

SARAH LAWRENCE COLLEGE

Graduate Academic Catalogue

2024-2025

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SARAH LAWRENCE COLLEGE GRADUATE PROGRAMS

Sarah Lawrence College offers 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 (18 credits)

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

Semester 6 (18 credits)

- AOT Grad Seminar (3)
- 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)

Art of Teaching Graduate Seminar

5 credits

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.

Children's Literature and Artistic Development

EDUC 7446

3 credits

Cassandra Santos

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.

Clinical Perspectives: Challenges to Child and Adolescent Development

EDUC 7138

5 credits

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.

Early Intervention Approaches for Young Children and Families

EDUC 7220

5 credits

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.

Foundations of Education

EDUC 7472

3 credits

Denisha Jones

Graduate Seminar—Summer

This course surveys the historical, social, cultural, political, economic, and philosophical foundations of education, with an emphasis on the role of American education in an interdependent world and the multicultural character of American classrooms. Implications for addressing the inherent inequities in urban education are stressed. This foundational course will examine urban education from the perspectives of what it means to teach in urban environments, issues that impact urban schools, policies and practices that influence teaching, families and urban communities, and classroom management. It will focus on a broad interdisciplinary view of school as an educational institution and its relationship with urban society and communities. Sociological and philosophical views are used to examine how history, race, class, politics, and media have influenced the structure and function of urban education systems. Students will be challenged to critically reflect on how their schooling experience, sociocultural identity, and philosophical beliefs regarding urban education might impact their success in urban settings and their pedagogical approaches.

Human Development in Context

EDUC 7471

3 credits

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.

Inclusive Emergent Curriculum and Responsive Environments

EDUC 7571

5 credits

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.

Language and Literacy I and II

EDUC 7550

5 credits

Jerusha Beckerman

Graduate Seminar—Year

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

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

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

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

Mathematics and Technology I and II

EDUC 7555

5 credits

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.

Neurodiversity and Special Education: History, Policy, Practice

EDUC 7612

5 credits

Emily Cullen-Dunn

Graduate Seminar—Spring

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.

Observation and Documentation

EDUC 7445

3 credits

Jerusha Beckerman

Graduate Seminar—Fall

In the Art of Teaching and Child Development programs, we place the observation and documentation of children and their learning at the center of our work with them. 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 practitioners create their own knowledge through longitudinal observation and documentation of each child as a thinker and learner. This knowledge is the foundation for our responsive practice with them in the full range of settings as well as 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 practitioners and families. 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 spaces for children 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 and working with the child.

Practicum Seminar

EDUC 7316

3 credits

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.

Theories of Development

EDUC 7470

5 credits

Kim Ferguson

Graduate Seminar—Fall

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.

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 (3 credits)
- Observation and Documentation (3 credits)
- Fieldwork (1 credit)
- Psychology Elective (5 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 Child Development and Social Work with NYU (MA/MSW)

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

Children's Friendships

PSYC 7002

5 credits

Carl Barenboim

Intermediate/Advanced, Graduate Seminar—Fall

Prior course in psychology required.

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

Theories of Development

PSYC 7170

3 credits

Kim Ferguson

Graduate Seminar—Fall

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.

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

PSYC 7156

5 credits

Emma Forrester

Graduate Seminar—Fall

Prerequisite: previous college-level course work in psychology

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

Perspectives on the Creative Process

PSYC 7073

5 credits

Charlotte L. Doyle

Graduate Seminar—Fall

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

Others consisted of library studies centering on the life and work of a particular creative person. And some students chose to do fieldwork at the Early Childhood Center and focus on an aspect of creative activity in young children.

The Power and Meanings of Play in Children's Lives

PSYC 7162

5 credits

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.

Human Development in Context

PSYC 7471

5 credits

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.

Moral Development

PSYC 7172

5 credits

Carl Barenboim

Intermediate/Advanced, Graduate Seminar—Spring

Prior course in psychology required

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

How Humans Learn Language

5 credits

Sammy Floyd

Intermediate, Graduate Seminar—Spring

By the time you read this course description, you have learned more than 40,000 English words. That's at least an average of six words per day—and many more if you are multilingual. How is this possible? Were you born with this ability? Or did you learn it? This course is about how humans come to develop language so early and so quickly among striking environmental variation. For example, caregivers in the United States often alter and repeat their words when talking to children, while caregivers in a Tzeltal Mayan community are thought to speak directly to other adults, not children. And yet, children in both settings successfully learn language on similar timescales. Importantly, no two children are alike. We will explore how the spectrum of neurodiversity sets many learners on their own communicative path. We will also consider variation in modality: Babies in deaf communities rapidly learn to comprehend and produce sign. We'll begin by looking at the experimental data: How do you truly unlock and measure a neonate's language abilities? Or even an adult's? We'll find out. Next, we'll use play with gadgets from experimental methods, such as artificial language learning and eye-tracking, designing our own ministudies, implementing them, and collecting data. Then, we'll propose theories of the kind of learning mechanism that can operate under such diverse inputs. We'll evaluate the existing proposals and try to generate our own new theories of language development. We will bring these ideas beyond the seminar room, drawing connections to second-language

learning in adults, early-childhood education, and social and economic structures. Students will develop conference projects that propose their own theories of language learning rooted in experimental data and in conversation with existing theories of nature vs. nurture, domain-specificity, and modality.

Clinical Perspectives: Challenges to Child and Adolescent Development

PSYC 7138

5 credits

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.

Early Intervention Approaches for Young Children and Families

PSYC 7220

5 credits

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.

Immigration and Identity

PSYC 7237

10 credits

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.

Children’s Literature: Psychological and Literary Perspectives

PSYC 7179

5 credits

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.

Early Therapeutic Approaches for Young Children and Families

PSYC 7220

5 credits

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.

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

Thesis Preparation

DNCE 7002

0 credits

Rakia Seaborn

Graduate Seminar—Year

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. 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.

Ways To Move – Ambivalent Dancing

DNCE 7001

6 credits

Jonathan González

Graduate Seminar—Spring

If ambivalence refers to “having mixed feelings or contradictory ideas about something or someone,” what might dancing ambivalently imply? Why might the desire to dance ambivalently present itself? What are the social and aesthetic concerns of an ambivalent Dance historical lineage?

In Arabella Stanger’s, *Dancing on Violent Ground: Utopia as Dispossession*, Stanger analyzes how state and federal agencies collaborated with Euro-American Modernist pioneers of Dance and Architecture. Reviewing seminal dance works like that of Martha Graham’s, *Frontier* (1935), and Graham’s collaboration with the United States Indian Removal Act (IRA), Stanger illustrates how contemporary techniques of Euro-American dance and choreography, such as “taking up space”, are referential to choreographies of urban renewal and settler colonialism. Following this underside of reading Euro-American dance history, Saidiya Hartman’s, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America*, identifies how mandated dances served as a measure of management and surveillance upon the enslaved in the plantation economy and Great Migration passage aboard ships of the Trans-Atlantic. Within Hartman’s speculative and archival text, a counter-archive of Dance is presented to readers – an archive resistant to colonial impositions (Jasmine Johnson, *Black Laws of Dance*) – wherein the testimony of an enslaved woman, Mary Glover, appears through an act of refusal to dance: “[...] the promotion of innocent amusements and harmless pleasures was a central strategy in the slave owner’s effort to cultivate contented subjection. However, the complicity of pleasure with the instrumental ends of slaveholder domination led those like Mary Glover to declare emphatically, “I don’t want [that kind of pleasure].” (Hartman, 11)

How might an orientation of ambivalence lead us to towards a multidirectional understanding of dance and choreography?

How might thinking with dance, beyond the dominant discourse of consent and pleasure, reveal Dance’s entanglement with aesthetic, sociopolitical, and necro-political practices for disciplining the body?

Reaching for an underside comprehension and counter-archive of Dance, inspired by the orientation of ambivalence, students will engage scholarship across forms of film, essay, poetry, image, sound, performance and choreographic exercises. A dialogical setting will allow us to familiarize ourselves to the coursework, and pose queries of its relation to our own ongoing scholarship. The conclusion of the semester will require an original work in response to the course material.

Alexander Technique

DNCE DNCE 5509

0 credits

Peggy Gould

Component—Spring

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

Anatomy

DNCE DNCE 5576

0 credits

Peggy Gould

Component—Year

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

Anatomy Research Seminar

DNCE DNCE 5575

0 credits

Peggy Gould

Component—Year

This is an opportunity for students who have completed a full year of anatomy study in the SLC dance program to pursue functional anatomy studies in greater depth. In open consultation with the instructor during class meetings, each student engages in independent research, developing one or more lines of

inquiry that utilize functional anatomy perspectives and texts as an organizing framework. Research topics in recent years have included aging and longevity in dance, discussion of functional anatomy in relation to linguistics, pedagogy, choreography and performance, investigation of micropolitics in established dance training techniques, examining connections between movement and emotion, development of a unique warm-up sequence to address specific individual technical issues, and study of kinematics and rehabilitation in knee injury. The class meets biweekly to discuss progress, questions, and methods for reporting, writing, and presenting research, alternating with weekly studio/practice sessions for individual and/or group research consultations.

Ballet I

DNCE DNCE 5510

0 credits

Megan Williams, Susan Scranton

Component—Fall and Spring

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

Ballet II

DNCE DNCE 5512

0 credits

Megan Williams, Susan Scranton

Component—Fall and Spring

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

Being an Artist in the Professional World: Vocational Skills

DNCE 7140

0 credits

John Jasperse

Component—Fall

In this course, we will examine and hone the tools needed for propelling your creative work into the professional landscape. Taught from the perspective of an active artist/arts professional in the nonprofit sector, the course will attempt to achieve fluency for all makers by providing practical encounters with key areas of budgeting and finance, fundraising and grant writing, presenting and touring, and self-producing components (including marketing, press, audience-development and engagement strategies, digital and social interactions, and production administration). We will explore various dance and theatre financial models, from being an independent solo artist to starting your own ensemble. The class will be participatory, asking each student to craft project descriptions, grant narratives, and budgets for their thesis projects or other works shown in the previous semester or first year. We will develop and stage mock applications and peer/panel reviews for real-world funding opportunities, undertake group budgeting for productions that occur in each department, and develop concurrent fundraising plans and crowdsourcing campaigns. The aim of this course is to provide a greater level of competitive preparedness for graduating dance and performance makers on the cusp of representing themselves and their work in their chosen field(s).

Butoh Through LEIMAY Ludus

DNCE DNCE 5541

0 credits

Ximena Garnica

Component—Spring

This course is an introduction to butoh through the lens of LEIMAY's Ludus practice, which is the embodied research being taught today by LEIMAY Artistic Director Ximena Garnica. Butoh is a Japanese performing-art form that was created by Tatsumi Hijikata in the 1950s and 1960s. The course will start with an introduction to Hijikata's *butoh-fu*, a choreographic method that physicalizes imagery through words. The course will then expand into LEIMAY's Ludus practice, using multiple physical explorations to embody imagery and enlarge states of consciousness, enabling multiple realms of perception while challenging Eurocentric notions of body, space, and time. Each dancer's physical potential will be cultivated to develop a unique movement language that is rooted in butoh's ideas of transformation. Simultaneously, we will focus on the conditioning of a conductive body through the identification of the body's own weight in relation to gravity, along with the cultivation of internal rhythm and fluidity. Together, we will decentralize self-centered 34 Dance approaches to movement and explore the possibilities of "being danced by" instead of "I dance," "becoming spacebody" rather than occupying space. We will challenge our body's materiality and enliven our sensorium through listening to the rhythms and textures of the nonhuman. And we will use impossibility as a spark to enrich the ways in which we create and inhabit the world. This course is based on

principles developed through Garnica's nearly two decades of study of butoh. Historical and cultural context will be offered throughout the course. This class is open to dance, theatre, and any other students who are curious and interested in discovering alternative approaches to body and movement practices.

Choreographing Light for the Stage

DNCE 5564

0 credits

Judy Kagel

Component—Year

This course will examine the fundamentals of design and how to both think compositionally and work collaboratively as an artist. The medium of light will be used to explore the relationship 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.

Conditioning

DNCE DNCE 5587

0 credits

Cara Reeser

Component—Fall

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

Costume Design for Dance

DNCE DNCE 5527

0 credits

Liz Prince

Component—Year

This course is an introduction to designing costumes for dance/time-based art. The course will emphasize collaborations with a choreographer and include topics such as: The Creative Process of Design, Where to Begin When Designing for Dance, The Language of Clothes, The Elements of Design, Color Theory, Movement and the Functionality of Dance Costumes, Figure Drawing/Rendering Costumes, and Fabric Dictionary/Fabric Terminology. The course will also cover learning numerous hand and machine stitches, as well as various design-room techniques such as taking measurements, how to fit and alter costumes, and various wardrobe maintenance techniques. Each student in this course will eventually be paired with a student choreographer, with whom he or she will collaborate to realize costumes for the choreographer's work and which will be presented during the fall or spring departmental dance productions. Throughout the year, students will also create, in a loose-leaf binder, their own Resource Book, which will comprise all handouts, in-class exercises, and notes. The Resource Book will be a useful reference tool as students work on various class assignments and/or departmental productions. This course is designed to give students a basic knowledge of the many intricate creative and technical steps involved in the design process when creating costumes. A deeper understanding of the various aspects of costume design for dance is an enormous tool that can not only enhance one's overall design skills but also allow the student to communicate more fully during the creative process—whether with fellow designers or as a choreographer or director collaborating with a production team. The Resource Book will also serve as a helpful guide in the future, as the student embarks on his or her own productions at Sarah Lawrence and beyond.

Dance Meeting

DNCE DNCE 5506

0 credits

Various Guests

Open, Component—Fall and Spring

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.

Dance Partnering

DNCE 5516

0 credits

*John Jasperse**Component—Spring*

This course is both an introduction to various skills involved in working with tactile partnership in dance and a creative laboratory to explore the expressive potential of touch. Contact Improvisation (CI) dates back to the early 1970s, but this is not a course in CI, per se. We will explore many exercises and principles drawn from CI work, as well as principles that CI has drawn from movement forms as diverse as aikido and ballroom dancing. Whether we're aware of it or not, we already work in partnership whether dancing or walking down the street. The force of gravity is always pulling our weight toward the Earth, and the ground (or the floor) is pushing back. We've become so good at standing on our own two feet that we may no longer realize that we are constantly navigating this interrelationship. As we move out of balance, which is part of all dancing, we need to build skills on how to fall. As such, we'll start this semester with a focus on floor work, challenging ourselves to move safely on and off the floor with increasing speed and force. As we build skills, we'll gradually adapt these principles to our work in contact with our peers. While we'll begin with a very light touch, we'll gradually build into mutual support structures and, possibly, try out a few lifts. This adds to the complexity of navigating forces that originate from our partner. As this work progresses, the integrity of our support structure will become more and more critical. The structure of the class will alternate between skill building/practice and creative exploration with these skills. We will also learn some existing partnered sequences from my own choreography to serve as a kind of springboard to our own creative investigations. A foundation of working in physical partnership with others is navigating consent. We will begin our work together by exploring recent discourse on touch, consent, and boundaries in the fields of dance and performance. Each student will be empowered to understand and articulate his/her own boundaries, which may be constantly in flux. We will engage this as both a right and a responsibility for each of us to exercise individually so that we can build a functional, honest, and empowering community for our work together. The core work in this class is about exploring physiological touch and sharing weight with the floor and your peers, as described above. If doing so in each class session with a variety of partners throughout the semester is not of interest or does not feel safe/supportive at this time, this course might not be a good fit for you this semester. If you are somewhat unsure but want to explore touch and potentially expand your comfort zone with partner work in dance, please reach out during registration (Aug. 19-21, 2024), and we can have a conversation (jjasperse@sarahlawrence.edu).

Dance Tech/Production

DNCE DNCE 5507

0 credits

Open, Component—Fall and Spring

Each student enrolled in a three-credit dance study, five-credit Dance Third, five-credit dance FYS, or Dance MFA program of study is REQUIRED to complete one tech/production job each semester in order to receive

full credit for dance courses. In completing Dance Tech/Production, students are exposed to the “behind the scenes” operations required to put on a dance performance. All students do this work, so you may be performing on stage in one concert and working a crew position in the next. The production process is much the same here at Sarah Lawrence as in the professional world. For each concert, the technical crew works during the performances and during the “tech week” before the show. You will receive instruction for every tech job, so don’t worry if you are assigned to do something that you’ve never done before.

Exploration in American Jazz Dance

DNCE 5525

0 credits

Candice Franklin

Component—Fall

Inspired by the work of Katherine Dunham, you will be invited to explore her movement vocabulary, often used in jazz dance, and then find the interconnections between Dunham’s contributions to film and concert stage with the current techniques used in commercial and concert dance, as well as learn vernacular Jazz movement. Open to all levels, this high-energy class inspires fun and freedom of expression through artistry, improvisation, and embellishment of choreography—regardless of skill and dance experience, yet challenging enough for more experienced dancers. For each meeting, a classic Dunham warm-up will be given, followed by lively, Dunham-inspired jazz progressions and a combo. Join us for a transformative exploration of jazz dance, honoring tradition while embracing innovation!

Guest Artist Lab

DNCE DNCE 5625

0 credits

Rotating Guest Artists

Component—Fall and Spring

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

Hip-Hop

DNCE DNCE 5542

0 credits

*Ana Garcia**Component—Spring*

This studio practice course introduces students to hip-hop culture through the classic hip-hop styles of dance. Cumulative technical dance training brings to light the ethos of the street-dance culture and how it counteracts and sometimes adopts mainstream media misconceptions. Through the study of classic hip-hop dance styles, students expand their awareness of connections between various dance forms that pre-date hip-hop while exploring the dilemma of belonging, yet standing apart. Through dialogue, students will begin learning about the history of the original dance styles in their communities and then discuss mainstream factors that either helped or harmed the evolution of the community. Occasional guest teachers will offer a class in a club or street style that will help students get a feel for the New York City dance scene of the 1980s, which influenced today's trends. Students will watch Internet footage to aid them in understanding the similarities and differences between previous trends and today's social exchanges in dance. Students will receive dance training at a beginner level done to hip-hop music from past to present. If there are intermediate-level dancers, they will be taught at respective levels in order to make advancements in their grasp of vocabulary.

Hula

DNCE DNCE 5538

0 credits

*Makalina Gallagher**Component—Fall*

This beginning-level dance class is designed to introduce students to Hawaiian hula dance through percussion, song, and dance. The hula class structure is designed to give student a hands-on journey into the heart of the hula. At the same time, in the classroom, students will explore the broader issues of culture and its artistic expressions. This multidisciplinary approach incorporates social studies, language arts, dance, visual arts, and music. The instructor and the students work collaboratively in class, bringing together their various skills and expertise. Students will focus on the arts and traditions of a cultural group, building a contextual frame for the study of the hula, its origins and meanings. In the course of the class, many basic skills are put to use—oral and written language, coordination, listening, observation, description, analysis, and evaluation. This blend of artistic and academic learning provides students with an in-depth artistic experience while also exploring the larger themes of cultures and their artistic expressions.

Improvisation

DNCE DNCE 5531

0 credits

Peggy Gould

Component—Year

Improvisation is a potentially limitless resource. Arising from our perceptions of movement itself, responding to environmental elements including sound and music, taking direction from conceptual/imaginary sources, improvisation can yield raw materials for making dances and performance works in multiple disciplines. Improvisation can form the basis for community-building activities. Improvisation reliably supports refinement of our technical skills in dance, from conceptual and choreographic to performative, by giving us greater access to our unique and infinite connections to movement. In this course, we will engage in a variety of approaches to improvisation. We will investigate properties of movement (including speed, force, time, space/range, quality, momentum), using activities that range from highly structured to virtually unstructured. We will work in a variety of environmental settings, from the dance studio to outdoor sites around the campus. Throughout the year, our goals will include building capabilities for sustained exploration of movement instincts and appetites, honing perceptive and communicative skills, and learning to use improvisation to advance movement technique. All of these will support the development of a durable foundation from which to work creatively in any discipline. *Note: This course is for all students beginning the dance program.*

Live Time-Based Art

DNCE DNCE 5524

0 credits

John Jasperse, Juliana F. May, Beth Gill

Component—Fall and Spring

In this class, graduate and upperclass undergraduate students 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. The 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.*

Movement Studio Practice I

DNCE DNCE 5502

0 credits

Catie Leasca

Component—Fall and Spring

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.

Movement Studio Practice II

DNCE DNCE 5503

0 credits

Jodi Melnick, Wendell Gray II, Janet Charleston, Jessie Young

Component—Fall and Spring

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.

Fall taught by Jodi Melnick and Wendell Gray II; Spring taught by Jessie Young and Janet Charleston

Movement Studio Practice III

DNCE DNCE 5505

0 credits

Jessie Young, Jodi Melnick, Wendell Gray II, Kayla Farrish

Component—Fall and Spring

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.

Fall taught by Jodi Melnick and Wendell Gray II; spring taught by Jessie Young and Kayla Farrish

Movement Studio Practice II and III

0 credits

Jennifer Nugent, Catie Leasca, Kayla Farrish, John Jasperse

Advanced, Component—Fall and Spring

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.

Fall taught by Jenn Nugent and Kayla Farrish; spring taught by John Jasperse and Catie Leasca

Moving Bodies in Frame

DNCE DNCE 5602

0 credits

Andrea Lerner

Component—Fall

This course introduces students to singular choreographic possibilities offered by cinematographic tools, promoting new ways to engage with dance through new media and its platforms. The course focuses on “why and how” to convey a choreographic idea into a filmic practice, how the encounter between moving images and moving bodies can expand the development of a choreographic language beyond live

performance. The course dwells on fundamental questions: How are we positioning our work in relation to these two fields—historically, aesthetically, and conceptually? Is there a broad and thorough blending of concepts, philosophy, processes, and tools? *Moving Bodies in Frame* is a mix of analytical and production classes, introducing students to the history of video/experimental film/choreocinema; moving to contemporary videos and installations; and, finally, addressing the opportunities offered by the new platforms available at this moment in time. Students will have a series of hands-on exercises and assignments, individually and/or in groups, suggested every week. These exercises explore concepts of framing, camera movement, planes, deconstruction of space and time, the relationship of audio X image, special effects, postproduction, installation, etc. Students will create a final assignment, a project where they define a concept, shoot the video, and address postproduction decisions like sound and editing. Finally, we will discuss how the project should be presented and experienced: Is it an intimate or communal experience? Does it ask for projection or monitor, small or big screen, one or multiple screens, viewer mobility, and interactiveness? The course welcomes choreographers, performers, filmmakers, photographers, cinematographers, media artists, or anyone interested in this process. A camera will not be necessary; all assignments can be done with participants' phones.

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

DNCE DNCE 5573

0 credits

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? Why? 3) How do we place ourselves inside of this lineage? With a keen understanding of the state of the world at the point of creation, students will develop a critical eye through which to view performance—the how and the why of creation having equal footing with the physical forms. Further, students will begin to develop an understanding of how contemporary American dance is in constant conversation with dance of the past. *This course is for all students beginning the dance program.*

Performance Project

DNCE DNCE 5590

0 credits

Ogemdi Ude

Component—Fall and 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.

Tai Ji Quan and Qi Gong

DNCE DNCE 5579

0 credits

Sherry Zhang

Component—Fall

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

West African Dance

DNCE DNCE 5574

0 credits

N'tifafa 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.

Graduate Seminar: Independent Research in Dance

DNCE DNCE 7001

5 credits

Peggy Gould

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.

Cultivating a Teaching Practice: Dance Pedagogy Now

0 credits

Megan Williams

Component—Fall

In this course we will explore varied entry points toward the creation and practice of a personal dance teaching philosophy and pedagogy. We will interrogate our varied and unique histories, values, patterns, cultures and aesthetic desires, observing how they illuminate or limit our teaching goals. Our experience and assumptions around teaching and being taught will help us amplify and name integral skills and tools that support our work in dance/body/movement-based classrooms.

How do we build a class architecture that nurtures growth? How do we create a safe and equitable space for reciprocal learning? How do we find a balance between planning and improvising? How do we clarify and hone our intentions while using clear language and communication? These questions and many more will ignite us to observe, support and inspire one another as we imagine new and engaged approaches to our teaching practices.

Writing On, With, and Through Dance

DNCE DNCE 5608

0 credits

EmmaGrace Skove-Epes

Component—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 between performer and audience member or 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. *This course is for all students beginning the dance program.*

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 two through six.
- 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 (3 credits)
- Movement Observation I (3 credits)
- Human Growth and Development (3 credits)
- Group Work: Theory and Practice I (3 credits)
- Professional Orientation and Ethics (3 credits)
- Anatomy & Kinesiology (1 credit)
- Fieldwork (1 credit)

Year One, Spring Semester

- Graduate Seminar in Methods and Theory of Dance/Movement Therapy II (3 credits)
- Movement Observation II (3 credits)
- Psychopathology (3 credits)
- Group Work: Theory and Practice II (3 credits)
- Clinical Fieldwork Orientation (3 credits)
- Research Methods (3 credits)
- Fieldwork (1 credit)

Year Two, Fall Semester

- Graduate Seminar in Methods and Theory of Dance/Movement Therapy III (3 credits)
- Movement Observation III (3 credits)
- Clinical Internship (2 credits)
- Clinical Internship Practicum I (1 credit)
- Clinical Treatment Planning (3 credits)
- Graduate Thesis Advising I (2 credits)

Year Two, Spring Semester

- Graduate Seminar in Methods and Theory of Dance/Movement Therapy IV (3 credits)
- Clinical Internship II (2 credits)
- Clinical Internship Practicum II (1 credit)
- Graduate Thesis Advising II (2 credits)
- Thesis (2 credits)

Clinical Fieldwork Practicum

DMTP DMTP 7308

1 credit

XiaoChuan Xie

Graduate Seminar

This course combines reading, discussion, and a supervisory lens to support fieldwork placements in a clinical setting. The course is designed to provide the student with professional orientation and direct exposure to dance/movement therapy practice, an orientation to health and educational systems, and an understanding of the role and function of the dance/movement therapist within each system.

Anatomy and Kinesiology

DMTP 7308

1 credit

Peggy Gould

Graduate Seminar—Fall

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

Clinical Internship Practicum I

DMTP 7106

1 credit

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

DMTP 7109

1 credit

Elise Risher

None—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

DMTP 7108

3 credits

Kelly Long

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

DMTP 7200

1 credit

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

DMTP 7010

3 credits

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

3 credits

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

DMTP 7100

3 credits

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

3 credits

Kelly Long

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

5 credits

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

2 credits

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

DMTP 7050

3 credits

Cashel Campbell

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

DMTP 7055

3 credits

Cashel Campbell

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

DMTP 7020

3 credits

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

DMTP 7040

3 credits

XiaoChuan Xie

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

DMTP 7045

3 credits

XiaoChuan Xie

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

DMTP 7102

3 credits

XiaoChuan Xie

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

DMTP 7060

3 credits

Nicole Mulet

Graduate Seminar—Fall

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

DMTP 7025

3 credits

Nicole Mulet

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

DMTP 7065

3 credits

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 I
- Capstone Seminar II
- Practicum I
- Practicum II

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.

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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

1 credit

Lindsey Alico, Sandie Pisieczko, 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

GENE 7305

3 credits

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

GENE 7339

2 credits

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 I

GENE 7306

2 credits

Michelle Bina, Sandie Pisieczko, 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

2 credits

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

GENE 7352

1 credit

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

GENE 7323

2 credits

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

2 credits

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

2 credits

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 II

2 credits

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

2 credits

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

2 credits

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

2 credits

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

2 credits

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

GENE 7303

4 credits

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

GENE 7390

2 credits

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

GENE 7346

2 credits

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

GENE 7390

2 credits

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

1 credit

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 craft an interdisciplinary curriculum that enhances existing skills while expanding their practice through new and diverse areas of theatre and performance.

Graduate students participate in one or more practicum activities per year.

Program Requirements

First Year

- Performance Lab
- Performance Research
- Studio (2hrs/week in-studio/research/documentation) reflected in a weekly process journal.
- 1 Practicum (participation in season productions, guest art residencies, and the Downstage season)
- 3 to 5 Components

Second Year

- Performance Lab
- Written Thesis
- Embodied Thesis
- 1 Practicum (participation in season productions, guest art residencies, and the Downstage season)
- 3 to 5 Components

Dramaturgy Studio: Problems and Practice

THEA 7615

5 credits

Ariel Sibert

Advanced, Graduate Component

The year-long course introduces students to the theory, history, and applications of dramaturgy, an approach to analyzing and working within collaborative, performance-, script- and time-based artistic practices across media. As a field, dramaturgy is analytical and practical, critical, collaborative, and

creative. The dramaturg is often the only member of a creative team valued principally for their ability to feed back into the process of making rather than by what they have made themselves; they are expected to adapt from project to project and to embed themselves within any given process. At the same time, vestiges of the discipline's origins in the Enlightenment persist in the expectation that the dramaturg maintains "objectivity": they are responsible for fact-checking and verifying an artwork's claims, correcting its contradictions, and elevating it to some standard of quality that often concatenates moral, aesthetic, and institutional values. This course aims to teach the pragmatic applications of dramaturgy alongside its internal tensions and potential problematics, as well as the philosophical underpinnings of the field and its applications in theater, dance, performance art, installation, and screen-based performance. Across the four parts of the course, Dramaturg as Interpreter/Respondent, Dramaturg as Researcher, Dramaturg as Critic, and Dramaturg as Collaborative Artist, students will be asked to both debate works of art and criticism in seminar-based discussions, as well as generate and respond to each other's work in short-throw, collaborative exercises. Issues of taste and objectivity, process versus product, the relationship of aesthetic, moral, and political values, liveness and mediation, and the role of the critic, as well as artistic research and autotheory as dramaturgical approaches, will be explored in readings/viewings that place artist's works and statements in conversation with dramaturgical responses from contemporary critics and collaborators. Rather than attempt to pin down a fluid discipline, the course aims to provide tools for students to define, according to their experiences and artistic values, their philosophy and practice of dramaturgy.

Performance Studio

THEA 7662

6 credits

Caden Manson

Graduate Component—Year

A performance maker (Big Art Group), curator (Contemporary Performance and Special Effects Festival), and educator (SLCTheatre), Manson's performance work—through the company Big Art Group—creates radical queer narrative structures and embodiments to construct and aid transitory generative critical space for both participants and audience. Their work is dense, fast, and multilayered and traverses multiple genres and forms, often using interference, slippage, and disruption strategies. Manson's work has been presented throughout 14 countries and more than 50 cities in Europe, Asia, and North America. Their work has been co-produced by the Vienna Festival, Festival d'Automne a Paris, Hebbel Am Ufer, Rome's La Vie de Festival, PS122, and Wexner Center for The Arts. Manson is a Foundation For Contemporary Art fellow, Pew fellow, and a MacDowell fellow. Their writing, with Jemma Nelson, can be found in the publications PAJ, Theatre Magazine, Theatre der Zeit, and Theatre Journal.

Acting and Performance

Character Study

THEA THEA 5306

0 credits

Kevin Confoy

Open, Component—Fall

A scene-study acting class built upon a deep dive into a character's past, their behavior, and the tactics they use to get what they need, Character Study is a dynamic, on-your-feet approach to the text that leads to vital and compelling characters. Students will play a variety of roles from contemporary plays and adaptations. The course is open to serious students who have taken an Actor's Workshop class or other acting training. *This class meets twice a week.*

Lampoon: Sketch Writing and Performance

THEA THEA 5319

0 credits

Christine Farrell

Intermediate, Component—Fall

There is only one thing in the world worse than being talked about, and that is not being talked about.
—Oscar Wilde

If you cannot get rid of the family skeleton, you may as well make it dance. —George Bernard Shaw

This course is in the spirit of the *Harvard Lampoon*, with a twist from Sadieloo—the use of humor, irony, and exaggeration to lampoon the solipsism of ourselves, our culture, artists, and institutions. Create a comic character. Write a political sketch. Write a satire of college life, sports, or a celebrity using the events of the day. This class will begin with improvisation, move to creating material, and end with a performance of sketch and characters—all done for the sake of laughter and a better understanding of the absurdity of life.

Actor's Workshop: Creating a Character in Film and Theatre

THEA THEA 5341

0 credits

Christine Farrell

Open, Component—Fall

This class is a laboratory for the actor. It is designed for performers who are ready to search for the steps to a fully involved performance. In the first semester, we will explore characters and monologues that motivate each actor's imagination. After analysis of the text, defining the imagery, and exploring the emotional choices of the actor, we will work on self-taping our work for auditions. Second semester will be devoted to

scene work: the techniques used to develop a heightened connection with your scene partner, the importance of listening, and finding your impulses as you work on your feet in the rehearsal room. We will observe the work and read the theories of Declan Donnellan's *The Actor and the Target* and Stephen Wangh's *An Acrobat of the Heart*.

Dramatic Improvisation for Film, Theatre, and Community

THEA THEA 5564

0 credits

Christine Farrell

Open, Component—Fall

Theatre is the art of looking at ourselves. —Augusto Boal

The unknown is where we go to find new things, and intuition is how we find them. —Viola Spolin.

In this course, we will begin with improvisations from Augusto Boal's *Theatre of the Oppressed*. These exercises are developed to create empathy and connection within the participants. The goal of this work will be to experience games that a theatre artist might use to develop community and theatre material with nonactors. Once we strengthen the community of the class, we will begin to work on Improvisations for film and theatre. Through techniques developed by filmmakers and theatre directors, our work will focus on developing an actor's freedom and emotional truth.

Comedy Workshop

THEA THEA 5310

0 credits

Christine Farrell

Open, Component—Fall

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

Beyond the Proscenium: Radical Acting, Directing, and Design in the Post-Internet Age

THEA THEA 5784

0 credits

Caden Manson

Open, Component—Year

This is an immersive course, designed for actors, performers, directors, designers, and writers who seek to push the boundaries of theatre and embrace the bold world of post-Internet aesthetics—where theatre and performance meet cutting-edge digital and networked methods. You'll investigate innovative approaches to contemporary theatre, exploring new ways of storytelling that embrace technology's boundless possibilities. Through engaging exercises, thought-provoking readings, and inspiring discussions, you'll explore the fusion of theatre with immersive multimedia elements, AI, video mapping, motion capture, 3D scanning/rendering, game engine, and networked liveness.

Solo Performance

THEA THEA 5657

0 credits

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 actor finding a subject matter that motivates and sustains him/her. 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 and to have an intensive self-discovery and process. They will begin with reading and examining one-character plays. We will read the works of Spalding Grey, Anna Deavere 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 re-writes, and then rehearsals, culminating with a final reading and/or performance of their own work.

Puppet, Spectacle, and Parade Studio

THEA THEA 5650

0 credits

Lake Simons

Intermediate, Component—Year

Drawing from various puppetry techniques, alongside the practices of Jacques Lecoq, this 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; puppets as objects and materials; puppeteering the performance space; and the role/relationship of the puppeteer/performer to puppet. *This class meets once a week.*

Puppet Theatre

THEA THEA 5651

0 credits

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 these forms through individual and group research projects. Students will then have the opportunity to develop their puppet manipulation skills, as well as to gain an understanding of how to prepare the puppeteer's body for performance. 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.*

Acting Shakespeare

THEA THEA 5725

0 credits

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.*

Voice-Over Acting Technique

THEA THEA 5728

0 credits

Lisa Clair

Open, Component—Spring

This class is an introduction to the craft and technique of voice-over acting in various forms. It 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 warm-ups, common terminology, home-studio setup, and audition and performance techniques. We will then build on those skills by learning to break down text, apply breath, perform copy, develop specific characters, and receive feedback and direction. Actors will have the opportunity to dive 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.

Acting and Directing for Camera

THEA THEA 5560

0 credits

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 also maintaining a high level of spontaneity and authenticity. Students will act in assigned and self-chosen scenes from film and television scripts. Toward the end of the semester, the focus will switch to on-camera auditions, where students will learn the do's and don'ts of the in-person and the self-taped camera audition. 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, etc.).

Actor's Workshop

THEA THEA 5341

0 credits

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 warm-ups, 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.

Actor's Workshop: Craft and Character

THEA THEA 5341

0 credits

Matthew Mastromatteo

Open, Component—Year

This open-level acting course is 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 to 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 and how to unlock the layers and complexities of any character that they play. In addition to these tools, students will learn boundary practice and intimacy choreography skills intended to make them capable of exercising these tools in their own practice.

Actor's Workshop: Acting the Kilroys

THEA THEA 5341

0 credits

Kevin Confoy

Open, Component—Fall

This course is a dynamic, script-based, acting/scene study class that springs from the works and goals of The Kilroys: “A gang of playwrights...who came together to stop talking about gender parity in theatre and start taking action.” Students in Kilroys will perform in plays written in a variety of styles by female and queer writers, with an emphasis on how characters, in all plays, craft identity and persona as a way to survive and thrive. Kilroys is open to serious actors of any and all identities. *This course meets twice a week.*

Advanced Acting Studio: Contemporary Scene Study

THEA 7346

10 credits

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.

Collaborative

Performance Theory and Practice: Collaboration, Sex, Antagonism

THEA 7112

10 credits

Ethan Philbrick

Advanced, Graduate Component—Year

This year-long studio course turns to theories and practices of erotic and antagonistic collaboration as a way to expand and sharpen students' approach to performance making. Students will engage with the work of performance artists (e.g. Linda Montano, Tehching Hsieh, Adrian Piper, Julie Tolentino, Wu Tsang, and Autumn Knight) and theorists (e.g. Sigmund Freud, Audre Lorde, Lauren Berlant, Lee Edelman, and Fred Moten) to investigate the political dynamism of collaborative artmaking while also creating performances across a sequence of four units that increase in scale over the course of the year: “duo,” “collective,” “group,” and “party.” Students will read critical texts in preparation for most course sessions but all assignments will be creative and consist in making and showing interdisciplinary performances.

Design and Media

Scenography Lab

THEA THEA 5588

0 credits

Jian Jung

Open, Component—Year

Students will learn how to look at the world with fresh eyes and how to use 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. This class designs the program semester projects. 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 but interested in other aspects of theatre making, as well as in visual arts or architecture, will be able to learn from the basics.

Lighting Lab

THEA THEA 5570

0 credits

Moneé Mayes

Open, Component—Year

Lighting Lab will introduce students to the basic elements of stage lighting, including tools and equipment, color theory, reading scripts for design elements, operation of lighting consoles and construction of lighting cues, and basic elements of lighting drawings and schedules. Students will be offered hands-on experience in hanging and focusing lighting instruments and will be invited to attend technical rehearsals. They will have opportunities to design productions and to assist other designers as a way of developing a greater understanding of the design process. The class designs the program semester projects. *This class meets twice a week.*

Advanced Costume Design Conference

THEA THEA 5639

0 credits

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.*

Costume Design I

THEA THEA 5637

0 credits

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; and students become familiar with all the various tools and equipment in the costume shop and wardrobe areas. Students will also have the opportunity to assist a Costume Design II 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

THEA THEA 5638

0 credits

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 and 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.

Video and Media Design

THEA THEA 5689

0 credits

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.

Sound Design

THEA THEA 5530

0 credits

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.

Costume Design I

THEA THEA 5637

0 credits

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; and students become familiar with all the various tools and equipment in the costume shop and wardrobe areas. Students will also have the opportunity to assist a Costume Design II 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.*

Corrupting the Moving Image MFA Studio

5 credits

Itziar Barrio

Advanced, Graduate Component

The goal of this course is to enable students to work with video while simultaneously developing their own thinking about how the medium creates knowledge. As students create their own moving image works -

from concept to shooting to editing to displaying - we will study film theory and moving image references as an essential part of the process. The course will draw on a rich body of readings to assist students in crafting their own video language, encountering fundamental works of visual and film theory as resources and tools to think through their work. Students will gain an understanding of video art techniques and formats, including video installation, live performance, web projects, films, and cinema in its expanded form. We will also review video art works utilizing embodied practices, multi-channel video installations, and new technologies (AR, VR, etc). Through individual tutorials, group conversation, in-class critique, and collaborative exercises, students will translate theory and technique into their own language and personal voice. 3 hr class with additional weekly time for office hours.

Directing

Director's Lab

THEA THEA 5606

0 credits

Lauren Reinhard

Open, Component—Year

In this directing course, we will focus on directing modern and contemporary plays. Through hands-on exercises and in-class and out-of-class work, students will explore directorial strategies and will develop their ability to take a play from page to stage. Students will learn strategies around script selection and then how to break down their chosen performance text. Students will learn how to analyze a text, how to prepare for the rehearsal process, and how to craft a directorial concept and work with designers. Directors will learn casting strategies and consent-based practices for designing audition and callback processes. Moving into the rehearsal stage, directors will learn rehearsal planning strategies, rehearsal techniques, and the mechanics of directing actors. Directors will also learn consent-based and trauma-informed directing practices, as well as basic intimacy choreography, to create ethical rehearsal spaces. In the first semester, the class will work together on breaking down and analyzing one play, with students choosing one scene from the play to direct. In the second semester, directors will choose a 10- to 20-minute play to direct, which will culminate in a showing at the end of the semester.

Directing Conference

THEA THEA 5602

0 credits

Kevin Confoy

Open, Component—Fall

This course includes a weekly group conference and individual rehearsal meetings for students who will be directing readings, workshops, and productions in the theatre program and in independent companies in the fall semester. Students will meet once a week as a full group and in individual one-on-one conferences with

the teacher, scheduled around their own individual rehearsals. Students will read and discuss the texts of all selected plays in the full-class meeting in a shared, hands-on approach to production. Students will analyze form and style and context and discuss all aspects of their upcoming productions. The teacher will observe rehearsals for individual director's projects as the basis of their one-on-one meetings. Students with an interest in directing but are not directing in the fall term are welcome to join Directing Conference. *This class will meet twice a week, either in group or individual conferences.*

Advanced Directing Studio

THEA 7123

5 credits

Kathleen Amschoff

Advanced, Seminar

The Advanced Directing MFA Studio offers a comprehensive, year-long weekly training environment for directors at various stages of their craft. The class is focused on assembling a personal toolbox of directorial techniques suitable for theater across different styles and scales. Throughout the year, using classic plays, participants will engage in hands-on learning through readings, exercises, and in-class projects that cover text analysis, stage composition, production conception, and collaboration. The course emphasizes practical experience, including individualizing actor adjustments, managing rehearsal environments, and helping actors activate text. All participants are expected to perform in each other's projects since understanding the actor's challenges is essential to sensitive and effective directing. By the end of the Studio, directors will be well-equipped with the skills necessary to bring their directorial visions to life. Prerequisites: Graduate students or senior undergraduates with the approval of the professor.

Movement and Voice

Choreographic Strategies in Theatre

THEA THEA 5781

0 credits

David Neumann

Open, Component—Year

This course will explore methods of creating original theatre through a choreographic lens as a way of assembling the various building blocks from which theatre is made (sound, image, movement, language, design, etc.), as well as through the influence and manipulation of time. The semester will begin with structured prompts and assignments largely completed in class, eventually moving into self-generated collaborative projects with some work to be completed outside of class. One of the main focuses of this course is the attempt to articulate, through open discussions, one's creative process and choices therein. Through analysis of said exercises, students will 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 watching 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; one only needs curiosity and a willingness to jump in to find value in this course.

Introduction to Stage Combat Unarmed

THEA THEA 5716

0 credits

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 both 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.*

Stage Combat Unarmed, Section II

THEA THEA 5716

0 credits

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: Armed

THEA THEA 5716

0 credits

Sterling Swann

Open, 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.

Singing Workshop

THEA THEA 5601

0 credits

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.*

The Articulate Instrument: Suzuki Training for the Actor

THEA THEA 5347

0 credits

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 marking. Supplementing the Suzuki Method of Actors Training, we will also draw on 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 and how to 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.

Musical Theater Studio: Sound, Storytelling and Society

THEA 7113

10 credits

Storm Thomas

Advanced, Graduate Component—Year

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.

Playwriting

Playwright’s Workshop

THEA THEA 5625

0 credits

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. The course requires that students enter, at minimum, with an idea of the play on which they plan to work; ideally, they will bring in a partial draft or even a completed draft that they wish to revise. We will read some existent texts, time

allowing. Finally, your interest in the workshop indicates a high level of seriousness about playwriting; and all serious playwrights should take History and Histrionics. We read great plays and analyze them dramaturgically. It's indispensable for the playwright. *This class meets twice a week.*

Playwriting Techniques

THEA THEA 5614

0 credits

Stuart Spencer

Open, Component—Year

You will investigate the mystery of how to release your creative process while also discovering the fundamentals of dramatic structure that will help you tell the story of your play. 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 is on the writer's deepest connection to the material—where the drama lies. Work will be read aloud and discussed in class each week. Students will also read and discuss plays that mirror the challenges presented by their own assignments. *This course meets once a week.*

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

THEA THEA 5783

0 credits

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.

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

THEA THEA 5616

0 credits

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.

Creative Impulse Studio: The Process of Writing for the Stage

THEA 7114

10 credits

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.

Production

Theatrical Producing

THEA THEA 5640

0 credits

Heather Drastal

Open, Component—Year

Theatrical producers are responsible for understanding both the creative and the administrative aspects of theatre. A good producer is tasked with upholding the artistic goals of the creative team, as well as the logistic and budgetary needs of a project, and balancing all of these to create and maintain a successful and financially viable production. With an emphasis on practicum work, students will study tiers of producing—including nonprofit and commercial models—and will work to develop and implement projects integrating the rich and diverse production groups both on campus and in the wider campus community. Using the foundation of existing models and programming, students will develop partnerships between the SLC theatre program, DownStage, independent student groups, other academic programs on campus, as well as campus civic-engagement and advocacy groups. Students will work as liaisons between these entities, curating programming that amplifies and connects the groups and creating distinct, cohesive production experiences for the theatre program and campus community. The course will include a trip to New York City to a general management/production firm, as well as a possible trip to see a production in New York City outside of course hours.

DownStage Conference

THEA THEA 5670

0 credits

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.*

Production Management

THEA THEA 5646

0 credits

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 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. They 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

THEA THEA 5745

0 credits

Heather Drastal

Open, Component—Year

Stage management is a practice grounded in supporting communication across all departments. A stage manager acts as a liaison between all members of the company—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 and curate 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

THEA THEA 5606

0 credits

Robert Gould

Open, Component—Year

This is a stagehand course that focuses on the nuts and bolts of light and soundboard 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.*

Creative Practice, Organizing, and Producing

THEA 7121

5 credits

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

THEA 7119

5 credits

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.

Performance Research

THEA 7669

5 credits

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.

Theatre and Civic Engagement

Theatre and Civic Engagement: Curriculum Lab

THEA THEA 5593

0 credits

Aixa Rosario Medina

Open, Component—Year

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 6–18. 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: Methods of Civic Engagement

THEA THEA 5993

0 credits

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 high-school education and beyond. Course topics will explore community self-care, lesson planning, curriculum development, and approaches to learning. In this course, 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 Saturday SLC 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 Sarah Lawrence 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, MC Richards, Vivian Gussin Paley, Pablo Helguera, and others. Budget-dependent placements may offer an hourly stipend.

Theatre and Civic Engagement: Teaching Artist Pedagogy

THEA THEA 5593

0 credits

Allen Lang

Advanced, Component—Year

Students in this course will develop valuable creative resources while investigating the intersection of theatre and community. The course is open to graduate and upper-level undergraduate students interested in sharing theatre skills in 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 and 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 SLC 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.

Theatre, History, Survey

Protest Plays/Performance Project

THEA THEA 5665

0 credits

Kevin Confoy

Open, Component—Fall

Theatre is a tool for social change. This one-semester course looks at a dynamic collection of contemporary plays written as a means of protest and activism. The course will culminate in an open-class performance project that students will devise and create over the course of the semester. The class includes a range of vital plays and films, from *HAIR*, written in response to the Vietnam War, to compelling new works by Antoinette Nwandu and Dominique Morisseau that resonate in the Black Lives Matter Movement, to plays that address concerns of the LGBTQ+ communities, among others. Protest Plays is open to actors, directors, playwrights, and those with a particular interest in theatre as a means of activism and change.

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

THEA THEA 5783

0 credits

William D. McRee

Open, Lecture—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 in purchasing tickets. *This class meets once a week.*

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

THEA THEA 5766

0 credits

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.

Historic Survey of Formal Aesthetics for Contemporary Performance Practice

THEA THEA 5722

0 credits

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 work’s impact on the world and to start using terms like “Post-Modernism” and “Futurist” with confidence.

Performance Research

5 credits

Caden Manson

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.

First-Year Studies in Theatre: Directing in the Contemporary Theatre

THEA THEA 1022

10 credits

William D. McRee

FYS—Year

This course will examine the job of the theatre director as both artist and artistic collaborator. Dramatic script analysis, rehearsal preparation and process, actor/director and writer/director relationships, and the director's artistic expression will be covered in both class discussions and exercises. Students will be exposed to a variety of directing styles and techniques through trips to New York City theatrical productions/venues and through additional field trips. Some of the plays visited will be analyzed in detail as part of the class work. A solid interest in the exploration of theatre directing is strongly recommended for students enrolling in this class. There will be weekly conferences at least for the first semester.

First-Year Studies in Theatre: History and Histrionics: A Survey of Western Drama

THEA THEA 1025

10 credits

Stuart Spencer

FYS—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 each succeeding epoch has both embraced and rejected previous ideas of what a drama really is. 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, while conference work will be devoted mostly to the students' writing about them. In this FYS course, students will meet with the instructor every week up through October Study Days and every other week thereafter through the end of the year. Students will also have the option of either writing a conventional conference paper in the spring term or an original play. Students who choose to write a play will be required to enroll in the Playwriting Techniques component in the fall term and my Playwrights Workshop component in the spring, where their plays will be regularly read and discussed in class. Our FYS conferences in the spring will explore the play's possibilities in further depth.

London Theatre Tour

2 credits

Kevin Confoy

Open, Small seminar—Intersession

Students on the London Theatre Tour will attend a wide range and array of plays, and meet daily in seminar with Theatre Program faculty as part of a 12-day immersive theatre/classroom experience. The London Theatre Tour offers a unique opportunity and course of study. Students will experience first-hand and up close the distinct history and current expression of what makes London a world theatre center. Students will attend up to 10 plays, take tours of theatre and arts districts, and meet with theatre professionals, in a dynamic, comprehensive program. The London Theatre Tour offers ample free time, between seminars, plays and tours, for students to explore London on their own or in small groups. Students will attend daily classes and make presentations on chosen topics as part of a distinct curriculum built upon the plays, playwrights, styles and forms, history and expression of British Theatre, as seen through a collection of contemporary plays, adaptations, and interactive works of theatre. The London Theatre Tour runs within the first two weeks of January, 2025. Preliminary information about the program can be discussed in registration

interviews. Specific information on application deadlines, logistics and cost of the program, including academic credits, show tickets and housing in London, will be discussed in an in-person introductory meeting early in the fall semester.

Embodied Thesis

THEA 7673

5 credits

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.

Performance Lab

THEA 7662

10 credits

Caden Manson

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.

Written Thesis

5 credits

Lisa Clair

Graduate Component—Year

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

Production

Graduate Practicum 1 Fall

THEA THEA 7393

5 credits

Caden Manson

Graduate Component—Fall

Graduate Practicum is designed for hands on graduate work.

Graduate Practicum 2 Fall

THEA THEA 7393

5 credits

Caden Manson

Graduate Component—Fall

Graduate Practicum is designed for hands on graduate work.

Production

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

THEA 7143

5 credits

Lauren Reinhard

Graduate Component—Year

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.

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)

Craft Classes

Teaching Good Prose: Pedagogy Craft Class and Internship

WRIT 7890

5 credits

Madeleine Mori

Craft—Fall

Offsite: SUNY Purchase College Amy Beth Wright, SUNY Purchase FacultyMadeleine Mori, Craft Class Advisor

Prerequisites: completion of at least two semesters in the MFA Writing program; participation via application only, due June 5.

This course will prepare student-teachers with a working knowledge of theories, methods, and procedures for teaching functional and academic reading and writing skills to first-year college students. The course has two main components, which include attendance in the Teaching Good Prose pedagogy

seminar held on Fridays from 12:30 to 2:10 pm, as well as a supervised teaching assistantship in a freshman writing class at SUNY Purchase. In the pedagogy seminar, readings and class discussions will explore strategies for designing and teaching lessons that will improve students' ability to compose analytical college essays; express ideas clearly and effectively in well-developed, focused arguments with relevant and adequate evidence; and use the style and conventions of standard academic prose. Student-teachers are supervised by an instructor and are required to attend one session of a freshman writing class per week. Additionally, student-teachers are expected to meet with students outside of class for 1-2 hours per week.

Mixed Genre Craft: Cells and Stars

WRIT 7850

5 credits

Heather Harpham

Craft—Fall

Here the body and the landscape are understood to be complimentary concepts...each in a constant process of 'becoming' through the other. —Hannah Macpherson

In this cross-genre craft class, we will be guided by writers who apprehend, appreciate, and articulate the mysteries of the body (*cells*) and of nature (*stars*) with special power. We'll proceed from the premise that fluency in writing about the body and the natural world is a gift that transcends genre to immensely nourish any writer's work. We'll learn from writers who transmit ineffable physical states, via the page, directly to their reader's body and from those who render such fine-grain portraits of our living landscape that we see the familiar anew. Active, embodied writing exercises, as well as focused craft assignments, will invite us to do the same. For inspiration, we may make (quick) forays into other creative disciplines that translate from somatic experience to the environmental idiom, such as photography, theatre, and dance (e.g., Edward Weston, David Cale, Bill T. Jones). Writers we'll read may include: Kiese Laymon, Annie Dillard, Robin Wall Kimmerer, John Berger, Jimmy Chen, Lorna Marshall, Nanao Sakaki, Tracy K. Smith, Michael Ondaatje, and Kaveh Akbar.

Craft of Poetry: Under Pressure/Fields of Play

WRIT 7115

10 credits

Geoffrey Nutter

Craft—Fall

In this craft seminar, I want to look at works where a poet or artist takes a form or medium or idea and puts pressure on it with nearly tedious and childlike focus and fascination, on a circumscribed field of play, and in the process discovers and learns and broadens horizons of the possible. Picasso's images of women at the fountain; Jennifer Bartlett's painting series, "Rhapsody"; Erik Satie's "Vexations"; Rene Gladman's *Plans for Sentences*; Darger's *Realms of the Unreal*; Giacometti's portrait-painting process; Keats's 4,000 pentameter lines in *Endymion*; Stevens's "Sea Surface Full of Clouds" and "Study of Two Pears"; Messiaen's *Vingt*

*Regards...*all of these works do something very exciting. They start with a limited form or an idea or an image or a medium, small in size and circumscribed in scope—often something that they are compelled by or obsessed with—and put pressure on it through repetition, variation, and play. In the process, they create patterns and extend them, raise expectations and disappoint them; they experiment with their medium, offer us the promise of a resolution that is held out then subsequently denied and altered. What does this mean for us? In daily writing, we will do our own versions of this: Find a word or image, form or idea, problem, or memory that fascinates us or compels us and then *put pressure on it* by writing a certain kind of line a thousand times or using an image or form over and over until it breaks and rebuilds—always, in the process, learning how to surprise ourselves and the reader and make discoveries about our process, our craft, and ourselves. We will no doubt touch on issues of the relationship between objectivity and subjectivity, the perceiver and the world as perceived, and, importantly, how pressure and variation can make a poem *move and live*—possibly the most essential thing that we can learn in poem-making. I am very excited about what we will make in this class, and I hope you will join me.

Mixed Genre Craft: Prose Revision

WRIT 7850

5 credits

Meredith Talusan

Craft

It's an old adage that "writing is rewriting," but workshops often don't spend adequate time exploring what that rewriting actually entails—such as the various methods that effective writers employ to improve their work and how they motivate themselves to keep revising in the midst of boredom, frustration, and despair. This craft class will consist of readings on revision by the likes of Peter Ho Davies, Annie Dillard, Matt Bell, Zadie Smith, and others, as well as conversations with guests about their revision processes. There will also be weekly revision prompts, where students will be asked to examine and re-examine the same material throughout the semester so they can find new ways to reimagine their writing and turn revision into a process that is just as, if not more, generative than the initial draft.

Craft of Fiction: Grow Up! Children, Voice, and Perspective in Literary Fiction

WRIT 7410

5 credits

Domenica Ruta

Craft—Fall

What special value does the child protagonist have in literary fiction? What can an author say through the child narrator that they cannot say with an adult one? How do authors create this voice in the first person and make it believable? What advantages and pitfalls does a third-person perspective have when writing a young protagonist? How can we, ourselves, capture this energy on the page? In this generative craft class,

students will read closely from the works of Jesamyn Ward, Jeanette Winterson, Ha Jin, Mariana Enriquez, Toni Cade Bambara, Louis Sachar, Anton Chekhov, Elena Ferrante, Joy Williams, Angela Carter, Henry James, and more to explore modes of dramatic irony, psychic distance, and ingenuity in prose.

Craft of Nonfiction: Raiding the Land of Make-Believe: Reading Fiction for Nonfiction Writers

WRIT 7813

5 credits

Timothy Kreider

Craft—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 some books on the fuzzy boundary between fiction and non, scrutinizing them for anything 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, wade 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 just slog on through. Students will write some exercises to explore these questions and incorporate the techniques that we study into their own works-in-progress.

Speculative Fiction Craft: Portals

WRIT 7440

5 credits

Elvia Wilk

Craft—Fall

A portal to another world, time, or place may seem to be a relatively straightforward fictional device; but once you fall through one, anything is possible. In this class, we'll enter mysterious doorways, passageways, and wormholes to figure out what this deceptively simple trope can offer. More broadly, we'll focus on the ways that employing speculative elements can allow writers to tackle thorny real-world topics. For instance, what can a supernatural portal convey about the way power functions via borders and checkpoints? And in terms of literary forms rather than literal devices, can a book *create* a portal from, say...memoir to sci-fi? Although we'll discuss genre conventions, most of our reading is not found on fantasy or sci-fi shelves and is in no way genre-cohesive. We want to get an idea of the most wide-ranging things that a portal (broadly defined) can do. Authors include Mohsin Hamid, Samanta Schweblin, China Mieville, the Strugatsky

Brothers, Kathe Koja, Jonathan Lethem, Russel Hoban, Ted Chiang, Samuel Delany, Renee Gladman, William Gibson, Anna Kavan, and Hillary Leichter. Our primary method of investigation is close reading of novel-length works, but we will also take the material as prompts for short writing exercises.

Craft of Poetry: But There Are New Suns: Defiance, Poetics and Practice

WRIT 7115

5 credits

R. A. Villanueva

Craft—Fall

The spark and sustaining fire for our work is a 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 inspiration and aspiration, reckoning with what we create, how we create, and for whom we need to create. At the heart of this generative seminar pulses an ever-evolving progression of catalytic writing experiences and conversations about daring, form-bending art. And as a coda to those explorations, we will challenge ourselves to design outreach projects that engage with the public sphere and redefine the possibilities of poetry and community.

Craft of Literary Translation: Expanding Across Tongues

WRIT 7488

4 credits

Patricio Ferrari

Craft—Fall

Literary translation spans several interdisciplinary fields, including comparative literature, linguistics, cultural studies, and creative writing. Therefore, this craft course will explore all of those academic disciplines at varying and overlapping intervals. Innovatively structured, 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 at Harvard in the fall of 1968. That *time* may have arrived. To discover whether it has, we will delve into a diverse array of literary works (poetry and fiction) alongside their respective English translation(s). The languages and authors we will study include, but are not limited to, Spanish (Borges, Pizarnik), Portuguese (Pessoa, Lispector), French (Follain, Pizarnik), Italian (Rosselli, Lahiri), German (Celan), and Chinese (Wang Yin). Reading as translators, we will engage with common translation challenges, such as style, Latinate/Germanic choices, cognates/false friends, and prosody. We will investigate the benefits of re-translation and collaborative translation, as well as generative aspects of self-translation and transcreation. Curiosity, rigor, collaboration, and creativity will guide us on this journey across voices and languages. While English is the target language of the course—with translators such as W. S. Merwin, Suzanne Jill Levine, Forrest Gander, and Margaret Jull Costa—each student will select, for the final semester project, a literary work to translate, written in *any* source language of their choice. The

course aims to sharpen literary translation skills, ensuring participants *also* become more insightful readers and writers of literature. It is open to *all* graduate students—with experience in one or more foreign languages or even without any prior experience! Either way, come with a native language and leave with a world beneath the tongue.

Workshops

Fiction Workshop: Art and Activism: Contemporary Black Writers

WRIT 7306

5 credits

Carolyn Ferrell

Workshop—Fall

Toni Morrison once wrote, “If writing is thinking and discovery and selection an 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 Toni Morrison so prized?

Fiction Workshop: Tries to Make Revision Less Agonizing

WRIT 7306

5 credits

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 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. The very beginning of the semester will be centered on generating new work, the final third of the semester will be

centered on revision, and what you do in between is up to you! 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. Outside reading will be wide-ranging and geared to the needs and concerns of the class. Likely suspects include Lesley Arimah, Richard Bausch, Edith Pearlman, and Tom Perrotta.

Speculative Fiction Workshop: Writing for Social Justice

WRIT 7452

5 credits

Richie Narvaez

Workshop—Fall

This course will focus on the intersection of literature and activism, challenging participants to explore the complexities of using specifically speculative fiction as a tool for social change. Through a multidisciplinary approach drawing from critical theory, postcolonial studies, and literary analysis, students will interrogate the role of genre narrative in advocating for justice and equity. Discussions will center on the ethical considerations, historical precedents, and aesthetic strategies employed by writers engaged in activism. While analyzing a diverse range of texts spanning genres and cultures, students will cultivate a nuanced understanding of the strengths—as well as the limitations—of fictional storytelling as a means of advocacy.

Speculative Fiction Workshop: Origin Stories

WRIT 7452

5 credits

Nelly Reifler

Workshop—Fall

What were the first works of speculative fiction that made you want to travel through worlds of your own creation? In *Origin Stories*, we'll look at our earliest influences and trace the threads from those works to our current projects. Students will lead discussions of stories or excerpts of novels that sparked their writing. We will also explore dreams, early memories, daydreams, and our bodies as sources of speculative fiction. Each student will have two workshop dates. While two different pieces may be given to the group, revisions are also welcome for the second round of workshops. In addition to the students' literary influences, we will read authors such as Ray Bradbury, Ursula Le Guin, and Gilbert Hernandez.

Nonfiction Workshop: The Situation and the Story

WRIT 7710

5 credits

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.

Poetry Workshop: Museum as Muse

WRIT 7017

5 credits

Matthea Harvey

Workshop—Fall

This semester, we will experiment with using the museum as our muse. We'll take a class field trip to a museum, and students will go in pairs to other museums around the City. We'll look for inspiration in museums (with methods that go beyond ekphrastic poetry) and make our own exhibits as a class. Perhaps you will be inspired by security guards or museum catalogs or architecture. Perhaps you'll write poems about an imaginary museum. Books discussed will include *Desire Museum* by Danielle Cadena Deulen, *Information Desk* by Robyn Schiff, *The Octopus Museum* by Brenda Shaughnessy, *Museum of the Americas* by J. Michael Martinez, and *Voyage of the Sable Venus* by Robin Coste Lewis. There will be writing prompts and class presentations and a group chat, through which we'll challenge one another to approach poetry from this new angle.

Nonfiction Workshop: The Fantasy of Reality

WRIT 7710

5 credits

Joseph Earl Thomas

Workshop—Fall

This course focuses on the relationship between nonfiction and reality; that is, how writers—that's us—construct reality on the page rather than assume its coherence. Each week in class, we will discuss nonfiction by writers such as Ursula Le Guin and Samuel Delany, alongside a wide array of prose that troubles the distinctions between fact and fiction through syntax, critical engagement, or experiments in narrative form. Our aim in reading as writers will be in metabolizing the formal strategies of language

situated across “genres” in order to make something new through short exercises and longer nonfiction workshops. Likely writers we will read include Jami Lin Nakamura, Saidiya Hartman, Tanya Tagaq, and Fernanda Melchor, among others. We will pay special attention to the relationship between difference and truth, across a range of perspectives, making difficulty the focus and vantage point in the writing we produce for class.

Fiction Workshop: Sentence and Story

WRIT 7306

5 credits

Victoria Redel

Workshop

The story begins, “Once upon a time.” Or the story begins, “Call me Ishmael.” And with this initiating sentence, a fictional world unspools. The word and the sentence are our first tools as writers; and, in this class, we will study how sentences shape story. We will also consider how the story requires more than great sentences. This is a class heavy on writing and reading. We will develop our craft through exercises and experiments in form, character, narrative, stance, authority, point of view, dialogue, scene, situation, style, tropes, and syntax. Additionally, memory as a tool will be considered—both the writer’s memory as it is reimagined, reinvented in a work of fiction, family memory, historical memory, as well as the use of memory inside a work of fiction (character memory, place memory, historical memory). Students will develop their work from first draft through at least one extensive revision. Handouts will include: George Saunders, *A Swim in a Pond in the Rain*, in which four Russians give a master class on reading, writing and life, the rest TBD.

Mixed Genre Prose Workshop: Experimental Writing

WRIT 7502

5 credits

Kate Zambreno

Workshop

This is a prose workshop—open to all who write sentences—where I will encourage you to innovate and where I will expect you to write as much as possible. The priority here will be on your writing—I believe that a workshop should not train you to be a critic but, rather, to be a writer. Depending on the number of students, you will workshop, three-to-four times, submissions of up to 25 pages in length. I’m interested in talking about narrative as the movement or momentum of a piece of writing. We will speak about character, yes, and suspense or tension through writing but also about tone, atmosphere, landscape, language, rhythm or cadence, texture. The tradition of writing that I come from, and that I teach from, is that writing is thinking. I will assign reading for the class when it makes sense, permission-granting writers like Amina

Cain, Renee Gladman, Hiroko Oyamada, Annie Ernaux, and others. In conference, besides discussing your workshop pieces and revisions, I will also encourage you to read closely other writing that is conversation with the tradition of your own work.

Poetry Workshop: Radical Receptivity

WRIT 7017

5 credits

Marie Howe

Workshop—Summer

This is a graduate poetry workshop: serious writers, serious readers. I urge you to give this period in your life as much time and energy as you can, to be courageous and radical, to write into real experience, to learn how to walk the tightrope of language into the unknown. We will read published poems to learn from them. We will read your own work to improve it. You will each meet with another writer in our class on a weekly poetry date. You will keep an observation notebook. You will hand in one poem each week. You will meet with me every other week in an individual conference so that you and I can look more closely at your work. I expect you to attend, to be on time, to read everything two or three or four times, to be generous and rigorous with yourselves and with each other. You will collect your revised poems into a manuscript in May. We will have a wonderful time.

Longform Prose Workshop

WRIT 7323

5 credits

David Ryan

Workshop—Fall

The aim of this workshop is to help students write a long-form work—novel, memoir, or some hybrid project—from beginning toward an end. A parallel goal is to give you, through theory and discussion, a grounded understanding of what drives a text and, thereby, drives a reader to read it. The course will stretch across two semesters and discuss novels, memoirs, 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, beyond the theory. Because it's a yearlong effort, we'll have latitude for stretching beyond the conventional boundaries of "workshop": so, half of each session will be devoted to outside readings, ideas, and some theory; the other half, to a more conventional peer workshop. Probably one student piece per session will be discussed in the workshop. But this also means that the ambitions of the class may be more than some can reasonably manage right now. The reading list will be demanding, probably leaning toward forms that illustrate more experimental ideas (though not entirely). It will absolutely include dark, complicated, and emotionally difficult readings. Several of those 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 we created something original, enduring, and compelling in the end.

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