes and desires, early parent-child attachments, intersubjectivity in the emergence of self, symbolic and imaginative thinking, and the role of play in learning. For conference work, students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to bridge theory and practice.

Puzzling Over People: Social Reasoning in Childhood and Adolescence

Carl Barenboim

Graduate Seminar—Spring

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

Mindfulness: Science and Practice

Elizabeth Johnston

Graduate Seminar—Spring

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

Critical Urban Environmentalism, Space, and Place

Linwood J. Lewis

Graduate Seminar—Spring

In North American countries, 83.6 percent of residents live in cities as of 2020, and 56 percent of the world's population is urban. Traditional environmental movements focus on the “natural” world, and the built environment tends to be undertheorized and perhaps underanalyzed. Yet, urban spaces are also sites of resistance, as residents create community gardens from vacant lots, paint public-housing project exterior walls, and lobby for city government support of the built environment. This course explores paths toward humanistic urban revitalization and civic engagement through community partnership. We will read in three main domains: knowledge of local and global urban environments; physical, mental, and social/community health; and theory and philosophies of urban environments. The relationship between urban sustainability and social dynamics, such as ethical decision-making and sociopolitical power relations (Sze, 2020), seem to lead to a particular set of public-private solutions. These are implemented from the top downward, without input from stakeholders and residents, with serious implications for resident health. In turn, health is strongly affected by the urban physical environment, infrastructure, pollution, population density, and the concomitant social environment (Galea and Vlahov, 2005). And as development occurs, long-time residents of neighborhoods are being displaced. How can we ensure that the health and welfare of all denizens are developed as well as purported positive economic change? The community-partnership/service-learning component is an important part of this class. For one morning or afternoon per week, students will work in local community agencies to promote health-adaptive, person-environment interactions within our community.

Culture and Mental Health

Deanna Barenboim

Graduate Seminar—Spring

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

The Mind-Body Connection: Psychophysiology Research Seminar

Maia Pujara

Intermediate, Graduate Seminar—Spring

Your heart beats faster, your palms sweat, and your pupils dilate—all at once. Is this because you are exercising? Or did someone you really like just walk into the room? Psychophysiology is the experimental study of these bodily, or peripheral, signals, which are thought to be important “read-outs” of a person's emotional state (e.g., fear, happiness, anger). In this course, students will gain a foundational understanding of the field of psychophysiology, which is the study of the relationship between signals recorded from the body and brain to emotional and cognitive states. In the first third of the semester, we will cover the biological processes that give rise to peripheral autonomic arousal (e.g., heart rate, respiration, electrodermal activity to measure sweating, pupillary responses, brain activity) and how these responses are naturally regulated by the brain and body in a process called homeostasis. We will also survey the brain areas that may be responsible for developing a conscious awareness of, and ascribing meaning to, the signals from the body. We will discuss major theories of emotion and the mind-body connection, including the James-Lange Theory, the Somatic Marker Hypothesis (Damasio), the Neurovisceral Integration Model (Thayer & Lane), and the Polyvagal Theory (Porges), among others. Through in-class labs and discussions of relevant research papers in the second third of the semester, students will learn how to measure peripheral markers of arousal (e.g., heart rate, respiration, electrodermal activity to measure sweating,

pupillary responses) and relate those signals to emotionally provocative events. In the final third of the semester, in their small lab groups, students will oversee seminar discussions on applications of psychophysiology as it relates to a special topic of their choice, including social interactions, sleep and dreaming, marketing and consumerism, psychopathology (mental health), social justice, and more. Through conference work, students will identify a topic of personal interest to explore through the lens of psychophysiology and, after performing a literature review, propose a hypothetical research question that incorporates one or more of the methods that we discuss in class. At the end of the semester, students will present their conference work at the Sarah Lawrence poster symposium.

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

Emma Forrester

Graduate 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 that 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 different aspects of the cognitive, emotional, and biological impact of undergoing a trauma and how these changes are reflected in the language that trauma survivors use as they speak and write about their experiences. We will consider works by experts on trauma and language, including Judith Herman, Bessel van der Kolk, and James Pennebaker, as well as current research in the field of trauma and trauma narratives. Through these readings, we will address topics such as what makes an experience traumatic, how representations of trauma in popular culture color our perceptions of trauma and recovery, the role of resilience and growth following a trauma, and what we can learn from attending to the content and structure of language. This course will be of interest to students who are curious about how the words we use reflect our cognitive and emotional functioning, especially for students interested in pursuing topics such as these at an advanced or graduate level.

Doing Research With Young People: Research, Policy, and Activism

Christopher Hoffman

Graduate Seminar—Spring

How is research conducted with young people? What are the ethical dilemmas when working with children, adolescents, and young adults? Instead of focusing on traditional research methods *on* subjects, this course will explore the possibilities of conducting research *with*, or alongside, young people. This is an interdisciplinary course, and our readings will be pulled from a variety of disciplines, including psychology, sociology, history, anthropology, education, criminal justice, and critical childhood studies. First, we will examine the sociohistorical context of children, adolescents, and youth. Next, we will investigate the rights of young people and the policies that designate them as protected populations. This course will survey a

number of different research methods with youth participants, including but not limited to interviews, mapping, narrative analysis, youth participatory action research, and visual and performative research. We will apply a critical eye to a number of case studies of young people dismantling systemic oppression and working toward racial, immigration, and environmental justice. Students will develop their own conference project, focusing on how to conduct research with young people.

Neurodiversity and Clinical Psychology

David Sivesind

Graduate Seminar—Fall

Neurodiversity may be every bit as crucial for the human race as biodiversity is for life in general. Who can say what form of wiring will prove best at any given moment? —Harvey Blume, *The Atlantic*, 1998 Defects, disorders, diseases can play a paradoxical role by bringing out latent powers, developments, evolutions, forms of life that might never be seen or even be imaginable in their absence. —Oliver Sacks This seminar focuses on the concept of neurodiversity and the potential impact of this concept in understanding certain clinical concerns. To some authors, the concept of neurodiversity is of simple relation to the concepts of biodiversity or genetic diversity, with a focus on different ways in which brains might develop. To other authors, the term describes a social/political stance in viewing difference. That is the concept of neurodiversity that will be explored in this course, as it relates to current and developing ways of understanding difference related to several ways of presenting traditionally-termed “disorders” within mental health treatment. Definitions of the term “neurodiversity” vary, with one conference defining it as “a concept where neurological differences are to be recognized and respected as any other human variation” (National Symposium on Neurodiversity, 2011). From that point of view, such differences are not necessarily pathology but, rather, differences to be celebrated and respected. This is in stark contrast to deficit models of taxonomy of mental illness, such as catalogued in the DSM 5. The course will provide an overview of this form of disorder description in order to frame points of view that contain distinctly different and sometimes opposed assumptions. We will explore ways in which these views have influence regarding the spirit of intervention (e.g., correction versus accommodation). Readings will explore important, related continuums of essentialist versus contextualist understandings of these presentations to help us understand how the focus of interventions varies based on underlying assumptions. The course begins with a focus on these points of view regarding autism, as this is the area where the neurodiversity movement first gained the powerful momentum of self-advocacy and framed the larger debate regarding challenges to the deficit model. Since that initial momentum, the neurodiversity concept has also been applied to other areas of difference: dyslexia, ADHD, bipolar disorder, and others. The course also incorporates an older literature regarding the sometimes-assumed link between mental illness and creativity debate, which is complex, as well as literature focused on potential overlooked strengths and abilities that may exist within these populations. We will consider work in this domain such as that of Kay Jamison, Oliver Sacks, Naoki Higashida, and others. Most of all, the course aims to increase student understanding regarding potential heightened abilities, as well as challenges, in neurodiverse populations.

The Power and Meanings of Play in Children's Lives

Cindy Puccio

Graduate Seminar—Fall

Play provides us with an amazing and informative lens for observing the development and complex inner lives of young children. Yet, play is being threatened by increasing amounts of time spent on technology and a growing societal focus on scheduled activities and academic goals. This course will offer an introduction to the many fascinating aspects of play, including the importance of unstructured free play, how play shapes the brain, sensory processing and self-regulation in play, outdoor play, cultural contexts of play, and humor development in play. Through readings, video illustrations, and discussion of student fieldwork at the Early Childhood Center, we will explore the many ways in which play contributes to the complex social, cognitive, emotional, and imaginative lives of children. This course will provide a foundation for the spring course, Early Intervention Approaches for Young Children and Families. *Fieldwork at the Early Childhood Center is required for this course.*

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.

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); three short assignments will be submitted each semester. Insights and skills developed in this course can provide tremendous inspiration in the process of movement invention and composition. *Students who wish to join this yearlong class in the second semester may do so with permission of the instructor.*

Anatomy Research 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 micropolitics in established dance training techniques, examining connections between movement and emotion, exploring implications of movement disorders such as Parkinson's Disease, 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 kinematics and rehabilitation in knee injury. The class

meets biweekly to discuss progress, questions, and methods for reporting, writing, and presenting research—alternating with weekly studio/practice sessions for individual and/or group research consultations.

Ballet

Megan Williams, Sharon Milanese

Component—Year

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

Choreographing Light for the Stage

Judy Kagel

Component—Year

This course will examine the fundamentals of design, and how to both think compositionally and work collaboratively as an artist. The medium of light will be used to explore the relationship between art, technology, and movement. Discussion and experimentation will reveal how light defines and shapes an environment. Students will learn a vocabulary to speak about light and how to express their artistic ideas. Through hands-on experience students will practice installing, programming and operating lighting fixtures and consoles. The artistic and technical skills they build will then be demonstrated together by creating original lighting designs for the works developed in the Time Based Art course.

Composition

Beth Gill

Component

Movement and creativity are the birthrights of every human being. This component will explore expressive and communicative movement possibilities by introducing different strategies for making dances. Problems posed run the gamut from conceptually-driven dance/theatre to structured- movement improvisations. Students will learn to access and mold kinetic vocabulaires, collaboratively or individually, and incorporate music, sound, gesture, text, and objects in pursuit of a vision. Students will be asked to create and perform studies, direct one another, and share and discuss ideas and solutions with peers. Students are not required to make finished products but, rather, to involve themselves in the challenges and joys of rigorous play.

Conditioning

Jessie Young

Component

This conditioning uses embodied anatomy, Pilates-based strengthening, body-weight exercises, information about cardiovascular fitness, and artistic reflection to build a healthy groundwork from which to build a sustained physical dance practice. Each week, we will address a different area in the body with an anatomical lecture, definition and palpation of bony landmarks and activation of specific support structures, and targeted exercises to help build deeper understanding and support. This more intellectual investigation will be applied directly to movement to help develop technical training, as well as to encourage injury prevention and rehabilitation. Students will be expected to show critical-thinking skills around the concepts presented in class. Students are expected to be present, attempt exercises and develop personal modifications when necessary, and show some physical progress throughout the semester. Discussion in class is encouraged, as that is a time to display internal process. It is suggested, though not required, for students to maintain a journal throughout the semester.

Dance History

Lori Brungard

Component—Year

This course examines the historical roots of contemporary dance, with an emphasis on global forms that have had expression and become hybridized in the United States. Themes that run throughout the course include dance and spirituality, sexuality, gender, class, and activism. Working thematically rather than chronologically, we will look at what makes dance universal and imperative as a cultural force in general in the context of related sociopolitical and artistic movements. We will seek to understand how dance is both expressed by and reflects the human condition, embedded in communities as both a social and an artistic form.

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

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. No prior experience in dance is required. *Students who have successfully completed this course will be prepared to enter Movement Studio I and/or Ballet I. This course will be taught by TBD in the fall; Peggy Gould in the spring.*

Guest Artist Lab

Component—Year

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

Hip-Hop

Matthew Lopez

Component

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

Improvisation

Peggy Gould

Component—Year

Improvisation is a potentially limitless resource. Whether arising from movement itself or from conceptual/imaginative sources, improvisation can yield raw materials for making dances and other performance works. Improvisation can form the basis for community-building activities. It can also support the advancement of our technical skills in all dance forms, from conceptual and choreographic to performative, by giving us greater access to our personal connections to movement. In this course, we will engage in a variety of approaches to improvisation. We will investigate the properties of movement in the context of experience and performance, using activities that range from highly structured to virtually unstructured. The aim of our work is to delve deeply into the creative process in a variety of environmental settings, from the dance studio to outdoor sites around the campus. Throughout the year, goals will include building capabilities for sustained exploration of movement instincts and appetites, honing perceptive and communicative skills, and learning to use improvisation to advance movement technique. All of these goals will support the development of a durable foundation from which to work creatively.

Live Time-Based Art

Beth Gill, Dean Moss, Yanira Castro

Component—Year

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

Performances of the works will take place in the Bessie Schönberg Dance Theatre or elsewhere on campus in the case of site-specific work. *This course will be taught by Beth Gill; Dean Moss in the fall; Yanira Castro in the spring.*

Movement Studio Practice

Peggy Gould, Ori Flomin, Jodi Melnick, Janet Charleston, Jessie Young, 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; there will be various levels of the course. Movement Studio 1 will be taught by Gould in the fall, Flomin and Melnick in the spring; Studio 2 will be taught by Charleston in the fall, Flomin and Young in the spring; Studio 3 will be taught by Nugent in the fall, Melnick and Young in the spring.*

Performance Project

Netta Yerushalmy, Ximena Garnica

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. *This course will be taught by Netta Yerushalmy in the fall; Ximena Garnica in the spring.*

West African Dance

Lacina Coulibaly

Component

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

Yoga

Patti Bradshaw

Component

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.

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

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.

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

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.

Professional Orientation and Ethics

Graduate Seminar

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.

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 observation 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—Spring

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.

Human Growth and Development

Elise Risher

Graduate Seminar—Fall

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

Group Work Theory and Practice I

Graduate Seminar—Fall

In this course, students will learn the 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

Graduate Seminar—Spring

In this course, students will expand their knowledge of the basic theories, methods, concepts, and clinical applications learned in Group Work Theory and Practice I. We will explore the core elements of systems approaches to group-work theory and 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, as well as 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.

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 a foundation for 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 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.

Clinical Fieldwork Orientation

Susan Orkand

Graduate Seminar—Spring

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.

Fieldwork

Graduate Seminar—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, practice group leadership, and 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.

Clinical Treatment Planning

Graduate Seminar—Fall

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

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 Thesis I

Elise Risher, Susan Orkand

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, Susan Orkand

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 to complete their final thesis project.

MA HEALTH ADVOCACY

Not accepting new applicants for the 2022-2023 academic year

The healthcare system in the United States is increasingly complex and challenging to navigate. Differences in medical literacy, access to care, the quality of care available, and the ability to pay for care due to and compounded by racism and other systems of oppression lead to disproportionately poorer health outcomes for marginalized communities. With the integration of scholarship and practical knowledge, the multidisciplinary curriculum guides students in their development as leaders in health advocacy who will serve individuals and their families, the communities in which they live, and the public as a whole.

Models of Advocacy Theory and Practice

Seminar—Fall

This course introduces health advocacy. In this course, we will explore the multiple roles that health advocates assume as they create productive change on behalf of patients/consumers, families, and communities. Advocacy is practiced by improving how health care is delivered within existing systems, restructuring or reinventing healthcare system areas, and eliminating barriers to health caused by environmental destruction, poverty, and illiteracy. Throughout the course, students will consider practices in diverse arenas within this interdisciplinary field, including clinical settings, community-based organizations, advocacy organizations, the media, interest groups, governmental organizations, and policy settings. They will learn to analyze organizations and communities to understand hierarchies and decision-making within them and be exposed to frameworks for conceptualizing and promoting the right to health. The course will also explore strategies to give health advocates and consumers more power in making decisions, defining issues, designing programs, and developing policies. The experiences of individuals and communities and how systems respond to those experiences will remain a central focus as students explore concepts, models, and practices of health advocacy.

Physiology and Disease

Seminar—Fall

It is not enough for Health Advocates to understand the physiological causes of disease. To effectively advocate for change, the role of social determinants of health on individual and community disease risk and health outcomes and how health policies can contribute to or ameliorate illness must be known. This course provides first-time physiology students with an introductory survey of the major areas of human physiology. Students will learn about the human body's organ systems by examining normal physiology and representative disease states to highlight what can go wrong. Students will explore the range of causes of acute and chronic diseases and infirmity, as well as the barriers to an individual's ability to regain health. Students will understand the direct causes of diseases and illness, including how genetics affect health and how bacterial and viral infectious diseases are transmitted through different vectors. A focus will be placed on the role of social determinants in individual and community health outcomes, with specific emphasis on

the environment and the effects of income, race, gender, religion, and other factors. We will also examine the role of public policy in shaping health outcomes for communities using the ecological and health in all policies (HiAP) models.

Illness and Disability Narratives

Seminar—Spring

The experience of illness and disability is both intimately personal and reflective of larger social, political, and cultural realities. To effectively work in direct patient care or broader scholarly or organizational arenas, a health advocate must be able to interpret and understand personal, communal, and institutional narratives. This course will introduce students to written, oral and visual narratives of illness and disability, narrative and cultural theory, methods for critical analysis of illness narratives, and media studies. Students will write their own illness or disability narratives during the course session, exploring issues such as selfhood, perspective and memory, representation, identity, family dynamics in health care and decision-making, and caregiving. Through in-depth analysis of the assigned texts, online discussions, student-led facilitation, in-person group work, and student presentations. Finally, students will elicit, transcribe, and interpret the oral narrative of an individual with a chronic illness or disability.

Models of Advocacy: Theory and Practice II

Seminar—Spring

This course will focus on how health advocates can affect policy change by developing an advocacy campaign. Students will define a health policy or system problem, formulate a proposed solution, identify needed data and narratives to demonstrate the need for your proposed solution, and map the other stakeholders (allies and opponents) who must be engaged. Students will learn how to select the appropriate advocacy strategies to bring about the desired changes in health policy and systems and the range of tools and skills they can employ to pursue their chosen advocacy strategy. Students will understand the range of factors to be considered in selecting the decision-makers who should be the target(s) of the campaign, such as local, state, or federal health officials or executives of hospitals.

Statistics for Health Advocacy

Seminar—Fall

Statistics is essential in identifying problems, advancing campaigns, and evaluating programs. Students will gain comfort with foundational statistical concepts and methods in this course, focusing on healthcare data. By evaluating research papers and statistical statements, students will understand, recognize, and manage statistics and probability statements more effectively. With this gained understanding, students will be able to craft messages using quality statistics. The course does not concentrate on teaching a statistical package, but students will participate in basic computations.

Research Methods for Health Advocacy

Seminar—Fall

This course introduces students to the research process that supports effective health advocacy in the community. Students will learn the principles of literature review, instrument construction and implementation, and issues specific to community-based work and needs assessment; they will be exposed to the process of ethical approval for research involving human subjects in the community. Students will have an opportunity to apply these research principles in the community setting, gaining an in-depth understanding of context-driven, community-based participatory research and the concept of co-production of knowledge. They will develop assessment and evaluation skills and understand the uses for qualitative and quantitative methodology while gaining practical experience and applying statistical principles. By introducing students to data-collection concepts and analysis, this course establishes foundations that will be further refined in subsequent coursework in the program.

Ethics and Advocacy

Seminar—Spring

Using a social justice framework, this course will provide a theoretical foundation for the exploration and application of ethical dilemmas relevant to the healthcare system in the United States. In its various forms, the ethics of advocacy will be explored from different positions, from the patient and family level to healthcare institutions, funding mechanisms, and public policy perspectives. In addition, as the medical model of disease has shifted to include the social-ecological model, recognizing the importance of the social on all aspects of health, wellness, and illness, ethical dilemmas have also changed. We will examine how social class, race/ethnicity, sexuality, and gender, among other social categories and identities, affect ethics. The shift away from purely medical bioethics to a more socially informed version of healthcare requires different approaches to solving new problems encountered within the current healthcare system. This course is not intended to teach you a moral code. It will not teach you to act ethically, although it will likely make you think more about how you act and why. You will be challenged to identify ethical problems and explore various outcomes and solutions, making real-world decisions within a climate of moral ambiguity and competing priorities.

Program Design and Evaluation

Seminar—Spring

Health advocacy issues are addressed in many different ways, typically involving some type of direct intervention. This course will provide an overview of, and a critical reflection on, the program design and evaluation process. Students will discuss and study elements of design and evaluation, the major theoretical and political orientations to evaluation research, and the practical, ethical, and methodological problems involved in applying research methods to understanding social change. Thus, this course will also review the methodologies of community-based and participatory action research and practice. We will discuss how to approach program conception and implementation, including developing and measuring program goals and

objectives, from a social-justice perspective. At the end of this course, students will be able to conceptually and practically understand the contours of how to thoughtfully plan, develop, and evaluate an intervention aimed at a health advocacy issue.

History of Health Care in the U.S.

Seminar—Fall

From colonial times, access to health care has been less a history of access and inclusion and more one of exclusion and organizing to guarantee its access to the increasingly diverse population of a growing country. This course explores the varied understandings of health and medical care from colonial times to the late 20th century. Topics include the role that ethnicity, race, gender, and religious identity played in access to and provision of health services; the migration of health care from home and community (midwifery, homeopathy) to institutions (nursing, hospitals), and the social conditions that fueled that migration; the struggle for ascendancy among the different fields of medical education; and the creation of the field of public health, its role in defining and controlling outbreaks of disease, and its impact on addressing inequities in access to healthcare services. Students will prepare a major research paper investigating an aspect of the history of healthcare of special interest.

Health Law

Seminar—Fall

This course will introduce students to a broad range of legal and policy considerations generated by our healthcare system. The course will focus on three areas: the rights of patients as they access care; the legal and regulatory structure that governs the system; and tensions between individual rights and the interests of society. This course is designed to provide students with sufficient knowledge to identify and evaluate legal issues as they encounter them and engage what they have learned to promote an interdisciplinary practice.

Economics of Health

Seminar—Spring

This course will examine many of the major issues facing the American healthcare system from a variety of economic perspectives. A wide range of topics will be covered, from the racial and economic disparities in health outcomes to the Patient Protection Act and alternative modes of financing of the medical care delivery system. Students will learn how the tools and analytic approaches used by economists can enhance the understanding of major public health issues such as AIDS, reproductive care, and mental health, as well as crucial health care financing issues such as the rising cost of healthcare.

Practicum I & II

Seminar—Year

Students gain practical experience and expertise in their chosen advocacy career paths by selecting and partnering with an organization to complete 300 hours of fieldwork and the Capstone Project. Through this approximately year-long project, students engage with the self-selected organization and gain practical work and leadership experience while demonstrating the ability to:

- work in partnership with an organization
- conduct community-based participatory research in order to assess a problem and identify potential solutions
- collaboratively develop a program proposal, including an evaluation plan
- lead the program implementation

Capstone Seminar I & II

Seminar—Year

The Capstone Seminars provide a strategic perspective on how the healthcare field is evolving and the skills required to successfully navigate the rapidly changing profession in a system undergoing significant reform. The seminar is designed to facilitate students' work on the Capstone projects, affording a group setting to explore ideas and refine project parameters, connect the project to broader advocacy concepts and career development opportunities, and receive regular feedback on Capstone progress. Students integrate academic learning with field experience and examine how theoretical advocacy themes are operational in workplace settings. Capstone is designed to enhance the coherence of students' educational experiences and further develop their sense of professional identity.

Health Care Policy

Seminar—Spring

This course will examine the formulation, implementation, and evaluation of healthcare policy. It will focus on the interaction of the healthcare system with the federal, state, and local political systems. Individual pieces of health policy will be used to study the evolution of health policy and the impact of health policy on health care in the United States.

Advanced Certificate: Foundations of Health Advocacy

Launching Fall of 2023

This certificate is designed for health care and other professionals, including genetic counselors, nurses, social workers, community health workers, and community-based organization leaders, who are interested in expanding their understanding of - and ability to guide others in navigating - an increasingly complex

health care system. In this certificate, health care and other professionals will build their health advocacy skills as they learn how to improve the way health care is delivered within existing systems, restructure or reinvent areas of the health care system, and better understand and moderate the influences of individual and structural social determinants of health. They will also acquire the tools necessary to more effectively work with diverse individuals and communities in collaboratively addressing their individual and collective health needs.

Models of Advocacy Theory and Practice

Seminar—Fall

This course introduces health advocacy. In this course, we will explore the multiple roles that health advocates assume as they create productive change on behalf of patients/consumers, families, and communities. Advocacy is practiced by improving how health care is delivered within existing systems, restructuring or reinventing healthcare system areas, and eliminating barriers to health caused by environmental destruction, poverty, and illiteracy. Throughout the course, students will consider practices in diverse arenas within this interdisciplinary field, including clinical settings, community-based organizations, advocacy organizations, the media, interest groups, governmental organizations, and policy settings. They will learn to analyze organizations and communities to understand hierarchies and decision-making within them and be exposed to frameworks for conceptualizing and promoting the right to health. The course will also explore strategies to give health advocates and consumers more power in making decisions, defining issues, designing programs, and developing policies. The experiences of individuals and communities and how systems respond to those experiences will remain a central focus as students explore concepts, models, and practices of health advocacy.

Physiology and Disease

Seminar—Fall

It is not enough for Health Advocates to understand the physiological causes of disease. To effectively advocate for change, the role of social determinants of health on individual and community disease risk and health outcomes and how health policies can contribute to or ameliorate illness must be known. This course provides first-time physiology students with an introductory survey of the major areas of human physiology. Students will learn about the human body's organ systems by examining normal physiology and representative disease states to highlight what can go wrong. Students will explore the range of causes of acute and chronic diseases and infirmity, as well as the barriers to an individual's ability to regain health. Students will understand the direct causes of diseases and illness, including how genetics affect health and how bacterial and viral infectious diseases are transmitted through different vectors. A focus will be placed on the role of social determinants in individual and community health outcomes, with specific emphasis on the environment and the effects of income, race, gender, religion, and other factors. We will also examine the role of public policy in shaping health outcomes for communities using the ecological and health in all policies (HiAP) models.

Illness and Disability Narratives

Seminar—Spring

The experience of illness and disability is both intimately personal and reflective of larger social, political, and cultural realities. To effectively work in direct patient care or broader scholarly or organizational arenas, a health advocate must be able to interpret and understand personal, communal, and institutional narratives. This course will introduce students to written, oral and visual narratives of illness and disability, narrative and cultural theory, methods for critical analysis of illness narratives, and media studies. Students will write their own illness or disability narratives during the course session, exploring issues such as selfhood, perspective and memory, representation, identity, family dynamics in health care and decision-making, and caregiving. Through in-depth analysis of the assigned texts, online discussions, student-led facilitation, in-person group work, and student presentations. Finally, students will elicit, transcribe, and interpret the oral narrative of an individual with a chronic illness or disability.

Models of Advocacy: Theory and Practice II

Seminar—Spring

This course will focus on how health advocates can affect policy change by developing an advocacy campaign. Students will define a health policy or system problem, formulate a proposed solution, identify needed data and narratives to demonstrate the need for your proposed solution, and map the other stakeholders (allies and opponents) who must be engaged. Students will learn how to select the appropriate advocacy strategies to bring about the desired changes in health policy and systems and the range of tools and skills they can employ to pursue their chosen advocacy strategy. Students will understand the range of factors to be considered in selecting the decision-makers who should be the target(s) of the campaign, such as local, state, or federal health officials or executives of hospitals.

Advance Certificate Program Design and Evaluation

Launching Fall of 2023

This certificate is designed for health care and other professionals, including genetic counselors, nurses, social workers, community health workers, and community-based organization leaders, who are interested in expanding their understanding of - and ability to guide others in navigating - an increasingly complex health care system. In this certificate, healthcare and other professionals will learn research processes that support effective health advocacy, including the principles of literature review, instrument construction, and implementation, and issues specific to community-based work and needs assessment. They will learn about and engage in the process of ethical approval for research involving human participants. Students will have an opportunity to apply these research principles in community settings, gaining an in-depth understanding of context-driven, community-based participatory action research and the concept of co-production of knowledge. They will develop assessment and evaluation skills and come to understand the uses for qualitative and quantitative methodology while gaining practical experience and applying statistical principles. Students will also discuss and study key elements of program design and evaluation, the major

theoretical and political orientations to evaluation research, and the practical, ethical, and methodological problems involved in applying research methods to understanding social change. At the end of this certificate, students will be able to conceptually and practically understand the contours of how to thoughtfully plan, develop, and evaluate an intervention aimed at a health advocacy issue.

Statistics for Health Advocacy

Seminar—Fall

Statistics is essential in identifying problems, advancing campaigns, and evaluating programs. Students will gain comfort with foundational statistical concepts and methods in this course, focusing on healthcare data. By evaluating research papers and statistical statements, students will understand, recognize, and manage statistics and probability statements more effectively. With this gained understanding, students will be able to craft messages using quality statistics. The course does not concentrate on teaching a statistical package, but students will participate in basic computations.

Research Methods for Health Advocacy

Seminar—Fall

This course introduces students to the research process that supports effective health advocacy in the community. Students will learn the principles of literature review, instrument construction and implementation, and issues specific to community-based work and needs assessment; they will be exposed to the process of ethical approval for research involving human subjects in the community. Students will have an opportunity to apply these research principles in the community setting, gaining an in-depth understanding of context-driven, community-based participatory research and the concept of co-production of knowledge. They will develop assessment and evaluation skills and understand the uses for qualitative and quantitative methodology while gaining practical experience and applying statistical principles. By introducing students to data-collection concepts and analysis, this course establishes foundations that will be further refined in subsequent coursework in the program.

Ethics and Advocacy

Seminar—Spring

Using a social justice framework, this course will provide a theoretical foundation for the exploration and application of ethical dilemmas relevant to the healthcare system in the United States. In its various forms, the ethics of advocacy will be explored from different positions, from the patient and family level to healthcare institutions, funding mechanisms, and public policy perspectives. In addition, as the medical model of disease has shifted to include the social-ecological model, recognizing the importance of the social on all aspects of health, wellness, and illness, ethical dilemmas have also changed. We will examine how social class, race/ethnicity, sexuality, and gender, among other social categories and identities, affect ethics. The shift away from purely medical bioethics to a more socially informed version of healthcare requires different approaches to solving new problems encountered within the current healthcare system. This course is not intended to teach you a moral code. It will not teach you to act ethically, although it will

likely make you think more about how you act and why. You will be challenged to identify ethical problems and explore various outcomes and solutions, making real-world decisions within a climate of moral ambiguity and competing priorities.

Program Design and Evaluation

Seminar—Spring

Health advocacy issues are addressed in many different ways, typically involving some type of direct intervention. This course will provide an overview of, and a critical reflection on, the program design and evaluation process. Students will discuss and study elements of design and evaluation, the major theoretical and political orientations to evaluation research, and the practical, ethical, and methodological problems involved in applying research methods to understanding social change. Thus, this course will also review the methodologies of community-based and participatory action research and practice. We will discuss how to approach program conception and implementation, including developing and measuring program goals and objectives, from a social-justice perspective. At the end of this course, students will be able to conceptually and practically understand the contours of how to thoughtfully plan, develop, and evaluate an intervention aimed at a health advocacy issue.

Advanced Certificate Health Policy and Law

Launching Fall of 2024

This certificate is designed for health care and other professionals, including genetic counselors, nurses, social workers, community health workers, and community-based organization leaders, who are interested in expanding their understanding of - and ability to guide others in navigating - an increasingly complex health care system. In this certificate, healthcare and other professionals will examine the history of healthcare and healthcare policy in the United States; the formulation, implementation, and evaluation of healthcare policy at the local, state, and federal levels; the rights of patients as they access health care; the legal and regulatory structures that govern health care systems; and the tensions between individual rights and the interests of society in addressing both individual and collective health care needs. Students will also learn how the tools and analytic approaches used by economists can enhance the understanding of major public health issues such as AIDS, reproductive care, and mental health, as well as key healthcare financing issues such as the rising cost of health care.

History of Health Care in the U.S.

Seminar—Fall

From colonial times, access to health care has been less a history of access and inclusion and more one of exclusion and organizing to guarantee its access to the increasingly diverse population of a growing country. This course explores the varied understandings of health and medical care from colonial times to the late 20th century. Topics include the role that ethnicity, race, gender, and religious identity played in access to and provision of health services; the migration of health care from home and community (midwifery,

homeopathy) to institutions (nursing, hospitals), and the social conditions that fueled that migration; the struggle for ascendancy among the different fields of medical education; and the creation of the field of public health, its role in defining and controlling outbreaks of disease, and its impact on addressing inequities in access to healthcare services. Students will prepare a major research paper investigating an aspect of the history of healthcare of special interest.

Health Law

Seminar—Fall

This course will introduce students to a broad range of legal and policy considerations generated by our healthcare system. The course will focus on three areas: the rights of patients as they access care; the legal and regulatory structure that governs the system; and tensions between individual rights and the interests of society. This course is designed to provide students with sufficient knowledge to identify and evaluate legal issues as they encounter them and engage what they have learned to promote an interdisciplinary practice.

Economics of Health

Seminar—Year

This course will examine many of the major issues facing the American healthcare system from a variety of economic perspectives. A wide range of topics will be covered, from the racial and economic disparities in health outcomes to the Patient Protection Act and alternative modes of financing of the medical care delivery system. Students will learn how the tools and analytic approaches used by economists can enhance the understanding of major public health issues such as AIDS, reproductive care, and mental health, as well as crucial health care financing issues such as the rising cost of healthcare.

Health Care Policy

Seminar—Year

This course will examine the formulation, implementation, and evaluation of healthcare policy. It will focus on the interaction of the healthcare system with the federal, state, and local political systems. Individual pieces of health policy will be used to study the evolution of health policy and the impact of health policy on health care in the United States.

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

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.

Public Health and 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.

Embodied Thesis

Caden Manson

Advanced, Graduate Component—Year

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

Grad Lab

Caden Manson , Sibyl Kempson, Tei Blow

Graduate Component—Year

Taught by a rotating series of Sarah Lawrence faculty and guest artists, this course focuses on developing the skills needed for a wide variety of techniques for the creation and development of new work in theatre. Ensemble acting, movement, design and fabrication, playwriting, devised work, and music performance are all explored. The class is a forum for workshops, master classes, and open rehearsals, with a focus on the development of critical skills. In addition, students in Grad Lab are expected to generate a new piece of theatre to be performed each month for the Sarah Lawrence community. These performances may include graduate and undergraduate students alike. Required for all Theatre graduate students. This class meets once a week.

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.*

Performance Research

Caden Manson

Advanced, First Year Grads—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 year-long course that focuses on artists and thinkers dealing with these questions and looks at how we situate our practice in the field. Students will investigate current and emerging practices in Performing Care, Contemporary Choreography, Speculative Theater, Immersive Theatre, Co-Presence, Performance Cabaret, Post-Digital Strategies, Socially Engaged Art, and Mixed Reality Performance. Classes will be structured around weekly readings/discussions. Through field research, embodied laboratories, and creative/professional development we will build a skill set, network, and knowledge base for articulating and supporting our work and engaging with collaborators, organizations, and audiences. This class meets once a week.

Written Thesis

Sara Lyons

Graduate Component—Year

This class meets once a week and is required for all second-year Theatre graduate students.

Acting and Performance

Sensing, Devising, and Performance

Larissa Velez-Jackson

Open, Component—Fall

Through the lens of experimental dance-theatre practice, this course proposes theatre as a container of one's own making for the desires, needs, and realities of the body and of the greater community to which it belongs. Centering the politics of care, this course explores improvisation and body-based

inquiry—including, but not limited to, movement, somatics, vocal sound, song, spoken and written words, and archetypal embodiment. By workshoping these forms, participants will devise their own solo performance practices; create scores, texts or compositions; and work collaboratively and instructively to create for and with each other. Our study will consider how to collect and integrate “material” from outside the body in order to further apply interdisciplinarity as a force for creation, all while being mindful of the body’s somatic response to said materials and the particular responsibilities that we collectively have when considering appropriation. The capturing of these materials will include two or three workshops on experimentation in various technological platforms, collecting found sound and language from our environment (aspects of the course will involve safely going outside the “studio” during class time), and students creating and sharing their own methodologies for harvesting. Group discussion will make room for critical dialogue around all terms that we use, and the course will include supportive readings to illustrate the precedence for these practices in our contemporary landscape. *This class meets weekly—four hours of studio-based solo and collaborative practice. No prior experience is required.*

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

3D Dramaturgy: Finding Voice Through the Generative Process

Mallory Catlett

Advanced, Component—Year

3D Dramaturgy is a mechanism for uncovering the connections among the artist, the source material/subject matter, and the moment of making—and for generating forms that reflect this unique confluence. In this course, students will create an artist statement focused on the central questions/interests of their practice, their sense of purpose, and their relationship to their audience. Each student will choose a piece of source material that allows him or her to explore these questions and relationships in three dimensions. The course will be split into theoretical readings/discussions and studio work, in which each student will create

a series of performative iterations. In the first semester, we will use Andrew Simonet's process for creating an artist statement from *Making a Life as an Artist* and Jacques Ranciere's *The Emancipated Spectator* to think through the artists' relationship to audience. *Ideas-Arrangements-Effects*, by the Design Studio for Social Interventions, will be used to create a framework for talking about and approaching studio work. In the studio, we will work across disciplines—with sound, light, projection, costume, objects, text, and task—in an effort to make “ideas operational in the generation of the new” (Richard Foreman). In the second semester, students will take on more responsibilities in selecting readings and leading discussions of theoretical texts pertinent to their own research as a means to engender greater understanding and to create a community of artists who can support and challenge each other through collaboration, listening, and constructive critique. *Limited spaces open to undergraduate juniors and seniors.*

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.

Design and Media

Sound Design

Sadah Espii Proctor

Open, Component—Year

This course, which serves as an introduction to theatrical sound design, 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 designs in performance.

Video and Media Design

Sadah Espii Proctor

Open, Component—Year

This course, which serves as an introduction to theatrical video design, 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 projection designs in performance.

Sound Design Projects

Sadah Espii Proctor

Advanced, Component—Year

Sound Design Projects is a conference class in support of SLC productions of semester projects. The instructor will mentor and guide the student through the design and production process. We will set up weekly meetings during production. Crew call and tech visits will also be arranged on a per-project basis. *Open to students that have taken Intro to Media, have media design experience, or have instructor approval.*

Video and Media Design Projects

Sadah Espii Proctor

Advanced, Component—Year

Video Design Projects is a conference class in support of SLC productions of semester projects. The instructor will mentor and guide the student through the design and production process. We will set up weekly meetings during production. Crew call and tech visits will also be arranged on a per-project basis. *Open to students that have taken Intro to Media, have media design experience, or have instructor approval.*

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.*

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.*

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).*

Decolonizing the Narrative: Writing for a New Audience

Naveen Bahar Choudhury

Open, Component—Year

The stories we tell have the power to change our perceptions about the world around us and the people in it. Decolonizing narratives is the act of undoing colonialism or, in a broad sense, undoing the power structures that have historically defined mainstream narratives. In this course, we will explore how to redefine and subvert common archetypes and tropes found in mainstream theatre. Each week, we will choose a stock character or traditional narrative and write a 10-minute play that challenges or subverts it. In the spring, we will choose one of the short pieces written in the fall and draft a full-length inspired by it. We will consider whom we want our audience to be; that is, for whose gaze are we writing? What do we assume the audience knows, and what do we explain? Who will identify with our characters? Do we need to provide dramaturgical justification when we write a character whom we don't usually see on stage? Reading assignments will include plays and other artistic material that challenges traditional narratives by using new forms and structure or in questioning conventional portrayals of people of the global majority, queer characters, the working class, Muslims, characters with disabilities, and more. Examples might include work by Jackie Sibblies Drury, Larissa FastHorse, Michael R. Jackson, Hannah Gadsby, Qui Nguyen, Rehana Lew Mirza, Maria Irene Fornes, Cori Thomas, Martyna Majok, and more. *This course meets once a week.*

The Physics of Playwriting: An Introduction to Craft and Voice

Naveen Bahar Choudhury

Open, Component—Year

Art exists within all of us. In this course, we will examine the fundamentals of dramatic writing and how to use those principles of craft to give shape to the stories that we need to tell. Weekly writing challenges will be given to illustrate concepts such as dramatic conflict and character objectives, as well as to activate your unique artistic voice. We will practice writing from the unconscious, focusing more on process than product, and writing from a place of emotional honesty and authenticity. In some cases, acting and improv exercises will be used in conjunction with writing prompts to help us access our creative imagination. We'll also examine how to use the vocabulary of craft to give constructive feedback to our peers and to ask strategic questions that will allow us to receive helpful feedback, as well. Reading assignments will include plays and material in a variety of other forms that serve as examples of how craft is employed to actualize the artist's vision. In all of our work, we will at once seek to follow our imaginations and creative impulses with a sense of passion and playfulness while also approaching our writing practice with rigorous intention and discipline. *This course meets once a week.*

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.*

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.*

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.*

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.*

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.

Craft Classes

Teaching Good Prose: Pedagogy Craft Class and Internship

Paige Ackerson-Kiely

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, which include 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; to express ideas clearly and effectively in well-developed, focused arguments with relevant and adequate evidence; and to 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 1-2 hours per week. Co-taught with Amy Beth Wright, (SUNY Purchase)

Compression

Kate Zambreno

Craft—Fall

What is compression? It is both form and technique. To compress is a verb. We will consider stand-alone, smaller forms—the fragment, brief essay, flash, report, note, *fait divers*, *crônicas*, journal entry, calamity, *feuilleton*, short talk, lecture, pillow book, portrait, miniature, novella.—as well as examining the cellular in a larger work—paragraph, sentence, list, or page. We will discuss the movement of compression in writing—as speed, tightening, shortening, lightening, quickening, a way of collapsing time. We will also problematize compression when thinking through the contemporary—the tweet, the post, the lyric vs. the can't be.

Writers and thinkers that we will read will necessarily cross genres and languages; some possibilities include Fleur Jaeggy, Annie Ernaux, Natalie Léger, Bhanu Kapil, Renee Gladman, Lydia Davis, Mary Ruefle, Teju Cole, WG Sebald, Lauren Berlant, Kathleen Stewart, Anne Carson, Brian Evenson, Sei Shōnagon, and Moyra Davey. Students will read and write compressed forms weekly.

Embodied Text–Nonfiction Craft

Domenica Ruta

Craft—Fall

In this craft class, we will explore the different ways in which authors of creative nonfiction inhabit their texts; the pleasures (as both readers and writers) of such embodiment; and the aesthetic, emotional, and political pitfalls of such deep immersion into the characters, landscapes, and experiences of supposed subjectivities. Through generative exercises, meditation, experimentation, and play, we will inhabit new and, hopefully, exciting spaces in our writing. Close reading of authors such as Marlon James, Louise Erdrich, Michael Twitty, Barbara Demmick, Lydia Yuknavitch, Katherine Raven, Melissa Febos, and others will inspire and instigate us.

Speculative Fiction Craft Class

Nelly Reifler

Craft—Fall

In this class we will approach speculative fiction as an expression of daydreams, memories, nightmares, fantasies, anxieties, curiosities, projections, desires, and—most of all—the body. The primary focus will be building imaginary worlds with mindful attention to our unique lived experiences. We will work to put aside cerebral planning projects and rules that bind us to particular genres. And we will interrogate our assumptions about reality to expand our definitions of the unreal. Every class will include writing experiments that support each student's imagination; each experiment will build upon the previous one. We will be reading work by published authors whose work reflects a similar process and may include Franz Kafka, Jorge Luis Borges, Karin Tidbeck, Octavia Butler, Philip K. Dick, Helen Oyeyemi, Shelley Jackson, Renee Gladman, Chris Adrian, Amal El-Mohtar, Yasunari Kawabata, and others.

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 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 the characters' motivations. This

class can speak to writers at any stage of a project, whether you are first contemplating a new work or are deep into your umpteenth revision. No matter where you're at, we'll aim to help you gain clarity. Readings include novels by Oyinkan Braithwaite, Miriam Toews, Hye-Young Pyun, Jason Reynolds, and Octavia E. Butler, as well as short fiction by Lauren Groff and Lesley Nneka Arimah. Classes are expected to be conducted in person.

BUT THERE ARE NEW SUNS: Defiance, Poetics, and Practice

R. A. Villanueva

Craft—Fall

The spark and sustaining fire for our work is this tercet from Octavia E. Butler's unfinished novel, *Parable of the Trickster*: "There's nothing new/under the sun,/but there are new suns." We take those lines as both inspiration and aspiration, reckoning with what we create, how we create, and for whom we need to create. At the heart of this course pulses an ever-evolving progression of catalytic writing experiences, experiments with form, and conversations about daring contemporary poems. And as a coda to those explorations, we will challenge ourselves to design—and then bring to life—dynamic projects that engage with the wider world, thrive in the public sphere, and redefine the possibilities of poetry and community.

The Craft of Translation: Expanding Across Tongues

Patricio Ferrari

Craft—Fall

Literary translation encompasses numerous interdisciplinary fields, including comparative literature, linguistics, cultural studies, and creative writing; therefore, this craft course will touch on all of these aspects at varying and overlapping intervals. Dynamically designed, the program will proceed conceptually and cumulatively—mixing history, theory, and practice. "Perhaps a time will come when a translation will be considered as something in itself," said Jorge Luis Borges during one of his Norton Lectures in 1968. That *time* may have arrived. To find out, we will delve into a wide selection of literary works (poetry and fiction) alongside their respective English translation. Some of the languages and authors include, but are not limited to: Spanish (Borges, Pizarnik, Bracho), Portuguese (Pessoa, Lispector), French (Baudelaire, Jaccottet), Italian (Campana), German (Rilke), Swedish (William-Olsson), Hindi (Varma), and English (Merwin, Gander). Reading as translators, we will reflect on common translation challenges—such as style, false friends, Latinate/Germanic choices, and prosody—as well as on generative aspects of retranslation, co-translation, and transcreation. Curiosity, rigor, collaboration, and play will accompany us on this journey between voices and between languages. While English is the target language of the course, for the final semester project each student will choose to translate a literary work written in a source language of his or her choice. This course aims to help participants become better readers and writers of literature. Open to all MFA in Writing students—with experience in one or more foreign languages or none, for that matter! Come with a native language and leave with a world under the tongue.

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.

Crafting the Writing Process

Meredith Talusan

Craft

While many books delve into the writing process, it's rare for a semester-long class to treat the creation and maintenance of that process as a project in itself—which is what we'll be doing—with an emphasis on prose and, especially, nonfiction writing. Through writing prompts, workshops, and the work of other writers, we'll explore the conditions under which writers produce their most effective work and what a sustainable writing process can look like for each of us. Routine, productivity, mental obstacles, family, relationships, perfectionism, writing by hand vs. on computer, internal vs. external rewards, and tapping into the unconscious are issues that will be explored, unpacked, and questioned, along with any other issues related to the writing process that come up. Readings will include Melissa Febos, Annie Dillard, Zadie Smith, Natalie Goldberg, Samuel Delany, Ross Gay, and Jenny O'Dell. Students taking this for workshop credit will have biweekly conferences and are expected to produce two workshop pieces—between 10 and 20 pages each or one new piece and a substantial revision—that come out of our explorations of writing process. Craft class members should expect weekly writing prompts to be shared and discussed in class, with the option of further feedback during professor's office hours.

Workshops

Poetry Workshop: On Collecting and Collections

Matthea Harvey

Workshop—Fall

Every passion borders on the chaotic, but the collector's passion borders on the chaos of memories.

—Walter Benjamin In this class, we will discuss and write about our collections (collections of facts, objects, memories) while looking at how collections of poems and prose are constructed. Books discussed may include, among others, *The Book of Delights* by Ross Gay, *Obit* by Victoria Chang, *Frank Sonnets* by

Diane Seuss, *What Noise Against the Cane* by Desiree C. Bailey, *On Longing* by Susan Stewart, and *The 13th Balloon* by Mark Bibbins. I will be collecting class ideas over the summer, so please consider this course description a type tray yet to be crammed with miniature figurines.

Art and Activism: Contemporary Black Writers, A Fiction Workshop

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 truths; as writers, we’ll delve into the fullness of their experiences. Nana Ama Adjei-Brenyah brings magical realism to the doorstep of our daily lives; Edward P. Jones establishes setting as character, garnering comparisons to James Joyce. Ta-Nehisi Coates and Roxane Gay posit large questions about writing and Black identity, while Nafissa Thompson-Spires uses satire to address themes of class and culture; 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 that Toni Morrison so prized?

Poetry Workshop: Invention, Diversion and Mystery

Workshop—Fall

In his 1959 manifesto “Personism,” Frank O’Hara writes, “I went back to work and wrote a poem...While I was writing it, I was realizing that, if I wanted to, I could use the telephone instead of writing.” In this workshop, we will think about the imagination’s relationship to the every day, to the city and place, to ritual, the unconscious, and the occult. We will think about creativity as a force that is larger than the self and one that often arrives through the self. How do we manage it? How have other poets managed it? In addition to our own poems, attention will be paid to the New York School, the San Francisco Renaissance, the Language school, and Black Mountain poets, as well as poets working today who push the boundaries of what’s possible on the page. We will closely examine craft elements such as repetition, diversion, mystery, minimalism, pacing, and drastic leaps within our own poems and those we read for class. Breaking the mind open to new possibilities and ways of understanding our own work in relation to what has come before us is one goal. Everything else is possible.

The Situation and the Story—A Nonfiction Workshop

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 a reader and a 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.

Crafting the Writing Process: Nonfiction Workshop

Meredith Talusan

Workshop—Fall

While many books delve into the writing process, it's rare for a semester-long class to treat the creation and maintenance of that process as a project in itself—which is what we'll be doing—with an emphasis on prose and, especially, nonfiction writing. Through writing prompts, workshops, and the work of other writers, we'll explore the conditions under which writers produce their most effective work and what a sustainable writing process can look like for each of us. Routine, productivity, mental obstacles, family, relationships, perfectionism, writing by hand vs. on computer, internal vs. external rewards, and tapping into the unconscious are issues that will be explored, unpacked, and questioned, along with any other issues related to the writing process that come up. Readings will include Melissa Febos, Annie Dillard, Zadie Smith, Natalie Goldberg, Samuel Delany, Ross Gay, and Jenny O'Dell. Students taking this for workshop credit will have biweekly conferences and are expected to produce two workshop pieces—between 10 and 20 pages each or one new piece and a substantial revision—that come out of our explorations of writing process. Craft class members should expect weekly writing prompts to be shared and discussed in class, with the option of further feedback during professor's office hours.

Influence: A Fiction Workshop

David Hollander

Workshop—Fall

In recent years, my workshops have concentrated on seeing stories architecturally. We have tended to ask (at my behest) questions like: What structural conceits move the story from A to B? How is time handled on the page? In what ways do language and content intersect or diverge? But I have found myself, more recently, wanting to ask questions about influence. *Why* did the writer submit this work to the workshop? What works have moved or inspired the writer to move in *this* direction rather than in some other? What does the writer of this story *value* in fiction? These questions will, I hope, be the building blocks of this class. Each student will workshop at least once (and perhaps twice); but when students submit their original stories, they will also submit a published story that has inspired them. The links between the published work

and the original work can be overt or hidden, thematic or architectural, shallow or deep. Discussions of original work will be preceded by a short discussion of the linked published piece and led by the student who submitted both. In addition to the published “inspirational” pieces, students will occasionally read published works, chosen by yours truly, that feature some connection to the work we’ve been discussing and will sometimes respond to writing prompts that, likewise, grow out of our discussions. My expectations are that students will be open to all sorts of fiction, supportive of one another’s efforts, and willing to take risks on the page.

Writing the Impossible—Speculative Fiction Workshop

Myla Goldberg

Workshop—Fall

In this class, you’ll train your eyes on published work and each other’s work with the same goal in mind: to understand what makes good writing tick. Outside reading—by writers like Aimee Bender, Kevin Brockmaier, Ayse Bucak, Angela Carter, Julio Cortazar, Edith Pearlman, and Karen Russell—will both confirm and challenge your notion of what speculative writing can be, as we explore the way craft fundamentals apply (and sometimes don’t) to stories that leave the world as we know it behind. We’ll take a craft approach to examine fantastical writers from across both time and the globe to get at some of the universal writing principles that underlie powerful, memorable writing of all persuasions. In workshop, we’ll band together to create a constructive community of readers with the kindness, toughness, honesty, and sensitivity that can make group critique a unique and valuable writing tool. Ambition and risk-taking will be wildly encouraged.

Long-Form Prose Workshop

David Ryan

Workshop—Fall

The aim of this workshop is to help students write a long-form work—novel, memoir, or some hybrid project—from beginning toward an end. A parallel goal is to give you, through theory and discussion, a grounded understanding of what drives a text and, thereby, drives a reader to read it. The course will stretch across two semesters and discuss novels, memoirs, hybrid forms, etc., using traditional conventions of plot and character as a launching point for more unconventional approaches. It will be an ambitious class, as outside readings and discussion will supplement the discussion of student work. Longer work demands a commitment from the reader. It’s important to understand just what is inherently interesting to a stranger coming at your story—cold. I believe that first grasping traditional ideas of plot, unity, and catharsis is the best way of then branching off into other methods of building narrative interest. So, we’ll begin with Aristotle’s *Poetics* but soon move into other modes of thinking: how narrative plots are driven by metaphor, image chains, recursion and consecution, rhizomatic models and their variants, animistic and divinatory poetics, psychological and neurological concepts, models of desire, cinematic form, musical form, and so on. We will probably discuss a couple of films and some film theory. We’ll also discuss music theory as narrative—voice-leading, counterpoint, fugue variations, binary methods, improvisation over chord changes, etc.—as a way of generating a text. The ideas will be supported throughout with creative interpretations so

that you can see how they work in practice and beyond the theory. Because it's a yearlong effort, we'll have latitude for stretching beyond the conventional boundaries of "workshop." So, half of each session will be devoted to outside readings, ideas, and some theory; the other half, to a more conventional peer workshop. Probably one student piece per session will be discussed in the workshop. But this also means that the ambitions of the class may be more than some can reasonably manage right now. The reading list will be demanding, probably (though not entirely) leaning toward forms that illustrate more experimental ideas. The list will absolutely include dark, complicated, and emotionally difficult readings. Several may be triggering to some people. Peers will be free to write what they want, as well. I'd like to ensure an open discussion, free of remonstrations, in the interest of experience and learning. Please consider this before committing to the class. I'm aiming for a gestalt here and hope the discussions and ideas will continue to unpack long after the class is over. I'll be learning alongside you. I may try to write something, too. I'd love to think that, in the end, we created something original, enduring, and compelling.

Nonfiction Workshop: Interpreting Memory

Jo Ann Beard

Workshop—Fall

In this course, we will read and analyze a series of personal-history narratives to discover what makes a compelling memoir. This will require both self-discovery and discovery of something outside the self. As always, in order to write meaningfully about the world, we must be fully engaged with it through deliberate thought and through focused exploration. In this course, we'll practice the art of thinking and of self-examination—both involving silence and separation from distraction, the ongoing work of developing a relationship with one's own intellect, and one's own past. We'll work on fluency in writing and will apply keen editing skills to our own sentences and paragraphs. Students should come to class with a personal story or some aspect of their history that they would like to explore in a workshop setting.

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