

SARAH LAWRENCE COLLEGE

# Graduate Course Offerings

2023-2024

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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 Education (birth to grade 2), Childhood Education (1st to 6th grade) and Early Childhood Students with Disabilities.

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.

### *Degree Requirements*

The Art of Teaching is designed as one program that leads to triple New York State certification in Early Childhood Education (birth to grade 2), Childhood Education (1st to 6th grade) and Early Childhood Students with Disabilities.

The program may be completed in two years and a summer on a full-time basis, or in three years and two summers on a part-time basis.

## Typical Course of Study

### Year One

- Inclusive Emergent Curriculum & Responsive Environments (5 credits)
- Theories of Development (5 credits)
- Observation and Documentation (3 credits)
- Neurodiversity and Special Education: History, Policy, Practice (5 credits)
- Human Development in Context (3 credits)
- Clinical Perspectives: Challenges to Child and Adolescent Development (5 credits)
- Field Work (Early Childhood, 4 credits)

## **Summer (Online)**

- Foundations of Education (3 credits)
- Children's Literature (3 credits)

## **Year Two**

- Language and Literacy I & II (10 credits)
- Mathematics and Technology I & II (10 credits)
- Practicum Seminar (3 credits)
- Art of Teaching Graduate Seminar (3 credits)
- Student-Teaching (two age/grade levels, 6 credits)
- Master's Thesis project (2 credits)

# **Dual Degree in Art of Teaching and Child Development (MSEd and MA)**

## **The Curriculum**

### **Semester I (15 credits)**

- Theories of Development (5)
- Observation and Documentation (3)
- Inclusive Emergent Curriculum and Responsive Environments (5)
- Fieldwork (2)

### **Semester 2 (15 or 17 credits)**

- Human Development in Context (3 or 5)
- Neurodiversity and Special Education: History, Policy and Practice (5)
- Clinical Perspectives: Challenges to Child and Adolescent Development/Early Intervention Approaches for Children and Their Families (5)
- Field Work (2)

### **Semester 3 (12 credits)**

- Math & Tech 1 (5)
- CD Elective (5)
- Field Work (2)

### **Semester 4 (13 credits)**

- Grad Seminar 1 (1)
- Math & Tech 2 (5)
- CD Elective (5)
- Field Work (2)

**Semester 5 (17 credits)**

- Practicum (3)
- Grad Seminar 2 (1)
- Language & Literacy 1 (5)
- Student-Teaching (3)
- Thesis (6)

**Semester 6 (15 credits)**

- Grad Seminar 3 (1)
- Language & Literacy 2 (5)
- Student-Teaching (3)
- Thesis (6)

**Summer Online (6 credits)**

- Children's Literature (3)
- Foundations of Education (3)

**Observation and Documentation**

*Jerusha Beckerman*

*Graduate Seminar—Fall*

In the Art of Teaching program, we place the observation and documentation of children and their learning at the center of teaching. The emphasis is on seeing every child as capable, unique, and knowable and on children as active makers of their own meaning and knowledge. Observing is focused on what the child can do and is interested in and on how each child thinks and learns. We assume that teachers create their knowledge of teaching and learning through longitudinal observation and documentation of each child as a thinker and learner. This knowledge is the foundation for curriculum development and instructional planning that accommodate individual interests and approaches to learning. The ideas and processes developed at Prospect Archive and Center for Education and Research, by Patricia Carini and others, will be the foundation of the work throughout the course. The Prospect Descriptive Processes and, in particular, the Descriptive Review of the Child will give students a formal and systematic framework for drawing together their observations of children over time. In addition, the review processes developed at Prospect Center will be discussed as avenues for collaborative inquiry and meaning-making among educators and parents. Students will participate in a Descriptive Review and will review longitudinal collections of children's work. They will also learn about descriptive inquiry processes for reviewing curricula and teaching practice. Students will share observations of children in both early childhood and childhood education settings and develop a language of description. We will discuss the importance of creating classrooms where each child is visible through strength. Students will develop a child study that includes: a description of the child using the headings of the Descriptive Review, a collection of the child's work, and reflections on the implications that the longitudinal documentation of the child holds for teaching.

## **Inclusive Emergent Curriculum and Responsive Environments**

*Emily Cullen-Dunn*

*Graduate Seminar—Fall*

*Inclusive Emergent Curriculum and Responsive Environments* is a semester-long course in which children's interests and approaches to learning are at the forefront. Central to the course is understanding how to create 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. During the semester, we will focus on curriculum development, planning, and multiple strategies for teaching diverse students within the full range of abilities. We will learn how to develop curricula that are culturally, emotionally, and developmentally responsive with multiple entry points that are inclusive of all students' strengths and interests. We will explore teaching methods that expand children's knowledge and modes of thinking and learning along with strategies to respond to the unique needs of all children. We will discuss how children's interests and questions connect to the large ideas and questions at the core of the subject matter disciplines using the Understanding by Design framework. You will learn effective practices for individualizing instruction and creating safe, positive and collaborative learning environments. We will focus on how to create responsive classroom communities in which the full spectrum of children are positively seen, included and supported. We will incorporate the tenets of Universal Design for Learning in order to honor our students' individual strengths and interests and provide multiple means for engagement, representation, and expression. Classroom design and organization, media and materials, and approaches to teaching and learning across disciplines will be discussed. Value will be placed on enabling in-depth inquiry, experimentation and discovery, and on establishing inclusive classroom communities based on collaborative learning. New York State Standards for the Arts, Social Studies, and Sciences will be examined, critiqued, and integrated into our work. We will also explore how to integrate assistive technology and technology for instruction in order to develop students skills in acquiring information, communicating, and enhancing learning. We will discuss curriculum and teaching strategies for individual subject areas, with an emphasis on the connections among disciplines, building toward an interdisciplinary approach to curriculum and instruction. The roles of the teacher as observer, provisioner, collaborator and facilitator will be discussed. During the semester, we will engage in hands-on inquiry in workshop settings, reflecting on our own learning and that of our peers. Implications will be drawn forward regarding the teacher's role in accommodating different approaches to learning.

## **Neurodiversity and Special Education: History, Policy, Practice**

*Emily Cullen-Dunn*

*Graduate Seminar—Fall*

All children have strengths and vulnerabilities. Children have areas where they excel and areas where they feel insecure. There are times when learning is difficult; however, all children have the capacity to be creative and to learn. Understanding the individual differences of an entire class of students is a challenge. To plan and to meet the needs of the children in each classroom, we must understand what each child knows and how they learn. By carefully observing children in a variety of environments, teachers can develop

responsive tools and experiences that further support each child's development. This course will introduce students to topics related to advocacy and education of children with disabilities. We will learn about history, laws, classifications, approaches, policies and systems put in place to provide education for children with special needs. We will examine and discuss special education and its effect on the child, the classroom and school, families, and community. We will explore the concepts of inclusion, special needs diagnostic categories, designing curriculum that is responsive to children, differentiating curriculum to support skill development; keeping in mind that each child is unique. The goals of the course are to integrate our perspective 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; to consider implications for teaching in an inclusive classroom, school.

## **Practicum Seminar**

*Emily Cullen-Dunn*

*Graduate Seminar—Fall*

Practicum is designed to support and assist future teachers in preparing to begin working in their own classrooms. The course will provide students with resources, feedback, and the encouragement of others facing similar challenges. In our work we will seek, among other things, to gain insight into the processes and challenges of learning and teaching, both by drawing on the wisdom of those who have examined it critically and by reflecting on experience and practice in student-teaching and field work. In sum, the goal is for us all to become better “reflective practitioners” and to (re)design our teaching in response to those reflections. We will consider different approaches to teaching and pedagogic practices and explore what these might tell us about the implicit and explicit philosophies of learning exhibited in classrooms today. We will establish and clarify personal teaching values. We will hone skills and practices in the areas of class preparation and presentation; the development and assessment of curriculum; and the challenges of dealing with the contemporary, diverse student body. 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 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. Overall, a primary goal is to help equip the Art of Teaching students to tackle the demands of the classroom and the needs of diverse learners. The class also aims to help students develop professional skills and burnish their teaching credentials as they consider applying for jobs. With this in mind, the class will concurrently work on the design of a teaching portfolio to submit with job applications.

## **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 how these challenges are diagnosed, as well as 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-5-TR), as well as how these disorders are assessed and treated in clinical and educational settings. 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.

## **Human Development in Context**

*Linwood J. Lewis*

*Graduate Seminar—Spring*

This course explores how people develop, influence, and shape their social settings—families, communities, and educational institutions in childhood and adolescence. We will focus on theories of individual and family development; the local and global dynamics of learning; and cognition and social relations across culture and society. Physical health, adverse childhood experiences, trauma, and learning are intertwined in the context of the child's social, emotional, intellectual, and physical development, and affect children's learning and development. We will also examine the development of multiple identities (racial/ethnic, gender, social class) in young children. This interdisciplinary focus draws from current theory, research, and practice from areas as diverse as psychology, sociology, anthropology, and gender studies, among other disciplines. This class is appropriate for those interested in child development, early childhood and elementary education, special education and/or adolescent development and secondary education.



## 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

*Kim Ferguson*

*Graduate Seminar—Spring*

What is development, and how does it occur across different children, contexts, and time periods? Does development proceed in the same manner for all children, or are there variations as a result of biological, environmental, and/or cultural differences? Are there some aspects of development that are universal, such as walking, and others that vary across children, such as talking? How might we test these questions, when the contexts in which we live influence the questions we ask about development, and the ways in which we interpret our observations?

The primary objective of this course is to learn to use developmental theory to understand the mechanisms by which developmental change occurs. We will additionally focus on the usefulness of observation and research in testing theory, as well as the usefulness of theory in structuring our observations and other forms of research with children. To do so, we will discuss several key classic and contemporary theories of development that have influenced, and/or are especially relevant to, early childhood and childhood education practice. Theories discussed will include psychoanalytic and psychosocial approaches; evolutionary and ethological approaches; cognitive-developmental approaches; information processing, dynamic systems and developmental cognitive neuroscience approaches; social, cultural and historical approaches; and cultural-ecological, bioecological, developmental systems and other holistic approaches. As we study each theory, we will focus on the kinds of questions each theory asks and the “image of the child” 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? As we discuss these questions, we will continually focus on the integration of theory and practice through reflections on field experiences in early childhood and/or elementary classrooms. Required papers will reflect this integration.

## **Art of Teaching Graduate Seminar**

*Lorayne Carbon, Emily Cullen-Dunn*

*Graduate Seminar—Spring*

Art of Teaching Graduate Seminar, taken in our students' final semester, is designed to support the integration and synthesis of students' inquiry into teaching and learning, conducted throughout their time in the graduate program, as they prepare to enter their own classrooms. Students will make connections and reflect across their experiences in Field Work, Student-Teaching, and other coursework. They will gain further insight into various areas of content, pedagogy, and professional topics in the field of education. The course is conducted in collaboration with our Early Childhood Center faculty and staff and offers the students additional opportunities to learn from them through hands-on, reflective workshops on a variety of topics in Early Childhood and Childhood Education. In addition, Sarah Lawrence College faculty, Art of Teaching alumni and other guest speakers will lead sessions on topics within particular content-area disciplines. Students will also use the course as a primary space for collaboration and feedback (in addition to individual advising) on the development and preparation of their Masters Oral Thesis presentations.

## **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.

## **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.

## **Foundations of Education**

*Denisha Jones*

*Graduate Seminar—Summer*

This course will explore multiple lenses through which we view the concept of education, including theoretical, historical, political, sociological, and cultural perspectives. We will begin by considering the

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

## **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.

# 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.

## *Degree Requirements*

A total of 48 credits are required for an MA in Child Development. The program can be completed on a full-time basis in two years or part-time in three years.

- Graduate coursework (31 credits)
- Graduate seminar (3 credits)
- Fieldwork (2 credits)
- Master's thesis (12 credits)

## Typical Course of Study

While most students will follow the program outlined below, in some cases students may take courses in a field other than psychology, such as anthropology or biology, or take elective courses for credit.

### YEAR ONE

#### Fall

- Theories of Development (5 credits)
- Observation and Documentation (3 credits)
- Fieldwork (1 credit)
- Psychology Elective (3 credits)

#### Spring

- Human Development in Context (5 credits)
- Graduate Seminar 1 (1 credit)
- Fieldwork (1 credit)
- Psychology Elective (5 credits)

### YEAR TWO

#### Fall

- Psychology Elective (5 credits)
- Graduate Seminar 2 (1 credits)
- Master's Thesis (6 credits)

## Spring

- Psychology Elective (5 credits)
- Graduate Seminar 3 (1 credit)
- Master's Thesis (6 credits)

## *Dual Degree in Social Work and Child Development with NYU (MSW/MA)*

Total Credits Required for SLC MA: 48

Total credits at SLC: 38 (43 with optional 3rd elective first year)

Total Credits transferred from NYU to SLC: 7-10

Total Credits Required for NYU MSW: 65

Total credits at NYU: 56

Total Credits transferred from SLC to NYU: 9

## Program Requirements

A total of 48 credits (38 credits taken at SLC and 7-10 credits transferred in from NYU) are required for an MA in Child Development. This is a full-time program and will take three years to complete.

- Graduate coursework (21 credits)
- Graduate seminar (3 credits)
- Fieldwork (2 credits)
- Master's thesis (12 credits)

Students begin this program with their first year of study and fieldwork at Sarah Lawrence. Their second year is at NYU, pursuing their social work courses and clinical fieldwork. The final year consists of social work courses and clinical fieldwork at NYU and Graduate Seminar and Master's Thesis at Sarah Lawrence.

## Typical Course of Study

### YEAR ONE

#### Fall

- Theories of Development (5 credits)
- Observation and Documentation (3 credits)
- Fieldwork (1 credit)
- Psychology Elective (3 credits)

#### Spring

- Human Development in Context (5 credits)
- Graduate Seminar 1 (1 credit)
- Fieldwork (1 credit)
- Psychology Elective (5 credits)

## YEAR TWO

### Fall

- Social Work Coursework and Clinical Field Placement at NYU (14 credits)

### Spring

- Social Work Coursework and Clinical Field Placement at NYU (16 credits)

## YEAR THREE

### Fall

- Graduate Seminar 2 (1 credits)
- Master's Thesis (6 credits)
- Social Work Coursework and Clinical Field Placement at NYU (13 credits)

### Spring

- Graduate Seminar 3 (1 credit)
- Master's Thesis (6 credits)
- Social Work Coursework and Clinical Field Placement at NYU (13 credits)

## Theories of Development

*Kim Ferguson*

*Graduate Seminar—Fall*

How does the human mind represent the world? And how do those representations vary across people? Could knowing a different language change how we experience time or even how we see color? Even seemingly simple concepts like “in” vs. “on” mean different things in different cultures, and words like “one” and “two” may not be linguistically universal. Indeed, the very course description that you are reading makes culturally-specific assumptions about psychology and implicitly assumes objectivity. At the same time, humans seem to share certain core experiences, such as perceiving events, creating categories, and recalling the past. Which aspects are shared, and which are unique? In this course, we will draw on research from psycholinguistics, cognitive development, and cultural psychology to learn cognitive science in a larger context. Critically, we will consider how each of these fields have been severely constrained by an emphasis on white, Western, industrialized experiences. We will investigate the broader social and ethical consequences of these assumptions and explore insights and challenges that emerge when we step out of this limited perspective. We'll draw on primary and secondary sources, including research articles, literature, videos, raw experimental data, and audio recordings. Students will develop projects in conference work that combine their interests with the course content, such as designing an experiment to test cross-linguistic differences in visual attention, analyzing vocabulary from languages other than English, or replicating and reinterpreting an existing experiment using Culturally Responsive Practices.

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

## **Concepts of the Mind: How Language and Culture Challenge Cognitive Science**

*Sammy Floyd*

*Graduate Seminar—Fall*

How does the human mind represent the world? And how do those representations vary across people? Could knowing a different language change how we experience time or even how we see color? Even seemingly simple concepts like “in” vs. “on” mean different things in different cultures, and words like “one” and “two” may not be linguistically universal. Indeed, the very course description that you are reading makes culturally-specific assumptions about psychology and implicitly assumes objectivity. At the same time, humans seem to share certain core experiences, such as perceiving events, creating categories, and recalling the past. Which aspects are shared, and which are unique? In this course, we will draw on research from psycholinguistics, cognitive development, and cultural psychology to learn cognitive science in a larger context. Critically, we will consider how each of these fields have been severely constrained by an emphasis on white, Western, industrialized experiences. We will investigate the broader social and ethical consequences of these assumptions and explore insights and challenges that emerge when we step out of this limited perspective. We’ll draw on primary and secondary sources, including research articles, literature, videos, raw experimental data, and audio recordings. Students will develop projects in conference



work that combine their interests with the course content, such as designing an experiment to test cross-linguistic differences in visual attention, analyzing vocabulary from languages other than English, or replicating and reinterpreting an existing experiment using Culturally Responsive Practices.

## **Social Development**

*Carl Barenboim*

*Graduate Seminar—Fall*

Some of the most interesting and important pieces of knowledge a child will ever learn are not taught in school. So it is with the child's social world. Unlike "reading, writing, and 'rithmetic" there is no "Social Thinking and Behaving 101" for young children. Further, by the time children reach school age they have already spent years learning the "lessons of life" and affecting those around them. This course will explore the social world of the child from birth through adolescence, focusing upon three main areas: parent-child relations, gender-role development, and moral development. Within parenting, we will examine such issues as different parenting "styles," the long-term consequences of divorce, and the "hurrying" of children to achieve major milestones at ever-earlier ages. Within the topic of gender-role development, we will read about the role of powerful socialization forces, including the mass media, and the socialization pressures that children place upon themselves and each other. Within moral development, we will study the growth of moral emotions such as empathy, shame, and guilt, and the role of gender and culture in shaping our sense of right and wrong. Conference work may include field placement at the Early Childhood Center or other venues, as interactions with real children will be encouraged.

## **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 that play contributes to the complex social, cognitive, emotional, and imaginative lives of children. This course will provide a foundation for PSYC-7220, Early Intervention Approaches for Young Children and Families. Fieldwork at the Early Childhood Center is required for this course.

## Perspectives on the Creative Process

*Charlotte L. Doyle*

*Graduate Seminar*

The creative process is paradoxical. It involves freedom and spontaneity yet requires expertise and hard work. The creative process is self-expressive yet tends to unfold most easily when the creator forgets about self. The creative process brings joy yet is fraught with fear, frustration, and even terror. The creative process is its own reward yet depends on social support and encouragement. In this class, we look at how various thinkers conceptualize the creative process—chiefly in the arts but in other domains, as well. We see how various psychological theorists describe the process, its source, its motivation, its roots in a particular domain or skill, its cultural context, and its developmental history in the life of the individual. Among the thinkers whom we will consider are Freud, Jung, Arnheim, Franklin, and Gardner. Different theorists emphasize different aspects of the process. In particular, we see how some thinkers emphasize persistent work and expert knowledge as essential features, while others emphasize the need for the psychic freedom to “let it happen” and speculate on what emerges when the creative person “lets go.” Still others identify cultural context or biological factors as critical. To concretize theoretical approaches, we look at how various ideas can contribute to understanding specific creative people and their work. In particular, we will consider works written by or about Picasso, Woolf, Welty, Darwin, and some contemporary artists and writers. Though creativity is most frequently explored in individuals, we will also consider group improvisation in music and theatre. Some past conference projects have involved interviewing people engaged in creative work. Others consisted of library studies centering on the life and work of a particular creative person. And some students chose to do fieldwork at the Early Childhood Center and focus on an aspect of creative activity in young children.

## Intersectionality Research Seminar

*Linwood J. Lewis*

*Graduate Seminar—Fall*

This class is a hands-on introduction to conducting qualitative and quantitative psychological research on the intersection of race/ethnicity, gender, and sexuality. Although research is an indispensable part of scientific endeavors, the conduct of research itself is part scientific procedure and part art form. In this class, we will learn both the science and the art of conducting ethical research with diverse participants. What is the connection of race, sexuality, and gender within an American multicultural and multiethnic society? Is there a coherent, distinct, and continuous self existing within our postmodern, paradigmatic, etc. contexts? How is the sexual/racial/gendered implicated in the creation of this self-identity? Is there principled dynamic or developmental change in our concepts of self as human beings, sexual beings, and/or racial/ethnic beings? This class explores the analysis of race, ethnicity, and sexualities within psychology and the broader social sciences; how those constructs implicitly and explicitly inform psychological inquiry; and the effects of those constructs on the “psychology” of the individual in context. This class regularly moves beyond psychology to take a broader, social-science perspective on the issue of intersectionality.

Graduate students may enter this yearlong course in either fall or spring.

## **Intersectionality Research Seminar**

*Linwood J. Lewis*

*Graduate Seminar—Spring*

This class is a hands-on introduction to conducting qualitative and quantitative psychological research on the intersection of race/ethnicity, gender, and sexuality. Although research is an indispensable part of scientific endeavors, the conduct of research itself is part scientific procedure and part art form. In this class, we will learn both the science and the art of conducting ethical research with diverse participants. What is the connection of race, sexuality, and gender within an American multicultural and multiethnic society? Is there a coherent, distinct, and continuous self existing within our postmodern, paradigmatic, etc. contexts? How is the sexual/racial/gendered implicated in the creation of this self-identity? Is there principled dynamic or developmental change in our concepts of self as human beings, sexual beings, and/or racial/ethnic beings? This class explores the analysis of race, ethnicity, and sexualities within psychology and the broader social sciences; how those constructs implicitly and explicitly inform psychological inquiry; and the effects of those constructs on the “psychology” of the individual in context. This class regularly moves beyond psychology to take a broader, social-science perspective on the issue of intersectionality.

*Graduate students may enter this yearlong course in either fall or spring.*

## **Children’s Literature: Psychological and Literary Perspectives**

*Charlotte L. Doyle*

*Graduate Seminar—Spring*

Children’s books are an important bridge between adults and the world of children. What makes a children’s book attractive and developmentally appropriate for a child of a particular age? What is important to children as they read or listen? How do children become readers? How do picture-book illustrations complement the words? How can children’s books portray the uniqueness of a particular culture or subculture, allowing those within to see their experience reflected in books and those outside to gain insight into the lives of others? To what extent can books transcend the particularities of a given period and place? Course readings include writings about child development; works about children’s literature; and, most centrally, children’s books themselves—picture books, fairy tales, and novels for children. Class emphasis will be on books for children up to about age 12. Among our children’s book authors will be Margaret Wise Brown, C. S. Lewis, Katherine Paterson, Maurice Sendak, Matt de la Pena, Christopher Paul Curtis, E. B. White, and Vera B. Williams. Many different kinds of conference projects are appropriate for this course. In past years, for example, students have written original work for children (sometimes illustrating it, as well), traced a theme in children’s books, worked with children (and their books) in fieldwork and service-learning

settings, explored children's books that illuminate particular racial or ethnic experiences, or examined books that capture the challenge of various disabilities. At the end of each class session, we will have story time, during which two students will share childhood favorites.

## **Immigration and Identity**

*Deanna Barenboim*

*Graduate Seminar—Spring*

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

## **Bullies and Their Victims: Social and Physical Aggression in Childhood and Adolescence**

*Carl Barenboim*

*Graduate Seminar—Spring*

It can be the bane of our existence in childhood: the bully who simply will not leave us alone. Until fairly recently, the image that came to mind—in both the popular imagination and the world of psychological study—was that of a physically imposing and physically aggressive boy, someone who found the littlest, most defenseless boy to pick on. In recent years, however, that image has begun to change. Now, we realize that the ability to harm a person's social relationships and social "standing," usually through the manipulation of others, can be every bit as devastating to the victim. And in this new world of social aggression, girls' expertise has come to the fore. In this course, we will study the nature of bullies and

victims—in both the physical and social sense—and the possible long-term consequences of such bullying for both the perpetrator and the picked upon. We will explore recent evidence that bullying and victimization begin even in the preschool years, far earlier than previously thought; and we will examine some modern approaches used to break this vicious cycle, such as peer programs and interpersonal problem solving. Conference work may include field placement at the Early Childhood Center or other venues, as interactions with real children will be encouraged.

## **A Window Into the Growing Mind: Research Methods in Cognitive Development**

*Sammy Floyd*

*Graduate Seminar—Spring*

We have never known as much about the minds of infants and toddlers as we do now: Babies are better than adults at distinguishing faces of other races, perform spontaneous experiments with their toys, and even start learning language in utero. But how did we discover all of this? In this course, you will learn about classical and cutting-edge methods for studying learning and reasoning. This course will be a deep dive into multiple measures of behavior, starting with measurements of looking behaviors (e.g., real-time eye tracking, habituation paradigms, head-turn methods), reaction time measures, and naturalistic tasks and interviews with toddlers and children. We will also review the promise of neural methods (fNIRS, fMRI, psychophysiological), as well as their challenges. For each of those methods, we will explore how they shape ongoing debates about how to best design experiments, analyze data, and build inclusive theories that reflect human diversity. In the culminating project, you will design an experiment to test a novel research question, using one of our behavioral methods such as eye tracking or reaction time, and revise the proposal after peer review. During conference work, you'll learn to use the method, implement the experiment, collect preliminary data, and present your findings in seminar. By the end of the course, you will have a strong understanding of several central research methods in psychology, your own perspective of the strengths and limitations of different approaches, and the tools to critically evaluate and communicate about published findings.

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

*Cindy Puccio*

*Graduate Seminar—Spring*

This course will explore several early-intervention approaches for young children and their families, with a particular emphasis on the theory and technique of play therapy. While this course will focus most on child-centered play therapy (CCPT), we will also look at the methodology of other types of approaches and how those approaches address treatment issues. In addition, course material will highlight cultural considerations, therapeutic work with parents/caregivers, challenges in treatment, self-reflection, self-

regulation, sensory processing, interoception, and analysis of case studies. Readings, class discussions, group play-based activities, and video illustrations will provide students with both a theoretical and an introductory clinical basis for play-based therapeutic work with young children in early-intervention approaches.

## **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 how these challenges are diagnosed, as well as 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-5-TR), as well as how those disorders are assessed and treated in clinical and educational settings. 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.

## **Human Development in Context**

*Linwood J. Lewis*

*Graduate Seminar—Spring*

This course explores how people develop, influence, and shape their social settings—families, communities, and educational institutions—in childhood and in adolescence. We will focus on theories of individual and family development, the local and global dynamics of learning, and cognition and social relations across culture and society. Physical health, adverse childhood experiences, trauma, and learning are intertwined in the context of the child's social, emotional, intellectual, and physical development and affect children's learning and development. We will also examine the development of multiple identities (racial/ethnic,

gender, social class) in young children. This interdisciplinary focus draws from current theory, research, and practice in areas as diverse as psychology, sociology, anthropology, and gender studies, among other disciplines. This class is appropriate for those interested in child development, early-childhood and elementary education, special education and/or adolescent development, and secondary education.

## 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.

### *Degree Requirements*

A total of 48 course credits (24 credits per year) are required to receive an MFA in Dance. Students are admitted on a full-time basis only.

A master's thesis project, comprising a performance thesis of approximately 30 minutes as well as a written thesis of 20-25 pages must be completed in the second year. Students will also prepare an oral presentation of their thesis work in a lecture for the faculty and the Sarah Lawrence community.

### **Year 1 Required Course Work**

**Required Courses** (*Full-Year Courses unless otherwise specified*)

Creative Practice:

- Live Time-Based Art
- Guest Artist Lab
- Movement Materials Lab (Fall)
- Choreographic Laboratory (Spring)

Movement Practice:

- Movement Studio 3

Analytic Studies:

- Graduate Seminar: Independent Study in Dance
- Anatomy in Action
- Choreographing Light for the Stage
- Dancing in Progress (Fall)
- Dance Teaching Methods (Spring)

**Elective Courses** (*approximately 2-4 additional class sessions per week – see below*)

### **Year 2 Required Course Work**

**Required Courses** (*Full-Year Courses unless otherwise specified*)

Creative Practice:

- Live Time-Based Art
- Guest Artist Lab
- Movement Materials Lab (Fall)



- Choreographic Lab (Spring)

**Movement Practice:**

- Movement Studio 3

**Analytic Studies:**

- Thesis Prep Seminar
- Dancing in Progress (Fall)
- Dance Teaching Methods (Spring)

**Elective Courses (approximately 2-4 additional class sessions per week – see below)**

Examples of potential elective coursework include:

- Performance Project
- Alexander Technique (fall)
- Music for Dancers (spring)
- Costume Design for Dance
- Ballet
- Hip-Hop
- Salsa (spring)
- Yoga (spring)
- West African Dance (spring)
- Sound Design (offered through the Theatre Program)
- Video and Media Design (offered through the Theatre Program)
- coursework elsewhere in the College appropriate to the individual student's interests

## **Writing On, With, and Through Dance: A Dance Writing Seminar**

*EmmaGrace Skove-Epes*

*Graduate Seminar—Fall*

When we write about dance, movement arts, and performance practice, how can we address and unpack the politics and power dynamics inherently at play in authorship, spectatorship, participatory experience, and research? How might our individual intersectional subjectivities be avenues into engaging the act of meaning-making while witnessing, conversing with, and archiving dance and performance?

In this seminar, we will study various historical and current relationships of writing to movement-based performance practice, tracing the legacy of dance criticism and its subsequent evolution, as a point of departure. We will look at a myriad of forms of dance writing that exemplify different potentials for relationship to between performer and witness, including but not be limited to: dance criticism, embedded criticism, autotheory, writing on advocacy and ethics within the dance field, transcribed interviews and conversations with dance and movement artists, and artists' "process notes". We will also look at texts that are not directly situated within dance studies, but that emerge from various feminist and queer lineages in which theory, research, and critique have become modes that evoke a deepening of relationship between subjectivity, environment, and art-making.

In addition to reading and discussing various forms of dance writing, students will develop their own writing practice in conversation with filmed footage of dance performances and rehearsals, and live dance performances and rehearsals. Students will be expected to attend 2 live performances over the course of the semester.

## **Dance Teaching Methods**

*Jennifer Nugent*

*Graduate Seminar—Spring*

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

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

*Peggy Gould*

*Graduate Seminar—Fall*

Students in this course will develop skills to bring their artistry into a teaching setting, combining practical and theoretical studies. We will work systematically and imaginatively to develop teaching practices in dance and movement forms that move us most deeply, addressing individual and collective concerns throughout the process. We will explore strategies for teaching a variety of techniques, from codified dance forms to generative forms, including improvisation and composition.

Over the course of the semester, with all members of the class serving as both teachers and students, each participant will develop a cohesive plan for teaching in professional settings. Studio practices including movement, observation, discussion, and class exercises will support in-depth exploration of teaching and learning as intrinsically related aspects of education at its best.

In addition to work in the studio, independent research will entail surveying literature in the field of dance education and training, as well as potential sources beyond the field according to individual interests.

Practical and theoretical research will form the basis of a final presentation (teaching one or more sections of the curricular plan), and a final written report with annotated bibliography, summarizing and documenting the development process as well as providing a basis for future promotional material.

## **Movement Materials Lab**

*Jodi Melnick*

*Graduate Seminar—Fall*

This course is a laboratory focused on the creative potential of human movement. We will explore how work can come into being through the material itself, transformed through the phenomenon of dancing.

While movements will be considered in terms of their compositional relationships to one another, the embodied experience of our dancing and its kinesthetic resonance will be prioritized over cognitively defined, conceptual concerns. The course will respect the intelligence of intuition as we build aptitudes for play, manipulation, and expansion of movement palettes. A key focus throughout the course will be the honing of an artistic voice in the creation of resonant dancing.

## **Graduate Seminar: Independent Study in Dance and Graduate Thesis Prep**

*Peggy Gould, Rakia Seaborn*

*Graduate Seminar—Year*

This course provides an opportunity to explore foundational texts in dance and performance, in the context of the Master of Fine Arts in Dance program. With our programmatic focus on performance and choreography, there are significant writings and discussions in this field that will be important for students to engage as they prepare for careers in dance and performance. Emphasis is on developing a line or lines of inquiry, devising strategies with which to effectively and meaningfully follow learning pathways to produce well-crafted writing. Projects will evolve throughout the year, culminating in a final revision of writing and in-class presentation. Students will also have the opportunity serve as readers for colleagues.

This is a tutorial course for students in the second year of the program, to generate the written portion of the MFA in Dance thesis. Class meetings will be combined and coordinated with Graduate Seminar: Independent Research in Dance, allowing for expanded discussion of research with all students in the MFA in Dance program. In the fall semester, participants will conceptualize and submit a thesis proposal, literature review, annotated bibliography, outline of thesis, and introduction. This may draw inspiration and/or build upon work completed in the first year of the program. In the spring semester, first and subsequent revised/final drafts will be completed and submitted. With instructor's approval, theses may be submitted for publication on the Sarah Lawrence Digital Commons platform. At the end of the semester, all participants will make a presentation with discussion of each aspect of the thesis (choreography, performance and written material). Preparation of the presentation will be supported through class discussion.

## Alexander Technique

*Peggy Gould*

*Component—Fall*

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

## Anatomy

*Peggy Gould, Jessie Young*

*Component—Year*

Prior experience in dance and/or athletics is necessary. Students who wish to join this yearlong class in the second semester may do so with permission of the instructor.

Throughout the year, we will use movement as a powerful vehicle for experiencing, in detail, our profoundly adaptable musculoskeletal anatomy. In the fall semester, students will learn sections of 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 musculoskeletal system. In addition to movement practice, drawings are made as part of each week's lecture (drawing materials provided); problem-solving activities are incorporated throughout the semester. Several short readings and responses will provide opportunities for students to engage primary texts in the field of functional anatomy.

In the spring semester, a weekly lecture with definitions, palpation of bony landmarks, and accompanying movement-based activities will support an in-depth understanding of each anatomical component. Development and refinement of technical training, as well as addressing injury prevention and rehabilitation, are central to this semester's work. Students will be expected to show critical-thinking skills around the concepts presented in class through discussion and written reflection. New perspectives and skills developed in this course will benefit technical development for dancers and movers, as well as provide 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.*

## Ballet

*Megan Williams, Susan Scranton*

*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; Caitlin Scranton in the spring.*

## Choreographing Light for the Stage

*Judy Kagel*

*Component stand-alone*

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 of 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 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 that they build will then be demonstrated together by creating original lighting designs for the works developed in the Live Time-Based Art course.

## Dance Meeting

*Various Guests*

*Component*

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 of 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.

## Guest Artist Lab

TBA

*Component*

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—Fall*

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

*John Jasperse*

*Component—Fall*

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

## Live Time-Based Art

*Beth Gill, John Jasperse, Juliana F. May*

*Component—Fall and Spring*

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 is open to juniors and seniors. The course will be taught by John Jasperse and Juliana May in fall, Beth Gill in spring.*

## Movement Studio Practice

*Peggy Gould, Jennifer Nugent, Catie Leasca, Jessie Young, Jodi Melnick, Wendell Gray II*

*Component—Year*

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

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

*Rakia Seaborn*

*Component—Spring*

All dance is political, simply because it is created by a human being who is of a particular place and time. Thus, the work is inherently commenting on that particular place and time. Using this framework, we will take a deep dive into American dance history from Reconstruction to today with an eye on tackling the questions:

- 1) How did this thing we refer to as American dance come to be?
- 2) Who or what is missing from the canon, and why?
- 3) How do we place ourselves inside of this lineage?

We will examine a combination of video and live performance, newspaper archives, historical pop culture, and scholarly and philosophical writings that range from aesthetics to African diaspora principles, as well as feminist, queer, Black, Latinx, Indigenous, AAPI, and disability theory, in order to create a timeline of American movement from the 19th century to the 21st century:

- 1860–2023, African-American social dance from Reconstruction through your Tik-Tok feed
- 1890–1930s, the mothers of American modern dance
- 1920–1940s, power to the people—the democratization of concert dance and the WPA; 1940–1960s, the “no” generation: on Judson and the emergence of post-modern dance
- 1960s–1990s, the return to “I”—on coming home to the self
- 2000s–2010s, hit me baby one more time—the maximilism of the millenium
- 2010s–2024: say their name—the urgency of the now

With a keen understanding of the state of the world at the point of creation, students will develop a critical eye through which to view performance: Moving beyond an aesthetic understanding of choreographic forms, how were these choreographic forms influenced by the political and social norms of the day? Further, students will begin to develop an understanding of how contemporary American dance is in constant conversation with dance of the past, sharpening their skill sets by capturing reflections in a weekly journal entry. Additionally, students will create a dance family tree, using their artistic interest as the groundwork to trace their own movement lineage across time. Simply, how did you come to dance the way that you do? Students will also be expected to attend two performances over the course of the semester, one contemporary and one historical work. This course should be pretty light in terms of weekly homework; weekly journaling should take about a half-hour. I anticipate framing that journaling in respect to students’ thinking about their own artistic interests so that they are developing source material to create their dance family tree over the course of the semester. The performances and the family tree project will be the most time-consuming. We could also dedicate some class time to peer-to-peer workshopping of that project in order to ease the homework load.



## Music for Dancers

*William Catanzaro*

*Component—Spring*

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

## Performance Project

*Jordan Demetrius Lloyd, Molly Lieber, Eleanor Smith*

*Component—Spring*

Performance Project is a component in which 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 TBA in fall, Jordan Demetrius Lloyd in spring.*

## West African Dance

*N'tifafa Akoko Tete-Rosenthal*

*Component—Spring*

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

## Yoga

*Patti Bradshaw*

*Component—Spring*

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.

## Anatomy Research Seminar

*Peggy Gould*

*Component*

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.

# 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.

## *Degree Requirements*

The M.S. degree in Dance/Movement Therapy can be completed on a full-time basis in two years. The program's structure does not allow for part-time study.

## **Program requirements include:**

### **Completion of 60 credits.**

- Clinical internships totaling 700 hours, with at least 350 hours of direct client contact. Internship placements include therapeutic preschools or community programs, elementary or secondary schools, or child-life programs on pediatric wards, adult psychiatric hospitals, rehabilitation facilities, and nursing homes.
- Clinical fieldwork, which provides opportunities for observation, research, and practicum experience. First-year placements are at a local early childhood center which allows students to study typically developing children from ages 2 through 6.
- Master's thesis, during the program's second year.

## **Typical Course of Study**

Classes are scheduled to meet two days per week, with fieldwork and internships occurring on non-class days. Students will need to have flexible schedules in order to meet fieldwork and internship requirements.

Courses involve movement participation and/or experiential exercises in a seminar format with class discussions. Verbal and movement participation are expected of all students.

## **Year One, Fall Semester**

- Graduate Seminar in Methods and Theory of Dance/Movement Therapy I
- Movement Observation I
- Human Growth and Development
- Group Work: Theory and Practice I
- Professional Orientation and Ethics
- Anatomy & Kinesiology

## **Year One, Spring Semester**

- Graduate Seminar in Methods and Theory of Dance/Movement Therapy II
- Movement Observation II
- Psychopathology
- Group Work: Theory and Practice II
- Clinical Fieldwork Orientation
- Research Methods

## **Year Two, Fall Semester**

- Graduate Seminar in Methods and Theory of Dance/Movement Therapy III
- Movement Observation III
- Clinical Internship
- Clinical Internship Practicum I
- Clinical Treatment Planning
- Graduate Thesis I

## **Year Two, Spring Semester**

- Graduate Seminar in Methods and Theory of Dance/Movement Therapy IV
- Clinical Internship II
- Clinical Internship Practicum II
- Graduate Thesis II

## **Anatomy and Kinesiology**

*TBA*

*Graduate Seminar—Fall*

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

## **Clinical 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.

## **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.

## **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.

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

*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**

*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**

*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**

*Graduate Seminar—Spring*

This final course in the series of four on the methods and theory of dance/movement therapy for clinical practice will examine clinical applications of expressive arts modalities—such as art, music, poetry, and

drama—for the purpose of understanding their relationship to dance/movement therapy and how they can be used in conjunction with dance/movement therapy to enhance and support treatment interventions. We will also examine the use of the artistic elements of dance—such as choreography and performance—to support a variety of mental and physical health goals. The course will have several visiting faculty with expertise in the arts and creative-arts therapies.

## **Graduate Thesis I**

*Elise Risher*

*Thesis—Fall*

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

## **Graduate Thesis II**

*Elise Risher*

*Thesis—Spring*

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

## **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.

## **Human Growth and Development**

*Elise Risher*

*Graduate Seminar—Fall*

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

## **Movement Observation I**

*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**

*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**

*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.

## **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.

## **Psychopathology**

*TBA*

*Graduate Seminar—Spring*

This course is designed to provide students with a base of knowledge in psychopathology and to familiarize students with current conceptions and empirical findings in psychopathology research. Beginning with the question of how abnormality is defined, we will explore contemporary perspectives on psychopathology and focus more specifically on psychological disorders, their development and treatment, and controversies within the field. Additionally, this course will focus on the physiologic and motoric manifestations of illness, the role of dance/movement therapy in treatment, and challenges particular to dance/movement therapy

intervention. This course will use the current version of the *Diagnostic and Statistical Manual of Mental Disorders*, the DSM-5. Reading of the current manual will include discussion of recent changes and the impact on diagnostic understanding and treatment formulation.

## Research Methods

*Elise Risher*

*Graduate Seminar—Spring*

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

# MA HEALTH ADVOCACY

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.

## *Degree Requirements*

Sarah Lawrence's Master of Arts in Health Advocacy is comprised of the following courses and fieldwork.

- Models of Advocacy: Theory and Practice I
- Physiology and Disease
- Models of Advocacy: Theories and Practice II
- Illness and Disability Narratives
- History of Health Care in the US
- Health Care Policy
- Health Law
- Economics of Health
- Ethics and Advocacy
- Statistics for Health Advocacy
- Research Methods for Advocacy
- Program Design and Evaluation
- Capstone Seminar

Sarah Lawrence's Master of Arts in Health Advocacy can be completed in 4 semesters at a pace of 12 credits per semester. Part-time options are also available.

## Models of Advocacy Theory and Practice

*Linwood J. Lewis*

*Graduate 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

*Frederick Nagel*

*Graduate 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

*Mario de la Cruz*

*Graduate 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

*Lois Uttley*

*Graduate 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

*Marybec Griffin*

*Graduate 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

*Linwood J. Lewis*

*Graduate 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

*Bridget Bohannon*

*Graduate 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.

## 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.

### *Advanced Certificate: Foundations of Health Advocacy*

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.

## *Advanced Certificate Program Design and Evaluation*

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.

### *Degree Requirements*

A total of 70 course credits are required to receive an M.S. in Human Genetics.

- 40 academic graduate course credits
- 18 credits of fieldwork training
- 12 credits toward a thesis project
- Required non-credit supplemental activities

The program can be completed on a full-time basis in 21 months.

### *First Year*

#### **Introduction to Fieldwork Practicum**

*Lindsey Alico, Sandie Pisiezcko, Andrew Hubatsek*

*Practicum*

The Medical Genetics Seminar courses introduce students to topics relevant to clinical genetic counseling. Students learn from and interact with experts in their respective fields, gaining an in-depth understanding of fundamental genetic conditions and syndromes as well as current counseling issues and practices. Students will apply their new understanding by utilizing team-based learning activities and case discussions.

#### **Advanced Human Genetics**

*Lindsey Alico, Michelle Bina*

*Graduate Seminar—Fall*

The Advanced Human Genetics course provides students with a foundation in human genetics in preparation for their clinical training and other coursework in the genetic counseling program.

The Advanced Human Genetics 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.

## **Evidence-Based Practice**

*Claire Davis, Erika Renkes*

*Graduate Seminar—Fall*

This course frames the healthcare literature as the foundation of evidence for clinical practice. Students will understand that in order for literature to be translated into clinical practice to best serve patients, practitioners must be critical consumers of publications. To build a foundation of evidence-based practice, students will explore processes of clinical research and examine definitions of evidence. They will develop their own evidence-based practice by learning how to collate judgments about available data – judgments which are perpetually uncertain, ambiguous, and complex as research adds to and alters our present knowledge of health. By the end of the course, students will grow to be consciously critical clinical practitioners who personalize their case preparation to their patients by embodying a practice grounded in research-derived clinical skills.

## **Fundamentals of Genetic Counseling 1**

*Michelle Bina, Sandie Pisiezcko, Lucas Hollifield*

*Graduate Seminar—Fall*

Fundamentals of Genetic Counseling 1 introduces students to skills necessary for genetic counseling. The course is structured around key components of a genetic counseling encounter. Readings provide foundational knowledge of relevant concepts and class discussions encourage comparison of different perspectives and applications. Course instructors demonstrate each skill and students then engage in skill development through role-play, peer feedback, and self-assessment.

## **Pathophysiology**

*Tom Evans*

*Graduate Seminar*

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

## **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.

## **Introduction to Disability Studies**

*Sara Gilvary, Zara Brown*

*Graduate Seminar—Fall*

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

## **Clinical Genomics**

*Emily Qian*

*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.

## **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 their thesis projects. Students are encouraged to become better consumers of the scientific literature, including the use of search engines, a reference program and critical reading skills in

the construction of a literature review as a first step toward study design and publication. The course includes a review of qualitative and quantitative research models, development of surveys, focus groups and questionnaires, and the basics of data analysis and working in SPSS.

## **Fundamentals of Genetic Counseling 2**

*Claire Davis, Michelle Bina*

*Graduate Seminar—Spring*

Building on the skillset of Fundamentals of Genetic Counseling 1, Fundamentals of Genetic Counseling 2 develops skills relevant to clinical risk assessment. By traversing the path from calculations to care, students will understand that risks are composite predictions for future disease, assessment of those risks enables a preventive approach to healthcare, and outcomes of risk assessment are mediated by risk perceptions. Course activities include discussion, small group activities, demonstration, and role-play with peer feedback.

## **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 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.

## **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. Course structure includes lecture, interactive learning activities, and case discussion.



## **Clinical Pediatric Genetics**

*Katie Gallagher, Brooke Delehoy*

*Graduate Seminar—Spring*

Clinical Pediatric Genetics provides students with an in-depth introduction to a pediatric genetics counseling session, including diagnostic processes and assessment and exposure to natural history of common and complex genetic conditions through course-long case scenario examples. Client and family factors are incorporated into such cases, allowing for the student to assume responsibility for their assigned client and experience the life of a pediatric genetics case from beginning to end. Course structure includes lecture, group discussion, and case presentation.

## *Second Year*

### **Special Topics in Genetic Counseling: Direct-to-Consumer Genetic Testing: Past, Present and Future**

*Laura Hercher*

*Graduate Seminar*

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

### **Medical Genetics Seminar 1 & 2**

*Caylynn Carls, Katie Gallagher, Chelsea Miller*

*Graduate Seminar—Fall and Spring*

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

## **Special Topics in Genetic Counseling: Understanding Barriers and Building Alliance in Genetic Counseling**

*Meghan Jablonski*

*Graduate Seminar—Fall*

In this elective seminar, students will explore cognitive, emotional, cultural and socio-economic factors that may impact an individual's engagement in genetic counselling, as well as psychodynamic, cognitive-behavioral, and mindfulness-based approaches to building an empathic and productive working alliance. Relevant history, theory, and evidence-based research will be examined and explored through relevant case studies. Students will have the opportunity to formulate case summaries considering contextual factors and working alliance.

## **Genetic Counseling Seminar**

*Jessica Ostrow Michel*

*Graduate Seminar—Fall*

This course traverses multiple topics that complement core genetic counseling knowledge and skills to enhance and deepen students' personal approach to practice. Students engage in interactive workshops on narrative medicine, variant curation, cultural humility, education outreach, and professional development. Students have opportunities to compare and contrast viewpoints and experiment with applying insights from other disciplines to their work in genetic counseling.

## **Special Topics in Genetic Counseling: Gestalt Genetics**

*Claire Davis, Roni Yamane*

*Graduate Seminar—Spring*

Genetic counseling is a complicated, bifurcated profession – one that forges connections between technological sciences and lived experiences of risk, health, and illness. Health humanities is a discipline which enables us to glean insights into these experiences by interacting with the arts - by reading, writing, watching, and moving, we'll mine for meaning and understanding, wisdom and wit. This course aims to build empathic understanding and critical consideration of genetic counseling practice by exploring genetics, genetic illness, and the profession of genetic counseling as conveyed through books, films, and other media.

## **Case Management Practicum**

*Lindsey Alico, Sara Gilvary*

*Graduate Seminar—Spring*

The Case Management Practicum utilizes a standardized patient model to provide students the opportunity to demonstrate and assess their skill levels in competencies necessary for the practice of genetic

counseling. Students participate in prepared role-playing exercises, followed by class discussion and feedback. The course structure allows students to demonstrate competence in key skills; assess their own strengths and weaknesses and those of their peers; and formulate a plan for addressing areas needing improvement.

## MFA THEATRE

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.

### *Degree Requirements*

For an MFA in Theatre, students will earn a total of 48 course credits (24 in the first year and 24 in the second). Students are accepted on a full-time basis; exceptions are made only in extraordinary circumstances.

In addition to the required components below, students choose components according to their interests and needs. The goal is to create an interdisciplinary course of study that builds on current skill sets and explores aspects of theatre and performance that are new to them.

Graduate students participate in one or more practicum activities per year. Students take at least one analytical class per year during the graduate program (history, theory, survey, dramaturgy, etc.).

### Program Requirements

#### First Year

- Grad Lab
- Contemporary Collaborative Performance
- Performance Research
- Studio (3hrs in-studio/research/documentation) reflected in a weekly process journal.
- 1 Survey/Lecture Component
- 1 Practicum (participation in season productions, guest art residencies, and the Downstage season)
- 3 to 5 Components

#### Second Year

- Grad Lab
- Practice/Thesis
- Studio (2hrs in-studio and 4hrs in research/documentation) reflected in a weekly process journal.
- 1 Survey Class
- 1 Internship
- 1 Practicum (participation in season productions, guest art residencies, and the Downstage season)
- 3 to 5 Components

## Written Thesis

*Cat Rodríguez*

*Graduate Component—Year*

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

## Performance Lab

*Caden Manson , 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 twice a week.

## Embodied Thesis

*Caden Manson*

*Graduate Component—Year*

Embodied Thesis provides a critical and supportive forum for developing new works of original theatre and performance, focusing on researching in multiple formats, including historical and artistic research, showings, improvisations, experiments, and conversation. Each of you had the opportunity to create a solo, duo, or group project. We share our research, respond to developmental prompts, keep a practice journal, loosely develop a structure/content for the projects, refine our performances through showings, and support and gave feedback to the cohort. Embodied Thesis cultivates technical skills and nurtures a deep understanding of the integral relationship between research and embodiment in performance practice. By delving into an intentional and elongated creation process, students embark on a transformative journey of self-discovery. They leave the course equipped with an original work that authentically reflects their artistic voice and demonstrates their growth as innovative practitioners.

## **The Art of Pedagogy: Creating a Modern Theatre Classroom in Higher Education**

*Lauren Reinhard*

*Graduate Seminar*

This graduate level course will focus on pedagogy and the theory of teaching theatre in higher education. Students will prepare to work as a theatre artist and educator in universities and colleges. Students will learn the practical skills of developing materials necessary to secure a position teaching theatre such as a teaching CV, pedagogical statement, artist statement, and diversity statement. Students will also learn the practical skills they will need once they've landed a teaching position such as developing a syllabus and other documents to track student progress. We will discuss different perspectives on arts pedagogy and learn what is new and on the cutting edge of developing culturally competent, anti-racist, trauma informed, consent based, and inclusive teaching practices. Students will learn that Inclusive Teaching is a foundational framework for teaching in an increasingly diverse and globally connected society—one that recognizes and affirms the myriad backgrounds, perspectives, and identities individuals bring to learning environments. We will grapple with this in each class as students are encouraged to design their teaching materials to be welcoming, accessible, inclusive and explicitly centralizing of a broad range of students. Students will learn how to identify their teaching goals for a course and then how to develop curriculums that will work towards those goals with each lesson. They will learn how to design exercises with multiple entrance points and they will learn how to design both summative and formative assessments. In addition to this in class work together, students will gain hands-on experience executing lessons and exercises by assisting a professor in the the SLC theatre program. In this course we will discuss the ideas of thinkers including bell hooks, James P. Comer, Bettina Love, Kim Solga, Augusto Boal, Paulo Freire, Gada Mahrouse, Chanelle Wilson, Nayantara Sheoran Appleton, and Heidi Safia Mirza, among others. Open to graduate students.

### *Acting and Performance*

#### **Advanced Acting MFA Studio: Contemporary Scene Study**

*K. Lorrel Manning*

*Advanced, Graduate Component*

In the graduate studio, we will explore scenes and monologues from contemporary playwrights. Along with an intense focus on script analysis, story structure and character work, students will learn a set of acting tools that will assist them in making their work incredibly loose, spontaneous and authentic. Scenes and monologues will be chosen by the instructor, in collaboration with the students. Prerequisite: Graduate Student or completed at least 2 acting components for undergraduate students.

## Voice-Over Acting Technique

*Lisa Clair*

*Open, Component—Year*

This course is an introduction to the craft and technique of voice-over acting in various forms. The class is open to performers with an interest in gaining the necessary skills to perform in the fields of animation, video games, audio books, commercials, and more. Actors will learn to differentiate between genres and how to adapt their performance approach to each. We will cover basic skills, such as warmups, common terminology, home-studio setup, and audition and performance techniques. We will then build on those skills by learning to break down text, apply breath, perform copy, develop specific characters, and receive feedback and direction. Actors will have the opportunity to dive deeply into a genre of their choice, find and write their own copy, and practice recording and editing takes with the goal of creating a demo reel.

## Actor's Workshop: 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 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 course 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.*

## **Solo Performance**

*Modesto Flako Jimenez*

*Open, Component—Year*

*Solo performance is nothing new. This has been happening since the dawn of man, and it will continue to happen... —Nilaja Sun*

Discover the story you have to tell and own your voice boldly enough to tell it. Unlock your creativity not only for solo performance but also for every other aspect of your creative self! This playwriting-into-performance class will first focus on the actors finding a subject matter that motivates and sustains them. We will discuss the actor's strengths and weaknesses throughout the process, finding the actor's unique voice through self-observance and self-discipline. The goal of this class is to catapult students from summary to interpretation, from regurgitation to analysis, from the simple act of seeing to the complex and bold endeavor of examination. Students are expected to actively measure relevant theoretical knowledge with critical issues pertaining to social justice and social change. Solo Performance emerges out of a desire to heal. Students are invited to create their own performance piece of theatre by developing and rehearsing a script within the spring term. Inviting them to have an intensive self-discovery and process, students will begin with reading and examining one-character plays. We will read the works of Spalding Grey, Anna Devere Smith, Lemon Andersen, and many more; then, as a class, we will discuss techniques, autobiographical subject matter, and themes. Students will create first drafts, next rewrites, then rehearsals, culminating in a final reading and/or performance of their own work.

## **Actor's Workshop: Craft and Character**

*Lauren Reinhard*

*Open, Component—Year*

This course will be made up of exercises, monologues, and scene work intended to teach actors how to use acting techniques like Stanislavsky and Hagen in the craft of acting. Students will learn how to craft a set of given circumstances and make playable choices and objectives based on the analysis of their chosen performance text in order to create a truthful performance. The goal of the class is to give each student his/her own understanding of the importance of developing technique, rigor, and artistic practice in the craft of acting, as well as how to unlock the layers and complexities of any character that they play.

## **Actor's Workshop**

*Marcella Murray*

*Open, Component—Year*

In this class, students will begin developing their own artistic practice for performance—supported by workshops on major acting methods such as Brecht, Stanislavski, and Hagen, as well as workshops on physical theatre and performance in the context of devised work. Through learning the historical and artistic context of different techniques, students will be encouraged to determine which practices are useful to



them in their own work. These include vocal and physical warmups, relaxation, concentration, sensory awareness, listening, communication, and collaboration. Students will complete presentations that will spring from these workshops, as well as monologues and scene study. Students will work toward an awareness of their own process so that they might be confident in their ability to develop characters outside of the context of a classroom. Students will be asked to honestly evaluate their own work, along with feedback from the professor. This class is intended for first- and second-year Theatre Thirds, as well as others who have not taken many (or any) acting courses.

## **Acting and Directing for Camera**

*K. Lorrel Manning*

*Intermediate, Component—Year*

This comprehensive, step-by-step course focuses on developing the skills and tools that young actors need in order to work in the fast-paced world of film and television while also learning how to write, direct, edit, and produce their own work for the screen. 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 a, camera (iPhone, iPad, or other camera) and a computer with editing software (e.g., iMovie, DaVinci Resolve, Final Cut Pro, Adobe Premiere). *A theatre program acting or directing component or permission of the instructor is required.*

## **Filming With Actors: A Workshop for Directors and Actors**

*K. Lorrel Manning*

*Component—Fall*

For the actors (theatre students), we will explore the basics of acting on film with a focus on script analysis and the elements of characterization. We will also explore methods that will allow the actor's work on camera to be loose, spontaneous, and real. *Students must have completed at least one yearlong acting component in the theatre program.*

## *Collaborative*

### **Puppet, Spectacle, and Parade MFA Studio**

*Lake Simons*

*Graduate Component*

Drawing from various puppetry techniques alongside the practices of Jacques Lecoq we this graduate studio explores and experiments 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, puppet as objects and materials, puppeteering the performance space, and the role/relationship of the puppeteer/performer to puppet. This class meets once a week. Prerequisite: Puppetry or by permission of instructor.

### **Digital Devising: Creating Theatre in a Post-Digital 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 the digital and post-internet world. 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.*

### **Songwriting for a New Musical Theatre (Section 1)**

*Storm Thomas*

*Open, Component—Year*

This course suggests a unique approach to musical theatre making, forged during the making of the Tony/Obie award-winning musical, *Passing Strange*. The method treats song, not story, as the seed out of which a show grows. Students are taught to conjure stories out of their songs rather than tacking songs onto a preexisting narrative. The urgency of personal biography as the source material for theatrical mythmaking (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 seeks to keep students inspired and motivated, with more time spent creating than listening to a lecture. Students are regularly given songwriting prompts and invited to take time away from class to compose. Students will work toward building, by semester's end, a final show drawn from 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.

## **Songwriting for a New Musical Theatre (Section 2)**

*Storm Thomas*

*Open, Component—Year*

This course suggests a unique approach to musical theatre making, forged during the making of the Tony/Obie award-winning musical, *Passing Strange*. The method treats song, not story, as the seed out of which a show grows. Students are taught to conjure stories out of their songs rather than tacking songs onto a preexisting narrative. The urgency of personal biography as the source material for theatrical mythmaking (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, seeks to keep students inspired and motivated, with more time spent creating than listening to a lecture. Students are regularly given songwriting prompts and invited to take time away from class to compose. Students will work toward building, by semester’s end, a final show drawn from 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.

## *Design and Media*

### **Interactive Media MFA Studio**

*Tei Blow*

*Advanced, Graduate Component*

This course is designed to introduce students to strategies for making performances and installations using contemporary media playback systems and existing materials sourced from popular culture. By rearranging found media materials in new ways, participants will explore the methods and politics of appropriation in performance work. Bi-weekly workshops on text, sound, and video manipulation in a collaborative format will alternate with experiments in performance, composition and lectures on the historical use of the remix in a variety of art forms. This course is designed to introduce students to strategies for making performances and installations using contemporary media playback systems and existing materials sourced from popular culture. By rearranging found media materials in new ways, participants will explore the methods and politics of appropriation in performance work. Bi-weekly workshops on text, sound, and video manipulation in a collaborative format will alternate with experiments in performance, composition and lectures on the historical use of the remix in a variety of art forms. The course takes the form of a weekly

4-hour lab format. Participants should have an interest in both performance and performance technology, though experience in either is not a prerequisite. Prerequisites: Open to Graduate Students and advanced Undergraduate students who have taken Sound Design or Video Design courses.

## **Corrupting the Moving Image MFA Studio**

*Itziar Barrio*

*Advanced, Graduate Component*

In this course, students will analyze and experiment with different moving image formats, including web projects and films, while focusing on video art, video installation and live performance. They will develop an understanding of moving image techniques and, with the aid of film theory, how they can be augmented, disrupted and corrupted. We will destabilize 'the quotidian' by mutating conventions as a political method and a creative process. Cutting-edge experiments in video corruption as an aesthetic strategy will be emphasized, from willful corruptions of the medium to the use of accidents and errors to break established rules. The course will draw on a rich body of readings, including *Glitch Feminism* by Legacy Russell, *The Queer Art of Failure* by Jack Halberstam and *For an Imperfect Cinema* by Julio García Espinosa. Through individual tutorials, group discussion, in-class critique and collaborative exercises, students will develop their video art practice by translating theory and technique into their own language and individual voice. Prerequisite: Graduate Students or Undergraduate students who have completed at least one video and one sound component.

## **Lighting Design I**

*Timothy Cryan*

*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 assist other designers as a way of developing a greater understanding of the design process. *This class meets once a week.*

## Lighting Design II

Timothy Cryan

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. *This class meets once a week. Completion of Lighting Design I or permission of the instructor is required.*

## 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 their imagination to create a theatrical world on stage. The class 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 the 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

Intermediate, 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 with examples of department productions. Students are required to present most of the projects to the class, followed by questions and comments from the fellow students. *This class meets once a week. There is a \$50 course fee. Prerequisite: Completion of Scenography I is required.*

## Sound Design

Glenn Potter-Takata

*Open, Component—Year*

This course serves as an introduction to theatrical sound design. Students will learn about basic design principles, editing and playback software, content creation, basic system design, and sound theory. The course examines the function and execution of sound in theatre, dance, and interdisciplinary environments. Exercises in recording, editing, and designing sequences in performance software will provide students with the basic tools needed to execute sound designs in performance.

## Video and Media Design

Glenn Potter-Takata

*Open, Component—Year*

This course, which serves as an introduction to theatrical video design, explores the use of moving images in live performance, basic design principles, editing and playback software, content creation, and basic system design. The course examines the function and execution of video and integrated media in theatre, dance, and interdisciplinary environments. Exercises in videography, nonlinear editing, and designing sequences in performance software will provide students with the basic tools needed to execute projection and video design in a live performance setting.

## Costume Design I (Section 1)

Liz Prince

*Open, Component—Year*

This course is an introduction to the basics of designing costumes and will cover various concepts and ideas, such as the language of clothes, script analysis, the elements of design, color theory, fashion history and figure drawing. We will work on various theoretical design projects while exploring how to develop a design concept. This course 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 I (Section 2)

Liz Prince

Open, Component—Year

This course is an introduction to the basics of designing costumes and will cover various concepts and ideas, such as: the language of clothes, script analysis, the elements of design, color theory, fashion history, and figure drawing. We will work on various theoretical design projects while exploring how to develop a design concept. This course 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 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. *Completion of Costume Design I or permission of the instructor is required.*

## 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.*

## **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. *This class meets once a week. Completion of Costume Design I and Costume Design II or permission of instructor is required.*

## *Directing*

### **Advanced Directing MFA Studio**

*Kevin Confoy*

*Advanced, Graduate Component*

This component offers a vital technique in the art and craft of directing. AD Studio encompasses the full expression of a director's job, and establishes a way of working. The class provides a framework for determining how a director's experiences, influences and point of view shape their productions. In a series of hands-on projects, students de-construct all aspects of the director's job, moving from abstract ideas to concrete expression. AD Studio begins with the text. The class offers directors an outline for dissecting plot and story, and techniques for dynamic staging. Students work with a variety of texts, ranging from published plays, in poetic and realistic language, to original work from non-traditional sources. AD Studio is a self-contained ensemble. Students will act in their classmates' productions, as they direct their own. The class takes a director through the processes of production, from first read and dramaturgical research, to casting, design meetings, mock production meetings, and rehearsals, to staged work. AD Studio will include guests from a range of design and technical backgrounds who will discuss their own ways of working, and the collaborative aspects of staging a production. Students will make presentations on artists who particularly inspire their own ways of thinking about art. Emphasis in AD Studio is on the ideas and practices of artist/directors like Bertolt Brecht, who approached theatre as a means of activism, and contemporary theatre-makers like Anna Deavere Smith, Anne Bogart, and Moises Kaufman, among others, who forge a personalized approach to directing built upon dynamic analysis and an expansive point of view. Graduate or undergraduates who have taken the intermediate directing component Directing Brechtling or Expanded Directing.

### **Actor's/Director's Lab**

*William D. McRee*

*Open, Component—Year*

This is a class for actors and directors to work together on new or published work. Students may choose to work as a director, an actor, or both on all class projects and may change their choice on each of the next



projects as the year progresses. The fall semester will focus on scene work; the spring semester, on short plays and one-acts. There will be inside-of-class and outside-of-class rehearsals. Some of the pieces will be assigned; most will be the student director's choice. *Class size is not limited.*

## **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. This workshop is open to beginning directors and any interested student. *This class meets twice a week.*

## *Movement and Voice*

### **Musical Theater MFA Studio: Sound, Storytelling and Society**

*Storm Thomas*

*Advanced, Graduate Component*

This is a graduate studio focused on interrogating the link between music and storytelling traditions in and beyond the musical theater industry. Special attention will be paid to how these forms intersect with wider social structures such as labor and economy, and identity and oppression. Black and queer musical theater will be essential to our research and inquiry. In-class lectures will range, for example, from hands-on experimentation with instruments and music-making technologies to an in-depth analysis of current trends within the industry. Our approach will blend theory, practice, and theater history. This course is suited for students who are interested in sound as essential to their work or are drawing connections between their sound-based theater practice through broader academic disciplines such as theater studies or musicology. Students will develop and share a portfolio of work that is unique to their own interests and skills based on assignments. Open to graduate students and advanced undergraduate students who have taken Songwriting For A New Musical Theater. 3 hr class with additional weekly time for office hours.

## **The Articulate Instrument: Suzuki Training for the Actor**

*Matthew Mastromatteo*

*Open, Component—Year*

As performers and storytellers, it is our work to transmit information or data to our audiences. In this course, we will explore how the body, as our instrument, can be a powerful tool used to amplify our ability to communicate point of view and meaning in art making. Supplementing the Suzuki Method of Actors Training, we will also draw upon trainings such as (but not limited to) Viewpoints, Michael Chekov Technique, and Miller Voice Method. Through these vocal and physical techniques, we will develop an increased sense of bodily awareness and practice how we can use this awareness to inform expressive choice making. We will learn how to honor and navigate our habitual psychological and physical mannerisms, as we approach character and/or generative work. We will do all this while we unpack a collection of common aesthetics to help us approach any work environment in a “front-footed” manner.

## **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 the 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.*

## **Choreographic Strategies in 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 that theatre is made from (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 come to more clearly 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 examples on video. 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 willingness to jump in.

## **Introduction to Stage Combat (Section 1, Unarmed)**

*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. *This class meets once a week.*

## **Introduction to Stage Combat (Section 2, Unarmed)**

*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. *This class meets once a week.*

## **Introduction to Stage Combat (Section 3, Knife)**

*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. *This class meets once a week.*

## **Advanced Stage Combat**

*Sterling Swann*

*Advanced, Component—Year*

As a continuation of stage combat, this course deals with more complex weapon styles. The “double-fence,” or two-handed forms (rapier and dagger, sword and shield) are taught. Students are asked to go more deeply into choreography and aspects of the industry. Critical thinking is encouraged, and students will be asked to create their own short video showing an understanding of basic principles (use of distance, point of view, storytelling). The function of the stunt coordinator, essential in a growing film industry, will also be explored. *Completion of Introduction to Stage Combat (Section 1, 2, or 3) is required.*

## *Playwriting*

### **Creative Impulse MFA Studio: The Process of Writing for the Stage**

*Lisa Clair*

*Graduate Component*

In this graduate studio, 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 be a writer, along with ideas of what a play is “supposed to” or “should” look like, in order to locate their own authentic ways of seeing and making. In other words, disarming the rational, the judgmental thinking that is rooted in a concept of a final product and empowering the chaotic, spatial, associative processes that put us in immediate formal contact with our direct experience, impressions and perceptions of reality. Emphasis on detail, texture and contiguity will be favored over the more widely accepted, reliable, yet sometimes limiting Aristotelian virtues of structure and continuity in the making of meaningful live performance. Readings will be tailored to fit the thinking of the class. We will likely look at theoretical and creative writings of Gertrude Stein, George Steiner, Mac Wellman, Maria Irene Fornes, Adrienne Kennedy, Mircea Eliade, Kristen Kosmas, Richard Maxwell, 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. Graduates and open to undergraduate juniors and seniors.

## **Act One, Scene One: Beginning to Find Yourself in the World of Diverse, Modern Playwriting**

*Jonathan Alexandratos*

*Open, Component—Year*

If you're new to playwriting and looking for a safe, warm classroom to experiment with your burgeoning love of the craft, this is the place for you. We'll make our own plays, but we'll do it informed by the diversity that is on our stages right here, right now. Playwrights like David Henry Hwang, Sarah Ruhl, Dominique Morisseau, Nilaja Sun, C. Julian Jimenez, and many others will be the voices that we elevate as we find our own. A combination of analysis and (primarily) creative workshop, Act One, Scene One is a great place to start your first (or second, or third, or fourth) play.

## **Playwriting Techniques**

*Stuart Spencer*

*Open, Component—Year*

In this course, 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. In the first term, you will write a short scene every week taken from *The Playwright's Guidebook*, which we will use as a basic text. At the end of 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 will be on the writer's deepest connection to the material—where the drama lies. Work will be read aloud and discussed in class and discussed each week. Students will also read and discuss plays that mirror the challenges presented by their own assignments. *This course meets once a week.*

## **Queering Stages With Trans and Non-Binary Pages: Advanced Playwriting with a Focus on Trans and Non-Binary Work**

*Jonathan Alexandratos*

*Advanced, Component—Year*

If you're a playwright searching for a safe place to create and/or engage trans and non-binary work, perhaps inventing your own along the way, then this is a class for you. We'll look to myriad texts—from Alok's Instagram posts, to C. Julian Jimenez's plays, to She-Ra, to Joseph Campbell (critically), to K. Woodzick's Non-Binary Monologues Project, to Disclosure, to Vivek Shraya...to much, much more—in order to synthesize what already informs some trans and non-binary work with our own creative desires. As long as you feel invested in trans and non-binary work and a classroom of respect, you're welcome here. Before I came out as non-binary, survey classes about trans and non-binary work showed me the breadth of the umbrella. I hope to do the same here. *Completion of at least one yearlong playwriting class is required.*

## **Playwrights 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 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. We read great plays and analyze them dramaturgically; it’s indispensable for the playwright. We will read some existent texts, time allowing. Finally, your interest in the workshop indicates a high level of seriousness about playwriting—and all serious playwrights should take the History and Histrionics course. *This class meets twice a week. Students must have, at minimum, 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.*

## *Production*

### **Creative Practice, Organizing, and Producing**

*Ben Pryor*

*Advanced, Graduate Component—Fall*

This graduate level component is an intensive in artistic planning and production. From conceiving a project, planning, budgeting, and fundraising for its creation, promoting the premiere, taking a work on the road, and archiving it for the long term, this class will prepare students with a basic knowledge of what it takes to put your work into the world. In addition the class will look at the national and international contemporary performance field with a ground level introduction to working artists, residencies, presenting organizations, festivals, museums, and more. This class meets on zoom. Open to graduate students and undergraduate seniors.

### **Grants and Fundraising for Independent Artists**

*Ben Pryor*

*Advanced, Graduate Component—Spring*

This class will serve as an introduction to grants and fundraising for independent artists. We will explore managing a grants and individual giving calendar, local, state, and federal funding sources, and delve deep into project based grants for independent artists including The MAP Fund, Creative Capital, New England Foundation for the Arts National Dance & Theater Projects, National Performance Network’s Creation and

Development fund and more. In addition we will explore crowdfunding methods and individual solicitation. Classes will be a mix of lectures via case studies of successful grants, guest appearances from foundation program officers, and workshop sessions through which students share progress and challenges in completing mock grant applications throughout the semester. Grad Component open to undergrad Juniors and Senior.

## **Production Management**

*Heather Drastal*

*Open, Component—Year*

Production managers bridge the gap between artistic and logistic elements of production. They must be problem solvers, big-picture thinkers, and well-versed in all aspects of theatre—blending technical, artistic, and managerial skills. This course is a study of theatre management, with an emphasis on real-world applications to production-management concepts. Students will develop an understanding of the relationships between and among the creative, administrative, and production departments of a theatre company and how these function collectively to achieve common organizational and artistic goals. Through project-based activities, production-management students will develop a working knowledge of the artistic and managerial elements of a theatre company and how these function together to deliver a cohesive season. Students will dialogue with innovators in the field and analyze real-world applications of production-management concepts. A theatre-management practicum is embedded in the course curriculum; all students will be assigned as a student production manager for an SLC Theatre production.

## **Stage Management**

*Heather Drastal*

*Open, Component—Year*

Stage management is a practice grounded in supporting communication across all departments. A stage manager acts as a liaison between and among all members of the company—the cast, director, designers, producers, and technical crew. Stage managers also support the director and company by helping to set the tone of the room; they establish clear and specific expectations, develop and implement systems to help move the process forward, and manage all technical elements throughout the process. Good stage managers are flexible and exhibit transparency and empathy as they hold space for everyone, curating a culture of trust and professionalism through their work. This course will explore the basic techniques and skills of stage management via the five stages of production: preproduction, rehearsals, tech, performance, and close/strike. Students will practice script analysis and develop systems for rehearsal/performance organization and the maintenance and running of a production. A theatre-management practicum is embedded in the course curriculum; all students will be assigned as a stage manager or assistant stage manager for an SLC Theatre production.

## **Tools of the Trade**

*Robert Gould*

*Open, Component—Year*

This is a stagehand course that focuses on the nuts and bolts of light and sound-board operation and projection technology, as well as the use of basic stage carpentry. This is not a design class but, rather, a class about reading, 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.*

## **DownStage**

*Graeme Gillis*

*Sophomore and above, 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 both graduate and undergraduate students, sophomore and above.*

## *Theatre and Civic Engagement*

### **The Stories We Could Tell: Theatre Through Memory**

*Christine Farrell*

*Open, Small seminar—Spring*

All stories can enlighten us, all can transform the listener, and all can allow the storyteller to see and experience things they have forgotten. The stories we could tell are limitless. In this course, eight-to-10 students would be trained in improvisational exercises used for building community and narrative storytelling. The students would begin the course practicing and learning the varied theories connected to the work of Community and Social Practice Programs and Theatre of the Oppressed. Once the students feel comfortable using the exercises, we will spend one afternoon a week visiting and discovering the stories of the residents of the senior low-income housing and assisted-living communities at Wartburg Rehabilitation Center in Yonkers. We would listen to, invest in, and develop the stories from the lives of the residents. Some will be dramatic reflections of their life events; others will be simple adventures of everyday existence. Students do not need any background in theatre, just a desire to connect to the Wartburg culture and explore memory through storytelling. As we gather these stories, we will develop a theatre project with and



for the residents. The goal of the collaboration is to motivate, expand, and create more vivid memories in us all. *This course can be taken as a 2-3 credit course or a 5 credit course. Students who wish to take it as a 5 credit course must meet on Mondays for conferences throughout the semester.*

## **Theatre and Civic Engagement: Methods of Civic Engagement**

*Allen Lang*

*Open, Component—Year*

This course is for undergraduate theatre artists interested in learning and sharing theatre skills in the community. Using the vocabulary of theatre, we will investigate methods and techniques, styles, and forms to create and develop theatre projects designed for specific community work. The course develops individual collaboration, experimentation, and understanding of specific community needs. Students will explore the essentials of constructing a creative practice for community engagement. In addition, students will learn to extend their personal theatre skills by developing detailed interdisciplinary lesson plans for specific workshops. Each community project is unique. Lesson plans may include a combination of theatre games, acting, music, story making, movement, and drawing. Participants are encouraged to teach what they already know, step outside their comfort zone, and learn more as they become aware of their placement's educational and psychological needs. The course focuses on teaching methods, making mistakes, and becoming aware of individual and personal processes. This ideal combination explores education and community problems for those considering a career in early-childhood, middle-school, and/or high-school education and beyond. Course topics will explore community self-care, lesson planning, curriculum development, and approaches to learning. Students will experience crucial connections between theory and practice through a weekly community placement. Students will learn by doing, gaining hands-on experience by collaborating as a team member at an area school, senior home, museum, or the long-running SLC Saturday Lunchbox Theatre program, which is open to the Sarah Lawrence and Yonkers communities. In addition, students will gain valuable experience as prospective teachers and teaching artists by taking this course and developing lesson plans that will be useful and valuable beyond the College experience. Students will better understand how civic-engagement practices encourage essential dialogues that deepen community connections and may lead to change. Many former students of this course are teaching and running educational programs at schools, theatres, and museums across the globe. Course readings will include the work of Paolo Freire, Augusto Boal, Viola Spolin, M. C. Richards, Vivian Gussin Paley, Pablo Helguera, and others. Placements may offer an hourly stipend.

## **Theatre and Civic Engagement: Curriculum Lab**

*Aixa Rosario Medina*

*Open, Component—Year*

The Curriculum Lab 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 Lunchbox Theatre, students will gain insight into child-development principles, lesson-planning skills, and classroom-management strategies. Through inquiry and reflection, students will expand their critical-thinking processes while utilizing practical teaching methods and techniques suitable for multiple learning types and levels.

## **Theatre and Civic Engagement: Teaching Artist Pedagogy**

*Allen Lang*

*Advanced, Component—Year*

Theatre and Civic Engagement teaching artists students will develop valuable creative resources while investigating the intersection of theatre and community. This course is open to graduate and upper-level undergraduate students interested in sharing theatre skills with the community. We will explore interdisciplinary creative processes, social-justice issues, and curriculum development focusing on the individual. We will analyze the crossovers between various teaching theories, pedagogies, and philosophies. In addition, students will explore creating theatre in the community that investigates the connection of art practices in education while respecting the emotional aspects of learning. Students will analyze, explore, and investigate social-justice pedagogies and philosophies and explore various practices and creative techniques to deepen awareness of critical thinking. We will look at strategies for classroom management and teaching methods suitable for different ways of learning. Students will actively create, develop, and share collaborative theatre lessons while building community with artists, teachers, and community organizations. Active class work will explore ideas for projects that will support lesson planning and the growth of curriculum concepts. In addition, students will hold yearlong placements at schools, community centers, area colleges, museums, LGBTQIA youth centers, and the long-running SLC Saturday Lunchbox Theatre program that combines the Sarah Lawrence and Yonkers communities. As a result of this course, students will have a portfolio of designed lesson plans and educational ideas that will serve as a creative template for current and future projects. We will explore the work of Paulo Freire, Augusto Boal, Suzanne Lacy, Ana Mendieta, bell hooks, and others. Placements may offer an hourly stipend. *Undergraduate students must have completed Theatre and Civic Engagement: Methods of Civic Engagement.*

## *Theatre, History, Survey*

### **Performance Research**

*Cat Rodríguez*

*Advanced, Graduate 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 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. Open to Graduates, Seniors or by permission of the professor.

## **Historic Survey of Formal Aesthetics for Contemporary Performance Practice**

*Lisa Clair*

*Open, Component—Year*

Once upon a time, a playwright said in a rehearsal, “I just think that this is the most Cubist moment of this play.” Everyone in the room fell silent and grew uncomfortable, because...what in the heck did she mean by that? And aren't we already supposed to know? This interactive lecture course 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 own work's impact on the world and to start using terms like “Post-Modernism” and “Futurist” with confidence.

## **In Gratitude for the Dream: Theatre and Performance in African Diasporas**

*Marcella Murray*

*Open, Component—Year*

In this lecture, we will focus on theatre and performance in the African diasporas. This class will discuss some of the different experiences of what it means to be of an African diaspora and to create for performance. How do you express yourself when, structurally, your environment is inhospitable to such a self? We understand that the most commonly expressed histories tend to favor Western perspectives. How, then, do we understand and trust what we learn of the history of Black performance? How do we understand and trust what we hear/read about contemporary Black theatre and performance? What IS theatre, and how does that word relate to non-Western traditions of performance? This class is interested in the connection between ritual and performance, mythology and truth, house and home; it holds space for oral traditions and modes of performance not necessarily called theatre while also maintaining a weekly practice of reading and discussing published plays, theory, and criticism.

## History and Histrionics: A Survey of Western Drama

Stuart Spencer

*Open, Component—Year*

This course explores 2,500 years of Western drama and how dramaturgical ideas can be traced from their origins in fifth-century Greece to 20th-century Nigeria—with many stops in between. We will try to understand how a play is constructed, rather than simply written, and how how each succeeding epoch has both embraced and rejected what has come before it in order to create its own unique identity. We will study the major genres of Western drama, including the idea of a classically structured play, Elizabethan drama, neoclassicism, realism, naturalism, expressionism, comedy, musical theatre, theatre of cruelty, and existentialism. And we will look at the social, cultural, architectural, and biographical context for the plays in question to better understand how and why they were written as they were. Classroom discussion will focus on a new play each week, with occasional written projects that explore these ideas more closely.

## The Broadway Musical: Something Great is Coming

Stuart Spencer

*Open, Component—Year*

For some 60 years, roughly from 1920 to 1980, the Broadway musical was in its Golden Age. The subjects were for adults, the lyrics were for the literate, and the music had a richness and depth of expression never since equaled in American composition. In the first term, we'll focus mostly on the "integrated musical"—shows that tell a story, with the songs woven seamlessly into the plot, like *Show Boat*, *Carousel*, *South Pacific*, *My Fair Lady*, *The Music Man*, *Fiddler on the Roof*, and *Sweeney Todd*. But we'll also spend some time looking at the much more chaotic zaniness of musical comedies, like *The Boys From Syracuse*, *Guys and Dolls*, and *How to Succeed in Business Without Really Trying*. In the second term, we move on to the "concept musical," Broadway's answer to cubist painting, which took a subject and looked at it from every conceivable angle except that of a conventional plot. These will include *Cabaret*, *Company*, *Candide*, *Follies*, *Chicago*, *Pacific Overtures*, and *Merrily We Roll Along*. And we'll end the year by looking at two great Broadway operas: *Porgy and Bess* and *West Side Story*. Creative projects will be assigned for students to more deeply investigate the ideas presented by the course.

## Far Off, Off-Off, Off, and On Broadway: Experiencing the 2023 Theatre Season

William D. McRee

*Open, Component—Fall*

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 the company. Students will be given access to all available group and student discounts when purchasing tickets. *This class meets once a week. There is a class fee of \$350 for tickets to shows.*

## MFA WRITING

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.

### *Degree Requirements*

A total of 44 course credits is required to receive an MFA in Writing. The program can be completed on a full-time basis in two years or part-time in three years or more.

Graduate writing workshops:

4 total/1 per semester (20 credits)

Craft- of- Writing classes:

4 total/1 per semester (16 credits)

Literary Colloquium:

4 total/1 per semester (6 credits)

Master's Thesis

2 total/1 per semester in final year (2 credits)

### *Workshops*

#### **The Map of Fiction—Hybrid Fiction Craft/Workshop**

*Nelly Reifler*

*Graduate Seminar—Fall*

This hybrid craft class/workshop will survey the topography of craft. Each week, we will focus on one term or topic that commonly arises in writing workshops and then will dig into its meaning and origin. We will identify established conventions attached to each topic and ask what it's like to explode them. What do we really mean when we talk about the stakes of a story? What, on an essential level, is point of view? How do we distinguish the narrator from the author? What is a beginning, and what is an end? What shapes can hold narrative beyond the arc? How can sensory details drive a work of fiction rather than merely decorate it? And what is style? We will read stories, essays, and excerpts by authors such as Uchida Hyakken, Clarice Lispector, D. Foy, Deb Olin Unferth, Garielle Lutz, James Hannaham, Renee Gladman, Robert Lopez, Yasunari Kawabata, Rachel Cusk, Pema Chodron, Maurice Kilwein Guevara, and Arthur Bradford. We will also discuss songs, films, semiotics, and other projects that twine with fiction. Every exploration will be accompanied by

at least one writing experiment. When we discuss pieces by students enrolled in this class as a workshop, the writers' craft concerns will be our first focus—and we will bring the same curious and open-minded spirit to these works in progress as we will to the published prose.

## **Poetry Workshop: Education of a Poet**

*Victoria Redel*

*Workshop—Fall*

Muriel Rukeyser wrote, “If there were no poetry on any day in the world, poetry would be invented that day. For there would be an intolerable hunger.” In this workshop, we will explore what influences the subject and fabric of our poems and what is our necessity as a poet? We’ll explore how other forms of art, science, nature, philosophy, mythology, religion, etc. can inspire our work as poets. What shapes our own education as a poet? How has place influenced us? What are the deep sounds and music that reside within us? We’ll read and discuss poems and essays as paths to consider opportunities, strategies, and mysteries integral to the questions that we ask of our own poems. Our reading list will be somewhat organic but will include: Ai, Betts, Bachelard, Gay, Frost, Gluck, Lux, Levine, and Whitman.

## **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

*Workshop—Fall*

In this course, we will examine contemporary voices in poetry and build our own poetry-writing practice, engaging in lively questions about process and craft as we work to define and contextualize poetry in our class discussions and workshops. Students will individually produce material and submit drafts to the poetry workshop for discussion, where we will learn to offer serious and constructive criticism. The goal of the poetry workshop is generative: It propels a dynamic revision process so that, at the end of the semester, each student will submit a portfolio of revised material. This course strives to equip students with a framework to both read and relate to poetry as an artistic discipline, as well as a means to connect individual and collective expression within a broader social, historical, political, colonial, and/or transnational context.

## 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.

## A Fiction Workshop to Make Revision Less Torturous

*Myla Goldberg*

*Workshop—Fall*

Okay, you’ve gotten the words out—but now what? While no workshop can sit beside you while you stare at the screen, wondering what you’re supposed to do next, this class aims to get you (somewhat, maybe even very) excited about revision. Together, we’ll examine the underlying architecture of stories and have discussions that generate the kind of specific, constructive feedback that makes the revision process less like walking blindfolded. I aim to foster a community of readers with the kindness, toughness, honesty, and sensitivity that can make the workshop a unique and valuable writing tool. Ambition and risk-taking will be encouraged. Through the work, we’ll discuss the makings of strong plots, memorable characters, and strategies for creating and sustaining narrative momentum. After two weeks of craft discussions and in-class writing, the rest of the semester will be devoted to reading and responding to workshop submissions. Our discussions will be supplemented by wide-ranging outside reading geared to the needs and concerns of the class. Likely suspects include Lesley Arimah, Richard Bausch, Edith Pearlman, and Tom Perrotta.

## Fiction Is a Speculation: A Writing Workshop

*David Hollander*

*Workshop—Fall*

I am amused by the idea that only *some* fiction is “speculative.” A blank page, after all, is not a physical construction site. What a writer puts on that page is a series of hypotheses that sponsor no life and no activity outside the page’s confines. Whether the work falls under the umbrella of “psychological realism” or “expressionism” or “science fiction” or “surrealism” or “naturalism” or “fantasy,” the goal is the same: to move, change, or otherwise *affect* the reader. This is the spirit in which this speculative fiction-writing workshop is offered. Our reading list will include everything from the postmodern fracture narratives of Donald Barthelme to the genre-bending world inversions of Anne Carson to the surrealism of Rahawa Haile to the madcap speculations of Harlan Ellison to the architecturally unique work of Carmen Maria Machado to the patterned realism of AM Homes. The goal in discussing these works will be to see their underlying patterns and the ways in which *every* story—including the realist stories—must “cheat” reality in some way to deliver its message to you. As for how the class will actually run, here are a few things I’m (relatively) sure about. Each student will bring at least one, and possibly two, stories into the classroom over the course of the semester. Students will often write in response to prompts designed to help them find a voice, take a chance, do something that they wouldn’t expect of themselves. We will, on two or three occasions, take a break from our routine to discuss a great (and yes, “speculative”) novel. We will try to do away with the

words “I want” in our critiques of student stories and, instead, to attune ourselves to what each story is trying to *do* and to imagine how it might become more purely what it is rather than something we want it to be. If this sounds interesting, show up; we’ll work the rest out as we go.

## 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. The workshop’s 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, and hybrid forms, 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 discussions will supplement the discussion of student work. In particular, I think of a story as a kind of circuit—a system with a current that runs through it to achieve certain effects along the way, directing that energy toward some final expression of catharsis. It’s important to understand just what is inherently interesting to a stranger entering into that circuit cold—and how the guided charge and shape of its energy *is* a reader’s engagement. 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* and contemporary adaptations of the theory of plot 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”: 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 leaning toward forms that illustrate more experimental ideas (though not entirely). It 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 that 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.

## Craft Classes

### Teaching Good Prose: Pedagogy Craft Class and Internship

*Madeleine Mori*

*Graduate Seminar—Fall*

**Prerequisites:** Completion of at least two semesters in the MFA Writing program.

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 the 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 one-to-two hours per week.

Amy Beth Wright, SUNY Purchase Faculty

### The Map of Fiction—Hybrid Fiction Craft/Workshop

*Nelly Reifler*

*Graduate Seminar—Fall*

This hybrid craft class/workshop will survey the topography of craft. Each week, we will focus on one term or topic that commonly arises in writing workshops; then, we will dig into its meaning and origin. We will

identify established conventions attached to each topic and ask what it's like to explode them. What do we really mean when we talk about the stakes of a story? What, on an essential level, is point of view? How do we distinguish the narrator from the author? What is a beginning, and what is an end? What shapes can hold narrative beyond the arc? How can sensory details drive a work of fiction rather than merely decorate it? And what is style? We will read stories, essays, and excerpts by authors such as Uchida Hyakken, Clarice Lispector, D. Foy, Deb Olin Unferth, Garielle Lutz, James Hannaham, Renee Gladman, Robert Lopez, Yasunari Kawabata, Rachel Cusk, Pema Chodron, Maurice Kilwein Guevara, and Arthur Bradford. We will also discuss songs, films, semiotics, and other projects that twine with fiction. Every exploration will be accompanied by at least one writing experiment. When we discuss pieces by students enrolled in this class as a workshop, the writers' craft concerns will be our first focus—and we will bring the same curious and open-minded spirit to these works-in-progress as we will to the published prose.

## **Small Forms—Mixed-Genre Craft**

*Kate Zambreno*

*Graduate Seminar—Fall*

As opposed to an emphasis on the big or break-through, why not celebrate the small, the minor, the ordinary? Perhaps in those spaces the radical and poetic can co-exist...prose works that are about attention and care. In this craft class, we will consider smaller forms—the fragment, brief essay, flash, report, note, *fait divers*, *crônicas*, journal entry, calamity, *feuilleton*, short talk, lecture, pillow book, miniature, portrait, the sketch or vignette, the little virtue or labor. Writers that we will read may include Kate Briggs, Lauren Elkin, Mieko Kanai, Fleur Jaeggy, Renee Gladman, Natalia Ginzburg, Lydia Davis, Robert Walser, Lauren Berlant and Kathleen Stewart, Sophie Calle, Anne Carson, Amina Cain, Barbara Browning, Sei Shōnagon, Rivka Galchen, Claire-Louise Bennett, Barbara Browning, Etel Adnan, T Fleischmann, and Moyra Davey. Students will read and write small forms weekly.

## **Dance as Writing—Mixed Genre Craft**

*Meredith Talusan*

*Graduate Seminar—Fall*

This craft class, open to writers of any genre, will use methods derived from the world of dance to explore new ways to generate and revise compelling writing. Shifting back and forth between dance studio and seminar table, movement will be our starting point in finding connections between physical embodiment and literary expression—which will allow us to reexamine our writing practice. Areas of dance and performance from which we will draw and that overlap with writing concerns include techniques for heightening physical perception, movement through space as a gateway to memory, dance as a method for accessing heritage, the use of randomness in composition, and choreography derived from improvisation, as well as relationships between dance and nature. While the emphasis of the class will be on using movement to find new approaches to writing, participants are more than welcome to bring in works-in-progress and

their own existing methods. For inspiration and insight, we will watch works and read from choreographers like Merce Cunningham, Trisha Brown, Yvonne Rainer, Bill T. Jones, and Simone Forti. A background (or perceived ability) in dance is absolutely not required.

## **Raiding the Land of Make-Believe: Fiction for Nonfiction Writers**

*Timothy Kreider*

*Graduate Seminar—Fall*

Writers don't discriminate between forms or genres as much as critics or academics do. Writers read fiction and nonfiction alike—novels and memoirs, stories and essays—scavenging ideas and techniques omnivorously. This will be a creative nonfiction class; but we'll primarily be reading fiction, as well as books on the fuzzy boundary between fiction and non-, scrutinizing them for anything that we can steal and put to our own purposes. Can't nonfiction prose be as opulently gorgeous as lyric novels? Is there a place in nonfiction for genre conventions like melodrama or suspense—for surprise twists or strategically withholding information? Does your story need to be in boring, old, chronological order? Do you have to be a reliable narrator? How much does your persona and voice overlap with the real you? We'll also, unavoidably, stumble into the icky ethical mire of exactly how true things need to be for the purposes of nonfiction—and who gets hurt or implicated by the truth—and slog on through. We'll just hash it all out, is what we'll do. Students will write some exercises to explore these questions and incorporate the techniques that we study into their own works-in-progress.

## **Crossing Over—Speculative Fiction Craft**

*Graduate Seminar—Fall*

This class will approach speculative fiction as a space for boundary transgression. We will read and write fiction that contains explicit movement across states of being, worlds, genres, realities, bodies, or beliefs. We will begin with the concept of “weirdness,” defined as an event or experience which does not belong to consensus reality, and consider how authors use weirdness and estrangement to subvert literary genres and conventions. In our writing practices, we will experiment with different modes of storytelling to explore the boundaries of realism and “reality” in our own work. Each class will focus on a source text in which a boundary is crossed—sleep, self, species, culture, death, sobriety, the laws of physics—and examine the mechanics of the transgression or traversal. How do you take a reader with you into the unknown? How can prose choices destabilize what is taken for granted? We will read work by writers that include Mark Fisher (normal/weird), Helen Phillips (self/other), Stanislaw Lem (human/planet) Haytham El Wardany (sleep/wake), Algernon Blackwood (animate/inanimate), Anna Kavan (sober/drugs), Jeff VanderMeer (human/alien), Julian of Norwich (mortal/divine), and more.

## The Poet's Novel—Mixed-Genre Craft

Jay Deshpande

Craft—Fall

No small number of poets have tried their hand at writing fiction; there are also a select few writers who became known for their novels after beginning their careers in verse. But what is it that makes a novel poetic? Where do we notice the hand of a poet when reading a novel? Is this just about “attention to language” or “lyricism” or some other vague praise? Or is there something essentially poetic in the thinking and crafting of certain works of fiction? This craft class will wrestle with these questions by making a foray into recent and contemporary novels by poets. After touching on some earlier antecedents (Basho, Dante, Rilke, Stein, Plath), we will make a careful study of a range of models: Anne Carson, Theresa Hak Kyung Cha, Denis Johnson, Ben Lerner, Eileen Myles, and Michael Ondaatje. With these texts as foundations, we'll then begin a student-led exploration of contemporary novels by poets. Throughout, we'll consider a number of themes, including the relationship(s) between prose and verse, the significance of syntax; fragmentation, the role of narrative in poems, novel architecture, and the relationship between one writer's fiction and their poetry. In addition to presentations and line-level analysis of passages from each text, students will have the opportunity to write stylistic imitations and to explore their own writing across generic borders.

## 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 academic disciplines at varying and overlapping intervals. Dynamically designed, this 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 in English during one of his Norton Lectures during the fall of 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 (Lorca, Borges, Pizarnik), Portuguese (Pessoa, Lispector, Amaral), French (Labé, Michaux, Beckett), Italian (Lahiri), German (Celan), Farsi (Rumi), and Chinese (Wang Yin). Reading as translators, we will reflect on common translation challenges such as style, Latinate/Germanic choices, cognates/false friends, and prosody. We will examine the benefits of retranslation and collaborative translation, as well as generative aspects of self-translation and transcreation. Curiosity, rigor, collaboration, and play will accompany us on this journey between voices, between languages. While English is the target language of the course—with translators such as W. S. Merwin, Richard Sieburth, and Margaret Jull Costa—for the final semester project, each student will select a literary work to translate, written in any source language of their choice. The course aims to hone literary translation skills so that participants will also become better readers and writers of literature. The course is open to all graduate students with experience in one or more foreign languages—or none, for that matter! Either way, come with a native language and leave with a world under the tongue.

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