

SARAH LAWRENCE COLLEGE

Graduate Course Offerings

2017-2018

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SARAH LAWRENCE COLLEGE GRADUATE PROGRAMS

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

ART OF TEACHING PROGRAM

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

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

Teaching for Diversity

Carley Reidy, Patricia Virella

Graduate Seminar—Year

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

Advisement Seminar

Kathleen Ruen, Lorayne Carbon

Seminar—Spring

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

Children With Special Needs

Amy Soffer

Seminar—Fall

All children in early childhood settings and the elementary grades have strengths and weaknesses. All children have areas in which they excel and areas in which they feel insecure. All children have times when academic learning is difficult for them while, at the same time, all children have the capacity to learn. Understanding the individual differences of an entire class of students is a challenge; and in order to meet the needs of our students, we must observe their differences and individual patterns of behavior.

This course will explore the concepts of inclusion, special needs diagnostic categories, designing curriculum that is responsive to children, differentiating curriculum to support skill development, keeping in mind that each child is unique. The goals of the course are to integrate our perspectives of children's individual needs while planning classroom inquiry; to explore ways of working with parents of children who require special support; to understand how to access support and feedback for children that require additional assistance; to consider implications for teaching in an inclusive classroom and school.

Emergent Curriculum I and II: The Child as Meaning Maker

Kathleen Ruen, Patricia Virella

Seminar—Year

Emergent Curriculum is a yearlong course in which children's interests and approaches to learning are at the forefront. Central to the course is understanding how to create a curriculum that is driven by ideas—striving for wholeness, integration, coherence, meaning—and focused on assisting children in applying knowledge and thinking to real-life problems. Classroom design and organization, media and materials, and approaches to teaching and learning across disciplines will be discussed, with an emphasis on the arts, sciences, and humanities. We will learn how to develop curricula with multiple entry points. We will reflect on ways of knowing in our own learning and that of the children and explore teaching strategies that expand children's knowledge and modes of thinking

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and learning. We will discuss curriculum and teaching strategies for individual subject areas, with an emphasis on the connections among disciplines, building toward an interdisciplinary approach to curriculum and instruction. The roles of the teacher as observer, provisioner, collaborator, and facilitator will be discussed. During the year, we will engage in hands-on inquiry in workshop settings and take multiple local field trips to environmental centers, historical sites, and arts museums—reflecting on our own learning in order to draw implications for classroom practice. We will discuss how children's interests and questions connect to the large ideas and questions at the core of the subject matter disciplines. Value will be placed on enabling in-depth inquiry, experimentation, and discovery and on establishing classroom communities based on collaborative learning and rooted in social justice. National and state standards, including the New York State Standards for the Arts, Social Studies, and Sciences, will be critiqued and integrated into our work. By the end of the year, students will create their own multidisciplinary curriculum plan, which will become a resource for colleagues and Art of Teaching alumni.

Foundations of Education: An Exploration of Meaningful Learning and Teaching From Plato to the Present

Kathleen Ruen

Graduate Seminar—Summer

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

Language and Literacy I and II

Jerusha Beckerman

Graduate Seminar—Year

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

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

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

Mathematics and Technology for Teachers I and II

Debbie Kurtzberg

Graduate Seminar—Year

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

Observation and Documentation

Kathleen Ruen

Graduate Seminar—Fall

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

Practicum Seminar

Debbie Kurtzberg

Graduate Seminar—Year

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

The Child and the Family: Social, Cultural, and Health-Related Issues at Home and in School

Linwood J. Lewis

Graduate Seminar—Summer

Children must struggle with many issues while making their way toward adulthood. Teachers' understandings of family culture and the interconnections between health and learning are crucial to children's success in the classroom and central to the content of this course. We will study how families affect the development of children, for no other unit of analysis more richly displays gender, social, and cultural factors and their influence on individual behavior and development. Today, children spend more time than ever before in early childhood programs and grade schools. We will investigate how families and schools provide a framework for the exploration of the social world and socialize children according to cultural norms. Health and learning are intertwined in the context of the child's social, emotional, intellectual, and physical development. In order for teachers to be equipped to help their students in the areas of personal health and safety, we will review the national and state health learning standards, as well as the range of environmental factors that inhibit children's development and learning (including the identification and implications of drug and alcohol abuse). We will also examine the social, political, and psychological concerns faced by children with chronic diseases and by their families, and the plethora of health-care issues with which they must contend. Through readings and case-study analyses, students will explore the importance of teachers' understanding of the complexities of the lives of children and families to better prepare them for the challenges of the classroom.

Theories of Development

Kim Ferguson (Kim Johnson)

Graduate Seminar—Spring

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

CHILD DEVELOPMENT PROGRAM

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

Students engage in research throughout the program, reading and learning directly from such primary sources 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.

Abnormal Psychology

Adam Brown

Seminar—Fall

According to recent data, approximately half of all Americans will meet the criteria for a psychological disorder at some point in their lives, and about 25% of adults in the United States may have suffered from a mental illness in the past year. Why are rates of mental illness so high, and what can we do to reduce these figures? What does it mean to be mentally ill, and who decides? Where do we draw the line between normal and abnormal, and what kinds of methods do we use in psychology and neuroscience to make this determination? This course will serve as an introduction to the field of abnormal psychology. We will cover theoretical frameworks, research methods, and treatments associated with a range of psychological disorders, such as depression, anxiety, schizophrenia, addiction, and personality disorders. In addition, we will discuss historical, political, and cultural influences that shape the way in which mental illness has been defined, represented, and treated. Course materials will draw on experimental and theoretical research, memoirs, films, and clinical case studies. This course will be of particular interest to students interested in pursuing graduate school or careers working in fields related to clinical psychology.

Theories of the Creative Process

Charlotte L. Doyle

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 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 consider works written by or about Picasso, Woolf, Welty, Darwin, and some contemporary artists and writers. Though creativity is most frequently explored in individuals, we also consider group improvisation in music and theatre. Some past conference projects have involved interviewing people engaged in creative work. Others consisted of library studies centering on the life and work of a particular creative person. Some students chose to do fieldwork at the Early Childhood Center and focus on an aspect of creative activity in young children.

Personality Development

Jan Drucker

Seminar—Fall

A century ago, Sigmund Freud postulated a complex theory of the development of the person. While some aspects of his theory have come into question, many of the basic principles of psychoanalytic theory have become part of our common culture and worldview. This course will explore developmental and clinical concepts about how personality comes to be through reading and discussion of the work of key contributors to psychoanalytic developmental theory since Freud. We will trace the evolution of what Pine has called the “four psychologies of psychoanalysis”—drive, ego, object, and self-psychologies—as well as the integrative “relational perspective”; and we will consider the issues they raise about children’s development into individuals with unique personalities within broad, shared developmental patterns in a given culture. Readings will include the work of Anna Freud, Erik Erikson, Margaret Mahler, Daniel Stern, Steven Mitchell, Nancy Chodorow, and George Vaillant. Throughout the semester, we will return to fundamental themes such as the complex interaction of nature and nurture, the unanswered questions about the development of personal style, and the cultural dimensions of personality development. Fieldwork at the Early Childhood Center or another appropriate setting is required, although conference projects may or may not center on aspects of that experience, depending on the individual student’s interest.

Theories of Development

Barbara Schecter

Seminar—Fall

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

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

Carl Barenboim

Seminar—Fall

It can be the bane of our existence in childhood: the bully who simply will not leave us alone. Until fairly recently, the image that came to mind—in both the popular imagination and the world of psychological study—was that of a physically imposing and physically aggressive boy, someone who found the littlest, most defenseless boy to pick on. In recent years, however, that image has begun to change. Now we realize that the ability to harm a person's social relationships and social "standing," usually through the manipulation of others, can be every bit as devastating to the victim. And in this new world of social aggression, girls' expertise has come to the fore. In this course, we will study the nature of bullies and victims—in both the physical and social sense—and the possible long-term consequences of such bullying for both the perpetrator and the picked upon. We will explore recent evidence that bullying and victimization begin even in the preschool years, far earlier than previously thought; and we will examine some modern approaches used to break this vicious cycle, such as peer programs and interpersonal problem solving. Conference work may include field placement at the Early Childhood Center or other venues, as interactions with real children will be encouraged.

Moral Development

Carl Barenboim

Seminar—Spring

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

Trauma, Loss, and Resilience

Adam Brown

Seminar—Spring

How people remember and respond to stress and trauma has garnered much attention and controversy in the field of psychology. These debates have reached well beyond therapists' offices and academic departments, figuring prominently in the media, policy debates, and judicial decisions. Through a review of theory, research, and clinical case reports, this course aims to provide a nuanced examination of traumatic stress research. The course will begin with a historical exploration of how the mental-health community has defined and treated trauma over the past century, including the sociocultural forces that shaped these definitions and interventions. We will also delve into more current issues involving trauma, specifically post-traumatic stress disorder (PTSD). Readings will survey a range of topics, drawing on cognitive, developmental, neuroscientific, and psychoanalytic perspectives. We will discuss and question: What are the impacts of stress and trauma across the life span? How is trauma processed cognitively, and what brain regions are involved in trauma-related distress? What is the impact of trauma and loss on mental and physical health? What is an appropriate response to trauma (and who decides)? Are there outcomes to stress and trauma other than distress? Is memory for trauma special? Are horrific experiences indelibly fixed in a victim's memory, or does the mind protect itself by banishing traumatic memories from consciousness? How do those working in the field of traumatic stress cope with secondary exposure? Why are some people able to experience repeated exposure to trauma without significant impairment? Conference work will offer students the opportunity to apply ongoing issues in trauma and resilience research to a wide range of disciplines, including science, law, medicine, art, media, politics, and ethics.

Challenges to Development: Child and Adolescent Psychopathology

Jan Drucker

Seminar—Spring

This course addresses the multiple factors that play a role in shaping a child's development, particularly as those factors may result in what we think of as psychopathology. Starting with a consideration of what the terms "normality" and "pathology" may refer to in our culture, we will read about and discuss a variety of situations that illustrate different interactions of inborn, environmental, and experiential influences on developing lives. For example, we will read theory and case material addressing congenital conditions such as deafness and life events such as acute trauma and abuse, as well as the range of less clear-cut circumstances and complex interactions of variables that have an impact on growth and adaptation in childhood and adolescence. In discussing readings drawn from clinical and developmental psychology, memoir, and research studies, we will examine a number of the current conversations and controversies about assessment, diagnostic/labeling, early intervention, use of psychoactive medications, and treatment modalities. Students will be required to engage in fieldwork at the Early Childhood Center or elsewhere and may choose whether to focus conference projects on aspects of that experience.

Language Research Seminar

Kim Ferguson (Kim Johnson)

Seminar—Spring

The baby, assailed by eye, ear, nose, skin, and entrails at once, feels it all as one great blooming, buzzing confusion. —William James (1890)

The acquisition of our first language is "doubtless the greatest intellectual feat any of us is ever required to perform" (Bloomfield), yet this feat was essentially accomplished by the time we were three years old—and we likely have no memory of it. Furthermore, human language fundamentally influences human ecology, culture, and evolution. Thus, many contemporary researchers in the interdisciplinary field of psycholinguistics argue that our language abilities are a large part of what makes us uniquely human. Are we, in fact, the only species with true language? And how would we begin to answer this question? In this course, we will attempt to answer this and other key questions in the broad field of language development through both our discussions of current and contemporary research and theory and the development of new research in this field. Current "hot" research topics include whether bilingual children have better control over what they

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pay attention to than monolingual children (attention and language); whether language influences thought; whether language acquisition is biologically programmed; and why children learn language better from an adult, in-person, rather than the same adult on television. Over the course of the semester, you will have the opportunity to design an independent research project that investigates either one of these key questions or another question of interest to you in the broad area of language development. In doing this, you will learn how to outline the rationale for a research project, develop an effective research methodology, collect data, analyze the data, interpret your results, and communicate your findings in a persuasive, yet objective, manner. This course thus serves as an introduction to research methods, with a specific focus on research methods in psycholinguistics, through your own research. Topics will include experimental research design, case studies, observational techniques, survey development, and hypothesis testing. To help you design and implement your own research, we will discuss your conference research projects in class throughout the semester. You will obtain feedback from your colleagues on your questions, methods, analyses of the data, and interpretation of the results. This project could include fieldwork at the Early Childhood Center or in another setting with children.

Play in Developmental and Cultural Context

Barbara Schecter

Seminar—Spring

For many years, the conviction has grown upon me that civilization arises and unfolds in and as play. —Huizinga, Homo Ludens

Many adults look back fondly on their memories of childhood play and the rich imaginary worlds created. Yet, play in our current sociopolitical climate is threatened by the many demands of our over-regimented lives and standardized goals of education. In this course, we will look closely at the amazing complexity of those playworlds and at the many aspects of children's experiences through play. Observing and reading about play offer the opportunity to understand children's thinking, communicating, problem solving, nascent storytelling, and emotional and imaginative lives. We will also consider the variations in play within different family and cultural contexts, as well as play's relationship to scientific and aesthetic activities of adult life. Other topics will include therapeutic uses of play, importance of play for early literacy, and the re-invigoration of the phenomenon of adventure play in the United States, at SLC in the form of our CAPEs, and abroad. Students will be encouraged to choose a context in which to observe and/or participate in play either at our Early Childhood Center or in other settings with children or adults.

Experimental Psychology Research Seminar

Adam Brown

Seminar—Spring

Psychological science attempts to study complex human behavior, emotions, and cognitive processes through research and experimentation. Over the course of the semester, students will have the opportunity to develop both a strong foundation in the theories, techniques, and ethical questions that have guided psychology research and the opportunity to put their ideas into practice. A major component of this course will involve generating hypotheses and designing studies, carrying out original research, learning how to analyze and interpret data, and writing up and presenting findings. Readings will span research from a variety of subfields in psychology (clinical, developmental, social), and assignments will involve both individual and group work. A variety of research designs will be discussed and evaluated throughout the semester, such as case studies and observational, cross-sectional, longitudinal, and experimental approaches.

Art and Visual Perception

Elizabeth Johnston

Seminar—Spring

Seeing comes before words. The child looks and recognizes before it can speak. —John Berger

Psychologists and neuroscientists have long been interested in measuring and explaining the phenomena of visual perception. In this course, we will study how the visual brain encodes basic aspects of perception—such as color, form, depth, motion, shape, and space—and how they are organized into coherent percepts or gestalts. Our main goal will be to explore how visual neuroscience and art-making can inform each other. One of our guides in these explorations will be the groundbreaking gestalt psychologist Rudolf Arnheim, who was a pioneer in the psychology of art. The more recent and equally innovative text by the neuroscientist Eric Kandel, *Reductionism in Art and Brain Science*, will provide our entry into the subject of neuroaesthetics. Throughout our visual journey, we will seek connections between perceptual phenomena and what is known about brain processing of visual information. This is a course for people who enjoy reflecting on why we see things as we do. It should hold particular interest for students of the visual arts who are curious about scientific explanations of the phenomena that they explore in their art, as well as students of the brain who want to study an application of visual neuroscience.

Early Intervention Approaches for Young Children and Their Families

Cindy Puccio

Graduate Seminar—Spring

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

MFA DANCE PROGRAM

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

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

Graduate Seminar III

Sara Rudner

Graduate Seminar—Year

This seminar emphasizes a dynamic foundation for dancing, offering participants an opportunity to refine their technique and analytical skills. Relevant aspects of functional anatomy are presented and considered throughout this class. Students are encouraged and coached to increase awareness of their current strategies, broaden their range of movement possibilities, and integrate their creative and technical practices.

Advanced Dance History: Topics in 20th-Century Dance and Performance History

Kyle Bukhari

Graduate Seminar—Spring

This writing-focused graduate seminar examines 20th-century dance history from a variety of critical perspectives such as collaboration and intermedial aesthetics; transdisciplinary and experimental performance practices; gender, race, and sexuality; site-specific work; and technology and screendance. Students will have the opportunity to deepen their expertise of the subject and exercise their own critical and scholarly voices by unsettling and questioning the Western theatrical dance canon from robustly informed historical, social, technological, and aesthetic points of view.

Thesis Prep

Kyle Bukhari

Graduate Seminar—Year

The yearlong MFA Thesis Seminar is the academic capstone of the master's study in the dance department at Sarah Lawrence College. The course is structured to take the advanced student through the stages of writing a thesis: defining the field of research, identifying and articulating a research question, developing the bibliography, choosing an appropriate methodology, organizing the material, and developing strategies of analysis and argumentation that lead to the writing of an original thesis. Various modes of inquiry will be examined, drawing on the disciplines of Dance Studies, Philosophy, and Practice as Research. Through group discussions of published research, student work, and one-on-one meetings with the course leader, the seminar will focus on investigative processes with particular emphasis on understanding, contextualizing, experimenting with, and articulating one's own process of scholarly inquiry and discourse.

Rotating Guest Artist Lab

Beth Gill, Nora Chipaumire, Pepper Fajans, Silas Riener, Eleanor Smith, Molly Lieber

Graduate Seminar—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 between three and seven class sessions. These mini-workshops will introduce students to that artist and to his/her creative process. Guests will represent emergent, as well as established, practices.

Graduate Seminar II

John Jasperse

Graduate Seminar—Year

This seminar is a laboratory for developing and refining projects from the Dance Making class. It is designed to encourage students to work collaboratively in solving questions of physical, spatial, and temporal issues in their work, to explore connections between dance and other forms, and to make them aware of and conversant with the creative process that is always at work in the world.

Graduate Seminar I: Performance Theory and Aesthetics

Charmian Wells

Graduate Seminar—Spring

The spring semester will focus on critical perspectives in dance, culture, and identity. When we look at dancing, what are we seeing, experiencing, and understanding? How do current representations of dance perpetuate or disrupt assumptions about personal and social identity? Embedded notions of gender, economic class, and race are threaded through our daily lives. Art and popular culture sometimes reinforce dominant cultural ideas, but can they also serve to propose alternatives to those ideas? In this seminar, we will examine a range of dancing on film, Web-based media, television programs, and commercials. These viewings—along with selected texts from the fields of dance and performance, literary criticism, feminist theory, queer theory, and cultural studies—will form the basis of class discussions, exercises, readings, research, and writing. The ultimate aim of this course is to cultivate a richly informed conversation among engaged participants, using academic work and life experience to illuminate and advance our appreciation of dance as an elemental art form.

Graduate Seminar I: Investigating the Contemporary in Practice and Theory

Kyle Bukhari

Graduate Seminar—Fall

Writing about dance performance will be the topic for fall 2017. This will involve reading past and present criticism, as well as writing about current performances in New York City. This seminar provides an opportunity for students to develop their research, writing, and analytical skills while studying a variety of topics that are of interest to them. Recent subjects have included investigations of the creative process, dance criticism, world dance forms, and the collaborative process. Each project culminates in an oral presentation.

Contemporary 3

Jodi Melnick, Paul Singh

Graduate Seminar—Year

Emphasis will be on the continued development of basic skills, energy use, strength, and control relevant to the particular style of each teacher. Attention will be given to sharpening each student's awareness of time and energy and to disciplining the body to move rhythmically, precisely, and in accordance with sound anatomical principles. The students in this advanced class will study complex movement patterns, investigate somatic use, and concentrate on the demands of performance. *The course will be taught by Ms. Melnick in the fall and Mr. Singh in the spring.*

African Diasporic Dance

Efeya Ifadayo M Sampson

Component—Year

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

Anatomy in Action

Peggy Gould, Sasha Welsh

Component—Year

How is it possible for humans to move in the multitude of 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. Facilitating our study of the entire musculoskeletal system, 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. In addition to movement practice, drawings will be part of each week's lecture. (Drawing materials will be provided.) Insights and skills developed in this course can provide tremendous inspiration in the process of movement invention and composition. *The course will be taught by Ms. Gould in the fall and Ms. Welsh in the spring. Students who wish to join this yearlong class in the second semester may do so only with the permission of the instructor.*

Anatomy Seminar

Peggy Gould

Component—Fall

This is an opportunity for advanced students who have completed Anatomy I to pursue their 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 breathing, anatomy study in dance education, spine function, scoliosis, the use of verbal language in dance training, and anatomy of human reproductive and digestive systems. The class meets biweekly to discuss progress and questions, with additional meetings on alternate weeks as an option for individuals or the group.

Ballet

Barbara Forbes, Mercedes Mañago-Alexander

Component—Year

At all levels, ballet studies will guide students in creative and expressive freedom by enhancing the qualities of ease, grace, musicality, and symmetry that define the form. To this end, we will explore alignment with an emphasis on anatomical principles and enlist the appropriate neuromuscular effort needed to dance with optimal integration of every aspect of the individual body, mind, and spirit. *Students may enter this yearlong course in the second semester only with permission of the teacher.*

Composition

Sara Rudner

Component—Year

In this component we will explore how time, syntax, and form combine to communicate intention and meaning in dance making. We will create movement material that we will shape with the goal of experiencing and observing how sound/musical environments, spatial choices, performance style, etc. impact work. Please come prepared to dance, imagine, and respond while we identify and question assumptions.

Conditioning for Dancers

Peggy Gould, Eleanor Hulihan

Component—Year

This course provides students with a weekly opportunity to explore and practice supplemental training strategies to support development of specialized skills required in dancing. Building on work done once or twice per semester in the dance practice conferences, training issues such as strength, endurance, flexibility, kinesthetic awareness, and coordination will be addressed from a neuromuscular training approach based on the teachings and selected choreographies of Irene Dowd. In addition, students will be introduced to the Alexander Technique, which aims to refine and optimize function by eliminating excessive tension. This is accomplished through specific exercises and practices designed to increase awareness, implement conscious direction, and achieve gentle re-patterning of postural and movement habits. *Open to all students taking a Dance Third. The course will be taught by Ms. Gould in the fall and Ms. Hulihan in the spring.*

Contact Improvisation

Kathy Westwater

Component

This course will examine the underlying principles of an improvisatory form predicated on two or more bodies coming into physical contact. Contact Improvisation, which emerged in the 1960s and '70s out of the Judson Experimental Dance Theatre, combines aspects of social and theatrical dance, bodywork, gymnastics, and martial arts. We will explore movement practices that enhance our sensory awareness, with an emphasis on action and physical risk-taking. Contemporary partnering skills, such as taking and giving weight and finding a common "center," will provide a basis for further exploration. We will explore locating the dance form in varying contexts: from the round-robin to the jam, from scores to choreography, and from studio and theatre to site-based environments.

Contemporary Culture Critique

Kathy Westwater

Component—Year

This class will be organized around regular visits to contemporary dance performances in New York City and the adjacent tristate area, supplemented by viewing contemporary dance and performance works on video. Works will be analyzed and discussed in class. The class will include written critiques that aim to discuss the work within art/dance historical and sociological contexts. Students are required to attend performances, as well as class sessions. *This class meets once a week.*

Dance and Music Improvisation

Kathy Westwater, John Yannelli

Component—Spring

This class explores a variety of musical and dance styles and techniques, including free improvisation, chance-based methods, conducting, and scoring. We will collaboratively innovate practices and build scores that extend our understanding of how the mediums of dance and music relate both to and with one another. How the body makes sound and how sound moves will serve as entry points for our individual and group experimentation. Scores will be explored with an eye toward their performing potential. The ensemble is open to composer-performers, dancers, performance artists, and actors. Music students must be able to demonstrate proficiency in their chosen instrument. All instruments (acoustic and electric), voice, electronic synthesizers, and laptop computers are welcome. *Permission of the instructors is required.*

Dance in Frame

Rosane Chamecki, Andrea Lerner

Component—Spring

Dance in Frame is a course about "why and when" to convey a choreographic idea into a video. In our experience, the important questions are simple: When does one's concept ask for the language of video making? What are the tools available in video that would not only facilitate the work but also demand that the work be made specifically for the screen? To answer these questions, one needs to understand that neither the media nor dance is subjugated to the other. The same understanding of dance must be extended to video and experimental film. During the course, we will screen and analyze works from early experimental films made in the 1920s to early video art works for the 1960s and, finally, videos and installations of our contemporaries in order to illustrate different approaches and guide the students' own works. Throughout the semester, students will be given a series of hands-on assignments, both individually and in groups. The exercises are designed not only to develop a familiarity with the camera—exploring concepts of framing, camera move, planes, and deconstruction of space/time—but also, and more importantly, to contemplate and witness the possibilities of creating informal pieces and investigating how video can transfigure and uniquely represent what is being observed. These exercises build toward the completion of a larger video project, incorporating approaches introduced throughout the term and including the presentation or installation of each piece. The class welcomes dancers, performers, video makers, photographers, or anyone else interested in this process.

Dance Making

John Jasperse, Dean Moss, Beth Gill, John Yannelli, William Catanzaro

Component—Year

In this class, graduates and upper-class undergraduates with a special interest and experience in dance composition will design and direct individual choreographic projects. Students and faculty will meet weekly to view works-in-progress and, in conferences taking place the following afternoon, discuss relevant artistic and practical problems. Music, costumes, lighting, and other elements will be discussed as integral and interdependent elements in the choreographic work. This will culminate in performances of the works toward the end of the semester in the Winter Performance and Spring Performance programs. Performances will take place in the Bessie Schönberg Dance Theatre or elsewhere on campus in the case of site-specific work. *Prerequisites: Dance Composition, Lighting Design and Stagecraft for Dance, and permission of the instructor.*

Dance Meeting

Component—Year

This is a twice-monthly meeting of all Dance Thirds (undergraduate and graduate students) in which we gather for a variety of activities that enrich and inform the dance curriculum. In addition to sharing department news and information, Dance Meeting features master classes by guest artists from New York City and beyond, workshops with practitioners in dance-related health fields, panels and presentations by SLC dance faculty and alumnae, and casting sessions for departmental concerts created by the Dance Making class. In 2016-17, guest artists included Deborah Jowitt/Dance Historian and Critic in Conversation With John Jasperse; Jumata M. Poe/BIG BODY: J-Sette Performance Workshop; Rebecca Dietzel/Self-Care for Dancers; Sita Frederick/Salsa Translations; Allison Easter/Choreographing the Voice; Ana Dimas/Choreographing for Children; and Perspectives on Curatorial Practice: A Panel Discussion with Laurie Berg, Jaamil Olawale Kosoko, and Allie Tepper, moderated by Kathy Westwater.

Feldenkrais: Awareness Through Movement®

Barbara Forbes

Component—Fall

Moshe Feldenkrais believed that rigidity—physical, mental, or emotional—is contrary to the laws of life. His system of somatic education develops awareness, coordination, and flexibility as students are verbally guided through precisely structured movement explorations. The lessons are done lying on the floor, sitting, or standing and gradually increase in range and complexity. Students practice bringing their full attention to their experience, self-generating the learning that will release habitual patterns and offer new options. Enhanced integration of the entire nervous system cultivates the capacity for spontaneous, effortless movement and powerful action in life.

Hip-Hop

Matthew Lopez

Component—Fall

This class is an open-level class in hip-hop dance. Depending on the instructor, it may include elements of breaking, popping, locking, etc. Class will begin with a warm up, leading to a high-energy combination. While this class is intended for students with some previous dance experience, no prior experience in hip-hop or street dance is required.

Lighting Design and Stagecraft for Dance

Beverly Emmons, Kathy Kaufmann

Component—Year

The art and practice of illuminating dance is the subject of this component. We will examine the theoretical and practical aspects of designing lights for dance. Emphasis will be on learning basic lighting skills and stagecraft. Students will create original lighting designs for dance program performances. *This class is a prerequisite for Dance Making.*

Making It Work

Aaron Mattocks

Component—Spring

In this semester-long course for students completing their studies at the College, we will examine and hone the tools needed for propelling your creative work into the professional landscape. Taught from an active artist/artist manager perspective, 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 theatre and dance makers on the cusp of representing themselves and their work in their chosen field(s).

Performance Project

Tricia Brown Project, Diane Madden, Barbara Bray Ketchum

Component—Fall

A fall Trisha Brown project offers an opportunity to work in depth on body alignment and fundamentals that are integral to exploring the detail and rigor of Trisha Brown's movement style. Classes will include a warm-up to integrate the breadth and full dimension of the body; movement will emphasize finding easeful and dynamic ways of moving. The class will develop into learning phrases of movement from Trisha Brown's repertory that encompass quick, qualitative shifts and complex points of initiation, culminating in a performance project of a repertory piece to be determined. Students will showcase their work with an end-of-semester performance.

Performance Project

Raja Feather Kelly

Component—Spring

This class is an opportunity for students to work with a professional guest artist on creating a new choreographic work. The class will include a short warm-up, followed by rehearsals that lead toward a fully-produced performance of the work at the end of the semester.

Somatics, Improvisations, and the Athletics of Intimacy

Jennifer Nugent, K. J. Holmes

Component—Year

We will be exploring movement and dance through the research of improvisation and the influences of the experiential anatomy of the somatic research of Body-Mind Centering®, Contact Improvisation, and structures and scores for improvising and composing dances. We will make the invisible visible, learning more about the interior of the body and our ideas, and explore pathways to space, time, and place as we also learn basic anatomy and physiology to better understand the mechanics of movement. *The course will be taught by Ms. Nugent in the fall and Ms. Holmes in the spring.*

Teaching Conference

Peggy Gould, Jennifer Nugent

Component—Year

In this practice-based course, students develop skills to bring their artistry into a teaching setting. Readings, discussion, and short written pieces will support exploration of perspectives on teaching and development of individual areas of interest. Following current practices in the field for bringing together arts and education, we will study methods for artists to partner with educators and implement those methods in a weekly class for children enrolled in SLC's acclaimed Early Childhood Center (ECC). In addition to our work with ECC, there are several options for those interested in an expanded practical curriculum. SLC's Campbell Sports Center offers opportunities for students to initiate and lead physical education classes; and SLC's Office of Community Partnerships can assist students in pursuing teaching initiatives in surrounding communities, including Yonkers, greater Westchester, and other New York City Metropolitan areas. *Students may enter this yearlong course in the second semester only with permission of the instructor. The course will be taught by Ms. Gould in the fall and Ms. Nugent in the spring.*

The Choreographic Idiom: Instinct and Action in the Creative Process

Juliana F. May

Component—Year

This class will interrogate the role of narrative, personal testimonial, and formal risk-taking in an effort to upend previous compositional habits and mine an interior space for dance making. Through a free associative languaging practice, elevated and action-based text work, and open improvisational scoring, this is a rare opportunity to explore the micro-interactions/inspirations and agitations of your work. Part of each day will be spent discussing each student's current relationship to his/her creative process, as well as working inside a live "choreographic fishbowl" and watching each other work and giving direct feedback. This compression of a social and choreographic space allows the group to prioritize vulnerability and the unconscious as vital and critical points of initiation into the creative process.

Yoga

Patti Bradshaw

Component—Year

This asana yoga class is designed with dancers and theatre students' interests in mind. Various categories of postures will be practiced with attention to alignment, breath awareness, strength, and flexibility. Emphasis is placed on mindfulness and presence. This approach allows the student to gain tools for reducing stress and addressing other unsupportive habits to carry into other aspects of their lives. The instructor has a background in dance and theatre, in addition to various somatically-based practices that she draws upon for designing the classes to meet the needs of the class members. Her class draws upon an alignment-oriented practice, as opposed to a vinyasa style of yoga. Additionally, this class introduces various awareness-building practices borrowed from other body-oriented approaches.

DANCE/MOVEMENT THERAPY PROGRAM

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

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

Clinical Fieldwork Orientation

Erin Humbaugh, Nada Khodl

Graduate Seminar—Fall

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

Clinical Internship Practicum I

Erin Humbaugh, Nada Khodl

Graduate Seminar—Fall

This course will use a group supervision format to oversee and develop the internship experience by strengthening clinical appraisal skills and movement and observation assessment through oral presentation of cases, as well as written diagnostic evaluations that will include the student's clinical process and interventions.

Academic content related to assessment, diagnosis, interventions and the supervision process will be fluid within the overall structure of the course and weekly classes in order to meet the specific needs of each internship setting.

Clinical Internship Practicum II

Erin Humbaugh, Nada Khodl

Graduate Seminar—Spring

This course serves as a continuation of Clinical Internship Practicum I and will use a supportive group supervision format to oversee and develop the internship experience by strengthening clinical appraisal skills and movement and observation assessment through oral presentation of cases, as well as written diagnostic evaluations that will include the student's clinical process and interventions.

Academic content related to assessment, diagnosis, interventions and the supervision process, including the therapeutic termination process, will be fluid within the overall structure of the course and weekly classes in order to meet specific needs of each internship setting.

Clinical Treatment Planning

Alma Watkins

Graduate Seminar—Fall

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

Graduate Seminar in Methods and Theory of DMT I

Susan Orkand

Graduate Seminar—Fall

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

Graduate Seminar in Methods and Theory of DMT II

Susan Orkand

Graduate Seminar—Spring

This is the second part of a four-semester process-oriented course that functions as a laboratory in which to study the methods and theory of DMT. It will combine didactic, experiential and collaborative learning as it builds on the first semester to synthesize dance/movement therapy practice with knowledge of human development, for application in various clinical circumstances. Students will learn techniques of practice specific to clinical populations, such as children, adolescents, the physically ill and/or those coping with aging, physical disabilities, mental illness, addiction disorders, or are survivors of physical and/or emotional trauma.

Graduate Seminar in Methods and Theory of DMT III

Susan Orkand

Graduate Seminar—Fall

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

Graduate Seminar in Methods and Theory of DMT IV

Susan Orkand

Graduate Seminar—Spring

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

Graduate Thesis I

Elise Risher

Thesis—Fall

Each student in the Dance/Movement Therapy program is required to complete a thesis project. The thesis provides the opportunity to integrate theory from multiple disciplines, existing literature in dance/movement therapy and personal experience using research methods. 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 the class.

Graduate Thesis II

Elise Risher

Thesis—Spring

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

Group Work Theory and Practice I

Alma Watkins

Graduate Seminar—Fall

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

Group Work Theory and Practice II

Alma Watkins

Graduate Seminar—Spring

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

Human Growth and Development

Elise Risher

Graduate Seminar—Fall

This course will outline the interrelationships between physiological, psychological, cognitive and socio-cultural factors and their effects on human growth, development and behavior. Students will gain a basic knowledge of brain development and neuroscience, as they relate to the theory and practice of dance/movement therapy.

The course covers selected theoretical and empirical contributions to the study of human development throughout the lifespan. The course considers the nature of psychological development in childhood and adolescence and pays attention to developmental implications for adulthood and old age. There is a careful analysis of developmental theories, with an emphasis on research findings and methods as reported in the current literature. We will also be examining writings on attachment and contemporary psychodynamic theory, which emphasize the importance of early experience. These theories offer a particular focus on early

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relationships and their role in shaping an individual's ways of being and knowing, of regulating affect, and of developing and maintaining crucial ties to others throughout life. They also provide a framework for incorporating recent advances in the study of the brain. The overarching goal of the course is to provide students with a general understanding of the current state of knowledge in various areas of psychological development.

Movement Observation I

Susan Orkand

Graduate Seminar—Fall

This class is the first in a series of three on movement observation and assessment skills. The course provides an introduction to Bartenieff Fundamentals and Laban Movement Analysis (LMA) and their application in Dance/Movement Therapy. The relationship between Bartenieff Fundamentals, human development, and Effort-Space-Shape will be discussed and explored through movement. Coursework in anatomy and kinesiology will be used to support understanding of these frameworks.

Movement Observation II

Erin Humbaugh, Sandra Muniz-Lieberman

Graduate Seminar—Spring

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

Movement Observation III

Erin Humbaugh, Susan Orkand

Graduate Seminar—Fall

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

Movement Observation of Children Fieldwork

Erin Humbaugh, Susan Orkand

Fieldwork—Fall

Students will have the opportunity for observation, research, and practicum experience. First-semester placements are at the Early Childhood Center, the campus laboratory preschool, allowing students to study typically developing children from ages 2 through 6, or at other sites with young children. These fieldwork hours are not counted toward the clinical internship requirement of 700 hours.

Professional Orientation and Ethics

Alma Watkins

Graduate Seminar—Spring

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

Psychopathology

Elise Risher

Graduate Seminar—Spring

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

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

Research Methods

Elise Risher

Graduate Seminar—Spring

This course is an introduction to qualitative and quantitative research methodologies and techniques. Students will learn to apply research techniques such as data collection and analysis, both as researchers and to enhance clinical interpretation and practice skills.

We will explore issues around the importance of research to the field of dance/movement therapy, particular challenges and opportunities associated with dance/movement therapy research, and the history of research in the field. While this course will provide a base of knowledge for the practicing dance/movement therapist to interpret and evaluate research, the goal is to create not only consumers, but also creators, of research. As such, students will learn about the process of research design, including ethical and legal considerations, and will create their own research proposal.

HEALTH ADVOCACY PROGRAM

Sarah Lawrence established the first master's program in health advocacy and remains the premier academic program preparing graduates to play a significant role in shaping the future of this field.

Models of Advocacy: Theory and Practice I

Sarah Wilcox

Graduate Seminar—Spring

This course explores 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 the way in which health care is delivered within existing systems; by restructuring or reinventing areas of the health care system; and by eliminating barriers to health caused by environmental destruction, poverty, and illiteracy. Throughout the year, students will be exposed to leaders who practice in diverse arenas within this interdisciplinary field. Students will learn to analyze organizations and communities in order to understand hierarchies and decision-making within them and to 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, as well as how systems respond to those experiences, will remain a central focus as students explore concepts, models, and practices of health advocacy. *In-person intensive and online*

Health Law

Graduate Seminar

This course introduces students to a broad range of legal and policy issues surrounding the provision of health care. The course will focus on three areas: rights of patients in their relationships with health care professionals and institutions, licensing and regulatory issues, and conflicts between the rights of individuals and the interests of society.

Physiology and Disease

Frederick Nagel

Graduate Seminar—Spring

This course provides first-time physiology students with an introductory survey of the major areas of human physiology. Students will learn about the major systems of the human body; the normal physiology and representative disease states will be examined to highlight what can go wrong. Students will explore the range of causes of disease and infirmity, as well as the barriers to an individual's ability to regain health. Students will gain an understanding of how the social determinants of health, the environment, and other factors affect acute and chronic illness. *Online*

Economics of Health

Jamee K. Moudud

Graduate Seminar—Spring

This course will examine many of the major issues facing the American health care 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 key health care financing issues such as the rising cost of health care and our fragmented insurance system.

Ethics and Advocacy

Linwood J. Lewis

Graduate Seminar

Using a social justice framework, this course will provide a theoretical foundation for the exploration and application of ethical dilemmas relevant to the health care system in the United States. The ethics of advocacy, in its various forms, will be explored from different positions—from the patient and family level to health care institutions, funding mechanisms, and public policy perspectives. Due to shifting demographics of who provides care, the "where" of health care and the resulting ethical dilemmas will be explored—as the majority of long-term care in the United States is provided in the community by family caregivers. 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 changed, as well. The shift away from purely medical bioethics to a more socially informed version of health care requires different approaches to solving new problems encountered within the current health care 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. Ethical dilemmas that you have or with which you are engaging in your field placements will provide possibilities for fertile conversations about these real-world dilemmas and how to effectively grapple with the range of possible outcomes. *Online*

Research Methods for Health Advocacy

Linwood J. Lewis

Graduate Seminar—Summer

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 principles of research 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, 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 course work in the program. *Online*

History of Health Care in the United States

Jean Kahler

Graduate Seminar—Spring

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. In this conference-based course, we will explore the varied understandings of health and medical care from colonial times to the late 20th century. Topics to be considered will 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 health care services. Course participants will prepare a major research paper, investigating an aspect of the history of health care that is of special interest. The conference paper will be developed through regular meetings with the instructor and in conjunction with other course participants. *Online*

Models of Advocacy: Theory and Practice II

Rebecca O. Johnson

Graduate Seminar—Fall

This course will focus on how health advocates can effect policy change through development of 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/or systems and the range of tools and skills that they can employ to pursue their chosen advocacy strategy. Students will gain an understanding of the range of factors to be considered in choosing the decision makers who should be the target(s) of the campaign, such as local, state, or federal health officials or executives of hospitals.

Capstone Seminar

Kim Ferguson (Kim Johnson)

Graduate Seminar—Spring

The Capstone Seminar provides a strategic perspective on how the health care field is evolving and the skills required to successfully navigate the rapidly changing profession in a system that is undergoing significant reform. The seminar is designed to facilitate students' work on the Capstone projects, affording a group setting in which 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 made operational in workplace settings. The Capstone project builds on the third and final fieldwork placement. Capstone is designed to enhance the coherence of students' educational experiences and further develop their sense of professional identity.

Program Design and Evaluation

Kim Ferguson (Kim Johnson)

Graduate Seminar—Fall

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 serve as an introduction to 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, with 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.

Health Care Policy

Barbara Caress

Graduate Seminar—Fall

This course will examine the formulation, implementation, and evaluation of health care policy. It will focus on the interaction of the health care 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.

Illness and Disability Narratives

Samantha Barrick

Graduate Seminar—Fall

The experience of illness and disability is both intimately personal and reflective of larger social, political, and cultural realities. In order to effectively work in direct patient care or in 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 and visual narratives of illness and disability, narrative and cultural theory, as well as media studies. Students will write their own illness or disability narratives during the course session, exploring issues such as selfhood, perspective, memory, family, and caregiving. Finally, students will elicit, transcribe, and interpret the oral narrative of an individual with a chronic illness or disability.

HUMAN GENETICS PROGRAM

Home of the nation's first—and still the largest—program in genetic counseling, **Sarah Lawrence has trained more genetic counselors than any other academic institution in the world.** This celebrated program integrates **education, healthcare, 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. At the hub of international growth in the field, the College **recruits top scientists, physicians, and genetic counselors to its faculty** 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.

Pathophysiology

Graduate Seminar—Spring

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

Molecular Genetics

Nathaniel Pearson

Graduate Seminar—Fall

The Molecular Genetics course is designed for students to gain a solid and foundational understanding of molecular genetics principles. Topics covered include central dogma; gene/genome structure, organization, expression and regulation; DNA replication, repair and mutation; and protein synthesis. The course is organized into lectures, readings, discussions, and student presentations.

Advanced Human Genetics

Lindsey Alico, Anne Greb

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 course is organized into lectures, self-study activities, team-based learning, and student presentations. 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.

Biochemistry of Genetic Disease

Katie Gallagher

Graduate Seminar—Fall

The Biochemistry of Genetic Disease course provides an overview of major inborn metabolic diseases. Emphasis is placed on modes of inheritance, recurrence risks, pathogenesis, screening options, diagnostic testing, natural history, treatment options, and psychosocial and genetic counseling implications. The course is conducted online through prerecorded lectures, reading assignments, and online discussion.

Cancer Genetic Counseling

Kelli Conlan, Elsa Reich

Graduate Seminar—Spring

The Cancer Genetic Counseling 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.

Case Management Practicum

Lindsey Alico, Sara Gilvary

Graduate Seminar—Spring

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

Clinical Genomics

Megan Truitt Cho

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 are able to apply what they are learning through various case examples.

Disability Service Learning

Sara Gilvary, Radhika Sawh

Graduate Seminar—Fall

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

Embryology

Eva Botstein Griep

Graduate Seminar—Fall

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

Emerging Genetic Counseling Specialties

Julia Wynn, Jill Goldman

Graduate Seminar—Fall

The Emerging Genetic Counseling Specialties course provides students with the knowledge and skills to provide genetic counseling services in emerging specialty areas before clinical training opportunities are readily available. Currently, the course examines the complexities of neurogenetic diseases and cardiovascular genetics in clinical practice. For each specialty, students develop knowledge and genetic counseling skills through lectures, case studies and role play.

Ethics

Laura Hercher

Graduate Seminar—Spring

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.

Fundamentals of Genetic Counseling I

Claire Davis, Lindsey Alico, Janelle Villiers

Graduate Seminar—Fall

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

Fundamentals of Genetic Counseling II

Claire Davis, Megan Truitt Cho, Janelle Villiers

Graduate Seminar—Spring

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

Grief, Loss and Bereavement: Theory and Practice

Amanda Bergner

Graduate Seminar—Fall and Spring

The Grief, Loss and Bereavement: Theory and Practice course provides theoretical constructs for understanding the personal and intrapersonal meanings of loss, as well as practical short-term interventions that facilitate healthy grief reactions for bereaved families. The course structure includes lectures, case studies, discussion, role play, experiential exercises, videos, papers, and student projects. Special emphasis is placed upon the student's own professional development as a grief/adaptation counselor through increased self-awareness. *This course is offered in both Fall and Spring semesters.*

Interviewing and Counseling-Based Methods in Genetic Counseling

Erin Ash

Graduate Seminar—Fall and Spring

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

Introduction to Clinical Pediatric Genetics

Michele Disco, Elaine Pereira

Graduate Seminar—Fall

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

Medical Genetics Seminar I

Radhika Sawh

Graduate Seminar—Fall

The Medical Genetics Seminar I course introduces 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.

Medical Genetics Seminar II

Radhika Sawh

Graduate Seminar—Spring

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

Physiology of Human Disease

Peggy Cottrell

Graduate Seminar—Spring

The Physiology of Human Disease course provides students with an understanding of human physiology beginning with the cell and principles of cellular physiology and continuing through study of most of the major organ systems. Through course readings and oral presentations, students learn to identify, synthesize, and understand physiological mechanisms of the human body; explain a genetic condition from a physiological standpoint; and identify and access information resources pertinent to physiological diseases.

Professional Issues in Genetic Counseling I

Janelle Villiers, Lavanya Misra

Graduate Seminar—Spring

The Professional Issues in Genetic Counseling I course is an introduction to professional issues relevant to the genetic counseling profession. Students discuss formative documents related to promoting the genetic counseling profession, standards for training and practice, and standards for professional behavior; learn to provide professional and public educational activities; and gain an appreciation for the role of clinical supervision.

Professional Issues in Genetic Counseling II

Janelle Villiers

Graduate Seminar—Fall

The Professional Issues in Genetic Counseling II course is an extension of the first-year course. Topics include scientific writing, expanded roles of genetic counselors, cultural competency, genetic counseling models, clinical supervision, resume development and job interviewing, and billing and reimbursement. Course structure includes guest speakers, panel discussions, and small group work.

Public Health Genomics

Siobhan Dolan, Lavanya Misra

Graduate Seminar—Spring

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

Reproductive Genetics

Komal Bajaj, Emily Goldberg

Graduate Seminar—Spring

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

Research Methods

Laura Hercher

Graduate Seminar—Spring

The Research Methods course serves as an introduction to the thesis process, which culminates in the writing of a thesis manuscript in the second year. 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.

MFA THEATRE PROGRAM

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

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

Graduate Lab

Dan Hurlin, David Neumann

Component—Year

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

Contemporary Collaborative Performance

David Neumann

Component—Year

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

Thesis Project

Dan Hurlin

Component—Year

This course will provide a critical and supportive forum for the development of new works of original theatre with a focus on conducting research in a variety of ways, including historical and artistic research, workshops, improvisations, experiments, and conversation. Each student will focus on creating one original project—typically, but not limited to, a solo—over the course of the full year. During the class, students will show works in progress. During conference, students and faculty will meet to discuss these showings and any relevant artistic and practical problems that may arise. *This class is required for all second-year theatre graduate students.*

Acting Poetic Realism

Michael Early

Intermediate, Component—Year

The plays of Anton Chekhov, Tennessee Williams, and August Wilson serve as the point of departure in our exploration of the craft of acting. In this class, students will be challenged to expand their range of expression and build their confidence to make bold and imaginative acting choices. Particular attention will be paid to learning to analyze the text in ways that lead to defining clear, specific, and playable actions and objectives. In tandem with their work on a given text, students will be guided through a progression of physical, vocal, sensory, and imaginative exercises designed to impart tangible skills that will enable them to create multidimensional characters. *This class meets twice a week.*

Acting Shakespeare

Michael Early

Advanced, 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, with the goal of bringing his characters to life. Class time will be divided among physical, vocal, and text work. *This class meets twice a week.*

Actor's Workshop: Acting Techniques

Erica Newhouse

Open, Component—Year

This is an acting techniques class: foundational, process-based work to empower the actor in any theatrical environment. The first semester focuses on the voice and body and the development of a "toolbox" of acting techniques. The second semester focuses on applying those tools to language and text, while integrating the voice and body work through scene work. The goal is for students to leave the class with all of the basic tools that they need to act; to have a growing awareness of their body, voice, and physical habits in order that they may consciously use them in the development of character; and to begin to develop their own process of working, start to finish, with an arsenal of tools and techniques to use when needed. We explore the Alexander Technique, character work, sense memory work, viewpoints, animal work, voice and speech work, script analysis, text analysis, Lecoq exercises, and much more. *This class meets twice a week.*

Actor's Workshop: Incognito: The Craft of Assumed Identity

Kevin Confoy

Open, Component—Year

An approach to performance that focuses on external applications as a method of building a character—working with costumes, props, make-up, and tangible aspects of production, as well as voice, dialects, gesture, and given behavior—students will develop an "outside-in" technique that allows for the full physical and emotional expression of a character and the text. *This class meets twice a week.*

Actor's Workshop: Suit the Action to the Word, the Word to the Action—Hamlet, III. ii. 17-18

Ernest H. Abuba

Open, Component—Year

Students will work on voice work, script analysis, sensory exercises, a Shakespeare sonnet, cold readings, improvisation, auditioning, and extensive scene work from the following playwrights: Sara Ruhl, Theresa Rebeck, Susan Yankowitz, Maria Irene Fornes, Suzan-Lori Parks, Jean-Paul Sartre, Eugene Ionesco, Jean Anouilh, Edward Albee, Tennessee Williams, Samuel Beckett, Oscar Wilde, Lynn Nottage, Katoria Hall, Arthur Miller, and Edward Baker. Required text: *The Art of Acting*, by Stella Adler. *This class meets twice a week.*

Advanced Stage Combat

Sterling Swann

Intermediate, Component—Year

This course is a continuation of Introduction to Stage Combat and offers additional training in more complex weapon forms, such as rapier and dagger, single sword, and small sword. Students receive training as fight captains and have the opportunity to take additional skills proficiency tests that lead to actor/combatant status in the Society of American Fight Directors. *This class meets once a week.*

Alexander Technique

June Ekman

Open, Component—Year

The Alexander Technique is a neuromuscular system 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 and the effect of coordinated breathing on the voice. It is an invaluable technique that connects the actor to his or her resources for dramatic intent. *This class meets once a week. Audition required. Four sections of this class.*

An Actor's Process

Christine Farrell

Intermediate/Advanced, Component—Year

This class is a laboratory for the actor. It is designed for performers who are ready to search for the steps to a fully involved performance. What are the tools you currently use to become a character in a play or a film? What will expand your work, ground you in the moment of the situation, and strengthen your authentic voice? What are your habits, and what are your strengths? Over the course of the year, each student will work on four scenes chosen from four different styles and categories: comic, dramatic, heightened language, and character stretch (ex: accent role or opposing type). The class will focus on creating a classic actor's score, working with physical improvisations within the scene text and situation and emotion memory. We will use a camera in class to explore your work in some rehearsals and presentations. *This class will meet twice a week.*

Audition Conference

David Caparelliotis, Tara Rubin

Advanced, Component—Fall

This class is for the serious-minded actor who, after graduation, anticipates pursuing a career as a performer. Predicated on the idea that auditioning is a learned skill at which one gets better with more experience and practical knowledge, the class will focus at its core on the only unalienable factor: the individuality of the actor him/herself. As much time will be spent on material selection as on execution; actors will be asked to make necessary friendships with the dreaded "monologues" and, hopefully, come to regard them as necessary filters through which they can express themselves as both people and artists. Cold-reading prep will also be covered. The hope is for the actor to leave class with not only one or two terrific audition pieces but also a better understanding of the casting process itself and what is in and out of his/her control. *This class meets once a week.*

Breaking the Code

Kevin Confoy

Intermediate, Component—Year

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

Breathing Coordination for the Performer

Sterling Swann

Open, Component—Year

Students improve their vocal power and ease through an understanding of basic breathing mechanics and anatomy. Utilizing recent discoveries of breathing coordination, performers can achieve their true potential by freeing their voices, reducing tension, and increasing vocal stamina. In the second semester, principals of the Alexander Technique are introduced; students consolidate their progress by performing songs and monologues in a supportive atmosphere. *This class meets once a week. Two sections of this class.*

Building a Vocal Technique

Sterling Swann

Intermediate, Component—Year

A continuation of *Breathing Coordination for the Performer*, which is suggested as a prerequisite, students deepen their understanding of breathing coordination and Alexander Technique and work on songs and monologues of their choice. The emphasis is on maintaining physical ease in performance to increase vocal range and power. *This class meets once a week.*

Comedy Workshop

Christine Farrell

Intermediate, Component—Year

An exploration of the classic structures of comedy and the unique comic mind, this course begins with a strong focus on improvisation and ensemble work. The athletics of the creative comedic mind is the primary objective of the first-semester exercises. Status play, narrative storytelling, and the Harold exercise are used to develop the artist's freedom and confidence. The ensemble learns to trust the spontaneous response and their own comic madness. Second semester educates the theatre artist in the theories of comedy. It is designed to introduce students to *commedia dell'arte*, vaudeville, parody, satire, and standup comedy. At the end of the final semester, each student will write five minutes of standup material that will be performed one night at a comedy club in New York City and then on the College campus on Comedy Night. *This class meets twice a week.*

Contemporary Scene Study

Erica Newhouse

Advanced, Component—Year

This class will take a rigorous approach to the preparation and process of performance. Building on your "toolbox," you will go deeper into text, character exploration, and action—expanding self-awareness and revealing and risking more. The first hour of class will focus on movement and making ephemeral works as a way to tune your instrument. The following two hours will be devoted to scene study, using contemporary and modern texts. *This class will meet once a week for three hours.*

Costume Design I

David Moyer

Open, Component—Year

In this course, students will be introduced to the various strategies and techniques integral to the many facets of costume design. Through historical research projects, we will investigate the evolution of costume/fashion history and the vital importance of the research process itself. Through theoretical design projects, we will explore how to develop a design concept and how to articulate that concept through various modes of visual communication. We will explore costume renderings through basic life drawing exercises and painting skills and examine the use of preliminary and final sketches as blueprints for realized costumes. Students will also begin to understand aspects of costume construction through exercises in both hand and machine sewing and basic pattern making, as well as to develop a vocabulary for the tools and techniques of construction. No previous experience with any of the aforementioned topics or techniques is necessary for taking this course. Actors, directors, designers, and theatre makers of all kinds are welcome. *This class meets once a week.*

Costume Design II

David Moyer

Intermediate, Component—Year

As an extension of *Costume Design I*, this course will delve in greater depth into the various strategies, techniques, and methodologies of costume design. We will cover and review a range of topics that will advance and hone existing skill sets in both design and construction. Emphasis will be placed on encouraging students to develop a critical eye in regard to their own design process. In addition, projects in this class will explore the intersections of bodily adornment/augmentation and identity, as well as the use of clothing/fashion/costume to evoke social change/justice. We will also discuss costume design within the context of the professional world and explore the practical skill sets relevant to the industry. Most students will have an opportunity to design a department production. *Prerequisite: Costume I or permission of the instructor. This class meets once a week.*

Creating a Role

Ernest H. Abuba

Open, Component—Year

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

Creative Impulse: The Process of Writing for the Stage

Sibyl Kempson

Advanced, Component—Year

In this course, the vectors of pure creative impulse hold sway over the process of writing for the stage—and we write ourselves into unknown territory. Students are encouraged to set aside received and preconceived notions of what it means to write plays or to be a writer—along with ideas of what a play is “supposed to” or “should” look like—in order to locate their own authentic ways of seeing and making; in other words, 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, and Roland Barthes, as well as work that crosses into visual art realms and radical scientific thought from physicists David Bohm and F. David Peat. The course will be conducted in workshop fashion, with strong emphasis on the tracking and documenting of process. *This class meets once a week. Two sections of this class.*

Crisis Mode: Theatre From the Late 1960s Through Today

Kevin Confoy

Open, Component—Year

Crisis Mode examines how theatre has responded to certain events of historical significance and moments of crisis. It is of particular value to those directors, actors, and theatre makers/producers interested in an expansive view of theatre and in how and why a play can change the way we think. The course provides a working foundation for performance and production. We will examine plays and playwrights and theatre movements and styles that have developed and come to expression in the past several decades. Students will discuss a variety of plays, with an emphasis on looking at the world in which those plays were written and why they continue to resonate today. Students will study documentaries and make presentations on events of historical/political/cultural significance as a way of providing a play with a rich context for production and performance. We will concentrate on American plays and political movements but will encompass a global and cultural perspective with discussion ranging from the influential works and innovations of Brecht and Beckett to political theatre groups like El Teatro Campesino of the 1960s, to agitprop theatre events like those of the Vietnam War and Civil Rights eras, and to those of ACT UP in the 1980s AIDS Crisis. Students in Crisis Mode will devise projects to serve their particular theatre interests. Projects range from staging and acting scenes to design work, dramaturgical presentations, and original plays written in the style/spirit of the events studied. *This class meets twice a week.*

CultureHub Live Media Workshop

Open, Component—Year

This course will explore live-feed projection design and technology with theatre students at Sarah Lawrence College and design and video students at the Seoul Institute of the Arts in Ansan, South Korea. The course will focus on creating puppetry and miniature environments for theatrical performance in the two separate locations, Seoul and New York, by utilizing the telepresence studios at SeoulArts and CultureHub. Students in both locations will be introduced to basic puppetry manipulation and construction techniques, as well as to methods for designing and building miniature sets and environments. In addition, live video feeds, chroma keying, and depth-sensing cameras will be implemented to enhance the media and performance landscape. Through the process, students will be exposed to a variety of multimedia theatre and puppetry forms and will gain an understanding of critical design considerations, including lighting, manipulation, chroma key, and live video techniques. The goal of the course will be to create collaborative performances that are a combination of manipulated figures and sets in separate physical locations. The course will be team-taught by: Professor Seung-Ho Jeong, scenic and lighting designer at Seoul Institute for the Arts and one of Korea’s most high-profile, in-demand set designers; Tom Lee, puppet artist, theatre designer, and guest faculty member at Sarah Lawrence College; and Billy Clark, director of CultureHub New York City and member faculty of the Seoul Arts Institute. *This class meets once a week.*

Design and Media

Directing, Devising, Performance, Movement & Voice

Directing the 20th Century: From Chekhov to Churchill

Will Frears

Intermediate, Component—Year

This class will focus on directing plays in the 20th-century canon, covering a range of styles and content. It will cover the whole journey of directing a play, with a strong emphasis on practical work. Students will be required to bring in design research for plays and to direct scenes from the plays, both of which they will present to the class for critique. The class will focus on how to use the text to inform the choices made by the director.

Directing Workshop

William D. McRee

Open, Component—Year

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

Directors Conference

Will Frears

Component—Fall

Directors Conference takes student directors through the course of full production—from prep to postmortem, how to have an idea and put it on stage, and how to cut and rework. Students will work on preproduction (ground plans, rehearsal schedules, casting, research) through the rehearsal process (strategies, time management, communication, making changes, tech) and, at the end of the semester, submit a production casebook demonstrating their work on the production and an assessment of their final product and process. The class is mandatory for all students directing on the Mainstage and will meet once a week, either as a group or in individual conference.

DownStage

Graeme Gillis

Sophomore and above, Component—Year

DownStage is an intensive, hands-on conference in theatrical production. DownStage student producers administrate and run their own theatre company. They are responsible for all aspects of production, including determining the budget and marketing an entire season of events and productions; they 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 student producers are expected to hold regular office hours. Prior producing experience is not required. *This class meets twice a week.*

Dramaturgy

Stuart Spencer

Advanced, Component—Year

Dramaturgy is the study of dramatic structure: how plays are built and how they work. Although any play worth its salt works according to its own idiosyncratic plan, certain principles allow us to take it apart in order to better understand how it is built. There are many ways to do that, and we will be trying a wide assortment. For example, we will study classical structure as it shapes not only Sophocles' *Oedipus the King* but also Euripides' *The Bacchae* and Maureen Duffy's *Rites*. In order to understand "the well-made play," we'll read Émile Augier's simple-minded *Olympe's Marriage* side-by-side with Henrik Ibsen's profound *A Doll's House*. We'll look at: the development of expressionism over the course of the 20th century from Adrienne Kennedy's vertiginous nightmare, *Funnyhouse of a Negro*, to Ted Tally's poetic tragedy, *Terra Nova*; the development of the Theatre of Cruelty from *Jet of Blood*, to Harold Pinter's *The Homecoming*; and the role of ambiguity in Shakespeare by delving deeply into *King Lear* and *Hamlet*. The examination of multiple drafts of plays is often the surest way to see inside the playwright's mind. We're lucky to have complete, early drafts of plays that, after substantial revision, became masterpieces. We will look at Chekhov's early manuscript of *The Wood Demon*, the play that later evolved into *Uncle Vanya*; and we'll watch Ibsen struggle to find the way to release Nora's persona in the first draft of *A Doll's House* and succeed incomparably in the final version. Other kinds of revisions will also be examined, such as Brandon Jacob Jenkins' brilliant postmodern reworking of the 19th-century melodrama, *The Octoroon*, which he subtly retitles *An Octoroon*. There are many other possibilities, as well, such as ritualistic drama in S. A. Ansky's great horror-thriller, *The Dybbuk*; Jean Genet's *The Maids*; and Edward Albee's *Who's Afraid of Virginia Woolf?* Because an understanding of genre is essential to the work that we will do, a working knowledge of the principle genres (classicism, Elizabethan, neoclassicism, realism, naturalism, expressionism, etc.) and their historical context is required for the course. *This course meets once a week.*

Experiments in Language and Form

Cassandra Medley

Advanced, Component—Year

In this class, we focus on writing "experimental theatre"; that is, we experiment with theatrical forms that extend beyond traditional portrayals of time, three-dimensional space, language, character, and dramatic structure to discover the impact that different types of onstage presentations might have on audiences. We are not interested in imitating the style of "experimental" playwrights but, rather, using their texts as influence, stimulus, and encouragement as we attempt our own "experiments." We will also style experimental texts to ascertain the types of environments—political, spiritual, mental, social—that influenced such texts to be generated; that is, created. Our aim, first and foremost, is to investigate and explore ways to genuinely investigate and give theatrical expression to our own personal, political, and spiritual interior lives, values, observations, and beliefs. We will then strive to examine the most effective manner of communicating our theatrical experiments to an audience. Our experimental writing may include multimedia presentations as part of the scripted onstage play or performance. *This class meets once a week for four hours (with a lunch break).*

Far-Off, Off-Off, Off, and On Broadway: Experiencing the 2017–2018 Theatre Season

William D. McRee

Open, Component—Year

Weekly class meetings in which productions are analyzed and discussed will be supplemented by regular visits to many of the theatrical productions of the current season. The class will travel within the tristate area, attending theatre in as many diverse venues, forms, and styles as possible. Published plays will be studied in advance of attending performances; new or unscripted works will be preceded by examinations of previous work by the author or company. Students will be given access to all available group discounts in purchasing tickets. *This class meets once a week.*

Global Theatre: The Syncretic Journey

Ernest H. Abuba, Mia Yoo, David Diamond

Open, Seminar

Good evening, ladies and gentlemen, and welcome to La MaMa, dedicated to the playwright and to all aspects of the theatre. —Ellen Stewart

La MaMa Experimental Theatre Club in New York City has been the host of contemporary and international theatre artists for 55 years. You will have the opportunity to attend performances, meet the artists, participate in workshops led by them, as well as have access to the La MaMa archives on the history of international theatre in New York. Your personal "syncretic theatre journey" is enhanced by the observance of fellow theatre makers and oneself that is informed concretely by the application of text, research, movement, music, design, puppetry, and multimedia, as well as social and political debate in class. Coordinators of the LaMaMa International Symposium for Directors, David Diamond and Mia Yoo, will host you in New York City, where you will exchange ideas with visiting and local artists from Yara Arts Group and the Great Jones Repertory Theatre. Historical/contemporary experimental texts will be discussed, such as: *Psychosis* by Sarah Kane, *Death and the Kings Horseman* by Wole Soyinka, *Strange Interlude* by Eugene O'Neill, *The Caucasian Chalk Circle* by Bertolt Brecht, *A Dream Play* by August Strindberg, *Thunderstorm* by Cao Yu, *Goshram Kwotal* by Vijay Tendulkar, *Venus* by Susan-Lori Parks, *Ruined* by Lynn Nottage, and *Mistero Buffo* by Dario Fo, as well as Fernando Arrabal, Antonin Artaud, and Martin Crimp. Required reading: TBA. *This course is a theatre history component in the theatre program. This class meets once a week.*

Internship Conference

Neelam Vaswani

Intermediate, Component—Year

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

Introduction to Stage Combat

Sterling Swann

Open, Seminar—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.*

La MaMa E.T.C.

Intersession—Summer

La MaMa E.T.C. sponsors two summer events in Umbria, Italy, in conjunction with Sarah Lawrence College: International Symposium for Directors, a three-week training program for professional directors, choreographers, and actors in which internationally renowned theatre artists conduct workshops and lecture/demonstrations; and Playwright Retreat, a one-week program where participants have ample time to work on new or existing material. Each day, master playwright Lisa Kron will meet with the playwrights to facilitate discussions, workshops, and exercises designed to help the writers with whatever challenges they are facing. More information is available at: <http://lamama.org/programs/la-mama-umbria>.

Lighting Design I

Greg MacPherson

Open, Component—Year

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

Lighting Design II

Greg MacPherson

Intermediate, Component—Year

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

LIVE MEDIA: Creating Hybrid Performance With Technology

Tei Blow

Open, Component—Year

This course will prepare students to solve problems in video, sound, and multimedia production for live theatre and performance. We will look at the creative use of live video and audio playback and processing, multichannel sound, and interactive performance systems. Participants interested in this course should be prepared to design and execute at least two performance works or live sound installations over the course of the academic year.

This class meets once a week.

London Theatre Tour

William D. McRee

Open, Intersession

The purpose of this course is to experience and examine present-day British theatre: its practices, playwrights, traditions, theatres, and artists. This is a two-credit academic course, and any student enrolled at Sarah Lawrence College is eligible to take the class. During two weeks in London, students will attend a minimum of 12 productions, tour various London theatres, meet with British theatre artists, attend regularly scheduled morning seminars, and make an oral presentation on one of the plays that the group is attending. Plays will be assigned prior to the end of the fall semester, and preparation and research for the presentation should be complete before arriving in London. Productions attended will include as wide a variety of venues, styles, and periods of theatre as possible. Seminars will analyze and critique the work seen, as well as discover themes, trends, and movement in the contemporary theatre of the country. Free time is scheduled for students to explore London and surrounding areas at their leisure. *These intersession credits are registered as academic, not arts, credits.*

Medley Workshop: Developing the Dramatic Idea

Cassandra Medley

Intermediate, Component—Year

The purpose of this workshop is to develop and complete a draft of a final project play of any length. Our focus is on originating character-driven stories that involve multiple events and/or multiple turning points and revelations, concluding with a major crisis and/or consequence for the characters. From the very beginning of the semester, writers create several short drafts of “mini-plays” as we practice the components that lead to effective playwriting. Writers allow various characters, topics, and concerns to be revealed to them as their in-process project(s) take shape. We will also study a selection of full-length plays and/or screenplays for inspiration, guidance, and analysis of various contemporary styles of drama. Styles may be varied; but as dramatists, we are all challenged by a form of storytelling that requires us to try and hold the attention of an audience for a condensed length of “real” time in a public space. *This class meets once a week.*

Movement for Performance

David Neumann

Open, Component—Year

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

Music as Theatre Lab

Stew Stewart

Open, Component—Year

This lab is open to any artists committed to exploring a variety of music-driven, song-centric, spirit-derived approaches to music-theatre creation. Music as Theater Lab invites students into an investigation of the work of prophets, faith healers, and wild politicians, as well as blues, gospel, and old-school rock-and-roll artists. Commitment to risk-as-truth, with an eye toward creating pieces and performances that conjure transcendence, is a founding principle of the lab. Students will work in ever-shifting teams to create and perform short pieces; e.g., scenes, sermons, songs, or situations that include set and costume designs, choreography, and video. The lab will also feature an ongoing “compare and contrast” investigation of rock music and show tunes, with an emphasis on what we have to learn from those differences about effectively acting and singing. *This class meets once a week for four hours.*

No Acting for Camera

Deborah Kampmeier

Component—Year

The camera is totally uninterested in acting. The camera loves truth. This course is designed to break down “acting” and offer skills and experiential techniques that will allow students to trust their own humanity and bring their unique truth and experience to the work. The class is demanding and nurturing and asks that students be willing to bring their secrets and their vulnerability into the classroom. There will be step-by-step tools offered to guide students to the truth of the moment, the truth of their relationship to self, the truth of their relationship to a scene partner and the world around them, the truth of their relationship to the camera, and the truth of their relationship to the imaginary circumstances and demands of a scene. Students will also be given techniques to determine which part of the self is needed for a particular character and scene and skills to bring that part of the self to work. During the first semester, students will work on crafting a scene for the camera using neutral dialogue. This will mean creating the entire world from the trust and use of self. The second semester will ask students to take what they have learned about using themselves and craft their work to serve the demands of the film or television scene that they have been assigned.

Performance/Acting

Playwright's Workshop

Stuart Spencer

Advanced, Component—Year

Who are you as a writer? What do you write about, and why? Are you writing the play that you want to write? Or 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 the late Edward Albee pointed out, “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. *This class meets twice a week.*

Playwriting

Playwriting Techniques

Stuart Spencer

Open, Component—Year

In this course, you will investigate the mystery of how to release your creative process and, at the same time, discover 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 in class and discussed in class each week. Students will also read and discuss plays that mirror the challenges presented by their own assignments. *This course meets once a week. Two sections of this course.*

Production Workshop

Robert Lyons

Component—Fall and Spring

The creative director of the theatre program will lead a discussion group (including readings, workshops, and productions) for all of the directors, assistant directors, and playwrights participating in the fall theatre season. This is an opportunity for students to discuss with their peers the process, problems, and pleasures of making theatre at Sarah Lawrence College (and beyond). This workshop is part problem solving and part support group, with the emphasis on problem solving. *This course is required for directing, assistant directing, and playwriting students whose productions are included in the fall theatre season. This class meets once a week.*

Projection Design for Theatre

Tei Blow

Open, Component—Year

This course is an introduction to theatrical projection design that explores design principles, basic video editing, media server and playback software, content creation, basic projection system design, and show control. Through text analysis, visual research, and lab experiments, the course examines the role of video projection in theatre and interdisciplinary forms and prepares participants to create video designs for their own work. *This class meets once a week.*

Puppet Theatre

Lake Simons

Open, Component—Year

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

Scenic Design I

Lake Simons

Open, Component—Year

This course introduces basic elements of scenic design, including developing a design concept, drafting, and practical techniques for creating theatrical space. Students will develop tools to communicate their visual ideas through research, sketches, and models. The class will discuss examples of design from theatre, dance, and puppetry. Student projects will include both conceptual designs and production work in the department. *This class meets once a week. There is a \$50 course fee.*

Singing Workshop

William D. McRee, Thomas Mandel

Open, Component—Year

We will explore the actor’s performance with songs and 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. *This class meets twice a week. Audition required.*

SLC Lampoon

Keisha Zollar

Advanced, Component—Year

SLC Lampoon is a comedy ensemble of actors, directors, and writers. The techniques of Second City and TheatreSports will be used to create an improvisational troupe that will perform throughout the campus. The ensemble will craft comic characters and write sketches, parodies, and political satire. This work will culminate in a final SLC Lampoon Mainstage performance in the style of Second City or *Saturday Night Live*. *This class meets once a week a week for three hours. Audition required.*

Spring Musical

Kevin Confoy

Open, Component—Year

Students in this class will become the company of the Theatre Program's Main Stage Spring Musical. Classes will provide for an in-depth rehearsal process and allow for an extended study of the show in its greater context. Students will work together on the songs, scenes, dance and movement, and book of this musical in a traditional manner, with class time dedicated to rehearsals with the director, musical director, and creative team of the production. In addition, students will have a distinct opportunity to study and participate in the show at a level of far greater discovery and intensive preparation than a standard rehearsal period allows. First semester work will include meetings with the show's designers, extended work on the text and characters, and in-class rehearsals. All aspects of the show—its relevance and significance in a historical context, its production history and place in the canon of musicals, as well as a study of its composer and creators of similar works of its kind—will be discussed and become part of regular class work. Also in the first semester, students will be expected to meet out of class for rehearsals on designated scenes, songs, etc., as they would in a traditional scene study class. Students will be assigned to research and report back to the cast certain aspects of the show and its history. Second semester work will move to a concentration on production and will include a regular period of out-of-class nightly rehearsals on a pre-determined schedule. Students interested in directing plays and musicals will be given specific aspects/scenes/songs of the show to be rehearsed and worked on under the guidance of the teachers. Student directors in the class will become part of the discussion of the design and production elements of the show. Students in this class are free to participate in shows outside of class in the first semester. In the second semester, students may not participate in any production that has rehearsals or performances that conflict with the schedule of this production. All principal and featured roles in the show will be cast from within this class. *Required audition and interview held during registration week.*

Stage Management

Greta Minsky, Neelam Vaswani

Open, Component—Fall and Spring

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

The London Theatre Program

Seminar

Sponsored by Sarah Lawrence College and the British American Drama Academy (BADA), the London Theatre Program offers undergraduates from Sarah Lawrence an opportunity to work and study with leading actors and directors from the world of British theatre. The program offers acting classes with leading artists from the British stage. These are complemented by individual tutorials, where students work one-on-one with their teachers. A faculty selected from Britain's foremost drama schools teaches technical classes in voice, movement, and stage fighting. This intense conservatory training is accompanied by courses in theatre history and theatre criticism, tickets to productions, and the experience of performing in a professional theatre. In addition, master classes and workshops feature more of Britain's fine actors and directors. Designed for dedicated students who wish to study acting in London, the program offers enrollment in either the fall or spring semester for single-semester study. Those wishing to pursue their training more intensely are strongly encouraged to begin their training in the fall and continue with the Advanced London Theatre Program in the spring semester. *Audition required.*

Theatre Outreach: Collaboration and Community

Allen Lang

Open, Component—Year

Developing original, issue-oriented, dramatic material using music and theatre media, this course will present the structures needed for community extension of the theatre. Performance and teaching groups will work with small theatres, schools, senior-citizen groups, museums, centers, and shelters. Productions and class plans will be made in consultation with the organizations and with our touring groups. We will work with children's theatre, audience participation, and educational theatre. Teaching and performance techniques will focus on past and present uses of oral histories and cross-cultural material. We will study sociological and psychological dynamics as part of an exploration of the role of theatre and its connections to learning. Each student will have a service-learning team placement. Special projects and guest topics will include the use of theatre in developing new kinds of afterschool programs, styles and forms of community on-site performances, and media techniques for artists who teach, as well as working with the Sarah Lawrence College Human Genetics Program. *This class meets once a week.*

Theatre Outreach Projects: Connections to Community

Allen Lang

Advanced, Component—Year

This advanced course will provide a strong foundation from which to explore and extend teaching and theatre-making skills in the community. With an interest in exploring personally expressive material and in extending and developing skills, students will find a practical approach to experiential learning that grows

teaching skills through a weekly community placement. Placements are usually yearlong and typically culminate in a process-over-product, informal presentation that is reflective of the interests, stories, and experiences of the individual participants. Students will explore collaborating with partnerships at schools, libraries, museums, community centers, prisons, and downtown Yonkers storefronts and other venues to develop original work that will result in a creative forum, with performances concluding in a talkback environ. Historical and contemporary social-political and artistic issues are applied to community work. Class readings and discussions will explore theoretical and practical discussions about theatre making and sharing theatre skills in the 21st century that will examine the role of creative artists working in the community to bring forth social change. Exploring gender, and open to all races and ethnicities, students will work toward the development of a creative ensemble of SLC theatre artists. Class readings and discussions will explore LGBTQ, African American, Latino/Hispanic, Asian/Asian American artistic contributions, and that will provide a strong foundation from which to create new work. Focusing on local, national, and world issues as they pertain to our own experiences, first-semester work will culminate in informal workshop presentations and discussion sessions at a Yonkers High School. Second-semester class work will culminate in a touring show for the HS Lunchbox Group and intergenerational work with the 50+ Lunchbox Group. First-semester coursework will include a Yonkers tour that visits the Yonkers Downtown Waterfront, as well as important Yonkers cultural attractions. The class is open to all students who want to explore personal material through a sociopolitical lens. Open to dancers, poets, playwrights, actors, and visual artists. Educator John Paul Lederach asks the artist to connect with the "moral imagination"—the ability to "stay grounded in the here and now, with all its violence and injustice, while still imagining and working toward a more life-affirming world." *This class meets once a week.*

Theatre Outreach, Theatre History, and Production

Theatre students may be invited to participate in outside programs, including:

Tools of the Trade

Robert Gould

Open, Seminar—Year

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

Voice and Speech I: Vocal Practice

Francine Zervas

Component—Year

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

Writer's Gym

Cassandra Medley

Open, Component—Year

You can't wait for inspiration; you have to go after it with a club. —Jack London

Writer's Gym is a yearlong writing workshop designed for writers of any genre and any level of experience, from beginner to advanced. Our focus is on writing exercises that develop characters and stories—whether for the stage, screen, or prose narration. In addition, we study theories about the nature of creativity. Our goals are as follows: to study writing methods that help to inspire, nurture, encourage, and sustain our urge/need to write; to learn how to transform personal experiences and observations into imaginative dramatic and/or prose fiction or poetic metaphor and imagery; to concentrate on building the inner lives of our characters through in-depth character work in order to create stronger stories; to explore—that is to say, investigate—and gain access into our spontaneous ideas; to articulate and gain a more conscious relationship to the "inner territory" from which we draw ideas; to confront issues that block the writing process; and to gain greater confidence in relation to revision as we pursue clarification of the work. *This class meets once a week.*

WOMEN'S HISTORY PROGRAM

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

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

History Matters: Advanced Work in the Practical Application of Historical Knowledge of Women and Gender

Graduate Seminar—Summer

This course combines an intensive one-week seminar with independent study, culminating in the capstone paper.

Usable Past

Mary Dillard

Graduate Seminar—Summer

This intensive seminar is designed for students and practitioners who seek to apply historical knowledge to issues of gender policy and advocacy. Readings, discussions, and a wide range of guest speakers will address policy initiatives and advocacy projects that make impacts on women's lives on local, national, and international levels. Students will acquire skills and knowledge essential to careers in public service, NGOs, and elsewhere in the nonprofit sector.

Thesis Seminar in Women's and Gender History

Mary Dillard

Graduate Seminar—Year

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

Research Methods Workshop

Margot Note

Workshop

Students in Research Methods Workshop become acquainted with the campus library, train in the use of online bibliographic databases (Project Muse, JSTOR, and others), primary sources including digital material online, and learn methods of locating hard-copy archives relevant to one's research. In the spring, students take a field trip to an archive with the instructor. This class meets monthly during the fall semester and once in the spring.

History Colloquium

Nadeen M. Thomas

Graduate Seminar—Year

Students in this course undertake independent projects in close consultation with the instructor. These projects range widely, from primary research and explorations of historiography to fieldwork and internships at agencies engaged in advocacy, policymaking, public history, or other initiatives of interest to women's historians. While students pursue individual goals and meet one-to-one with the instructor, the whole class convenes several times each term for dinner, presentations on independent projects, and discussion of common concerns.

Visions/Revisions: Issues in the History of Women and Gender

Lyde Cullen Sizer

Graduate Seminar—Year

This seminar surveys pathbreaking studies in the history of women, gender, and related subjects. Course readings, which include both theory and historiography, exemplify major trends in feminist scholarship since the 1960s—from early challenges to androcentric worldviews to the current stress on differences among women and multiple systems of dominance and subordination. Class discussions range from fundamental questions (e.g., What is feminism? Is "women" a meaningful category?) to theoretical, interpretive, and methodological debates among women's historians. The course is designed to help advanced students of women's history clarify research interests by assessing the work of their predecessors. MA candidates will also use the course to define thesis projects.

Gender, Race, and Media: Historicizing Visual Culture

Rachelle Sussman Rumph

Graduate Seminar—Year

In this course, we will engage with the field of visual culture in order to develop a critical framework through which we may understand visual perception as a *set of practices* that inform, and are informed by, structures of power. Throughout the semester and the year, we will consider the following questions: What does it mean, from a historical perspective, to live in a society that seemingly privileges visual perception? How does power figure into past and contemporary viewing practices? How have visual technologies been leveraged to situate alternative practices of looking more squarely within the Western public's fields of vision? We will accomplish this by focusing on the rich scholarship of visual culture theory; media and communication scholarship that foregrounds gender and racial analysis; and the excellent work that bridges media/visual studies and women's history. We will work with a variety of examples, including art, advertising, print magazines, television programming, film, and social media. Readings roughly span the 19th century through the contemporary era. Through our readings, we will

observe the ways in which the 19th-century production and circulation of images of the “other” and a gendered gaze began to take on a particular potency in the United States and Europe with the growth of industrialization, commercial advertising, and immigration. Twentieth-century scholarship will focus on, among other things, the rise of a global media landscape in which the lines between producers and consumers of media become increasingly blurred. An examination of contemporary viewing practices will enable us to consider some of the implications of a radically fractured “mediascape” and its attendant struggles over ownership of meaning, as media technologies enable visual processes of signification to spin out wildly in unpredictable and surprising directions.

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

Nadeen M. Thomas

Graduate Seminar—Year

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

Gender and Nationalisms

Shahnaz Rouse

Graduate Seminar—Year

Nationalism can be understood as a project simultaneously involving construction(s) of memory, history, and identity. In this seminar, we will identify the multiple and shifting dimensions of nationalism as a world historical phenomenon. Central to our focus will be the centrality and particular constructions of gender in different national projects. Attention will be paid to nationalism in its colonial and contemporary trajectories. Questions to be addressed include the following: What is the relationship between nationalism and identity? Which symbols/languages are called upon to produce a sense of self and collective identity? What are the various inclusions, exclusions, and silences that particular historically constituted nationalisms involve? Is nationalism necessarily a positive force? If not, under what circumstances, in what ways, and for whom does it pose problems? What is the relationship of nationalism(s) to minorities and socially/politically marginalized groups? How is pluralism and difference constructed and treated? How do the same positions (e.g., issues of cultural authenticity and identity) take on a different meaning at diverse historical moments? How does the insider/outsider relationship alter in different periods and conceptualizations? Women have been interpellated and have participated within nationalist movements in a variety of ways. The dynamics and contradictions of such involvement will be analyzed closely. We will strive to explore the implications of these processes for women’s sense of self, citizenship, and belonging at specific periods and over time. In the spring semester, we will turn our attention more specifically to performances of nationalism through institutional and popular cultural arrangements. Under the former category, we will look at issues of migration, immigration, and exile; public policy and international relations; war and conflict. In the arena of popular culture, we will examine the production of nationalism(s) through the mass media, sports, film, museums and exhibitions, and tourism. Conference work may include an examination of a specific nationalist movement, theoretical issues pertaining to nationalism(s), memory, identity, performances of nationalism(s) in popular culture and the mass media, and the interplay between institutional and everyday constructions of nationalism in specific settings.

Gender and History in China: Beyond Eunuchs and Concubines

Kevin Landdeck

Graduate Seminar—Year

This seminar is a sustained historical exploration of gender in the Chinese context, which is not only significant in its own right but also serves to complicate some of the common Euro-American assumptions about family dynamics, emotional life, and gender hierarchies. We will treat female and male as historically constructed categories, examining how both have been tied to modes of power (familial, social, economic, and political). In other words, how men and women have been imagined and portrayed, made and mobilized, at different times. We will confront head on stereotypes about the passive Chinese woman and the Confucian family, asking where do we find and how do we understand women’s agency within the permutations of the traditional Chinese family? We will interrogate Imperial Era family conflicts and the practice of foot binding to highlight female agency within, and complicity with, the gender hierarchy. The appearance of feminism in the early 20th century and its subsequent fate will provide a window on how gender shaped revolution and how gender was, in turn, shaped by it. And rather than leave masculinity as an assumed constant, we will examine historical and cultural constructions of what it meant to be a man in China: Located between the poles of the scholar and the warrior, Chinese manliness exhibits unfamiliar contours and traits. The course also covers same-sex desire in both traditional and modern China. For example, in the late Imperial Era, we will look at homoeroticism among fashionable elite men and at female “marriage resisters” who dared to form all-women communities in a society where marriage was virtually universal. Class readings consist primarily of historical scholarship; however, (translated) primary sources pepper the course and include ritual prescriptions, (auto)biographies, essays, drama, and fiction that ground our inquiries into the authenticity of Chinese voices. This seminar requires no prior knowledge of Chinese history.

MFA WRITING PROGRAM

One of the oldest programs of its kind in the country, Sarah Lawrence's **nationally recognized Graduate Writing Program** brings students into close mentoring relationships with active, distinguished writers. Students concentrate in **fiction, creative nonfiction, or poetry**, 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.

Speculative Craft: The Radical Fantastic: Speculative Fiction Against the Machine

Daniel José Older

Craft—Fall

Mythology has always played a central role in how we view and interact with our world. Junot Diaz said, "Tolkien could have been talking about the power of stories when he described his One Ring: stories rule us, they find us, they bring us together, they bind us, and, yes, they can pull us apart as well." More often than not, mainstream speculative fiction reiterates dominant normative fantasies about gender, race, and power in our society. But what about counternarratives? Throughout history, subversive writers have used science fiction and fantasy to explore possibilities of radical change and expand our ideas of what's possible, often while looking with unflinching eyes at a bleak, desperate future. Change begins with the imagination; and in this course, we will stretch our imaginations toward a radically different future than the one we were given. We will read work from DuBois, Butler, LaValle, Alexie, Anzaldúa, Okorafor, and others. Additionally, we'll discuss elements of narrative structure, world building, character development, voice, and rhythm.

Fiction Workshop

Matthew Thomas

Workshop—Fall

This fiction workshop will focus on the submissions of the participants alongside a handful of published works that we will read closely with an eye toward gleaned lessons from them to inform our compositional practices. Our discussions will marshal our highest intelligence in the service of helpful, cogent, respectful feedback about what works and what doesn't in the pages under consideration. Over the course of the semester, and using both submissions and published works as points of departure for our conversations, we will explore the formal underpinnings of narrative art, emphasizing craft techniques such as: managing point of view and time, writing with the five senses, incorporating both showing and telling in one's work, writing more effective dialogue, creating stakes, establishing voice, cultivating beauty, emphasizing conflict, promoting ambiguity and a multiplicity of interpretive possibilities, and scrupulously earning the kind of affect that is the opposite of kitsch. In-class writing exercises will be few; we will have plenty to talk about in our short time together every week. Supplemental works will be: *Pastoralia* by George Saunders; *Runaway* by Alice Munro; *Mrs. Bridge* by Evan S. Connell; *The Sellout* by Paul Beatty; *Interpreter of Maladies* by Jhumpa Lahiri; *Dept. of Speculation* by Jenny Offill; *Dubliners* by James Joyce; *The Vintage Book of Contemporary American Short Stories*, ed. Tobias Wolff; and occasional handouts. (Any versions of these books are acceptable, including digital.)

Nonfiction Workshop

Jessica Hendry Nelson

Workshop—Fall

The personal essay is an ancient form—Montaigne, Seneca, St. Augustine, and Sei Shonogon are early practitioners—with modern applications and implications. We'll discuss the context from which the essay arises and subjects that lend themselves well to the form. By analyzing successful models and exploring the contours, elements, and language of the essay, we'll come to a deeper understanding of its purposes and pleasures. This workshop will encourage innovative approaches to the personal essay, as well as thoughtful use of poetic language, juxtaposition, and white space. We'll discuss some of the forms that a personal essay may take, including the braid and lyric essay, wherein a steady accretion of key imagery and associations build meaning. Most importantly, perhaps, we will seek to make sense out of chaos by drawing threads of metaphor and connection across seemingly disparate landscapes. My goal is to dispense with notions of "appropriate" subject matter, or assertions that one must have lived an extraordinary or tragic life in order to write compelling nonfiction. To that end, we will work *with* the artifice of memory rather than against it. We will approach our work as conduits for awe, not as scribes for predetermined or too-familiar plot lines. Reading lists may include Annie Dillard, Joan Didion, Maggie Nelson, Octavio Paz, Italo Calvino, Justin Torres, Sarah Manguso, E. B. White, David Foster Wallace, Montaigne, Sei Shonogon, Anne Carson, and others.

Pedagogy Craft and Internship: Teaching Good Prose

Amparo Rios

Craft—Fall

This course will prepare student-teachers with a working knowledge of theories, methods, and procedures for teaching functional and academic reading and writing skills to first-year college students. The course has two main components, which include attendance in the Teaching Good Prose pedagogy seminar held on Fridays from 2:30 to 4:10 p.m., 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 the instructor and supervisors and are required to attend one class per week. Additionally, student-interns are expected to meet with students outside of class for 1-2 hours per week. *Prerequisites: Completion of at least two semesters in the MFA Writing program or permission of the instructor.*

Poetry Craft: 20th-Century Avant-Garde Poetry

Alan Gilbert

Craft—Fall

This class will focus on the history of 20th-century avant-garde poetry. We will begin briefly in the 19th century with Charles Baudelaire, Emily Dickinson, Walt Whitman, Lautréamont, and Stéphane Mallarmé and then examine various avant-garde, experimental, and non-mainstream poetry movements, including Symbolism, Imagism, Futurism, Dadaism, Surrealism, Harlem Renaissance, Négritude, Black Arts Movement, Black Mountain School, Beats, New York School, feminist poetry, Objectivism, cross-cultural poetics, ethnopoetics, spoken-word poetry, hip-hop, language poetry, concrete poetry, and more. We will end by focusing on recent trends, such as Flarf, conceptual writing, and digital poetry. Along the way, we will pause to talk more extensively about important figures in this history, such as T. S. Eliot, Gertrude Stein, Aimé Césaire, Charles Olson, Adrienne Rich, Amiri Baraka, John Ashbery, and Alice Notley, as well as read the work of a few younger writers. We will also occasionally reference parallel developments in 20th-century avant-garde art, theatre, and music. We will write poems inspired by, though not necessarily imitative of, materials presented in class.

Mixed-Genre Craft: Beginnings

Suzanne R. Hoover

Craft—Fall

The moment when a spider sends out the first strands of a new web, or when a bird positions the first twigs of a new nest, the eternal contest between imaginative freedom and natural constraints begins. This course will explore the complexity of written beginnings through weekly readings of poems, essays, and narratives, both fictional and nonfictional. Decisions will have to be made concerning: Who is speaking the narrative, essay, or poem? Who is experiencing it? Who is receiving it? How much context (backstory) does the reader need at the outset? Where in the story should the telling of it begin, and what difference might that choice make? How do we pull or push the reader, decisively, through the looking glass, into this new world? And finally, how do we END the beginning, intriguingly, so the reader will want to move on to the MIDDLE? Readings will be chosen from works that raise these questions, and many others, in provocative and instructive ways. Students will lead the discussions each week (with the instructor) from a writer's perspective.

Fiction Craft: Plot/Unplot: Structure, Voice, and the Narrative Unconscious

David Ryan

Craft—Fall

This class will discuss what makes contemporary narrative move. We'll begin with some fundamental ideas on plot and form, then progress to less traditional thoughts on narrative's internal circuitry. Each story we tell is a kind of consciousness with its own repressed activity living in the space around the words. This narrative unconscious—the madness within the syntax and word choice of its symbolic order—is critical to a reader's engagement. It's the heat in a story, the daemonic life within the text. But what is this heat? Why do certain stories have it while others don't? How do we produce it in our own writing? We'll start with Aristotle's *Poetics*—his ideas on tragic vs. epic plots, unity, and magnitude. How do they relate to contemporary structure and dynamics? I'll show you how we can adapt them to suit more open and fragmented forms. Then we'll move into theories of the narrative unconscious: the sublime, Duende, the uncanny, abjection. How is creative writing a kind of madness of language? What does John Dewey mean when he says that art is a "living creature"? How—through plot and the distortions of ambiguity, ellipsis, fragmentation, and metaphor—do we navigate that line between internal logic and creative force? Readings will move from somewhat conventional formal structures to more open forms—Paula Fox, Denis Johnson, Emily Holmes Coleman, Henry Green, Michael Ondaatje, and Jenny Erpenbeck. Theory will draw from Aristotle, Dewey, Bergson, Chatman, Barthes, Freud, Bly, Lorca, Lacan, and Kristeva. Weekly writing exercises will produce self-contained flash pieces, using plot in compressed, unconventional ways to support and counter the week's theory and creative readings.

Poetry Craft: Managing Your Material

Martha Rhodes

Craft—Fall

In a good poem, the elements work together as a unit, just as our own combinations of body and mind work together. But if we are studying body and mind as medical students do, we would soon realize that it is impossible to consider all parts at once. The way to deal with a complicated subject is to look at it part by part....[Regarding poetry,] we have to talk separately about the elements that make it up—such as imagery, diction, rhythm—even though we know they cannot exist in isolation. —from "Western Wind" by John Frederick Nims

We will examine how poets manage their content by isolating elements such as diction, syntax, structure, pacing, tone, imagery, and metaphor, among others, so that we can see how the elements are working on their own and how they cooperate and don't cooperate with each other. What decisions is the poet making? And how do those decisions influence us as readers? There will be assignments throughout the semester that include generating poems, reading, writing a short paper (two-to-three pages), teaching a poem to the class, and more. We will read work by Carson, Francis, McClain, and many others, both as full books and through class handouts.

Mixed-Genre Craft: Writing With Wit

Dan Zevin

Craft—Fall

Did you hear the one about the MFA student who blended strong prose with a sense of humor? Probably not, since so many don't. Or maybe they're just not encouraged. In this workshop, you'll learn to inject humor into your work by connecting with your comic voice. We'll read and discuss the work of legendary humorists, including James Thurber and Dorothy Parker, as well as contemporary wits such as David Sedaris, Nora Ephron, Woody Allen, Ian Frazier, Merrill Markoe, Fran Lebowitz, and Sloane Crosley. Writing assignments will help strengthen your voice across four basic forms: the personal essay, the comic novel or short story, the topical news column, and the parody piece. We'll also do some in-class exercises designed to shake off preconceived notions of "literary" prose and help you find the funny in the characters, dialogue, and situations that you create. Whether your goal is to pen a Shouts and Murmurs piece for *The New Yorker*, a post for *McSweeney's*, or just loosen your style with a lighter touch, the first step is the same: Take your sense of humor seriously. Sample reading selections include: *The*

Fun of It: Stories From The Talk of the Town, The New Yorker, Lillian Ross, ed.; *I Found This Funny*, Judd Apatow, ed.; selected interviews from *And Here's the Kicker: Conversations With Humor Writers* (Sachs, ed.) and *How To Write Funny*, John Kachuba, ed.; *Saturday Night*, Susan Orlean; *Me Talk Pretty One Day*, David Sedaris; and *The Onion*.

Fiction Craft: The Varieties of Narrative Style, or The How of Telling a Story

Wesley Brown

Craft—Fall

In the opening of Toni Morrison's novel, *The Bluest Eye*, the narrator acknowledges to the reader the difficulties in explaining "Why" the calamities visited upon a particular family occurred—but then adds that the story as it unfolds will concern itself with "How." This seems to be the challenge for every writer: to discover how to tell a story about the lives of specific human beings that will convey to the writer and the reader the meaning of those lives from perspectives which neither may have considered before. In this course, students will read 10 novels, along with essays about and interviews with the writers. Students will engage in class discussions, examining how particular narrative strategies—epistolary; first, second, and third person; multiple narrative perspective; dialogue and interior driven narratives; nonsequential narrative; story within a story; and mix of fiction and autobiography—are used by writers to present readers with a challenging relationship to the story they are trying to tell. Books: *84 Charing Cross Road* by Helen Hanff, *The Meursault Investigation* by Kamel Daoud, *The Plague of Doves* by Louise Erdrich, *Snowdrops* by A.D. Miller, *The Real Life of Alejandro Mayta* by Mario Vargas Llosa, *The Appointment* by Herta Muller, *The Whites* by Richard Price, *An Ishmael of Syria* by Asaad Almohammed, *The Blind Assassin* by Margaret Atwood, and *Making It Up* by Penelope Lively.

Fiction Craft: Writing for the Screen—The Bullet-Proof Screenplay

Frederick Michael Strype

Craft—Fall

Screenwriting is not so much a writing discipline as it is one allied with the tenants of the oral tradition of storytelling. In the best scripts, you are telling us your film. —Screenwriter/Director, Paul Schrader, Telluride, CO, 1989

In screenwriting, you show. You don't tell. —Classic screenwriting adage (attributed to just about every screenwriting guru)

I wrote a beautiful script, and 'they' shot it—shot it full of holes—and made a terrible film. —Classic screenwriter lament (attributed to just about every screenwriter unhappy with his/her produced work)

In this graduate craft class, we will explore writing for the screen, be it silver, flat, computer-based, for iPad or smart-phone, et al. The aim is to understand how to create a "bullet-proof screenplay" in which a writer "tells" a film through prose that effectively "shows" what we see and what we hear moment-to-moment, articulating the action ("the doing") of the characters and thereby revealing the emotional moments of recognition in the characters' journey. Structured as a combination of seminar craft class along with some workshop-style exchanges, writers will journey through the nature and construct of the screenplay form. The fundamentals of character, story, world building, universe and setting, formatting, visual writing, dramatic action, tension, conflict, sequence structure, acts, and screenplay style will be explored. Analysis of published screenplays and peer work within the context of a productive environment will help writers hone a critical eye and develop skills to apply to troubleshooting one's own work. Overall, the writer builds a screenwriter's tool kit for use as future opportunities may emerge in writing for the screen. Skills learned in this craft class can be effectively applied to other threads of writing.

Nonfiction Craft: Writing From the Podium: The Sermonic American Essay

Vinson Cunningham

Craft—Fall

The essay, in its American incarnation, is a direct outgrowth of the sermon—developed out loud and for the purpose of persuading (and, just as importantly, entertaining) an audience. Beginning with Winthrop on the boat and Jonathan Edwards's *Sinners in the Hands of an Angry God*, our nonfiction tradition has been coaxing and argumentative, insistent and not infrequently irritating. The implications of this sermonic heritage can be found in the sentences, styles, voices, and attitudes of writers from Emerson and Douglass to Didion and Sontag. In this course, we will read and discuss sermons and speeches from the likes of Martin Luther King, Gloria Steinem, and Billy Graham, as well as a range of argumentative essays, and make work informed by the tendencies and strategies that we find.

Fiction Workshop

David Ryan

Workshop—Fall

This workshop will take a hybrid approach to the traditional roundtable discussion of student work. We'll discuss student work but will also spend significant class time talking about theories on narrative structure and form, linguistics, psychology, and philosophy. We'll read and analyze published fiction and creative nonfiction that illustrates how the theory can leave the conceptual realm and be useful to creating work. Because, as important as it is to be writing as much as possible right now, it's as important to bend and broaden your understanding of the ways in which people perceive and dream and hope and remember and forget. These are the drivers of narrative as much as they are of living. So we'll read and discuss philosophical and psychological texts, we'll look into dreams and memory, metaphor, formal symmetry, dialectical method, the uncanny, desire, and whatever else seems suited to the class. Where in past workshops I've focused on shorter published work to read—short stories, mostly—I'd like to spend time on entire novels and story collections this time around, with a couple of weeks devoted to flash fiction. We'll also work on mandatory writing prompts that further internalize the class discussions.

Poetry Workshop: The Unknown

Matthea Harvey

Workshop—Fall

What moves people's hearts, in every case, is the unknown....If so, wouldn't it be a good thing to unknow the world? —Kenya Hara

This is a class about curiosity and inquisitiveness, about walking forward into the unknown and backward into the unknown. We will read texts in this vein, taking inspiration from Kenya Hara's design text, *Ex-formation*, and Yoko Ono's *Grapefruit*. Students will be expected to undertake biweekly, class-created writing experiments, such as: "Go to a part of the city that you've never been to before. Spend one hour on a bench looking only at people's feet. Write a poem." Texts and themes will include: *Ex-formation* by Kenya Hara, *Grapefruit* by Yoko Ono, *Time/Here* by Richard McGuire, *Animals/What did We Do Wrong?* by Fanny Howe, *Love Love, an Index* by Rebecca Lindenbergh, *Language/Look* by Solmaz Sharif, *Size/Complete Minimal Poems* by Aram Saroyan, and *Sleep/A Pillow Book* by Suzanne Buffam.

Speculative Fiction Workshop

Nelly Reifler

Workshop—Fall

Although every work of fiction is a fantasy, fiction writers often strive to portray reality. In this workshop, we will focus on writing and reading fiction that embraces the fantastic. We will focus on creating worlds from our dreams and daydreams. We'll treat our stories as laboratories of the imagination that accommodate daring and complex experiments. We'll talk about subjectivity and the scope of human perception—and explore how much of what we agree to call reality is itself a fantasy. We will also examine the precedents set in science fiction, fantasy, and other areas of literature that deal with the realms of the unreal. Authors whose work you may read for class or conference include Franz Kafka, Jorge Luis Borges, Philip K. Dick, William Burroughs, Octavia Butler, Judy Budnitz, Helen Oyeyemi, Karin Tidbeck, Cathy Park Hong, William Gibson, Paul LaFarge, Shelly Jackson, Ray Bradbury, Ursula LeGuin, David Ohle, Samuel Delaney, Yasunari Kawabata, Angela Carter, and Dolan Morgan, along with theorists and philosophers such as Jean Baudrillard and Markus Gabriel. We'll identify and discuss conventions within genres, both working within them and pushing against them.

Fiction Workshop

David Hollander

Workshop—Fall

The formulaic nature of many fiction-writing workshops seems (to me) antithetical to what it means to make art. I've been trying desperately for years now—with varying degrees of success—to find a way to "teach" writing that feels open, honest, and playful. Want to know what I'd like? For a class to encourage innovation and experimentation, to come to the collective epiphany that the possibilities for story are endless, and for not everything that comes through the classroom to be discussed in terms of what John Hawkes once called "the enemies of fiction"—plot, character, setting, and theme. I am suspicious of peer critique that uses, as its engine, the words "I want." In an ideal situation, we would try to see stories from the inside out and try to imagine how they might become more purely what they are rather than something we want them to be. We would value language, style, and structure. Voice would take precedence over plot. We would encourage ambitious failure more than careful success. We would applaud a writer for taking a risk rather than bury him/her for the risk's inscrutability. We wouldn't treat every story as something to be made publication-ready and wouldn't be so small-bore in the way we think and talk. These are ideas, of course, and tell you nothing about how I actually run my classroom. So here are a few things I'm (relatively) sure about. Each student will bring at least one story into the classroom over the course of the semester. We will often write in response to prompts designed to help you find a voice, take a chance, do something you wouldn't expect of yourself. We will, on two or three occasions, take a break from our routine to discuss a great (and, for those of you who don't know me, likely unorthodox) novel. We will try to spend some time talking about aesthetics and discussing essays from writers of all stripes who think they've got it all figured out. It's having it all figured out that scares me. In the end, I want us to follow Socrates' lead and to realize that we only know that we know nothing. Every class should be equal parts rigor, play, and discovery. If this sounds interesting, show up—and we'll work out the details.

Fiction Workshop: Literary Journals and Writing

Carolyn Ferrell

Workshop—Fall

Where do the stories come from that are featured in anthologies like *Best American Poetry* or the *O. Henry Prize Stories*? How does the fiction in *Paris Review* compare to that of *Prairie Schooner*? What sort of writers are published in *Tin House*? In *Ploughshares*? Who publishes in reviews and journals to begin with? In this workshop, we will read various literary journals, both online and in print format, as a way to answer these and other questions, as well as to discover new voices. In terms of writing, this workshop will be held in a traditional format, wherein students deliver their work a week in advance of the workshop and write up formal critiques of the fiction of their fellow writers. There will be writing exercises in addition to weekly readings of journals and critical essays. Literary journals can be sources of great reading and inspiration; becoming familiar with them might help you figure out where your own fiction might one day find a home.

Poetry Workshop

Dennis Nurkse

Workshop—Fall

This course will focus intensively and humanistically on participants' own work. Roughly a third of the discussion time will be devoted to classics and to work that will never be found in the canon. We'll pay close attention to the development of the individual voice and examine poetics, prosody, issues of form and tone in contemporary and classical poetics, and the radically experimental text. We'll focus on the revision process: How do artists push themselves toward new worlds? How do poets achieve spontaneity without sacrificing rigor? How do texts reconcile clarity and unpredictability? Expect to read widely, to approach texts in new ways, and to create many wild drafts and a finished portfolio of six to ... poems.

Nonfiction Workshop

Jacob Slichter

Workshop—Fall

This course is intended to help each student settle into his/her voice and produce work that resonates with his/her distinct set of experiences, interests, and insights. The prime focus will be personal essay and memoir. The coursework will include workshop pieces that students develop in conversation with the instructor and shorter exercises intended to open the student's awareness of his/her process. Students can expect to do an extensive amount of revision, to engage in a deepened practice of reading, and to draw connections between writing and other creative fields such as music and film.

Nonfiction Workshop: The Personal Essay

Jo Ann Beard

Workshop—Fall

In this course, we will study the writings of great essayists to discover how the form works to create universal meaning from personal stories. We will discuss the process of writing and practice (through informal classroom exercises) moving thoughts and ideas from the mind to the page with fluency. From there, we will focus on elements of craft and style and work specifically on writing good sentences and then good paragraphs and, ultimately, formal, polished essays that will be submitted to workshop.

Fiction Workshop: The Art of the Novel

Nicole Dennis-Benn

Workshop—Fall

The novel is a vast landscape; but despite the liberal space, a good novel requires structure—direction, motive, and dynamic characters that will take readers through the terrain. Through reading, writing, and discussion, this intensive workshop will challenge students to expand on ideas, using the tools given to make the novel work as a unified, compelling whole. This course may be more beneficial for students who already have a novel in progress; however, it is also open to those who are just getting started. Each student will have the opportunity to workshop twice, up to 25 pages. We'll discuss at least two selected works to aid our discussions on technique/craft in relation to shaping your novel. Excerpts of other books and stories will be assigned as we go along to better aid your individual storytelling process. Authors may include Chimamanda Adichie, NoViolet Bulawayo, Toni Morrison, Zadie Smith, Elizabeth Strout, and Jacqueline Woodson. Prompts will be given at the beginning of every workshop to get your creative juices flowing.

Poetry Workshop

Marie Howe

Workshop—Fall

This graduate workshop will involve a lot of reading and writing. What are the dominant myths in Western culture? How is your own worldview influenced by them? What is your relationship to the garden? To time? To error? To form? To wholeness? To brokenness? How does the manner (the how) of your poems reflect that worldview? What is your relationship to "the natural world"? If you join this class, you will read *The Book of Genesis*, *The Greek Myths*, and many other nonfiction texts, as well as books of poems—approximately a book a week. You will write a poem a week and meet with another member of our class community once a week in a poetry date. You will keep a journal of observations each week. You will meet with me in a conference every other week. And you will collect your poems into a chapbook at the end of the term. I ask for full participation, deep inquiry, and rigor. We will have a wonderful time.

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